

BAPTISTE THIEBAUT JACQUEL

École nationale supérieure d'art et de design de Nancy

ENTRE CHIENS ET LOUPS

Les garçons aiment les agneaux; peut-être un peu trop..., 2023

Aerosol spray on scraped glass wool, 250 x 350 cm

San Roch, le ponton, 2024

Oil on cotton canvas and hide glue, 255 x 175 cm

The *Radical Faeries* are part of a movement that began in the 1970s in the United States. This movement, to which Baptiste Thiebaut Jacquel belongs, aimed to protest against the established order and norms of the time by experimenting with self-sufficient living in rural areas, in opposition to the society of the time. Today, the "faeries" are more diverse and inclusive, and tend to break down identity patterns and boundaries. In his diploma project, Baptiste Thiebaut Jacquel represents these communities and individuals within rural environments. His paintings are portraits of these so-called marginal personalities, whom he considers to be true models of concrete utopias. His figures are overexposed thanks to his choice of cotton or linen canvases with fine weaves that allow light to pass through. By using the reserve of the canvas, the artist creates genre scenes with queer and solar iconography. His paintings thus become narratives for those who cannot read. His models alter and change skin and form: like watercolors, their envelopes dissolve, revealing messages and clues to finding this chosen family.

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ANNE GUÉRAIN

École supérieure d'art Annecy Alpes

ENTRE DEUX AUBES

Acanthes, 2024

Plaster, paraffin, metal structure, PVC pipes, water pumps, 200 x 150 x 300 cm

A nurse and visual artist, Anne Guérain explores the transitions and porosities that can emerge between the worlds of art and healthcare. The title of her diploma project is taken from a line in Audre Lorde's poem *Lithany for Survival*, which invokes eros as a power of blushing and self expression. In her project, the artist identifies an area of liberating metamorphosis located between healthcare and art. Ornamentation is the common thread. Its forms, often derived from imprints and duplications, place ornamentation in tension and crisis, thus paving the way for the construction of new narratives. Affects are thus considered as phenomena of resistance in social contexts marked by loss, invisibility, or exclusion. Dawn is always twofold: that which marks the end of the night of care and that which heralds the beginning of the day of art—between sleep and awakening, between Eros and Thanatos.



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CASSANDRA DELPY

École nationale supérieure d'art de Bourges

Urtica, 2023

12 pyrogravures, orties, 20 x 15 cm

Fragile work, please handle with care

Cassandra Delpy's installations combine photography, video, organic materials, and optical devices. Her diploma project takes as its starting point the instability of images and the way they distort, transform, or fade when exposed to time, the elements, or the techniques used to produce them. Through a variety of gestures and materials, between visual experiences, natural phenomena, and technical manipulations, she explores how an image can carry within it its own disappearance. Her project develops an attention to processes, transitional states, and forms that disintegrate or recompose themselves, placing the image at the crossroads of the organic, the mechanical, and the symbolic. She does not view photography and video as simple mediums of capture, but as living elements in perpetual mutation. A constant in her practice is her interest in the materiality of the image. She thus questions the fragility of images and their evolution, both physically and conceptually, playing with the notions of appearance and disappearance.

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EVA CHANOIR

École supérieure d'art et de design de Reims

LES COULEURS DU TEMPS

Ciel, 2022-2024
Tulle, various sizes

Sans-titre, 2024
Liquid glue, various sizes

Eva Chanoir's work, in constant dialogue with architecture and the immediate environment, is part of a reflection on thresholds and the elements that structure our spatial experiences. Her productions are born from a meticulous observation of the place, its materials, and its flows, revealing subtle or obvious dimensions, ambiguous areas that transform the perception of those who find themselves there. Each work is conceived in situ. As part of her degree, her works explore the notions of frame, transparency, and liminality, and are also part of her ongoing fascination with the sky. The sky runs through her research and practice in various forms, as a space that transcends all limits, a way of making the intangible tangible. The works produced strike a balance between anchoring and transience: tulle, plaster, glue, and expanding foam become vectors for interpreting the space, capable of highlighting its fragile yet tenuous presences.

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ZIYIN TAN

École supérieure d'art de Lorraine | Site de Metz

ICI, ET LÀ-BAS

Espace Absent, 2020

Indian ink gel pen on paper, 65,5 x 51 cm

Les rideaux dans l'ombre, 2020

Indian ink gel pen on paper, 32,5 x 25 cm

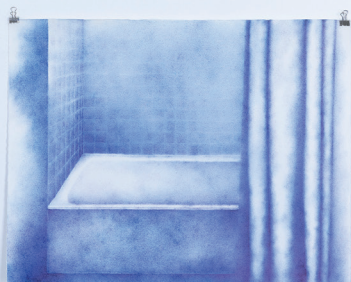
La porte, 2020

Indian ink gel pen on paper, 65,5 x 51 cm

Le bassin, 2020

Indian ink gel pen on paper, 65,5 x 51 cm

Ziyin Tan's diploma project mainly involves drawing, video, sculpture, writing, and performance readings, with these different practices being closely linked. She collects fragments of online videos, collages, and texts, combining these elements to construct a unique narrative language. Through her works, she takes a critical and often satirical look at various aspects of contemporary society, including environmental pollution, capitalist economics, and national collectivism, as well as the poetic memories of a world in decline. Ziyin Tan's work revolves around the relationship between the body and architecture, the memory of places, and the experience of urban life and the transformations linked to urbanization. Through her memories and experiences as an immigrant, she explores the repercussions of economic and political crises, as well as changes in natural and social environments.



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MARGOT GARLENC

École nationale supérieure des beaux-arts de Lyon

136 M²

Demi-volte, 2024

13 plasterboard panels, ink drawings, screws, 31,5 x 27 x 0,9 cm

G to P: aiguiller ou contraindre, 2024

Paper curtain, thumbtack, printing, 230 x 120 cm

Margot Galenc's diploma project is a space that you enter through a 90 cm wide corridor. Everything has been modified and arranged to meet certain safety and well-being standards at work, with distances and measurements being key: 80, 90, and 120 cm in height, width, and passage. Between orders not to cross and instructions for use, the public oscillates between constraints and guidelines. Around these guidelines, with the figure of the horse as a leitmotif, questions of values and their possible conversions gravitate. The space is designed as a circle, but there is no exit; you have to turn back. Margot Garlenc develops a reflection on values and their possible transpositions, whether economic or symbolic, based on the ambiguity and ambivalence of things. The porous boundary between control and care is central, allowing us to think about spaces by transforming them in order to play between fragility and rigidity. The absent body is like a song that stays in our heads. The text intrudes in fragments.



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DAVID AUBRIAT

École supérieure d'art et de design de Valenciennes

OUTILS CHORÉGRAPHIQUES

Outils Chorégraphiques, 2024

Wood, fabric, rice, metal, gardening nets, Lycra, technical fabrics, 80 × 70 × 30 cm

With explanatory booklets (paper edition)

Work cannot be touched

Croquis de médiation, 2024

Ink pen on paper, 45 x 350 cm

For his diploma project, David Aubriat, a young designer specializing in social ecology and solidarity, conducted multidisciplinary research combining dance, design, and care based on supporting patients in public mental health institutions in their journey toward recovery and well-being. David Aubriat developed tools to generate movement in collaboration with a psychomotor therapist and a nurse he met at the Public Mental Health Institution (EPSM) in Armentières, with whom he established a partnership. These tools also serve as a pretext for gatherings and convivial moments during workshops focusing on three main themes: weight, tension, and vibrations. The activation protocol is implemented independently through an explanatory booklet provided to medical staff.

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KUNGA DEMPA TSANG

École supérieure d'art de Clermont Métropole

Paysage de lente érosion, 2022

Oil and pigment, collage on canvas, 75 x 140 cm

Un, personne et cent mille, 2023

Oil and pigment on canvas, 75 x 140 cm

Through painting and drawing, Kunga Dempa Tsang explores urban landscapes, transforming the ordinary into openings to dreamlike worlds. Photography helps him compose, while cinema, particularly thrillers and science fiction, influences his framing and color palette, where calm and unease mingle between what is visible and what is suggested. Her diploma project focuses on suspended moments in everyday life, where loneliness and nostalgia intersect. These emotions are linked to the discovery of new spaces marked by a feeling of uprootedness and uncertainty. These places of passage, saturated with movement and anonymity, reveal an in-between space that is both familiar and impersonal. Through painting, she seeks to convey this impression of uncertainty by playing with textures, layers, and light. Her approach is based on visual references from photography and cinema that feed into the composition and atmosphere. The image then becomes an interior space where reality and imagination merge.

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SHUYIN HOU

École supérieure d'arts & médias de Caen/Cherbourg
Site de Caen

OF POROSITIES BETWEEN US

Hugging architecture, 2023
Fabric, thread, variable dimensions

Me protect me from, 2024
Acrylic on canvas, 41 x 33 cm

What if exist through emptiness, 2024
Acrylic on canvas, 50 x 40 cm

I want to experience the space-time warped by you, 2024
Acrylic on canvas, 116 x 90,5 cm

Through research on dance, psychology, and migration narratives, Shuyin Hou creates pictorial, performative, and tactile works. For her diploma project, she transformed the exhibition space into an interactive and sensual landscape. Composed of several fabric installations and paintings, this space highlights the notions of skin, tactility, movement, and intimacy. Visitors are invited to touch the fabrics suspended in the space, playing with their elasticity and interactive devices. At the same time, paintings depicting ambiguous bodies and gestures echo the organic forms of the installation. The artist constantly explores the notions of uprooting, tangibility, and interdependence in our relationships with ourselves, with other bodies, and with the space around us.

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ZIYU ZHOU

École supérieure d'art d'Avignon

LE POULET PARLE AU CANARD

EXIT NO EXIT, 2023

Telephone, variable dimensions

Projet dictionnaire, 2024

Wood, dictionaries

Through performance and objects, Ziyu Zhou's artistic practice explores the theme of misunderstanding. She takes everyday conversations and intercultural communication as her starting point, but is particularly interested in situations where these have gone wrong. Through her diploma project, the artist seeks to understand how these misunderstandings occur. How do we interpret a sign? Is understanding unidirectional? What relationship develops between the speaker and the interpreter, between the sender and the receiver? Ziyu Zhou highlights the idea that a sign has multiple meanings and connotations, and that understanding is built through the development of a common horizon between the sender and the receiver. Thus, meaning is not determined by the sender alone, but emerges from this process through a shared effort. Accepting the inevitability of misunderstandings, she chooses to reveal their humor and poetry, considering that dialogue can only continue in chaos.

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JÉRÉMY BRETON

École supérieure d'art & de communication de Cambrai

SUPPORTER·ICES DU DIMANCHE

Supporter·ices du Dimanche

Video, 45 min

Trip, 2024

Poster A2

Foot, 2024

Poster A2

Voix du stade, 2024

Flyers

Jérémy Breton's diploma project is an installation composed of publications, videos, knitted scarves, maps, songs, sticker albums, and more, all inspired by encounters and amateur matches. Inspired by the creation in 2022 of a mixed soccer team at the Ecole supérieure d'art et de communication (ESAC) in Cambrai, the project promotes alternative, community-based, women's, and mixed teams. By combining art and soccer in a spirit of goodwill and non-competition, it offers a different way of supporting these teams. His approach combines graphic design, collaborative work, and roots in the social fabric. The artist is particularly interested in contexts where graphic design becomes a common language, a rallying point. He defines his practice as field graphic design, born from others, their stories, and their practices to offer a collective, accessible, and committed aesthetic.

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THOMAS FERREIRA

École supérieure d'art Dunkerque-Tourcoing | Site de Tourcoing

Quando me junta a outra vida, 2024

Interactive installation, aluminum profile, granite, wood, TV, computer, Arduino, Unreal Engine 5, 200 x 180 x 180 cm

Thomas Ferreira's diploma project takes as its starting point the paradoxical materiality of the digital: perceived as immaterial, it only becomes perceptible through its failure, alteration, or obsolescence. His installations activate processes of disappearance, reconstruction, or drift, mobilizing personal archives, artificial intelligence, and immersive environments. He develops a critical and speculative approach to digital technology, conceived as a system that self-generates by self-erasing, an autophagic system. He thus engages in a reflection on materiality as an unstable construction: the processes of alteration, erasure, or persistence reveal forms of latent presence: memory, absence, fiction, trace. Between installation, performance, and writing, his works elaborate regimes of visibility in which the material conditions of the production of reality and the narratives that underlie them are replayed.

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NICOLAS FOIX

École supérieure des beaux-arts de Montpellier Contemporain

Dessin Module Escalier Tour d'Assas 2, 2024
Wood, paint, 38 x 22 cm

Dessin Module Escalier Tour d'Assas 3, 2024
Wood, paint, 22 x 38 cm

Dessin Module Escalier Tour d'Assas 1, 2024
Wood, paint, 120 x 60 cm

Module Escalier Tour d'Assas, 2024
Wood, concrete, paint, 145 x 40 cm

Fragile items, please handle with care.

Nicolas Foix's diploma project explores architecture and urban planning based on the Paillade neighborhood in Montpellier, where he grew up. This place, marked by a strong social and political history, becomes the starting point for a visual reflection combining sculpture, drawing, and video. In particular, he proposes devices that invite the viewer to adopt multiple angles of view, to move around and to question their relationship to urban space, the city and its changes. The artist's practice revolves around notions of architecture and urban planning, based on what he considers to be four fundamental elements: scale, support, instability and modularity. Nicolas Foix questions the status of the model and the relationship between the project and the final work. He also designs devices which, through the repetition of minimal modules, modify the structure and perception of a given space.



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ALEXANDRE FERRANI

École nationale supérieure d'art et de design de Limoges

25 mars 2023, 2023-2024

Wood, plaster, extruded polystyrene, sand and earth, acrylic paint, 3D printing, 240 x 126 x 20 cm

After London, 2024

Video, diptych, 5 min (diffusion en boucle), dimensions variables

For his diploma project, Alexandre Ferrani explores the world of model making and virtual simulation through sculptures, photographs, and video recordings. He recreates, on a smaller scale, images generated by contemporary media, political, and climate events, exploring practices related to model making. Borrowing from the codes of architectural models, military strategy, and even board games such as "Wargames," Alexandre Ferrani stages recent political episodes. In doing so, he plays with the confusion that these scale models create in relation to both history and its writing. The artist also appropriates video games to create fictional environments inspired by science fiction stories. He improvises riverside walks, moments suspended in time amid ruins or enclosed garden settings, focusing on visions of idealized nature and using artificial spaces to question the fantasized projections we make of reality.

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MARGAUX SAHUT

Institut supérieur des arts et du design de Toulouse

Sans titre (têtes), 2024

15 stuffed fabric heads, acrylic, wool, variable dimensions

Conceived as a circuit inspired by tourist routes, Margaux Sahut's diploma project connects displaced fragments, narrative objects, and silent gestures. The installation becomes a score, the score becomes a shared memory. Language is sculpted in a low voice, the body slips between thresholds, crosses or inhabits forms. Time, constrained or stretched, becomes matter. Each piece opens up a hollow, latent world, ready to tip over. Margaux Sahut's practice draws on archetypal forms from the collective unconscious, which she diverts to create visual and sensory situations that reveal the realities of the world. Everyday objects, ordinary gestures, and places traversed become the supports for new narratives. The body, space, time, and language draw scores to be inhabited, activated, or performed.

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