

École Nationale Supérieure des Beaux-arts de Lyon, Plaquette for the Post-Diplôme Art Program

The 2024 / 2025 Cohort:

*Younès Ben Slimane, Ramya Tegene, Sabrina Da Silva Medeiros,
Naomi Lulendo et Yana Dombrowsky-M'Baye,*

coordinated by Oulimata Gueye



[*Individual Portfolios \(Web Link\)*](#)

Biographies (short version) + Projects



Younès Ben Slimane is an artist and filmmaker, trained in architecture at the National School of Architecture and Urbanism in Tunis, Tunisia and Le Fresnoy – Studio National des arts contemporains in Tourcoing, France. His work, situated at the crossroads of experimental cinema, explores the evocative power and poetry that arise from the interplay between architecture and the spaces that host it. His films are crafted around gestures, materials, and sites deeply embedded in ancient histories, reimagining them beyond their spatial and temporal confines to unveil their transformative potential for shaping new worlds.

In his Post-Diplôme research, Younès Ben Slimane delves into the notion of “set design” by examining the abandoned Star Wars film sets. He perceives these as liminal spaces where human interaction transforms artificial constructs into self-sustaining ecosystems. Initially conceived for fictional narratives, these sites prompt a reconsideration of their capacity to evolve into contemporary vernacular architectures, imbued with fresh functions and meanings. His work offers a poetic and critical meditation on our relationship with the periphery, exploring how these shifting architectures embody a fluid and evolving contemporary imagination.

[Site web](#) / [Instagram](#) / [E-Mail](#)



Ramaya Tegegne is an artist, researcher and art worker. Through a trans-disciplinary practice, Ramaya Tegegne attempts to reveal the mechanisms of the dominant model within the cultural world by observing its economy, circulation, historicisation as well as the power relations through which it has been constituted and operates today. In 2017, she launched Wages For Wages Against (wfw.ch), a campaign and collective for fair remuneration of artistic work and against all forms of discrimination. This project received a Swiss Art Award in 2022. She graduated from HEAD Geneva and the Gerrit Rietveld Academie in Amsterdam. She is co-founder of the art and critical thought bookshop La Dispersion in Geneva.

At the Post-Diplôme, Ramaya is developing the script for her forthcoming film. Part visionary fiction, part political manifesto, this short film sets out to re-imagine places of resistance against prevailing oppressive and extractivist mechanisms. It seeks to nurture forms of relationship, reciprocity and mutuality, particularly in relation to intergenerational transmission. In a future where neurocapitalism and conservatism have taken over, we follow the journey of a young film student who returns in the footsteps of her grandmother: who led a historic strike in her youth.

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[Site web](#)



Naomi Lulendo is a French-Guadeloupean-Congolese interdisciplinary artist. Her work takes form in puzzle, painting, photography, installation and performance, and borrows from the aesthetics of manufactured objects, series and fragments. Her work investigates the interconnections between different means of expression and representation, ranging from architecture, design, the body, mysticism and esotericism. Naomi Lulendo claims a site-specific position from her Caribbean, European and African origins.

Stemming from her project P.I - Paysage Identitaire [“Landscape of Identity”] (2016 -), Naomi Lulendo is developing a research project entitled Cotton-Candy, which focuses on two raw materials and commodities that shaped the rise of industrialization and contributed to Europe’s economic growth, leading in particular to the prosperity of France and Switzerland: cotton and cocoa.

In her Post-Diplôme, research, Naomi narrows her observations to focus on cotton garments. Starting with the circulation of Indiennes (Indian cotton fabrics) between Asia, Europe and the Caribbean from the 17th century onwards, she develops an in-depth investigation of imperial history through the history of commodities and their impact on the history of techniques, botanical science, industrial architecture and stylistic design.

[Site Web](#) / [Instagram](#)



Yana Nafysa Dombrowsky-M'Baye is an artist and educator from Tāmaki Makaurau, Aotearoa Auckland, New Zealand. Yana’s matrilineal ancestry harkens to Sénégal and France, and her patrilineal lineage is of Polish/Czech descent. Across film, site-responsive installation, and sculpture, Yana’s practice is a poetic inquiry into material and immaterial conditions of belonging. In questioning the mnemonic and piecing together fragments of genealogical and geographical stories, speculative narratives form and un-form through a practice that contemplates the soft and hard architectures of a certain postcolonial interculturality.

While at the Post-Diplôme, Yana will technically interrogate the ‘first’ image-making techniques (heliography/lithography) in order to question the Camera Obscura as ethnographic tool within the Occident. From here, Yana will trace intersecting threads between the ongoing extraction of resources such as Gum Arabic from the North of Sénégal since the 15th century and European, particularly French (Lyonnais) practices, in particular Troubadour painting, silk textile production and the postal industry. This research and making will inform the development of a short-form ethno-fictive moving-image work, and an assemblage of accompanying talismans.

[Site Web](#) / [CV](#) / [Portfolio](#) / [E-Mail](#)

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Biography (full version)

Younès Ben Slimane

is an artist and filmmaker with a background in architecture, having studied at the National School of Architecture and Urbanism in Tunis (ENAU). In 2019, alongside completing his architecture degree, he directed his debut film, *All Come from Dust*, shot in Tozeur, southern Tunisia. He joined Le Fresnoy – Studio National in 2020, where he produced his second film, *We Knew How Beautiful They Were, These Islands*.

His work has been showcased at Documenta fifteen Mobile Lab in Kassel (DE), the Mucem in Marseille (FR), the Dakar Biennale of Contemporary African Art (SN), the Museum of Contemporary Art in Skopje (MK), the Institut du Monde Arabe in Paris (FR), the Wexner Center for the Arts in Ohio (US), the Zaha Hadid Foundation in London (UK), and Galeria de Arte Cinemática in Vila do Conde (PT).

His films have also been selected for international festivals such as the Locarno Film Festival (CH), CPH:DOX (DK), and DokuFest (XK), among others. He has received several accolades, including the 2022 Loop Barcelona Award (ES), the 2021 Studio Collector Award (FR), and the Golden Tanit at the Carthage Film Days (TN) in 2019.

At the intersection of experimental cinema, his work explores the evocative power and poetry born from the dialogue between architecture and the spaces it inhabits. His films focus on gestures, materials, and sites deeply rooted in ancient histories, lifting them beyond their spatial and temporal confines to reveal their performative potential in imagining new worlds. *In All Come from Dust*, shot in Tozeur, Ben Slimane draws inspiration from his ancestors, artisans of terracotta brickmaking. The film centers on the labor of hands, deliberately avoiding the final object to emphasize the act of creation itself. It opens with thick black smoke enveloping the frame, followed by hands rebuilding a world from its ruins.

As Adnen Jday described in Nawaat (November 2019):

“If one were to describe All Come from Dust in a few words, it would be for its severe yet beautiful sobriety. The film begins by implicating the viewer in a camera that quite literally touches the earth, reconnecting with the raw materiality of the real. By weaving together earth and fire, water and air, the film creates a cosmogony drawn from vernacular architecture, brought back to its origins. Midway through the film, a close-up of a hand—a gesture transcending violence to embrace the intimacy of matter—reveals the filmmaker’s mineral sensitivity: fleeting illuminations, ephemeral revelations, rendered alive through editing that preserves their impact. In this way, the film catalyzes

the forces and metamorphoses of material.”

In *We Knew How Beautiful They Were, These Islands*, the camera closely follows the spectral presence of a man digging graves. With his bare hands, he transforms the earth into final resting places for unnamed shipwreck victims. Inspired by the ancestral tradition of troglodyte construction, the film defies oblivion, rooting the dead in their native soil.

Adnen Jday noted in Nawaat (May 2022):

“In just a few sequences, cast in a nocturnal setting as if poured into bronze, the film navigates two simultaneous directions: revealing what remains of their journeys while extending the night by a few steps. Through gestures and traces, states of bodies and states of matter, Ben Slimane captures a quiet grace within the relative darkness—a hand reaching through the shadows to extract grains of light. The film’s silence is punctuated only by the wind, the crackle of fire, and the scrape of a shovel against dry earth. It evokes an elegy, each frame a chiaroscuro tableau, bearing witness to the beauty of these forgotten islands.”



Ramaya Tegegne

is an artist, researcher, art worker and producer.

She graduated from HEAD Geneva (University of Art and Design) in 2014 and the Gerrit Rietveld Academie in Amsterdam in 2010.

Her first short film *Framer Framed* (2021) was shown at Fringe of Color in Edinburgh (2021), at the WWOOL festival in Paris (2024), and in various exhibition spaces in Europe. She has received awards, grants and completed several artistic residencies (in London, Rio, Paris, New York, Palermo). Her performances have been presented at the TU – Théâtre de l'Usine in Geneva (2019, 2022), Goethe Institute in Minneapolis (2019), KW in Berlin (2019), Kunsthalle Basel (2018), Arsenic in Lausanne (2018), Kunsthalle Bern (2017), Gessnerallee in Zurich (2017), Gasworks in London (2016), Swiss Institute in New York (2016), and at the Schinkel Pavillon in Berlin (2015). She has had solo exhibitions at Künstlerhaus in Stuttgart (2021), Istituto Svizzero in Milan (2019), Ludlow 38 in New York (2019), Kevin Space in Vienna (2019), Paul Soto in Brussels (2018), Galerie Maria Bernheim in Zurich (2018) and Fri Art Kunsthalle in Fribourg (2015).

She is co-founder of the art and critical thought bookshop La Dispersion in Geneva. In 2017, she launched Wages For Wages Against (wfw.ch), a campaign and collective for fair remuneration of artistic work and against all forms of discrimination. This project received a Swiss Art Award in 2022. She co-founded the GARAGE group, which advocates for artists' rights before the authorities in Geneva and offers administrative courses for artists. She co-directed the Forde art space in Geneva between 2014 and 2016, and has curated various projects for Les Urbaines in Lausanne, Helmhaus Zurich and the Théâtre de l'Usine in Geneva.

Through a trans-disciplinary practice, Ramaya Tegegne attempts to reveal the mechanisms of the dominant model within the cultural world by observing its economy, circulation, historicisation as well as the power relations through which it has been constituted and operates today.

Her project *Sème la grève* (*Sow The Strike*), staged at the TU - Théâtre de l'Usine in Geneva in February 2022, was a revisiting of the victorious strike by the chambermaids at the Ibis Clichy Batignolles hotel in Paris. This project attempts to build bridges between the struggles in society and those in the arts, by bringing together different contexts.

Her film *Framer Framed* (2021) features a group of Black actors and filmmakers re-enacting a meeting of the board of a self-managed cinema.

Black men have been excluded from the lobby of the cinema building by an employee, while the cinema is screening a film about the situation of these undocumented workers. A heated discussion takes place about this episode.

As a cultural organiser and producer, her projects are rooted in collective practices that are constantly being reconsidered in the light of profoundly anti-racist, feminist, anti-classist, queer and anti-validist concerns and commitments. She works to amplify discourse that has been marginalised, while at the same time trying to raise awareness among institutions and the general public about better working conditions.

In 2023, with Wages For Wages Against, she investigated the way in which artists are selected in art competitions. The result was the publication [How Are Artists Chosen? – Exclusivity, Precarious Work and Asymmetries in Art Competitions](#). Here, we pursue a general reflection on competition as a genuinely democratic tool for supporting artists and the art scene.

Her curatorial project at Helmhaus Zürich [All That You Touch, You Change](#), organised in 2021 with the Wages For Wages Against collective, questions access in its broadest sense, access to an artistic practice, to institutions and to works of art. At the same time, it proposes concrete solutions to make the building and its institution, Helmhaus Zürich, more accessible to people with disabilities on a long-term basis.

A similar initiative is the working group L'éléphant dans la pièce, comment la blancheur affecte le travail des artistes (*The Elephant in the Room: How Whiteness Affects the Work of Artists*), a research project run by the Théâtre de l'Usine in Geneva. It is attempting to identify and detect the mechanisms of discrimination at work that engender absences, denials, mistreatment and omissions within the cultural sector, involving people of colour.



Image: *Sème la grève*.

Sabrina Da Silva Medeiros

Having grown up in the far south of São Paulo, in an area surrounded by one of the capital's largest water reservoirs, built on the Mata Atlântica, Sabrina Da Silva Medeiros focuses on the syncretisms of the margins, the living and the non-living, and emerging ways of life. Her interdisciplinary practice aims to reconstitute her intimate, collective and territorial memories in the face of Brazil's attempted colonial erasure. Through a quest for the enchantment of these territories, she interrogates crossroads - *encruzilhadas* - and weaves links between transgenerational heritage, intersectional issues, past and present, seeking to unveil the invisible correlations underlying social and natural dynamics. She continues to search for a path where elements intersect and reveal themselves.

Sabrina Da Silva Medeiros questions the sacralization of the intellect and the codes of Western academicism, favoring a lived experience based on a circular, non-hierarchical approach. Valuing an ecology of care, where medicinal and so-called "invasive" plants, as well as neglected or historically-charged materials, become vectors of repaired memory and transformation, observing the boundaries of identity and territory.

At the post-diploma Sabrina Da Silva Medeiros focuses on the means of communication around crossroads - *encruzilhadas* - by looking at the various forms of transmission, whether material, virtual or visual. Having grown up in a context where *encruzilhadas* symbolize danger, permission, activation, change and transaction, Sabrina seeks to observe and understand their relationship with collective memories and contemporary struggles, as well as through rituals, gestures and their spiritual dimension.

This research will feed into her first essay, which follows on from her publishing object *Colis suspect (Suspect Parcel)* (2023), in order to complete it and publish them simultaneously; a project in which reflection revolves around trouble in motion and interstices, by means of intimate, everyday stories based on oblivion and danger.

Through sound, visual and performance installations, Sabrina seeks to turn gestures and rituals into languages in their own right. Her work is situated in the in-between and refuses to be univocal, seeking to reveal the multiplicity of these spaces - their tensions, resonances and possibilities. Using media such as the video game GTA (Grand Theft Auto) and the term *maloka* (house in Tupi-Guarani, used to designate the suburbs), she superimposes its elements and stereotypes onto the rhythms and rituals of the Brazilian suburbs.

This friction gives rise to a hybrid space where everyday marginal life, bailes funks and Afro-Indigenous rituals meet, questioning movement, memory and embodiment within territories that are often invisibilized or fetishized.

Sabrina Da Silva Medeiros obtained her Master's degree in 2024 from ENSAPC (École Nationale Supérieure des Arts de Paris-Cergy).

Her work can be seen at "L'Éloge de la submersion", part of *Cosmogramme#2*, created by philosopher, artist and poet Dénètem Touam Bona, at La Compagnie Belsunce, Marseille. In this context, a conversation with Olivier Marboeuf is available on the Radio Grenouille platform (2024/2025).

She participated in the talk *Mémoire du Sol - Transplanter nos Histoires* at the Memwa Kréyòl Festival, produced by the Anagram association, at the invitation of *Projet Transplantation*, founded by Amandine Nana, at Volta XL / Ixelles (2024, Belgium).

Sabrina also co-created a comic strip in the form of a mural fresco on the walls of the Fauvettes housing estate in Pierrefittes-sur-seine (93) with Mariama Conteh and the children of the Fauvettes as part of a comic strip creation workshop at the invitation of Alexia Fiasco (Filles de Bledards and Association Fauvettes) (2024).

Displayed her work in the exhibitions "Les Aveugles du Château" (organized by Ygrèves and Thundercage, 2023, Aubervilliers) and "La roue de la fortune" (Tour Orion, 2024, Montreuil). She presented one of her performances "Tous ces bruits" in the circuit on violence against women (compagnie Le Fil, 2023, Théâtre La Boutonnière, Paris) and in the event "La nouba - asmr des femmes" (Festival Piak Piak, organized by Unionquoicollectif and Collectifnest, 2024, at the Temple protestant de Port Royal, Paris).

Since 2014, she has been involved with organizations such as Ecoativa, Imargem, Projeto PLANO B (PROJETO VAI), Circo Escola in São Paulo, Atelier OCA and La Montgolfière, as well as other structures in Paris, working as an artist, educator and cultural pedagogical assistant, in addition to exhibiting her work and organizing workshops and studios.



Images: *Untitled*, Sabrina Da Silva Medeiros, 2024 & Photo, Nadezhda Ermakova, 2024.

Naomi Lulendo

Naomi Lulendo is a French-Guadeloupean-Congolese interdisciplinary artist based between Paris and Lyon. Her work finds formal expression in puzzle, painting, photography, installation and performance, and borrowing from the aesthetics of manufactured objects, the series or the fragment. She holds an MFA from the École des Beaux-Arts de Paris (2018).

Her work investigates the interconnections between different means of expression and representation, ranging from architecture, design, the body, mysticism and esotericism. Words, which are central to her work, act as materials for thought, allowing her to use strategies such as détournement, play, covert meanings and the making of identity. The images and symbols she inventories from various geographical and/or historical spaces operate as tools for delving into the link to a given territory, whether continental, insular, real or fantasized.

Often tracing parallels between the body as a surface and geographical space as intimate cultural and social spaces, Naomi Lulendo questions the relationships between what we ingest and digest, what passes through us, absorbs us or trans-ports us. Each subject she approaches is the object of complex analysis that attempts to confront scales and points of view, heritages and mythologies, in syncretic forms where everything responds and corresponds to one another.

She sees herself not as an artist-researcher, but as an artist-storyteller, whose interdisciplinary approach based on science and know-how deeply fuels her creative practice, made up of language shifts, meanings and displacements. Naomi Lulendo asserts a position situated in her Caribbean, European and African origins.

Her latest research, based on the plants and their transformations, aims to re-address the restorative power of alternative narratives, investigating the links between the exploited body, colonized nature and their shared histories of displacement in a trans-continental and global context, where notions of foreign bodies and alienation are conceived as states of being whose ways of existence are constantly being redesigned.

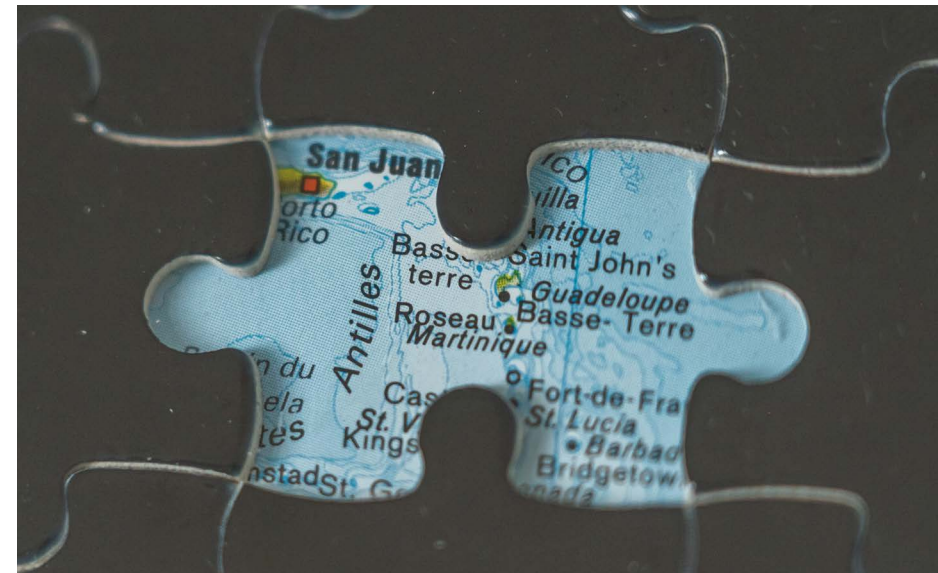
Stemming from her project P.I - Paysage Identitaire (2016 -), and based on the principle that plants and organic fibers, whether textile or edible, are complex bodies that contain multiple histories, Naomi Lulendo is developing the project Cotton-Candy. A formal and theoretical research project focusing on two raw materials and commodities that contributed to economic growth and shaped the rise of industrialization in Europe, leading in particular to the prosperity of France and Switzerland: cotton and cocoa.

In her post-diploma research, Naomi narrows her observations to focus on cotton garments. Starting with the circulation of Indiennes (Indian cotton fabrics) between Asia, Europe and the Caribbean from the 17th century onwards, she develops an in-depth investigation of imperial history through the history of commodities and their impact on the history of techniques, botanical science, industrial architecture and stylistic design.

In 2021, she was one of the artists selected by Zeitz MOCAA to join Unfinished Camp, a worldwide permanent network of artists and art institutions conceived and curated by Hans Ulrich Obrist and Andrés Szánto on six continents. She was also a resident at Raw Academie's 5 session Germination, curated by artist Otobong Nkanga (2018).

In 2024, she was awarded a residency at the Cité internationale des Arts, Paris, and joined the Art post-graduate program at the École nationale supérieure des Beaux-Arts, Lyon, directed by curator and art critic Oulimata Gueye. Her work has been included in several group shows, notably at Palais de Tokyo (2024); Selebe Yoon, Dakar (2023, 2024); Zeitz MOCAA, Cape Town (2021); Pivô Art Center, São Paulo (2021); Comédie de Caen (2021); HEK - House of Electronic Arts, Basel (2021); The Shed, New York (2021); Galerie 31Project (2021); Galleria Continua, Les Moulins (2016); Palais des Beaux-Arts, Paris (2015, 2019).

Naomi Lulendo has also staged several public performances, at FRAC Champagne-Ardenne, as part of the FAR AWAY festival (2023); at Bétonsalon - Centre d'art et de recherche, Paris France during the Bivouac #2 program curated by Raw Material Company (2020); at Galerie Allen, on an invitation from the Prologue collective (2019); at Raw Material Company (2018).



Yana Nafysa Dombrowsky M'Baye

is an artist and educator from Tāmaki Makaurau, Aotearoa (Auckland, New Zealand). Yana's matrilineal ancestry harkens to Sénégal and France, and her patrilineal lineage is of Polish/Czech descent. Speculatively, Yana speaks from her French/Sénégalaise matrilineal heritage through the context of her artistic practice. She works with ethno-fiction, fabulation, and the poetic to create experimental cinematic works and enact soft, slight, sculptural gestures that articulate the intersections between the domestic/dreamt and institutional temporalities she is in *proximity* to and *distant* from.

Plotting coordinate fragments wielded from the sites she inhabits, Yana works with moving image, sound, text, and raw materials as languages that articulate the uncertain and the memorial as she enacts a form of self-archaeology-as-practice. Her work seeks to interrogate *the proximate* in relation to the complex histories of colonial resource extraction and violence with which we are, across many scales, in constant critical intimacy.

Engaging with the erasures and traces of intercultural identities across sites of collective and personal memory and forgetting, Yana wavers between the contexts of coloniser and colonised. Working by walking, listening, and documenting sites — responding by creating cinematic and spirited objects for summoning figures buried beneath predominant colonial memories.

Filmed across Tournon-sur-Rhône, Aix-en-Provence and Dakar, [seuteu](#) (2023) unravels an archaeology of her matrilineal ancestry. Carried by the air, we drift in and over homes, bodies of water, landscapes and atmospheres, contemplating the space between memory and lived experience.

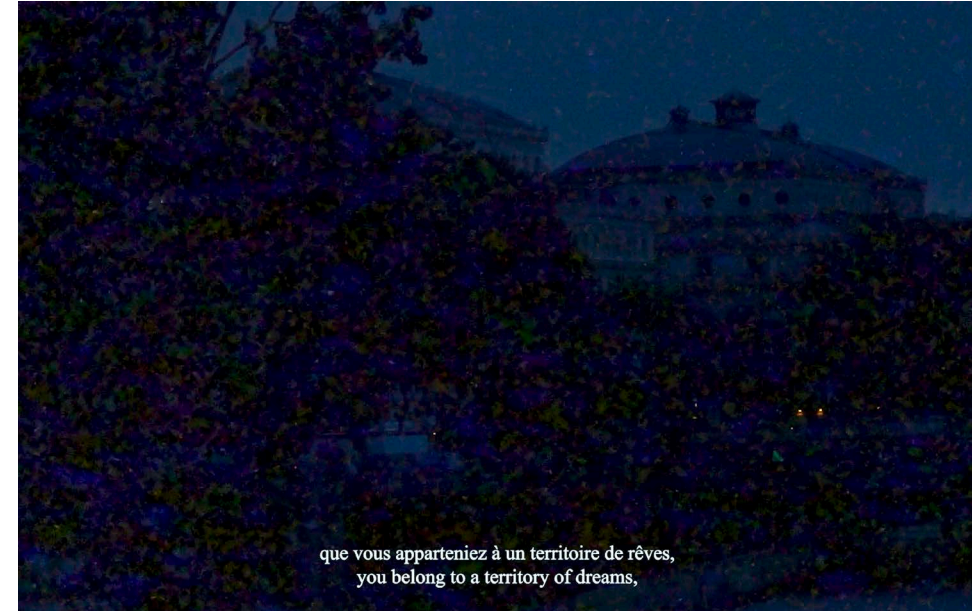
Hands turn slowly, releasing the sole recording of his voice into the air — Glimpses of what a mother saw through the viewfinder of her 8mm camera as she filmed her daughters in the years following their father's departure — Daughters, aglow in a purple afternoon, picking owers amid the brush — The Mediterranean sea, golden The Atlantic sea, blue — Hands, revealing a silvered talisman—The Moon, who has been watching — The Sun, who has been watching —The inexplicable softness with which things occur once the Sun has passed the horizon — Voices, telling stories, singing, calling for her as she searches for traces of her grandfather in present-day Sénégal.

Tracing the isle's Saint Louis of Paris and Saint Louis of Sénégal and Marseille through the complexities of her matrilineal ancestry, [saint louis](#) (2024) responds to Artspace Aotearoa's annual curatorial question "Do I need Territory?" by unearthing a French/Sénégalaise métissage otherwise forgotten in the socio-contemporary collective memory of both territories.

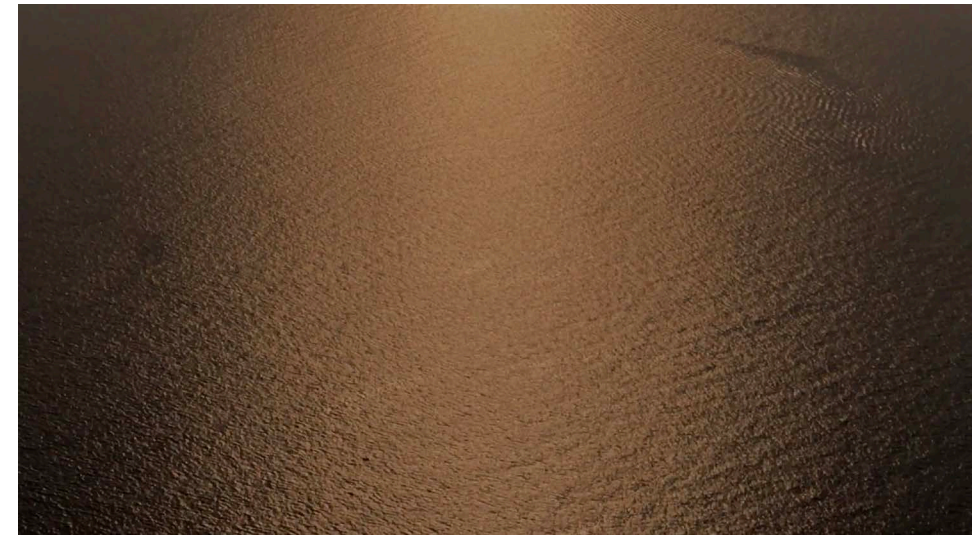
In the 21st century, you returned to the archipelagos Saint Louis of Sénégal, and Saint Louis of Paris to unearth vestiges of signares—women once at the centre of Occidental French West African commerce and society. Through the night, through the whispers of your aunts and nieces, through the institutions that house present-day French "patrimoine (cultural heritage)," you fell into a spiral between colonial presents and the past.

While at the Post-Diplôme, Yana will technically interrogate early image-making techniques in order to question the camera as ethnographic tool. From here, Yana will trace intersecting threads between the ongoing extraction of resources such as Gum Arabic from the North of Sénégal since the 15th century and European, particularly French (Lyonnais) practices; Troubadour painting, silk textile production and the postal industry. This research and making will inform the development of a short-form ethnographic moving-image work, and an assemblage of accompanying talismans.

Yana holds a Master of Design in Spatial Design from Auckland University of Technology (AUT) and has been teaching into the Spatial Design Department at the AUT School of Art & Design since 2020. In between Yana's completion of her Bachelor and Masters of Design, Yana worked for 6 months as an intern for Sundance Institute's Indigenous Program from late 2019 to mid-2020. Yana worked as a technician in the aforementioned school's technical workshops from 2019-2023, and as a Display Technician for the Production Services team at Auckland War Memorial Museum from 2021-2022.



que vous apparteniez à un territoire de rêves,
you belong to a territory of dreams,



École Nationale Supérieure des Beaux-arts de Lyon

Operating on the site of the Subsistances since 2007, the École Nationale Supérieure des Beaux-Arts de Lyon (Ensba Lyon) is a higher art education establishment, certified by the Minister for Culture.

Imagined as a laboratory for research and experimentation, deliberately open towards contemporary artistic realities, it has the vocation of teaching and training artists, designers and creators. Engaged with current forms and issues of creation, it aims more generally to help unique talents emerge and create the conditions for a high level of professionalization in the fields of Art, Design and Creation.

Hosting around 350 students, the Ensba Lyon proposes the major options that structure the field of art education in France, offering a number of curricula in Art and Design.

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Mathilde BRONDEL
Webmestre, Community manager

The Post-Diplôme Art, directed by Oulimata Gueye since 2021, is part of the support program for artists run by Ensba Lyon, and consists of a year of high-level training during which five artists of all nationalities, with singular backgrounds in the visual arts, develop an artistic project that brings together the challenges of art and technological, historical, economic and cultural issues in a changing world.

How can we think about research and the creation of conceptual and aesthetic tools in a changing world? How can we combine artistic issues with economic, technological and social ones? What knowledge should be convened to develop a critical stance? How can we create spaces where new vocabularies can be forged?

Oulimata Gueye

is a Senegalese and French critic and curator. Her curatorial approach is based on research at the intersection of digital technology, contemporary art, literature, popular culture and micro politics. She has taken part in numerous international projects on electronic culture, performance, experimental sound practices and media arts. Her recent works bring together fiction, science, technology and knowledge with a view to the place of Africa and its diasporas, from a perspective of critical analysis and alternative position-taking. She currently teaches and directs the postgraduate art programme at the Ecole nationale des Beaux Arts de Lyon (Ensba Lyon).

She is a member of the Edouard Glissant Art Fund scientific committee. She co-edited the book *Digital Imaginaries, African positions beyond binaries* (ZKM-Kerber 2021), curated the exhibition *UFA, Université des Futurs Africains* at Lieu Unique (2021) and was a guest researcher at the Canadian Centre for Architecture in 2023 (CCA). She is a member of the scientific committee of the Edouard Glissant Art Fund and of the Aware programme, 'Women Artists in New Media'.

The art post-graduate program offers five artists a grant, a residency in a shared apartment on the Les Subsistances campus, access to all Ensba Lyon resources and customized support.

The program is supported by the Fondazione Sandretto Re Rebaudengo, Turin. Since 2023, it has also received support from the Association pour le diffusion internationale de l'Art Français (ADIAF), for the Bourses Emergence.

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[School Web Site](#)



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