

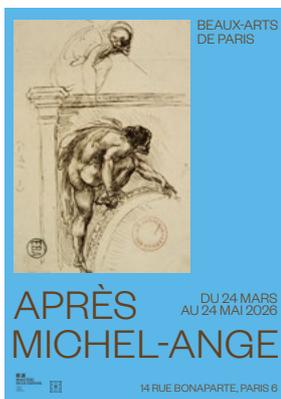
# BEAUX-ARTS DE PARIS

## Press kit

Two exhibitions to discover from 24 March to 24 May 2026 at Beaux-Arts in Paris.

Presented by Beaux-Arts de Paris in spring 2026, *Après Michel-Ange* and *Des mots et des mondes* share the ambition of presenting the Beaux-Arts de Paris collections as a living resource for contemporary creativity, open to study, reinterpretation and interpretation. In both exhibitions, students from the Beaux-Arts de Paris draw on heritage works to offer situated and sensitive appropriations.

These two projects reveal the behind-the-scenes aspects of transmission and its creative dimension, whether it involves copying, translating or moving Michelangelo's works, or examining the Beaux-Arts collections from the perspective of words or their narration to bring out intertwined worlds from multiple perspectives.



*Après Michel-Ange* shows his influence on artists from the Renaissance to the present day, thanks to the participation of around forty students under the guidance of nine teachers from the School. Michelangelo's achievements and life, theorised and commented on since the 16<sup>th</sup> century by his friend Giorgio Vasari, have made him a major figure whose imagination and forms have had a profound influence on artists. Since the arrival in 1837 of the copy of Michelangelo's *Last Judgement* in the Chapelle des Petits-Augustins, the copy has been at the epicentre of this fascination. The Cabinet des dessins et des estampes – Jean Bonna juxtaposes copies, studies and reinterpretations of his works by great artists of the past, such as Géricault, Carpeaux and Rodin, with those of students. This dialogue will be expanded in an exceptional way from 9 to 11 April in the Chapel, as well as in the left gallery and the glass courtyard of the Palais des Études. In the Melpomène room of the Palais des Beaux-arts, the exhibition *Des Mots et des Mondes* will be displayed beneath copies of Michelangelo's *Prophets and Sibyls*, designed for the ceiling of the Sistine Chapel.



*Des mots et des mondes* extends this questioning from another angle, examining the role of language in the creation of works of art, narratives and imaginations. Born out of a collective question – what do words do to works, and what do works do to words? – it brings together more than two hundred pieces (paintings, sculptures, drawings, photographs, videos, installations, artists' books, etc.) from the 12<sup>th</sup> century to the present day, from the collections of Beaux-Arts de Paris, contemporary creation and student or teacher productions. At a time of discourse and image saturation, the exhibition explores how artists use language – written, oral, visual, sound or gestural – to open up spaces for movement, resistance and imagination, and to bring about new ways of inhabiting the world.

A ticket to one of the exhibitions will grant access to the other on the same day, inviting visitors to compare the different approaches. The Chapelle des Petits-Augustins will be open free of charge from 9 to 11 April.

## PRESS CONTACT

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# DES MOTS ET DES MONDES

From 24 March to 24 May 2026  
13 quai Malaquais, Paris 6<sup>e</sup>

The result of a series of discussions on the growing role of poetry in contemporary artistic practices, the exhibition *Des mots et des mondes* considers writing as a plastic material in its own right. Faced with a continuous flow of information, artists do not seek to say more, but to say things differently, through sensitive, unique and situated forms. Words thus become vectors of personal or collective emancipation, embodied in assemblages, positionings, semantic shifts and resolutely poetic reconfigurations.

Drawing on works from the collections of Beaux-Arts de Paris, contemporary creations and the work of students and teachers, *Des mots et des mondes* explores the power of words in constructing narratives, knowledge and imaginations. While words can name, classify and order reality, they are also capable of shifting and transforming it, opening up new possibilities. The exhibition follows a movement that goes from classification to speculation, from inherited frameworks – scientific, colonial, religious or institutional – to marginalised, rewritten or reinvented narratives.

Far from a linear and stabilised history of art, the artists investigate, collect, recompose and invent: words become tools for bringing out fragmented memories and subjectivities kept on the margins. From crisis to utopia, from history to individual trajectories, from reality to imagination, the exhibition reveals words as places of tension, but also as spaces for sharing, bearing hope and emancipation. Poetic, manifestos or fragile, words to connect, build community, transmit, fight.

Conceived as a 'basket fiction', in the sense used by Ursula K. Le Guin, the exhibition is organised around several threads of thought. The exhibition addresses issues of categorisation, anonymity and displacement, before focusing on caricature, fiction and critical storytelling as ways of reconfiguring the archive and its transmissions, particularly those related to former students of Beaux-Arts in Paris. Words are used to reveal networks of friendships or family ties, to record notes in artists' notebooks or to conceive books as works in their own right. They also become instruments of resistance, enabling social assignments to be challenged and intimate and political voices to emerge. Finally, the attention paid to silences opens up reflection on forms of communication that go beyond verbal language and contribute to the living transmission of intangible heritage. The exhibition ends with proposals for speculative utopias: intermediate spaces where binaries waver, where knowledge circulates differently, and where works become places where the real and the imaginary coexist. *Words and Worlds* invites us to inhabit plural worlds poetically, by taking multiple side steps.

## — CURATORS

Mélanie Bouteloup et Armelle Pradalier, jointly responsible of the 'Artists & Exhibition Professions' programme.

With the participation of the students of the programme: Jeyni Ba, Louise Baranger-Léonard, Mickaël Berdugo, Clémence Carel, Jules Charabouska, Armel Cotinat-Flynn, Sybille de Roquemaurel, Maëva Delettre, Eve Farache, Rafael Garcia Lara, Lucie Gholam, Sacha Kheireddine, Albane Liébel, Joséphine Loembe-Sauthat, Arthi Pauly-Bertonneau, Laura Rutishauser, Tara Sammouri, Becem Sediri, Suzanne Vallejo Gomez, Léa Zarrad.

Scientific coordination for the collections: Estelle Lambert, curator of printed works and manuscripts at Beaux-Arts de Paris.

Associate teachers: Anne Bourse, Stéphane Calais, Claude Closky, Julien Creuzet, Tristan Garcia, Jean-Yves Jouannais, Emmanuel Van der Meulen, Bruno Perramant et Chloé Quenum.

Thanks to the teams of the Beaux-Arts de Paris contemporary art library for their help in selecting artists' books, especially Amel Hamidou for her valuable advice.

<sup>1</sup> Ursula K. Le Guin, *The Carrier Bag Theory of Fiction*, New York : St. Martin's Press, 1988 (written in 1986).

## — ARTISTS

Mayssa Abdelaziz, Youssef Abdelké, Amal Abdenour, Shafic Abboud, Tassiana Aït-Tahar, Hala Alabdalla, Himat M. Ali, Shakir Hassan Al Said, Chadine Amghar, Xavier Antin, Pseudo-Aristote, Claude Aveline, Omar Ba, Babi Badalov, Carlotta Bailly-Borg, Francis Barlow, Antoine-Louis Barye, William Basseux, Pietro Bertelli, Judith Blum Reddy, Alexander Boghossian, Salomé Botella, Jules Bourgoïn, Anne Bourse, Myriam Boukrit, Yassin Bouzid & Mohamed Sadk Kaffel, Rodolphe Bresdin, Marcel Broodthaers, Stéphane Calais, Saul Calcagni, Ferdinand Carlier, Minna Castrén, Henri Chetaille, Claude Closky, Guy de Cointet, Lucas Cranach l'Ancien, Julien Creuzet, Bady Dalloul, Honoré Daumier, Odonchimeg Davaadorj, Isaac de Crécy, Brune de Soto, Li Deshayes-Parré, Céleste Desplanche, François Desprez, Idriss Diabaté, Georgette Diallo, Ndidi Dike, Fringues de Dingues, Dornac, Clara Duflot, Dizy Durand-Gnougou, Claudine Eizykman, Irène Fanshawe, Nicolas Faubert (Kryzastylz), Lucy Citti Ferreira, Robert Filliou, Brandon Gercara, Adolphe Giraudon, Gloria Glitzer, Cléopatra Gones, Cily Gonzalez, Jean-Jacques Grandville, Juliette Green, Joseph Grigely, Robert Groborne, Guichoune de Berroeta, Abraham Hadad, Te Ata Hapaitahaa-Conroy, Adam Henein, Christine Herzer, Katsushika Hokusai, Daniel Hopfer, Anna Jaccoud, Jean-Yves Jouannais, William Kentridge, Manabu Kōchi, Ndayé Kouagou, Elie Lafflorencie, Christian Lattier, Jules Laurens, Lou Le Forban, Maëlle Lucas-Le Garrec, Stéphane Le Mercier, Seulgi Lee, Anouk Léger, Lucille Leger, Htein Lin, Lee Lozano, Pierre Loti, Prosper-Georges-Antoine Marilhat, Léonard Martin, Raban Maur, Soanie Marie-Rose, Lydia Matiegou-Keita, Chloé Menous, Annette Messenger, Dimitri Milbrun, Nuria Mokhtar, Bruno Perramant, Mathis Pettenati, Michalis Pichler, Clarisse Pillard, Giovanni-Battista Piranesi, Marius Plaksine, Monique Poncelet, Nancy Elizabeth Prophet, Lois Rambeau, Guy Rambouts, Soa Ratsifandrihana, Hubert Renard, Anne Rochette, Stéphanie Saadé, Nadia Saïkali, Clément Schaab, Ursula Schultze-Bluhm, Pascal Sébah, Vega Serafina, Oécil Serres, Darja Shatalova, Wanrong Song, Camille Soualem, Daniel Spoerri, Lorenz Stoër, Ieva Stankuté, Christine Sun Kim, Antoni Tàpies, Colombe Thaller, Lalie Thébault-Maviel & Maéva Prigent, Théodore Valério, Lê Văn Đê, Egon Van Herreweghe, Cecilia Vicuña, Adrianna Wallis, Hans Weigel l'Aîné, Dominique Willoughby, Jacques Yankel, Pan Yuliang, Mia Yu, Ossip Zadkine, Radouan Zeghidour.

## — ARTISTS & EXHIBITION PROFESSIONS PROGRAMME

Drawing on the resources of Beaux-Arts de Paris, a centre for artistic training and experimentation, exhibitions, and home to a rich historical and contemporary collection of 450,000 works, and publishing house, this exhibition is the result of work carried out with students from the 'Artists & Exhibition Professions' programme, which aims to rethink the relationship between creation and heritage. Combining theory and practice, this programme provides a space for research into the methods of producing and sharing art, a platform for exchange to address the challenges of our contemporary society through curatorial practice and wider dissemination, understood as a practice of assembly that can give rise to exhibitions, but also to other discursive, research and/or educational activities.

Société Générale has been a patron of the institution since 2020 and has strengthened its partnership in 2024 around the 'Artists & Exhibition Professions' programme, affirming its commitment to supporting artists' careers, promoting artistic excellence and contributing to cultural influence. Its support for contemporary art is illustrated by a contemporary art collection of 1,800 works, bringing together established artists and young talents, open to a wide audience, and also takes the form of partnerships, projects and loans of works in France and internationally.

## — PUBLICATION



Richly illustrated, this exhibition catalogue brings together works by students from Beaux-Arts and international artists with pieces from the Beaux-Arts de Paris collections. It highlights the importance of words in artistic practices, blending different eras, cultures and media.

Preface by Éric de Chasse, texts by Mélanie Bouteloup, Armelle Pradalier, Alice Thomine-Berrada and students from the programme: Himat M. Ali, Lola Mirti, Kaisu Pitkälä, Nerian Teixeira de Macedo, Chuong-Đài VÕ, Mia Yu and Joël Zouna.

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Beaux-Arts de Paris Éditions

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## — RELATED EVENTS AND PROJECTS

### **WEDNESDAY EVENINGS**

Evening events will be held on Wednesdays 1, 8 and 22 April and 6 and 13 May from 6.30pm to 9pm.

Performed tours, readings, performances and workshops – the full programme will be available on [beauxartsparis.fr](http://beauxartsparis.fr) website.

### **WALKING TOURS AND ORAL HISTORY WORKSHOPS - FRIDAYS 27 MARCH AND 24 APRIL AT 5PM**

Armel Cotinat Flynn and Jeyni Ba, students in the 'Artists & Exhibition Professions' programme, offer walking tours open to all entitled *Interdiction d'écrire le mythe* (Prohibition on Writing Myths).

### **MEETING DAY - WEDNESDAY, 20 MAY FROM 9:30 A.M. TO 5 P.M.**

Conceived as part of the exhibition, this day will feature presentations by collection managers, teachers, students from Beaux-Arts de Paris and guest researchers.

The presentations will explore the connections and friendships that influenced the creative process of artists who studied at Beaux-Arts de Paris. The aim is to share the research findings of art historians working to understand complex artistic trajectories, which are reflected in incomplete archives. The day will highlight the exchanges between artists and studios and the international art scenes. Speakers will include Mickael Berdugo, Jean-Yves Jouannais, Guilia Longo, Pascal Odile, Alice Thomine-Berrada, Dominique Willoughby, Joël Zouna, and others.

### **PROJECT BETWEEN ATELIER CLOSKY AND CROSBY STUDIO (HARRY NURIEV)**

An off-site satellite exhibition (dates to be confirmed) linked to Words and Worlds will present merchandise designed by students from the Closky workshop based on works from the collections on display.

### **COLLABORATIVE PROJECT WITH STUDENTS FROM THE HÉRODOTE PROGRAMME**

Laura Rutishauser and Tara Sammouri, two students from the 'Artists & Exhibition Professions' programme, are working with students from the Hérodote programme on a joint project that will take place in the exhibition hall.

Created in 2017 at Beaux-Arts de Paris, Hérodote programme enables non-French-speaking artists in exile to reconnect with the world of art and higher education. The programme is aimed at young artists who have already begun art studies in their country of origin or who are actively practising art.

### **NON-FANZINE - EMMANUEL VAN DER MEULEN STUDIO**

Students from Van der Meulen's workshop are designing a fanzine specifically for the exhibition.

### **REFERENCE LIBRARY**

A bookcase containing a selection of books related to the exhibition has been designed by Albane Liebel, Léa Zarrad and Rafael Garcia Lara, students on the 'Artists & Exhibition Professions' programme.

## — VISUALS SELECTION



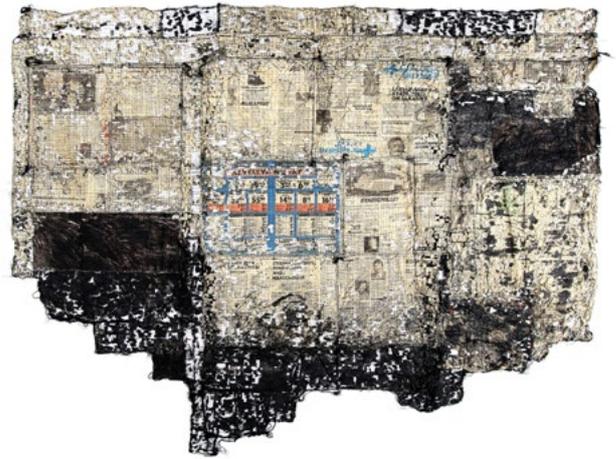
Radouan Zeghidour, *Protège nous de la grêle et du tonnerre*, 2024, Bizet wool and ceramic, 100 x 60 cm, courtesy of the artist  
© François Deladerrière



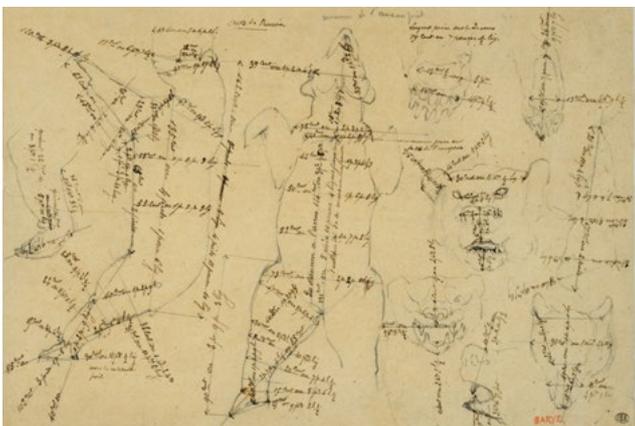
Monique Poncelet, *Paysage*, c. 1955-1959, oil on canvas, 57.5 x 48 cm  
© Beaux-Arts de Paris



Carlotta Bailly-Borg, *Monk (3)*, 2022, painting and collage, acrylic, graphite and digital prints transferred onto canvas, 61.5 x 71.4 x 3.8 cm, coll. Frac-Ile-de-France © Rebecca Fanuele



Minna Castrén, *Sans titre*, 1987, newspapers, ink, cotton, 230 x 180 cm, courtesy Minna Castrén Estate et PALO



Antoine-Louis Barye, *Ours de Russie*, c. 1830, graphite and pen, brown ink, 18.6 x 27.4 cm © Beaux-Arts de Paris



Giovanni-Battista Piranesi, *Scenografia campi Martii*, 18<sup>th</sup> century, intaglio engraving, 56.5 x 81.5 cm © Beaux-Arts de Paris



Lucille Léger, *Tight night*, 2024 © Giddy Flames, Collegium Artisticum, Sarajevo



Anonyme, *Sainte-Ursule et quatre vierges martyres*, c. 1500–1510, polychrome wood, 37 x 72.5 x 24 cm © Beaux-Arts de Paris



Théodore Valério, *Musicien tzigane des environs d'Arad*, 1851, pencil and watercolour, 46.8 x 32.1 cm © Beaux-Arts de Paris



Théodore Valério, *Musiciens tziganes*, 1855, engraving, 51 x 34 cm © Beaux-Arts de Paris



Jules Laurens, *Poète lisant*, 19<sup>th</sup> century, pencil and watercolour, 20 x 17.5 cm © Beaux-Arts de Paris



Adolphe Giraudon, *Moulage d'une sculpture romaine*, late 19<sup>th</sup> century - early 20<sup>th</sup> century, albumen print, 20.4 x 26 cm © Beaux-Arts de Paris



Ndidi Dike, *A Bend in the River*, 2017, cardboard boxes, plaster, glitter, variable dimensions, courtesy of the artist © Aurélien Mole



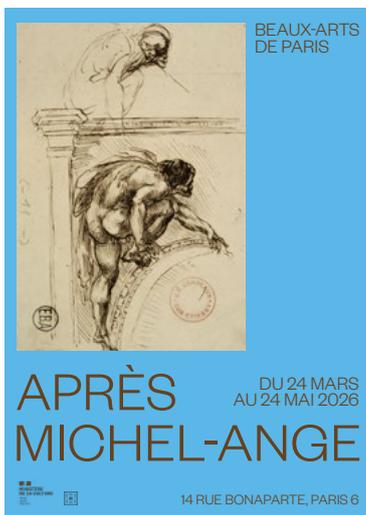
Te Ata Hapaithaa, *Drums of Liberation I*, 2025, wood, metal, rope, animal skin, 50 x 40 cm, courtesy of the artist



Dimitri Milbrun, *Irmame al lekol*, oil pastels on canvas, 2023, 73 x 51 cm, courtesy of the artist



Shakir Hassan Al-Said, *Titre inconnu*, 1977, ink on paper, 15.23 x 41.5 cm, collection of Himat M. Ali



# APRÈS MICHEL-ANGE

from 24 March to 24 May 2026  
14 rue Bonaparte, Paris 6<sup>e</sup>

The new exhibition at the Beaux-Arts in Paris Cabinet des Dessins et Estampes - Jean Bonna focuses on Michelangelo to explore the concepts of influence and transmission.

Michelangelo occupies a special place in the pantheon of great artists: his work, unanimously admired and based on unprecedented originality, resists those who seek to hold it up as an example.

In the 19<sup>th</sup> century, Michelangelo became an essential reference because he was the archetype of the 'artist-magician', according to Rodin, who sought in his works the mysterious springs of his own creativity.

*Après Michel-Ange* brings together some forty works – drawings, prints, photographs, sculptures – from the collections that reveal the various ways in which the 'divine' Michelangelo has been studied, copied, viewed or reinterpreted since the Renaissance, and particularly in the 19<sup>th</sup> century, by Géricault, Carpeaux and Rodin. The exhibition is enriched by works created for the exhibition by the students of nine professors who came together for this project: Pascale Accoyer, Claude Closky, Clément Cogitore, Frédérique Loutz, Jack McNiven, Guillaume Paris, Philippe Renault, Daniel Schlier and Valérie Sonnier.

The exhibition is accompanied by a catalogue and will be followed by an event from 9 to 11 April 2026, bringing together art historians, heritage specialists, students and professors from Beaux-Arts de Paris to discuss the reception of this towering figure of the Italian Renaissance in France.

## — CURATORS

Alice Thomine-Berrada, head of collections at Beaux-Arts de Paris, and Estelle Lambert, curator of prints and manuscripts at Beaux-Arts de Paris.

## — AMONGST THE ARTISTS

Domenico del Barbieri, Guillaume Boichot, Léon Bonnat, Numa Boucoiran, Adolphe Braun, Jean Baptiste Carpeaux, Alphonse Chamson, Jacques Louis David, Étienne Delaune, Mathias Duval, Guillaume Duchenne de Boulogne, Jacques Édouard Gatteaux, Théodore Géricault, Alexandre Charles Guillemot, Hermann Heid, Louis Alexis Jamar, Paul Lepage, Charles Marville, Raffaele da Montelupo, Alphonse Antoine Montfort, Antoine Quatremère de Quincy, Joseph Théodore Richomme, Joseph Nicolas Robert-Fleury, Auguste Rodin, Martino Rota, Henri Joseph François de Triqueti, François Joseph Toussaint Uchard...

## — PUBLICATION

The exhibition catalogue, richly illustrated with drawings based on Michelangelo's work and representations of his art, allows readers to study the dissemination of his art in 19<sup>th</sup>-century Paris through copies and photographs.

Preface by Éric de Chasse, texts by Hélène Gasnault, Mehdi Korchane, Giulia Longo, François-René Martin, Guillaume Paris, Alice Thomine-Berrada and Sara Vitacca. Among the essays, François-René Martin places Michelangelo in the pantheon of artists celebrated on Rue Bonaparte, Sara Vitacca describes the context of "Michelangelism", and Guillaume Paris (studio professor at Beaux-Arts de Paris) offers a contemporary reflection on the role of copying in an interview.

Carnets d'études collection, no. 61

Number of pages: 168

Paperback binding - 20 x 22.5 cm

Price: €25

ISBN: 978-2-84056-927-5

Beaux-Arts de Paris Éditions

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## — RELATED EVENTS AND PROJECTS

### EVENT FROM 9 TO 11 APRIL

Nine artist-teachers from Beaux-Arts de Paris – Pascale Accoyer, Claude Closky, Clément Cogitore, Frédérique Loutz, Jack McNiven, Guillaume Paris, Philippe Renault, Daniel Schlier, Valérie Sonnier – wanted to be involved in the exhibition and asked their students to work on Michelangelo's art and how it inspires them today. Around forty students took part in the project; the works produced will be exhibited in the galleries, the glass courtyard and the Chapelle des Petits-Augustins from 9 to 11 April 2026.

### STUDY DAY ON 9 APRIL FROM 9.30AM TO 7PM

Designed as an extension of the exhibition *Après Michel-Ange*, the main objective of this day is to bring together contributions that will provide a better understanding of the contemporary and educational value of Xavier Sigalon's copy of *The Last Judgement*, which has been on display in the Chapelle des Beaux-Arts in Paris since 1837. All the lectures will be held in this chapel. Scientific committee: Alessandro Gallicchio (Villa Medici), France Nerlich (Musée d'Orsay), Guillaume Paris (Beaux-Arts de Paris) and Sara Vitacca (University of Besançon).

#### Copying, yesterday and today (9:30 a.m. – 12:30 p.m.)

Moderator: Alessandro Gallicchio (Villa Medici)

- *Copies, quotations, repetitions: semantic reflections* by Sara Vitacca (University de Besançon)
- *The specificities of painted copies* by Carla Mazzarelli (University of Mendrisio)
- *About the exhibition Copistes at the Centre Pompidou-Metz* by Donatien Grau (Louvre Museum) and Chiara Parisi (Centre Pompidou-Metz)
- *What educational use can 19th-century study collections have today?* by Mick Finch (Central Saint Martins, Londres)
- Performance

#### Copying Michelangelo (2:30pm - 4pm)

Moderator: France Nerlich (Orsay Museum)

- *Photographing Michelangelo* by Philippe Jarjat
- *Exhibiting Michelangelo's casts today* by Matthias Wiwel (Ny Carlsberg Glyptotek, Copenhagen)
- *Michelangelo's painted copies in France* by Agathe Arrighi (PhD student, Sorbonne University)

#### Learning and teaching with Michelangelo today (4pm - 5.30pm)

Round table moderated by François-René Martin with some of the students and teachers involved in the project.

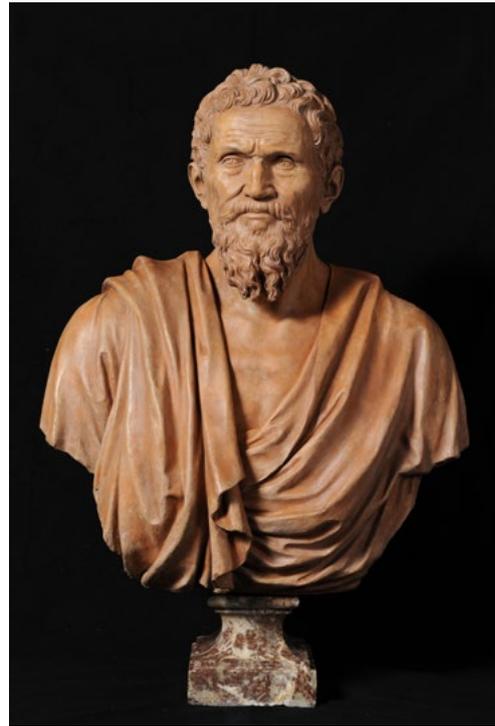
#### Performance (6pm)

Performance preceded by a short introduction on Xavier Sigalon's copy of *The Last Judgement* by Alice Thomine-Berrada.

## — VISUALS SELECTION



Martino Rota, *Le Jugement dernier*, 16<sup>th</sup> century, print, 31.7 x 23.3 cm © Beaux-Arts de Paris



Guillaume Boichot, *Buste de Michel-Ange*, 1806, terracotta, 82 x 43 x 25 cm © Beaux-Arts de Paris



Théodore Géricault, *Étude d'après les figures des tombeaux des Médicis de Michel-Ange*, 1816, graphite and pen, brown ink on beige paper, 23 x 28.1 cm © Beaux-Arts de Paris



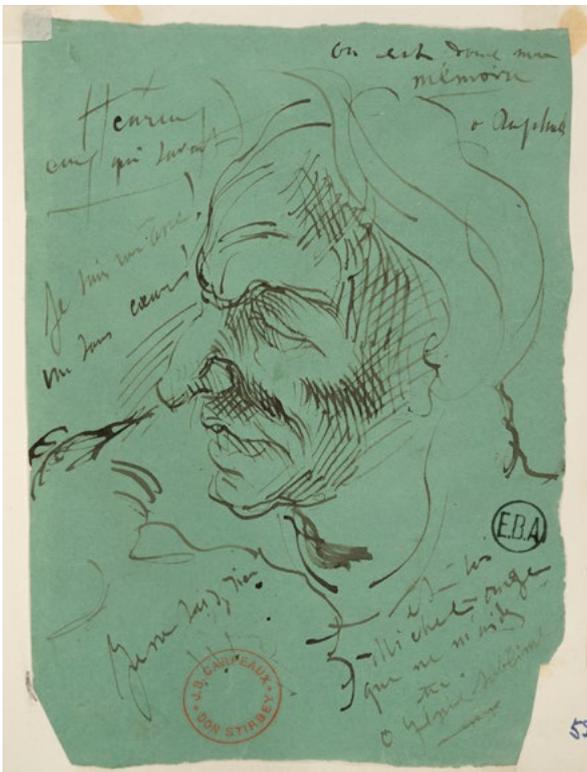
Jean-Baptiste Carpeaux, *Étude d'après un détail du plafond de la Chapelle Sixtine de Michel-Ange*, 1856-1861, pen and brown ink on paper, 11.5 x 18.7 cm © Beaux-Arts de Paris



Théodore Géricault, *Dessin d'après «La nuit» de Michel Ange*, 1816, graphite and pen, brown ink on beige paper, 23 x 28.2 cm © Beaux-Arts de Paris



Hermann Heid, *Nu féminin posant à la manière de «La nuit» de Michel Ange*, 1880, albumen print, 13.5 x 9.7 cm © Beaux-Arts de Paris



Jean-Baptiste Carpeaux, *Étude d'après Michel-Ange : Minos, détail du Jugement dernier*, 1856-1861, pen and brown ink on green paper, 17.1 x 11.6 cm © Beaux-Arts de Paris



Jean-Baptiste Carpeaux, *Étude d'après Michel-Ange : Minos, détail du Jugement dernier*, 1856-1861, pen and brown ink, brown wash applied with a brush on paper, 36 x 27.2 cm © Beaux-Arts de Paris

# — PRACTICAL INFORMATION

## DES MOTS ET DES MONDES

24 March – 24 May 2026

13 quai Malaquais, Paris 6

Wednesday to Sunday – 1 p.m. to 7 p.m.

Late night opening on Wednesdays until 9 p.m.

€2, €5 or €10 – you choose!

With the support of:



## APRÈS MICHEL-ANGE

24 March – 24 May 2026

Cabinet des dessins et estampes - Jean Bonna, 14 rue Bonaparte, Paris 6

Wednesday to Sunday – 1 p.m. to 7 p.m.

€2, €5 or €10 – you choose!

*Après Michel-Ange* exhibition is a partner of Printemps du dessin 2026.



# — AND ALSO

## CRUSH

From 13 to 21 February 2026 / 14 Rue Bonaparte / On registration

An opportunity to showcase the work and creations of young artists from the School to art professionals. For this 6<sup>th</sup> edition, volunteer students in their 4<sup>th</sup> and 5<sup>th</sup> years are being mentored by three curators: Oulimata Gueye, Ingrid Luquet-Gad and Clément Raveu. With the support of Sisley and Rubis Mécénat.

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