

# **DRIIFT**

**DÉRAPAGE CONTRÔLÉ**

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

*Art & design*

*31 August to 22 October<sup>23</sup>*

*Exhibition curator: Karin Schlageter*

The Tower – 5<sup>th</sup> floor  
Exhibition open in the afternoon  
from Wednesday to Sunday  
Press view: Thursday 31 August at 2 pm  
*Production: Beaux-Arts de Marseille — INSEAMM*  
*In partnership with Fræme and  
the Friche la Belle de Mai*

**Théo Anthouard**  
**Lily Barotte**  
**Amaria Boujon**  
**Miguel Canchari**  
**Nathalia Golda Cimia**  
**Mahira Doume**  
**Sarah Fageot**  
**Alexandre Fontanié**  
**Louison Gallego**  
**Garance Gambin**  
**Christian Garre**  
**Joséphine Gélis**  
**Milan Giraud**  
**Victor Giroux**  
**Ryan Jamali**  
**Célia Leray**  
**Carla Lloret-Palmero**  
**Miao Luo**  
**Déborah Maurice**  
**Laurence Merle**  
**Manon Monchaux**  
**Azalina Mouhidini**  
**Lolita Perez**  
**Clare Poolman**  
**Justine Porcheron**  
**Adriano Dafy Razafindrazaka**  
**Jeanne Yuna Rocher**  
**Lola Sahar**  
**Oliver Salway**  
**Melisa Yagmur Saydi (melagro)**  
**Hosana Schornstein**  
**Zoé Sinatti**  
**Fabian Toueix**  
**Valentin Vert**  
**Etta Marthe Wunsch**  
**Kylian Zeggane**

For the second year running, the Beaux-Arts de Marseille school is pleased to present works by its master-level graduates\* in art and design in an exhibition curated by Karin Schlageter, an emerging international curator based in Marseille, at the Friche la Belle de Mai.

The curatorial invitation is to work with our art and design graduates and if possible, elaborate a narrative around the works. The challenge is to distinguish what defines a group (a generation), what connects it and what sets it apart.

Every year, the Beaux-Arts de Marseille diploma jury members remark upon the great diversity of the works presented for the diploma. And yet, something connects them all.

This year, DRIFT takes us on a “controlled slide” through the exhibition.

Special thanks go to Karin Schlageter, our team and our partners for their commitment to the project. It is what makes possible seizing this important opportunity, an ambitious professional experience, for this new generation of young artists and designers fresh out of school.

\*DNSEP – Diplôme National Supérieur d’Expression Plastique

## ***Summary***

***P4 — Exhibition presentation  
by the curator Karin Schlageter***

***P6 — The graduates: artists and designers***

***P26 — Presentation of performances***

***P27 — 2023 François Bret Prize***

***P28 — Région Sud Design Prize***

***P29 — Visitor engagement during the exhibition***

***P30 — Graduates postcard series***

***P31 — Friche la Belle de Mai***

***P 32 — Les Beaux-Arts de Marseille***

***P 36 — Production team***

***P 38 — Useful information***

# Exhibition presentation by the curator Karin Schlageter



## *DRIFT — Dérapage contrôlé*

“In the flood of information we are immersed in every day, especially in the media, one word keeps coming back like an unwelcome chorus: slippage, or *dérapage* in French. The slippage or slide into verbal or physical violence, state violence, political scandals of all kinds, serious misconduct, misdemeanours and crimes is a regular part of the media jargon. This sleight of pen mitigates the responsibility of perpetrators of violence by minimising the seriousness of their actions, thus helping to perpetuate classist, sexist and racist representations. Faced with the violence of the world, the artists and designers brought together in this exhibition oppose these fake slippages and actual offences with the poetics of drift – controlled slippage. They try to imagine other possibilities, following diversions to escape from cul-de-sacs.

In French, the word drift or *dérive* refers to the centre-board of a boat or the tail of a plane, a device installed paradoxically to prevent it from drifting, from being carried away by the wind or the current. And in the automotive world, a drift is a controlled skid. This practice originated in Japan, which has seen an increase in illegal races in the streets and mountains since the 1980s. Drifting today knows no borders. It is most often practised on flat ground, suddenly applying the handbrake while spinning the steering wheel. Clouds of dust rise around the car in a halo, while its tyres mark out great circles on the ground. Drifting is a performance, a demonstration of skill, a form of parade.

This kind of panache also describes this new class of graduates of the higher national diploma (DNSEP) course in art and design at Beaux-Arts de Marseille – INSEAMM, who manage to translate great ethical sensibility into marginal, disturbing, and always effective forms and practices. Each artist finds their own gap to inhabit, through semantic slippage or formal excess, breaking away from norms and prioritising new directions over well-trodden paths.”

Karin Schlageter,  
Exhibition curator

Karin Schlageter is a freelance exhibition curator based in Marseille. Graduating with a master's degree in arts and languages from EHESS in 2011, Karin Schlageter was offered a residency at the Palais de Tokyo through the Pavillon Neuflyze OBC programme.

She was a member of the editorial board at the cultural studies journal POLI – politique de l'image until 2018, working at the same time with several galleries and art centres in Paris and Berlin. In 2019, she was interim director of the Les Capucins contemporary art centre in Embrun, and in 2020 she was selected for the first residency programme for curators organised by the Cité Internationale des Arts and Cnap – Centre national des arts plastiques.

From 2022 to 2023, she was a resident at the Villa Kujoyama in Kyoto, Japan. Following this residency, she collaborated with curator Reiko Setsuda on the group exhibition *interference* at Hermès Le Forum in Tokyo's Ginza district. Her current research focuses on rewriting myths as a means of generating feminist and queer utopias.

# The graduates: artists and designers



## **Théo Anthouard**

*Design major*

*Eva, 2023,*  
curved aluminium sheets, PLA, PMMA, electronic components, 3W LED, aluminium and rope, 5.5 x 5.5 x 27 cm  
© Théo Anthouard

*Saly, 2023,*  
curved aluminium sheets, PLA, PMMA, electronic components, 3W LED, aluminium, rope and rivet, 11 x 17 x 26 cm  
© Théo Anthouard

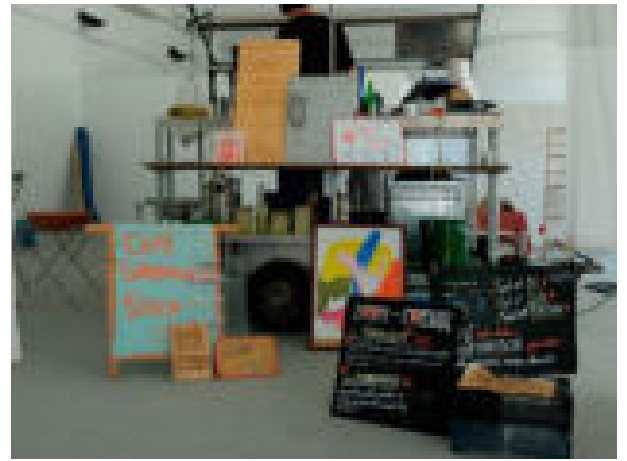
Photo © Cécile Braneyre / Beaux-Arts de Marseille

“My design is based on the principle of simplicity in use and manufacture. The complexity of my objects lies in their simplicity; I try to make things as simple as possible. Nothing is hidden; the user knows the object thoroughly. For me, assembly is more than just a stage of the technical process – it’s the real heart of my work. I wanted to highlight each connection, each joint, without hiding anything.

My lamps are created using the reflective properties of sheet aluminium to diffuse a soothing light. The sheets are cut, bent and assembled without welding, using ropes. The reflections invite us to fully relax. The knot, hidden at the back, and the hand-sized cylinder shape allow us to move around with the lamp. Minimum intervention and materials for maximum simplicity. The bench, meanwhile, reveals the authentic aesthetic of assembly. Each carefully cut piece comes together in an ingenious interlocking system, with no need for glue or screws. The straps, key elements of the assembly, play an essential role in holding the seat firmly against the legs of the bench. They add a personalised touch while emphasising stability and ease of assembly. Each piece reflects my desire to spotlight visible connections, highlighting the very essence of my artistic approach.”

— Théo Anthouard

Contact: [tanthouard@hotmail.fr](mailto:tanthouard@hotmail.fr)  
Instagram: [theo.anthouard](https://www.instagram.com/theo.anthouard)



## **Lily Barotte**

*Design major*

*Quelques trucs du Boum Cœur, 2022-2023,*  
installation of crates and various reclaimed materials, variable dimensions © Lily Barotte with Victor Giroux, Candice Hamalian and Charlotte Abellan

Photo © Lolita Perez

“Geographer, cook, gardener, craftswoman, handywoman, manager, feminist.

My work can be compared to a rhizome, which interconnects, influences and contaminates itself through non-hierarchical relationships. It is a practice that blends humans, animals and plants, working to link them for a re-appropriated ecology and a shared coexistence.

How can we build in balance? How can we forge the necessary interconnections? How can we inhabit and live together? Creating is a way of life.”

— Lily Barotte

Contact: [lilybarotte@proton.me](mailto:lilybarotte@proton.me)  
Instagram: [lilobarotte](https://www.instagram.com/lilobarotte)



## Amaria Boujon

*Art major*

*Le bücher*, 2022,  
battens, coal, human teeth, wood, crimped hair and metal pan,  
100 x 100 x 100 cm © Amaria Boujon

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“I pay attention to objects, to discredited, devalued or even forgotten figures, through a repertoire of creative gestures: assembling, bandaging, covering, rolling up, modelling, leaving traces, remains, ruins, tearing, sewing, re-sewing, adorning, embellishing, crimping, decorating, collecting, reclaiming ingredients, gleaning, being delicate with scraps.

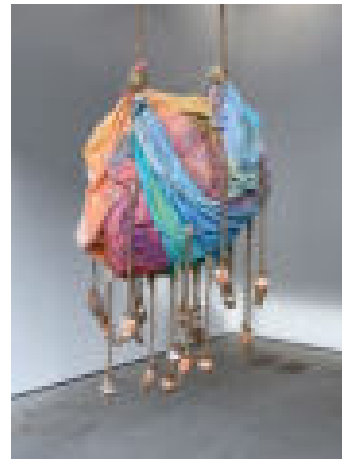
Recovering all these fragments of objects, materials and people is a way of rewriting the history of women from different eras. It is also a reclamation of what comes from the great sweep of history, from pop culture or the family sphere. Their DNA, summoned through the pieces, creates a multiple, hybrid identity. The shapes evoke a feminine presence that we cannot see, though we can glimpse parts of bodies and long-lost attributes. This ghostly place is a location for the identification and projection of stories.

I use recreations or installation to create staged displays from a state of deprivation, against the clock, with whatever I have available. This also raises the idea that the beliefs we project on to an object are sometimes just as important as the object’s monetary value, if not more so.

The use of so-called feminine techniques is also an important method of re-appropriation. It aligns with the work of making reparations for memory and the place of minorities in history.”

— Amaria Boujon

Contact : zoramaria@hotmail.fr  
Instagram : arjuunaa9



## Miguel Canchari

*Art major*

*Fardo Paracas*, 2023,  
paint, ceramic and rope, variable dimensions  
© Miguel Canchari

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“I am currently engaged in two areas of research related to my development as an artist.

The first is linked to urban art. Tremos represents a space where ‘dinosaurs’ fight for their place as ‘Intellectual Necrophilia’, referring to a love of stillness and absence of thought. In this space, the quest for aesthetics and the universe often becomes an excuse to avoid deeper research into the different subjects an artist can address.

At the same time, I question my own dialectical, material and historical process as a Peruvian living in France. I propose to reclaim certain elements of my Peruvian past. This theme largely deals with religious images, tapestry, textiles and creative processes for painting and dyeing.”

— Miguel Canchari

Contact: soytremos@gmail.com  
Instagram: tremos\_tremos



## **Nathalia Golda Cimia**

*Art major*

*Anonyme*, 2021,  
iron, 40 x 26 cm © Nathalia Golda Cimia

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

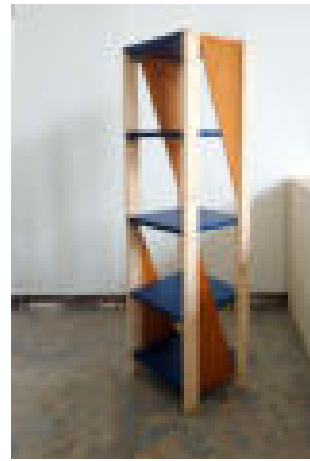
“Like the characters in the fairy tales and stories of the West Indies, my sculptures are traces of the fantastical encounters between objects from my everyday life. In West Indian stories, the mofwasé turns into an animal, or sometimes a human being, to commit misdeeds and spy on the neighbourhood.

Here, far from nature, my cramped home is transformed into a phantasmagorical cell where utensils and accessories come to life and reproduce with each other. In starting this series of sculptures, I wanted to create vague, absurd objects by combining everyday items like artist Meret Oppenheim did with her *Breakfast in Fur*, which questions the division between nature and culture.

These sculptures combine various kitchen utensils and everyday objects. Their individual functions are cancelled out. The objects free themselves from their function and status. They come to life. Sometimes leather stretches, softens and curls up, animated by the life that once inhabited it. A buckle falls in love with a spoon. The exhibition space becomes a prosopopeia.”

— Nathalia Golda Cimia

Contact : [nathaliacimia@live.fr](mailto:nathaliacimia@live.fr)  
Instagram : [lepavotnoir](https://www.instagram.com/lepavotnoir)



## **Mahira Doume**

*Design major*

*E n°7*, 2023,  
melamine-laminated wood, screws, pine and steel,  
40 x 40 x 170 cm © Mahira Doume

Photo © Mahira Doume

“The Aise (Ease) protocol was created to design furniture accessible to everyone and suitable for all situations. The principle makes it possible to build furniture with adjustable proportions from reclaimed materials and an assembly of folded steel. Its forms are dictated both by its uses and by a desire to highlight the value of aesthetics, and thus to be ‘pleasing’. The piece of furniture becomes a tool to restore lost well-being in the home. Or at least to make the home more comfortable, with the freedom to make a mess, or get rid of it; to have the choice of giving our lives places where we can accumulate things, and sometimes hide.”

— Mahira Doume

Contact: [mahira.doume@outlook.fr](mailto:mahira.doume@outlook.fr)  
Instagram: [mahidoume](https://www.instagram.com/mahidoume)





## **Sarah Fageot**

*Art major*

### **Lauréate du Prix François Bret 2023**

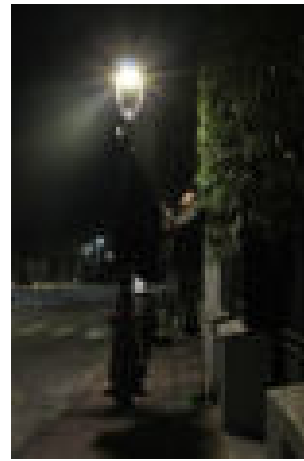
*Le salon*, 2023,  
digital video, 19' © Sarah Fageot

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“I use the medium of sound to ask: what is a conflict? What is its power, and what feelings does it generate? I observe, I investigate, without judgement, in order to grasp the role of language at this precise location. Having to interpret words, we discover the subtleties and dangers of communication. Despite the language barrier, sound itself has considerable importance during a conflict. Beyond the words spoken, it is through voice and intonation that distressing emotions take hold of us. At what point do language and words get lost and just become noise?”

— Sarah Fageot

Contact: [mirsadsarah@gmail.com](mailto:mirsadsarah@gmail.com)  
Instagram: [sarahfageot](https://www.instagram.com/sarahfageot)



## **Alexandre Fontanié**

*Design major*

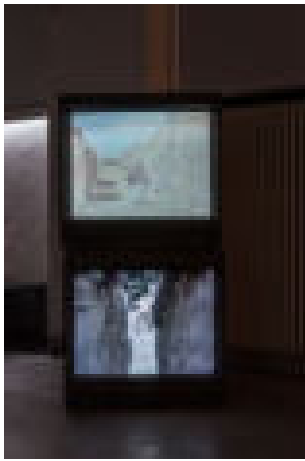
*Toucher les étoiles*, 2023,  
light and darkness, fireproof fabric, 200 x 200 cm  
© Alexandre Fontanié

Photo © Charlotte D'Anna

“Urban lighting is monotonous and regular. It fulfils a function, but it has nothing to say. It is only there to perform its role: to evenly illuminate the human night. I wanted to look for methods of transforming this lighting at its source, in accessible ways, making it possible to manipulate these lights, redirecting them, colouring them, transforming them or even turning them off. Appropriating and subverting urban lighting means asserting your own vision of the urban night.”

— Alexandre Fontanié

Contact : [fontanie-alexandre@outlook.fr](mailto:fontanie-alexandre@outlook.fr)  
Instagram : [a.fontanie](https://www.instagram.com/a.fontanie)  
LinkedIn : [Alexandre Fontanié](https://www.linkedin.com/in/Alexandre-Fontanie)



## Louison Gallego

*Art major*

*Aumelas* 2019, 2019,  
digitised 16 mm film, 2'30" © Louison Gallego

*Pompéi* 2021, 2021,  
digitised 16 mm film, 2'16" © Louison Gallego

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“The gap between reality and fiction, which could be represented as a fall or a collapse of the image, is the space I try to address. I believe that this ‘separation’ of which I speak in reference to Étienne Chabaud and Vincent Normand, this trauma, can be undone and resolved through art. The story that is told by objects, images or texts is never a utopia, in that it is always located in reality and contributes to the transformation of this reality through the gaze. This partly explains my interest in the camera and the moving image, which allow me, with a structural approach, to represent these spaces and their particular times.”

— Louison Gallego

Contact: gallego.louison0208@gmail.com

Vimeo: Louison Gallego

Instagram: louisongallego



## Garance Gambin

*Art major*

*La Valise*, 2023,  
installation-performative composée de valise, pièces en bois découpées et peintes, papier de soie, costumes, housses de vêtements et cintres, dimensions variables ; performance : 25' © Garance Gambin

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“As a child, I often found myself in museums and near theatre stages. And today, my work is immersed in these two spaces.

My performances overflow into the street, nature... My body is my raw material for creating meditative works that contemplate the passage of time and the memories that escape us. With this economy of resources, I blur the boundary between art and life. I invite viewers to experience the moment. Writing, editing and the image flow through my body work. When objects appear, they are my companions. They support my gestures and my words.”

— Garance Gambin

Contact: garancegambin@gmail.com

Instagram: garance.gambin



## Christian Garre

Art major

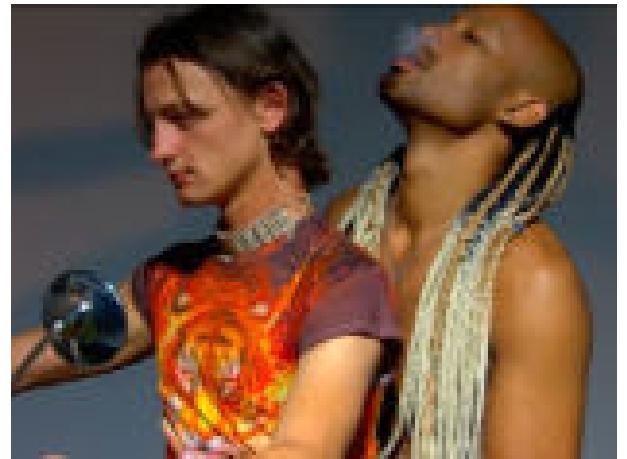
*Les vibrations du moteur...*, 2021,  
laser print on recycled paper, 13,5 x 18 cm  
© Christian Garre

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“My multifaceted practice oscillates between painting, computer graphics and poetry. Through these media, I explore spaces where polymorphic silhouettes intertwine, sometimes vegetable or mineral, which could equally be the micro of a living organism or the macro of a landscape. Through porosity, these elements are also found in my writing work, where I examine the carnal relationships between bodies and what they are made of, but also their relationships to the spaces around them and the back and forth between death and life.”

— Christian Garre

Contact : christian.garre@gmail.com  
Instagram : christian.garre



## Joséphine Gélis

Art major

*BabyWolf13006*, 2023,  
video installation consisting of digital video, artificial grass  
carpet and chairs, variable dimensions; video: 19'23"  
© Joséphine Gélis

Visuel © Joséphine Gélis

“For me, the mise en abyme, or metafilm, is a comfortable playground for exploring subjects that are close to my heart. Placing the construction of the film centrally within its own narration gave me the opportunity to reveal a deep desire to make this video an experience that comes close to the codes of cinema. So, a love story, but also and above all a story that speaks about us, our generation. The idea was to support the deconstruction of the archaic dichotomy of virility and femininity by re-appropriating ultra-femininity as a tool of feminist struggle. Honouring care, love and humour was a new way for me to bring my usually dark and heavy writing to life. This film is a celebration. Through a radical sense of sisterhood and tenderness, both survivors of a society on fire, I tried to create characters who struggle for the beauty of a metamorphosis. The one in which Ange becomes a wolf.”

— Joséphine Gélis

Contact : gelisjosephine@gmail.com  
Instagram : josephinegelis



## **Milan Giraud**

*Art major*

*Sans titre*, 2023,  
twenty-five Black 3.0 acrylic paint prints on 300 g paper, print:  
72 x 51 cm © Milan Giraud

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“In my artistic approach, I aim to question the perception of space, whether it is an abstract or a specific space. To achieve this, I look closely at key concepts that are particularly important to me:

The representation of space,  
Exploring the concept of a point of view,  
Circulation within the space,

The experimentation and sensation that flow from it.

I have mainly explored these notions using the media of drawing, screen printing and *in situ* installation.”

— Milan Giraud

Contact : milangiraud@gmail.com  
Instagram : milan.giraud



## **Victor Giroux**

*Art major*

*GREAT*, 2023,  
digital display, 3'35" © Victor Giroux

Photo © Victor Giroux

“My work short-circuits ‘over-contrasted’ temporalities by creating spaces of thought consisting of back-and-forths between technological advances and ecology (in the etymological sense of the term) through the study of habitat, environments and the beings that live there.

I like cross-fertilising and hybridising skills, going backwards and forwards between traditional techniques (ceramics, moulding...) and modern processes (3D printing, programming...). I position myself as a dealer of imagination, who tries to build stories through digital research, sculpture and video that will enable the emergence of a better form of introspection as a 21st-century individual.”

— Victor Giroux

Contact : victorgiroux83@gmail.com  
Instagram : astrochimpp\_



## Ryan Jamali

*Design major*

*zm\_lostfair*, since 2020,  
video game installation, variable dimensions  
© Ryan Jamali

Visuel © Ryan Jamali

“Activism through play and the notion of a participatory holistic system allow me to develop projects that question the current geopolitical situation in Lebanon.

New perceptions of cities and spaces offer a field of exploration that is necessary for the emancipation of Lebanese youth who, despite the economic collapse of their country, remain connected and active on all the social media platforms.

This virtual community is where the solutions of tomorrow will be found: a digital landscape that allows me to articulate possibilities by asking for its participation.

Motivation lies in reverie and play; it defines action. And emancipation lies in action and contribution.”

— Ryan Jamali

Contact : ryanjamali08@gmail.com  
Instagram : ryan.jamali



## Célia Leray

*Design major*

*Tabourets* (series), 2023,  
wood and fabric, 30 x 46 x 30 cm © Célia Leray

Photo © Célia Leray

“For a long time now, I have focused my work on combinations of materials and assemblies. I test different materials for compatibility, and I bring them together to create different harmonies. Whether in glass, wood, ceramics or any other material, I want to highlight the techniques and know-how I use in my projects. I have training in the crafts, which has allowed me to combine skills and be attentive to the technical aspects. I rely equally on my design knowledge and my craftsmanship. Both serve me in my projects. The stools and shelf are no exception.

I wanted to make functional interior objects that anyone could use. I also wanted to design these objects so that they could be taken apart easily.

I have always been attracted by the design of objects and the creation of primarily interior furniture. These fields make it possible to work on a variety of scales, which opens up a huge scope of possibilities that I look forward to exploring further.”

— Célia Leray

Contact : ateliercelialeray@gmail.com  
Instagram : leray\_celia



## Carla Lloret-Palmero

*Art major*

*Lenoncoin*, 2022-2023,  
edition of 84 digitally printed pages, 13 x 21cm  
© Carla Lloret-Palmero

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“Before my DNSEP, I took a BTS course in graphic design. While the primary goal was to convey messages through images, this allowed me to consider questions about communication in a fairly broad sense, whether oral or visual.

I am interested in the close relationship between images and language in our everyday lives. Images, objects and logos are materials that have already been endowed with qualities and meaning. But they are still able to accumulate others. This made me want to free myself from some of the long-standing constraints of this environment, to explore new possibilities by moving towards an approach that questions our relationships with objects, images and the meanings associated with them.

When I arrived in art school, I wanted to release objects from their primary, authoritarian meaning, which initially defines the reasons for their production. A text or an image, when shifted away from its initial context and then transposed into another, will leave behind most of its meanings in order to take on new ones.”

— Carla Lloret-Palmero

Contact : [carla.lloret@protonmail.com](mailto:carla.lloret@protonmail.com)



## Miao Luo

*Art major*

*Le match*, 2023,  
printed newspapers and wood, 50 x 60 cm  
© Miao Luo

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“My art oscillates between poetry and politics. Observation of daily life triggers thinking, exploration of where social phenomena come from and reflection about their impacts. Language serves as my material for creating works in textual form. The relationship between the individual and the collective is expressed through the transformation of artistic forms. I thus address serious, significant political subjects in a lighter way with the delicacy of my gestures in my work.”

— Miao Luo

Contact : [calmioluo@gmail.com](mailto:calmioluo@gmail.com)  
<https://miaoluo.cargo.site/>  
Instagram : [miaoluo\\_](https://www.instagram.com/miaoluo_)



## Déborah Maurice

*Design major*

43,25959° N, 5,37491° E, 2023,  
blown glass made by the team at Cirva, the International  
Glass and Visual Arts Research Centre in Marseille,  
variable dimensions (about 30 x 30 x 20 cm)  
© Déborah Maurice

Photo © Housseem Mokkeddem

“My work revolves around memory and recollections, especially relating to the beach. Driven by a deep attachment to this place, my goal is to preserve it and share the feeling with others. My projects aim to freeze a moment, protect it and create new ones.

This desire for preservation has led me to research the development of eco-materials, which has generated a real passion in me. Other more introspective projects aim to immerse viewers in the cherished world of the beach. I want to help them discover or rediscover the wonders of this place, so that they can take better care of it. Starting from my own memories, I want to open myself up to other people’s and, through participatory and/or immersive pieces, perhaps to stimulate new memories in them.”

— Déborah Maurice

Contact : [deborah.maurice@outlook.fr](mailto:deborah.maurice@outlook.fr)  
Instagram : @d.e.b.o.r.a.h\_maurice



## Laurence Merle

*Art major*

*La pesanteur et la grâce*, 2023,  
glazed Saint Amand stoneware and plumbing copper supports,  
dried wormwood, Moroccan sugarloaf, Baccarat glass tinted  
with autunite, Biot decanter, wormwood cuttings, California  
poppy in resin, glass and stoneware stills and copper pot,  
90 x 90 x 210 cm © Laurence Merle

Photo © Laurence Merle

“I produce work from an economy of attention, of the local area and of the materials used. Fascinated by the mesological approach, I research how humans take hold of what they call nature. I start by digging into our knowledge and approaches to elements such as uranium or absinthe, and then into our behaviours: the alchemical transformations of plants or YouTube videos on fishing with Mentos and Coca-Cola.

Our behaviours reflect our consideration of how these substances, both essential and toxic in turn, are exploited. Despite themselves, these resources are cryptic subjects that allow me to address the tensions in the continued co-existence between traditional know-how and knowledge shared on the internet in the age of artificial intelligence. A step towards the decolonisation of knowledge.”

— Laurence Merle

Contact : [laurence.merle.lm@gmail.com](mailto:laurence.merle.lm@gmail.com)  
<https://purpulesun.hotglue.me/?humanSUIT/>  
Instagram : fromhell\_toheaven  
YouTube : laurencemerle5735



## **Manon Monchaux**

*Art major*

*Pour une amitié tendre à Palerme, 2023,*  
photographic installation consisting of digital prints, photo  
albums, editions and wallpaper, variable dimensions  
© Manon Monchaux

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“My work positions the documentary, mostly in black and white, as an eminently subjective material, contrary to the very name of a tool that would like to be ‘objective’. While creating an archive, from this viewpoint I explore the photograph as an artistic object, sometimes extending into the abstract and playing with superimpositions or creating frenetic sequences, converging with creative protocols already present in my graphic work.”

— Manon Monchaux

Contact : manon.monchaux@laposte.net  
Instagram : manon\_\_mcx  
laedameauxfleurs



## **Azalina Mouhidini**

*Design major*

*Moule Biskwi, 2023,*  
badamier wood (Pacific almond tree), 39 x 23 x 3 cm  
© Azalina Mouhidini

Photo © Azalina Mouhidini

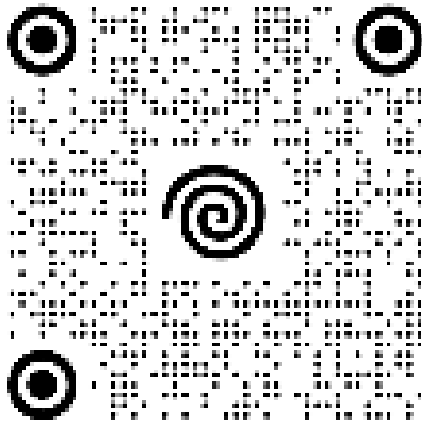
“Starting from the question ‘How can we design for a small territory?’ such as Mayotte, and through my experiences of travel, in which I position myself as a photographer, designer, anthropologist and sociologist, I try to provide some answers in my work, informed by the observation of details, objects, skills, architecture, habits and customs, local gastronomy *etc.* As the heir to an oral tradition, I use this quality to go in search of a society. I observe the bioregion of the place, and identify its qualities and difficulties. Then, following time for discussion, reflections and workshops, I propose solutions, for and with the inhabitants, from a unique local perspective, thanks to design.

These moments are always filmed and recorded so that they can be archived, referred to and used as a database and above all to be able to view the work we have developed together. I involve craftspeople, village elders, farmers and various important figures from the area where the projects are carried out, which allows me to use and highlight local materials and know-how. All this leads to the production of design/craft objects, tools, films, photographs, gourmet recipes, workshops, writing on local knowledge or even the production of work tools for artisans.”

— Azalina Mouhidini

Contact : azalina96@hotmail.fr  
Instagram : luva.design.studio





## Lolita Perez

*Art major*

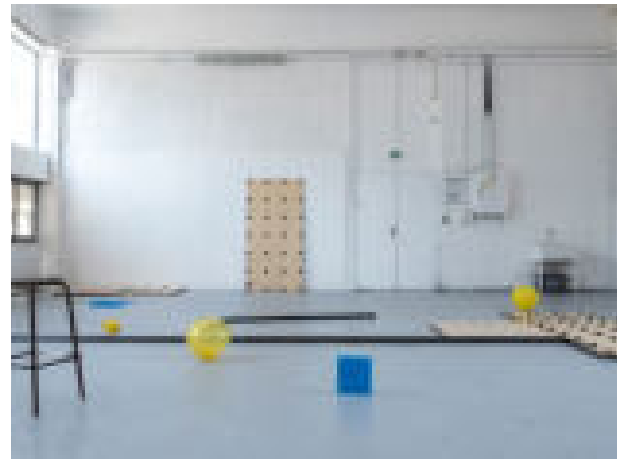
*En attendant nous fabriquons des pratiqueur·euse·s,*  
carbonic maceration of wine grapes made in August 2023,  
glass demijohn and QR code of the Moulin des Beaux-Arts  
de Marseille screen-printed in wine, variable dimensions  
© Lolita Perez

Visuel © Lolita Perez

“I am a multidisciplinary practitioner who uses the codes of contemporary art to sabotage the statuses of institutions, artists and the public, and become an accomplice in the workings of the cultural sector. Integrating myself into a process of sharing and passing on skills, I play with the tools for shared work that are made in situ, in order to dwell on creative processes to shape a new way of seeing future challenges in the art world.”

— Lolita Perez

Contact : [perez.lolita@outlook.fr](mailto:perez.lolita@outlook.fr)  
<https://lemoulindesbeauxartsdemarseille.cargo.site>  
Instagram : [lolitaperezdefigeas](https://www.instagram.com/lolitaperezdefigeas)



## Clare Poolman

*Art major*

*Salle de jeux, 2023, mixed media, dimensions vary*  
© Clare Poolman

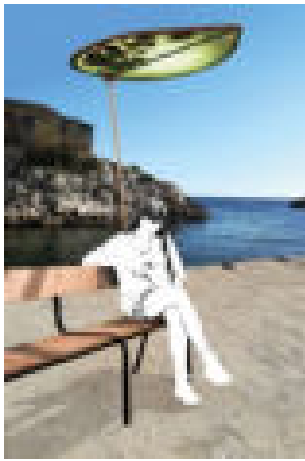
Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“My work stems from an inability to believe in the structures we inhabit - architectural, linguistic or anything else. This leads me to introduce small adjustments into existing situations, infiltrating them so as to reveal them more fully. I am interested in how things could be one way - or another. I spend time in the place I'm working with, listening to it, renegotiating its constraints, and looking for a back door to slip through and reconfigure it.

As soon as I lean on something, it becomes something else. Shapes translate into other shapes: poems as sculptures, buildings as packaging, publications as spaces, words as drawings, volumes as voids... All these are invitations to question what holds (us), experiment with different positions, and experience what could be.”

— Clare Poolman

Contact : [clarempoolman@gmail.com](mailto:clarempoolman@gmail.com)  
+33 6 68 66 51 85



## **Justine Porcheron**

*Design major*

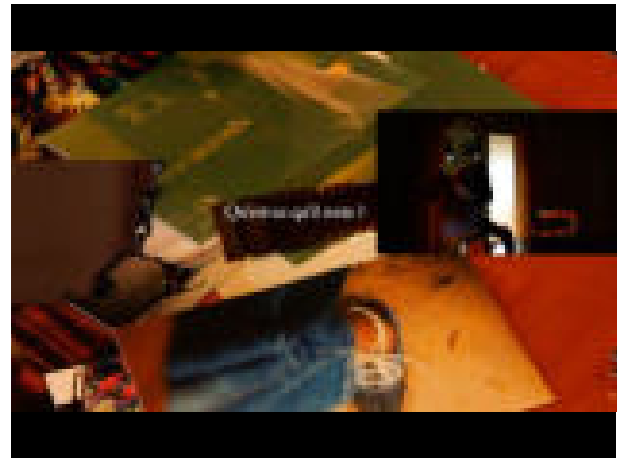
*Le Faiseur d'ombre*, 2023, wood, wire mesh and seaweed,  
100 x 120 x 185 cm © Justine Porcheron

Visuel © Justine Porcheron

“My artistic approach is informed by context and place, and by encounters with the people concerned by the project. Observing the environment and what happens there is important because that is where my work is born, where I identify and highlight certain problems and realities. This approach is often expressed through lightweight, aesthetic, meaningful creations that resonate with the place. My interventions are intended to be light and discreet, because I do not want to impose an intrusive presence. In my approach, graphic design also plays a central role in bringing my ideas to life. It allows me to express, translate and highlight certain subjects, convey messages and transcribe atmospheres. It is an essential tool, both in the research and reflection phase and in the creation phase, where it sometimes becomes the very purpose of the project.”

— Justine Porcheron

Contact : [justine.porcheron@gmail.com](mailto:justine.porcheron@gmail.com)  
Instagram : [pchr\\_justine](https://www.instagram.com/pchr_justine)  
LinkedIn : Justine Porcheron



## **Adriano Dafy Razafindrazaka**

*Art major*

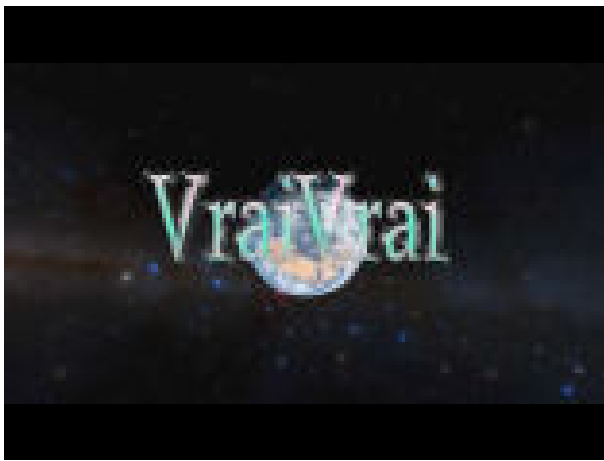
*Fahafahana*, 2023, digital video, 10'  
© Adriano Dafy Razafindrazaka

Visuel © Adriano Dafy Razafindrazaka

“My research is situated in currents of thought that postulate that relations of domination linked to gender, sexuality and race remain present in our everyday lives. I work on ways of taking control of these relations, and coming out of the shadows to reveal and celebrate ourselves. Finding the right forms to report these experiences through words, images and gestures, in order to share them with those concerned, because you/we are not alone, and to help those who are not concerned to understand our experience. A message that has already been heard many, many times, and yet still remains topical, and even more necessary in these times.”

— Adriano Dafy Razafindrazaka

Contact : [adriano.dafy@gmx.fr](mailto:adriano.dafy@gmx.fr)  
Instagram : [dinosmosis](https://www.instagram.com/dinosmosis)



## Jeanne Yuna Rocher

*Art major*

*Vrai Vrai*, 2023,  
video installation consisting of digital video, fabric-covered  
foam sofa and seats, variable dimensions; video:16'  
© Jeanne Yuna Rocher

Visuel © Jeanne Yuna Rocher

“The ethical nature of documentaries challenged me throughout my studies and still challenges me. Fortunately, people like my neighbour Fred and several writers (Talal Asad, Hito Steyerl, Linda Tuhiwai Smith, Elizabeth Cowie and bell hooks) were able to teach me and enlighten me about something obvious: the documentary is based on the principle of a power relationship, like everything else. So after watching yet another conference from the intellectual world of documentaries on the ethics of the camera, and the relationship between subject and filmmaker, I wanted to make my own that would summarise these discussions, a meta-video that talks about people who make films... about other very real people. When I wrote the programme and performed it with the other actors, I didn't want to condemn or take up a position of judgement about the fact of making a documentary: there are documentaries and directors who have managed to free themselves from these questions.

For myself, I don't think I have reached that point yet. But I wanted everyone to be together, the audience, the actors and the editor (the eye). I wanted to be ironic about the serious, abstract tone of intellectual discussions about documentary film, to accentuate the cage aspect and the oppressive relationship that a camera can create, particularly using the eye, which has a very important role. I think the eye shows how, depending on the edit, we dwell much more on the relationships between people and the general atmosphere than on what they want to tell us.”

— Jeanne Yuna Rocher

Contact : [jeanne.rocherdu2224@gmail.com](mailto:jeanne.rocherdu2224@gmail.com)  
Instagram : [jannnou](https://www.instagram.com/jannnou)



## Lola Sahar

*Art major*

*Le droit au retour*, 2022,  
various materials, variable dimensions © Lola Sahar

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“My work focuses essentially on the right of return to Palestine, through questions of tradition. It expands to take in the notions of borders and globalisation.”

— Lola Sahar

Contact : [lolasahar0@gmail.com](mailto:lolasahar0@gmail.com)



## Oliver Salway

*Design major*

*Des murs on fait des passages*, 2023,  
ceramic and steel, 360 x 145 x 45.5 cm (variable dimensions)  
© Oliver Salway

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“My work is based on the practice of reclaiming and recycling abandoned materials once their primary function has been fulfilled and they are no longer useful. This practice allows me to think about the materials we use in a different way than as part of the economic cycle. Otherwise, how can we break free of the production system in which we currently live? Design, production, sale, purchase, dustbin? This is the system that has brought us to our current existential crisis. It is an approach that requires us to avoid building new buildings above ground or appropriating places and then leaving them. Instead, I aim to get involved, slip into a place, bring out and sublimate what already exists in any context that has caught my curiosity.

For me, a material can become a place of meeting and sharing. I only aim to be the agent that connects these human-human and human-material interactions. This sharing makes it possible to fight against ‘sterile contemporary standardisation and develop DIY (Do It Yourself) – as a banal form of resistance that can empower multiple actors in a practice of material activism’ (Jakob Sieder-Semlitsch & Lynn Hyun Kieffer, *Hardware Stories*).”

— Oliver Salway

Contact : [oliverivorsalway@gmail.com](mailto:oliverivorsalway@gmail.com)  
Instagram : [oliversalway](https://www.instagram.com/oliversalway)



## Melisa Yagmur Saydi (melagro)

*Art major*

*La conquête de l'Argentine*, 2022,  
digital video, 4'04" © Melisa Yagmur Saydi (melagro)

Photo © Melisa Yagmur Saydi (melagro)

“In this video, I took clichéd phrases from the dominant political discourse in Turkey and changed them a little. The material and sound were as important as the text. I created rocks that are soft inside to represent the artificiality and weakness of this narrative. I kept the sound of the plastic material inside to strengthen the satirical nature of the sound. My film is a parody of these frequently expressed views, which are weak, childish, infinitely repeated and contradictory. I aim to encourage my audience to rethink them and draw parallels with their own contexts.”

— Melisa Yagmur Saydi (melagro)

Contact : [melisa.saydi@gmail.com](mailto:melisa.saydi@gmail.com)  
Instagram : [me.lagro](https://www.instagram.com/me.lagro)  
YouTube : [melagro614](https://www.youtube.com/channel/UCmelagro614)



## Hosana Schornstein

Art major

*Griffoniaxe*, 2022,  
steel, 59 x 103 x 71 cm  
© Hosana Schornstein

Photo © Hosana Schornstein

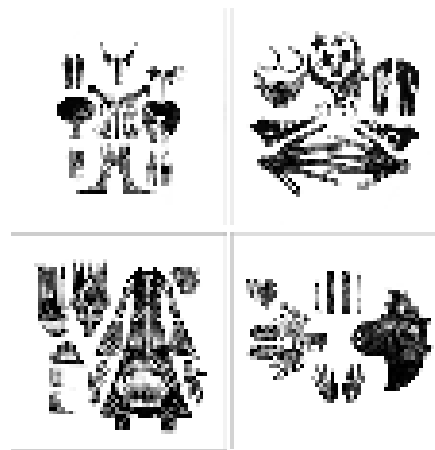
“Drawing my sources from the mythology of the Amazons, I create a speculative space within which I invoke and summon female wolves, dogs, rats, knights, guardians and warriors.

My sculptures, as present bodies, tell the story of those who savagely bestride their oppressors. Bodies here become tools of struggle, navigating through a world bedecked with sharp, emancipatory steel. Faced with today’s problems, I looked back to excavate a baroque aesthetic, seeking to unravel the contemporary issues of a patriarchal society which I transmute towards a trans-feminism, speaking also about changing roles of power for roles of force.

A call in a time of fire seeking new wars of love.”

— Hosana Schornstein

Contact : Hosana.82@hotmail.fr  
+336 28 47 19 45  
Instagram : hosana\_schor



## Zoé Sinatti

Art major

*Impressions des Personnages*, 2023,  
series of thirty prints on paper and four relief prints of laser-cut woodcuts, black prints: 69 x 69 cm; relief prints: 61 x 78 cm  
© Zoé Sinatti

Visuel © Zoé Sinatti

“I am interested in stories and narration. My work involves creating multiple, fluid narratives. My drive to produce a lot and occupy space polymorphically serves to compensate for the lack of representation felt as a lesbian in rural suburbia. My pieces, elements of stories, are intended to bring reparation and reassurance through the technique of engraving and printing, which is well-suited to evoking the difficult transmission of this minoritised culture. In order to find the place where identity is built and social norms are integrated, I appeal to childhood imagination. The shifts brought about by metaphor in my texts and by the re-appropriation of folklore, games and popular tales in my work aim to recount as accurately as possible experiences that are too often left unspoken.”

— Zoé Sinatti

Contact : zoesinatti@orange.fr  
Instagram : zsinatti



## Fabian Toueix

*Art major*

*Requin Bill le Bottier (Abyss series), 2022-2023,*  
glazed ceramic, 75 x 8 x 15 cm  
© Fabian Toueix

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“I was born in 1997 in Longjumeaux, in the suburbs of Paris. Graduating with a DNSEP qualification in art from Beaux-Arts de Marseille - INSEAMM in 2023, I live and work in Marseille. As a sculptor, my work is part of an endless cycle between construction and destruction. Influenced by the anarchists, my work primarily involves assembly, in which I collect materials and stories through an almost timeless imbalance.”

— Fabian Toueix

Contact : Ftoueix91@gmail.com  
Instagram : trash\_nofab



## Valentin Vert

*Design major*

***Lauréat du Prix François Bret 2023***

*Fan, ultime s., 2022,*  
steel, plywood, rope and motor, 50 x 20 x 80 cm  
© Valentin Vert

Photo © Valentin Vert

“I locate my practice on the boundary between sculpture, craftsmanship and industrial design. This position allows me to explore form and its aesthetics to try to bring out relationships of tension and contradiction and, more simply, to question the history of humans and technology. By seeking to undermine the conventional attributes that are valued in a useful object – efficiency, performance, speed – I push domestic objects to their limits. This approach takes the form of historical, social and technical research, going back and forth between my personal experience and a hauntology of form. It is thus a witness to the manifestations of ghosts that punctuate the logics of form/function.”

— Valentin Vert

Contact : valentinvert.pro@gmail.com  
Instagram : valvert\_



## Etta Marthe Wunsch

*Art major*

*Notainer 1*, 2022,  
sewing and ripstop fabric, 250 x 80 x 250 cm  
© Etta Marthe Wunsch

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“My work takes various forms: sculpture, sound installation, video, performance and action. Starting from current philosophical questions, I create ephemeral immersions and propose forms for what is impalpable. I develop protocols that allow me to create tension between control and the uncontrollable. Starting with transports of air over time and space, I create fleeting assemblies of air. I question concepts of matter, limit and transition. By using air, a symbol of the elusive and one of the last common goods, I address themes of tangibility, the environment and capitalisation.”

— Etta Marthe Wunsch

Contact : marthe@wunsch-gestaltung.de  
Instagram : rein.gar.nix



## Kylian Zeggane

*Art major*

*Smoked Oysters*, 2022,  
smoke machine, polyester resin, PVC, lightweight concrete,  
oysters, steel and mastic, variable dimensions  
© Kylian Zeggane

Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

“Reclaiming the sanitised bureaucratic aesthetic is a way for me to take control in an overwhelming world and construct my own narrative within it. Borrowing ultra-standardised administrative objects that exclude all individuality – computers, dull carpets, white neon lights and plastic blinds – encourages me to examine the structures that surround me, while undermining the authority they project.

Faced with this anxiety-inducing, claustrophobic reality that could be said to embody a capitalist masculinity, I make objects on the boundaries of design that function as escape zones. These austere installations rub up against explosive animal or aqueous substances.

While they cannot distil all the deadly boredom of administrative, routine and rational settings, they contribute to a logic of subversion that is dear to me. Binary rhythms are transformed into techno music, oysters cling to the air conditioning, flames and thick smoke escape from the radiator, the clock no longer displays the time.

The beginnings of this joyful apocalypse, or of a hallucinatory rise in water levels, create gaps that excluded bodies can penetrate/explore/infiltrate.”

— Kylian Zeggane

Contact : zegganeykilian241095@gmail.com  
Instagram : rebeudespres





# Presentation of performances

**Private view – 31 August from 5pm**

## *La Valise*

### **Garance Gambin**

In January 2023, Garance Gambin made a performance that was not recorded, filmed or photographed. Ever since, she has been seeking to reconstruct the memory of this performance through the project *La Valise* (*The Suitcase*). The work is a living archive that the artist activates through her body, her memories and the objects present in the initial performance. The costumes are physically present in the installation or suggested by three painted pieces of wood, each with the silhouette of a costume.



Photo © Cécile Braneyre/ Beaux-Arts de Marseille

## *Disembodied the Realness*

### **Adriano Dafy Razafindrazaka**

“Living by other people’s definitions and perceptions shrinks us to the shells of ourselves, rather than complex people embodying multiple identities.”  
Janet Mock — *Redefining Realness*

*Disembodied the Realness* reveals itself through the discourse that makes gesture, and the gesture that embodies its own history. Two spaces that exist in parallel and at the same time to evoke the narrative of queer and non-white masculinity in its construction. More generally, this performance aims to raise the spectator’s awareness of issues such as decerebration, the importance of language and culture, and the oppression of clothing.



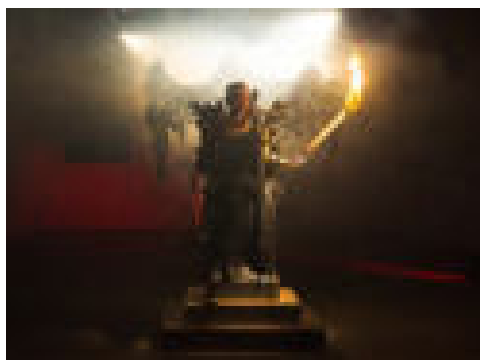
Photo © Cécile Braneyre/ Beaux-Arts de Marseille

## *Queen Zizi*

### **Hosana Schornstein**

A leader born of radical tenderness, Queen Zizi caresses us with violence and excess, boxing her words into the atmosphere. She drinks with the thirst of fury, spitting out fear and shame. Mad stuffer of oppressors. Madwoman shattering good manners. A madwoman dreaming of crushing the security protocols established by madmen. A bloodthirsty warrior, she calls for power, defying power.

Photo © Hosana Schornstein



# 2023 François Bret Prize

The **Beaux-Arts de Marseille François Bret Prize** is awarded every year by a jury of professionals to two young graduates of the School's DNSEP (higher national diploma in artistic expression) course, one in art and one in design. The winners benefit from a spotlight during the Art-o-rama fair, a financial grant and support from the members of the jury.

**Official announcement of the two winners on  
Thursday 31 August at 6 pm at Art-o-rama,  
the international contemporary art fair**

[www.art-o-rama.fr](http://www.art-o-rama.fr)  
Friche la Belle de Mai  
41, rue Jobin Marseille 3e  
[www.lafriche.org](http://www.lafriche.org)  
Exhibition from 31 August to 3 September 2023

It was the painter François Bret, appointed director of Beaux-Arts de Marseille, who convinced the city council to build the school in Luminy. Deeply committed to reforming the teaching of art and architecture, he was one of the first to give a place to photography in an art school, which included inviting Lucien Clergue. He brought the Supports/Surfaces painters to Luminy and taught César. It was under his direction that Beaux-Arts de Marseille entered a new era. In 1976, work by young Marseille artists was exhibited at the Paris Museum of Modern Art. Consequently, giving the name of François Bret to the Beaux-Arts de Marseille prize is not about looking back to the past, but rather drawing on a strong history to better face the future.

Beaux-Arts de Marseille would like to thank François Bret's family for allowing his name to be given to this prize and taking part in its organisation.

Beaux-Arts de Marseille is part of the Marseille-Mediterranean Higher National Institute of Artistic Education (INSEAMM), alongside the Pierre Barbizet regional conservatory and the Marseille-Mediterranean Artistic Training Institute (IFAMM).

## 2023 Jury

- Hélène Audiffren, DRAC visual arts advisor
- Marc Aurel, designer
- Aurélie Berthaut, Jeanne Barret and art-cade\* galerie des grands bains douches
- Bernard Boyer, artist
- Jean-Noël Bret, art historian
- Inge Linder-Gaillard, director of Beaux-Arts de Marseille
- Pierre Oudart, director general of INSEAMM
- Jérôme Pantalacci, Art-o-rama director
- Martine Robin, director of the Château de Servières

# Région Sud Design Prize



*Le Bureau d'*  
by Maxime Douillet  
Photo © Olivier Sola

## **Région Sud Design Prize – Maxime Douillet - 2023** **guest designer and Beaux-Arts de Marseille graduate**

In the continuity of the Région Sud Art Prize, Art-o-rama implemented in 2022 the Région Sud Design Prize which highlights young designers of the region and participates in their professionalization.

The Prix Région Sud Design is aimed at designers who have graduated within the last five years and who have completed part of their studies in the Southern Region, Provence Alpes Côte d'Azur. Designers will be selected by a curator to be shown in a dedicated space during Art-o-rama.

The winner will be selected by a jury of professionals during Art-o-rama and will benefit from a 2000€ production grant, an exhibition space during the next edition of the fair, a collaboration with Villa Noailles and a collaboration with the Centre Wallonie Bruxelles.

The laureate of the Région Sud Design Prize 2022 is Maxime Douillet, graduated from Beaux-Arts de Marseille.

<https://art-o-rama.fr/fr/prix/>

**Maxime Douillet** brings a little spark of life to objects that are usually inert. He creates movements and thus, makes our interiors gain volume, transmits an idea or hides our secrets. He wants the response of his objects to be soft and discreet, but he wants them to respond. This is why he designs and manufactures mechanical furnitures. He relies on a technical training with the journeymen, on university studies, in wood science and furniture, in mechanical drawing and lately, in design.

A mobile office for a photo workshop. A work surface, a scanner and a computer, hosting students and teachers. Some of the functions can be discovered with use. Some aspects are for those who pay attention. Once drawn, the desk expressed itself. In Morse code it makes the link between analog and digital, between silver photography and electronic. Maybe in a sense, it wants to express that today's technologies can enrich yesterday's ones. And we know it works also in the other sense.

[www.maximedouillet.fr](http://www.maximedouillet.fr)

# Visitor engagement during the exhibition

*Habitacles*, exhibition by graduates of the DNSEP 2022 art & design. Photo © Cécile Braneyre pour les Beaux-Arts de Marseille

Through a partnership with Aix-Marseille University (AMU), visitor engagement associates host visits on Wednesday, Saturday and Sunday afternoons from 2 pm to 6 pm until 22 October, when the exhibition ends.

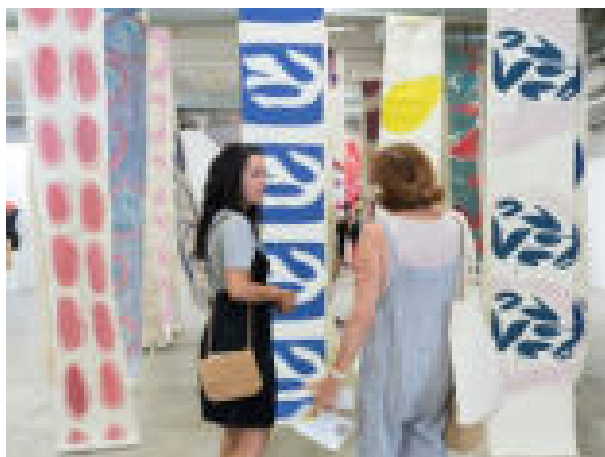
## Timetable of attendance from 2 pm to 6 pm:

**September:** Saturday 9, Sunday 10, Wednesday 13, Saturday 16, Sunday 17, Wednesday 20, Saturday 23, Sunday 24, Wednesday 27 and Saturday 30.

**October:** Sunday 1, Wednesday 4, Saturday 7, Sunday 8, Wednesday 11, Saturday 14, Sunday 15, Wednesday 18, Saturday 21 and Sunday 22.

## Several tours of the exhibition signed in LSF (French sign language)

will also be available for deaf and hard-of-hearing visitors as part of the PiSOURD programme, for which Beaux-Arts de Marseille - INSEAMM has been a pilot site since 2005. PiSOURD makes it possible to welcome deaf and hard-of-hearing students to study the curriculum at the School in order to build avenues for artistic, linguistic and social reflection, the essential conditions for cultural diversity involving both deaf and hearing populations.



# Graduates postcard series

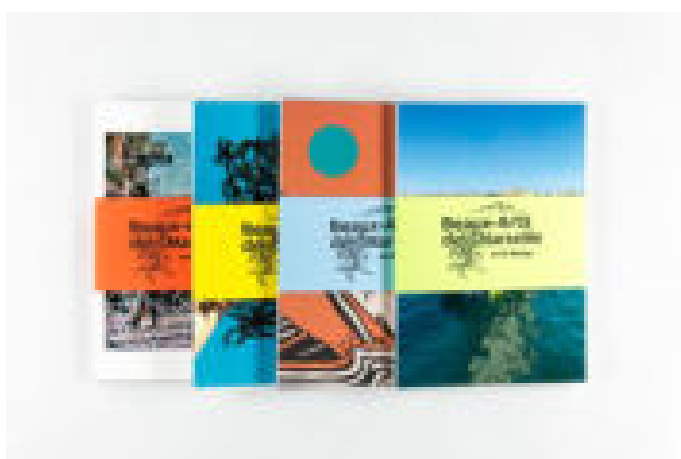


Photo © Cécile Braneyre /  
Beaux-Arts de Marseille

Every year, Beaux-Arts de Marseille publishes a series of postcards highlighting creations by the master-level graduates (DNSEP\*) in art and design.

The postcards are given to the graduating artists and designers to provide them with an initial professional development tool they can use as a contact card as soon as they leave the School.

\*DNSEP – Diplôme National Supérieur d'Expression Plastique

# Friche la Belle de Mai

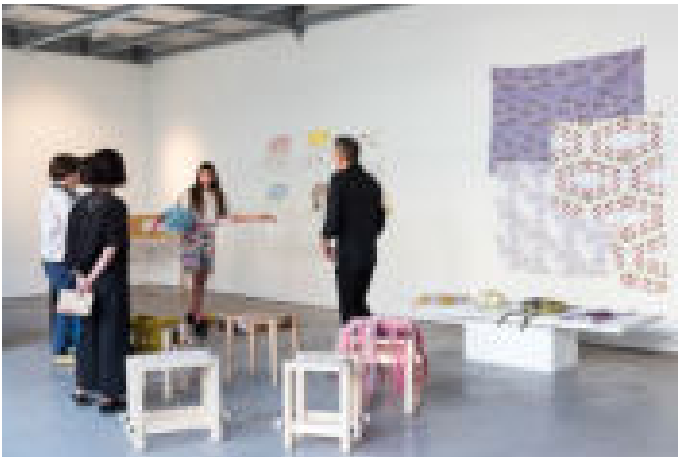


Photo © IGO Studio

Opened in 1992 as a prototype of what are now called “third places”, new models of urban cultural spaces, the Friche brings together urban transformation, a permanent artistic presence, links with the local area and active cooperation for the public good at a single, reinvented site.

Emerging from the former Seita factory, now a place of creation and innovation, the Friche la Belle de Mai is both a workspace for its 70 resident organisations (350 artists, producers and employees who work here every day) and a platform for presenting the arts (600 public artistic events per year, from the youth workshop to the biggest festivals). With nearly 450,000 visitors a year, the Friche la Belle de Mai is a versatile public facility covering 45,000 m<sup>2</sup>, incorporating five performance spaces, shared gardens, a playground and sports area, a restaurant, a bookshop, a nursery, 2,400 m<sup>2</sup> of exhibition spaces, an 8,000 m<sup>2</sup> roof terrace and a training centre.

# Beaux-Arts de Marseille – INSEAMM Training for the creative professions



The Ecole des Beaux-Arts de Marseille.  
DNSEP design & art 2023 installation.  
Photos © Cécile Braneyre /  
Beaux-Arts de Marseille

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

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

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

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

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

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

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

The Ecole des Beaux-Arts in Marseille was founded by artists from the city in 1752. Since 1968, the School has been based in Luminy, on the edge of the Calanques National Park, in an estate covering several hectares. Its 13,000 m<sup>2</sup> of studios and workshops make it one of the largest art and design schools in France. The buildings were designed by the architect René Egger, a disciple of Le Corbusier, and have “remarkable contemporary architecture” listed status. The School is increasingly aware of its environmental responsibilities. In 2018, it joined the Fondation Culture & Diversité's equal opportunities programme for art and design schools. The School has also been a pilot site for welcoming deaf and hard of hearing students (PiSOURD) since 2005.



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

Starting in the second year, the 400 students have a choice between two main majors, 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 department group coordinators. For the art department, as well as painting and drawing, courses cover sculpture, installations, performance and body art, sound, video, film... The digital platform (LoAD) provides scope for experimenting with a huge variety of formats. In design, students learn to find their way through the vast landscapes of the different forms of design and to find their specialisation: object and furniture design, spatial design etc.

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

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

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

Mathieu K Abonnenc / visual artist,  
Marc Aurel / designer,  
Richard Baquié / visual artist,  
Gilles Barbier / visual artist,  
Cécile Beau / artist, sculptor, videographer,  
Louidgi Beltrame / photographer, videographer,  
Amélie Bertrand / visual artist,  
Michel Blazy / visual artist,  
Fouad Bouchoucha / visual artist,  
César / artist, sculptor,  
Neïla Czermak Icti / visual artist,  
Sylvain Couzinet-Jacques / photographer,  
Olivier Dahan / filmmaker,  
Amélie Derlon / videographer,  
Samuel Gratacap / photographer,  
Célia Hay / filmmaker  
Valérie Jouve / photographer,  
Anita Molinero / visual artist,  
Les Marsiens, Vince Musy et Livia Ripamonti / designers  
Mountincutters / visual artists,  
Yazid Oulab / visual artist,  
Marine Peyre / designer,  
Flavie Pinatel / director, cinematographer, visual artist,  
Flore Saunois / visual artist,  
Gérard Traquandi / visual artist,  
Delphine Wibaux / visual artist...

# Production team

Director general of INSEAMM

**Pierre Oudart**

Director of Beaux-Arts de Marseille — INSEAMM

**Inge Linder-Gaillard**

Production manager

**Alice Orefice**

alice.orefice@beauxartsdemarseille.fr

Professionalization manager /alumni

**Céline Christolomme**

celine.christolomme@beauxartsdemarseille.fr

Professionalization assistant /in charge of internship

**Wendy Vachal**

wendy.vachal@beauxartsdemarseille.fr

Artistic programming manager and research coordinator

**Maxime Guitton**

maxime.guitton@beauxartsdemarseille.fr

Communication manager

**Nadia Slimani**

nadia.slimani@beauxartsdemarseille.fr

Graphic designer and photographer

**Cécile Braneyre**

cecile.braneyre@beauxartsdemarseille.fr

Digital communication

**Julie Durand**

julie.durand@beauxartsdemarseille.fr

Screen printing, printing

**Milan Giraud**

milan.giraud@beauxartsdemarseille.fr

Warmest thanks to: Karin Schlageter, exhibition curator; Beaux-Arts de Marseille graduates; our partners Fraeme and la Friche la Belle de Mai; technical team and the *Magasin* of Beaux-Arts de Marseille and la Friche la Belle de Mai production team.

# Useful information

**DRIFT — *Déravage contrôlé*** exhibition

31 August to 22 October 2023

Production: Beaux-Arts de Marseille — INSEAMM

In partnership with Fræme and the Friche la Belle de Mai

Friche la Belle de Mai

41, rue Jobin Marseille 3<sup>e</sup>

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

The Tower – 5th floor

Press view: Thursday 31 August at 2 pm

Private view: Thursday 31 August at 5 pm

Performances by artists: Thursday 31 August at 5pm

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

Official announcement of the two winners of the François Bret Prize for art and design on Thursday 31 August at 6 pm

at Art-o-rama, the international contemporary art fair

Then the exhibition open in the afternoon from Wednesday to Sunday

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

Contact

**Nadia Slimani**

**Communication manager**

+33(0)7 62 45 05 12

[nadia.slimani@beauxartsdemarseille.fr](mailto:nadia.slimani@beauxartsdemarseille.fr)

Beaux-Arts de Marseille — INSEAMM

184 avenue de Luminy, CS 70912

13288 Marseille cedex 9

[www.esadmm.fr](http://www.esadmm.fr)

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

**DRIFT**

**RA**

**DRIIFT**

**FA**

**CE**

**CONTRÔLÉ**