

International
Summer School

Ensba Lyon
x
Biennale d'art contemporain de Lyon
31·08·2026 - 5·09·2026

École nationale
supérieure
des beaux-arts
de Lyon



The Lyon Biennale and the École nationale supérieure des Beaux-Arts de Lyon are organizing their first International Summer School, designed for art students from around the world who are in the final stages of their artistic education (Master's level or equivalent).

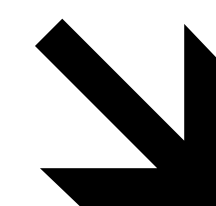
Two weeks before the opening of one of the world's largest contemporary art biennials, students will have the opportunity to engage in masterclasses with international artists involved in the biennial, as well as with art world professionals.

Mornings will be dedicated to presentations and discussions with various professionals involved in the making of a biennial and / or in the contemporary art field (biennial curators, artistic directors, museum directors, production directors, technical directors, art historians, Lyon-based curators among others).

Each afternoon, masterclasses will be conducted concurrently by biennial artists, each with a group of nine students, and will also be open to other participating biennial artists.

programme

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↘ Introduction and meeting with Catherine Nichols & Morgan Labar ↘ Masterclasses with the Biennale artists: • Kokou Ferdinand Makouvia • LYL Radio • Akwasi Bediako Afrane	
Tuesday 1 September	8
↘ Meeting with Knut Kruppa, exhibition production and installation Specialist ↘ Masterclasses with the Biennale artists: • Léa Collet • Marine Lanier	
Wednesday 2 September	11
↘ Meeting with Margot Videoq, director of Les Substances ↘ Masterclasses with the Biennale artists : • Mai Nguyễn-Long • Rose Frigière & Amelie Laval	
Thursday 3 September	14
↘ Masterclass with Hedwig Fijen, founding director of Manifesta ↘ Masterclasses with the Biennale artists: • Kirtika Kain • Eléonore Saintagnan	
Friday 4 September	17
↘ Meeting with Sarah Caillet, Curator and coordinator at l'IAC ↘ Meeting visit with Marilou Laneuville ↘ Introduction on the galleries system / Portfolio Reviews - Léonore Larrera ↘ Closing event, Refectoire des nonnes, Ensba Lyon	



Monday 31 August

10 am - 1 pm Introduction and meeting with Catherine Nichols (curator and writer, curator of the 18th Lyon's Biennial) & Morgan Labar (art historian, director of Ensba Lyon)

Venue: ENSBA Lyon

2 - 6 pm Masterclasses with the Biennale artists (*simultaneously*)

PRESENTATION OF THE MASTERCLASS

The first part is dedicated to meeting and sharing. The second part is a practical experiment based on observation and immediate response. Participants will work with just two basic materials: paper and sand. This deliberate limitation invites them to focus their attention on form, balance, volume and the inherent qualities of the materials.

After a short walk, or possibly a visit to a nearby site featuring architecture, trees, walls, sculptures or other notable elements, each participant will choose a point of observation.

Based on what they perceive, they will create one or more experimental models or sculptures in under an hour, explaining the reasons behind their formal choices and the relationship between their observation, their artistic practice and the resulting form. At the end of the session, each participant will make a few drawings of their sculpture in order to extend the process of reflection between observation, volume and representation.

This Summer School offers an experience where conversation, observation and sculptural gesture respond to one another, transforming space into a genuine laboratory for artistic experimentation. Through an economy of means – paper and sand – participants are invited to look beyond the appearance of forms to reveal what animates them from within.

As Auguste Rodin wrote: “The artist must see beyond appearances. His penetrating gaze discovers character, that is, the inner truth that shines through form. And this truth is beauty itself.”

BIOGRAPHY

Born in 1989 in Lomé, Togo. Lives and works in Paris. Kokou Ferdinand Makouvia’s practice, situated between sculpture and installation, stems from an encounter between the artist and matter. Working with a wide range of media—including wood, rubber, paper and copper—he creates forms shaped by their resistance and relationships, as well as by the ability of objects to tell stories, contain memories and energies, denounce, and imagine new narratives. Drawing on his own experiences—his childhood in Togo, his travels, encounters and Mina traditional culture—his installations explore the way the body relates to matter through contact and transformation.

PRESENTATION OF THE MASTERCLASS

What administrative structure for what ethics? Beyond the association or the company, what models are available? And alongside these very down-to-earth questions, more philosophical-ly engaging ones: what governance and organization, what distribution of power within a collective, what relationships between its members? During this session, we will therefore examine possible systems, the politics they accommodate, as well as questions of economy and funding. Ultimately, it comes down to asking how to organize a «household»: the Greek oïkos, from which the term economy derives (oïkonomia, one of this year's recurring themes at the Biennale), understood here in a sense far broader than the merely transactional and monetary. We will speak instead of the oïkos (the collective, its form) as a structure that continuously expresses, influences, acts upon, and gives agency to the chosen cultural material.

Regarding the material itself – once we've discussed the politics and operating conditions of a collective – we can, depending on the projects brought by the students, discuss practices of sound and music, their manifestations in the cultural landscape, and their mediations.

Since LYL Radio is first and foremost a web radio, we can dwell on its example to debate the issues it faces as a producer and cultural media outlet: whose voice is it expressing? Where does it speak from? whose tastes does it convey? What forms of dissent does it reflect? What is it the product of?

BIOGRAPHY

Rooted in the local music scene, LYL Radio defines itself as an independent platform dedicated to experimental music and emerging sound practices. Through broadcasting, live events and collaborations, the radio supports artists working outside established genres and formats. Its programming reflects a commitment to research, circulation and accessibility, developing listening conditions that extend beyond conventional radio structures. At once an archive and a space for transmission, LYL Radio makes sound a tool for exchange, community and cultural production.

Presentation of the masterclass **Akwasi Bediako Afrane**
Venue: *Les Grandes Locos*

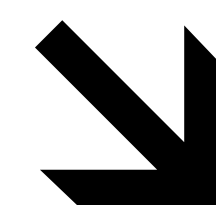
PRESENTATION OF THE MASTERCLASS

What happens when we look at discarded materials and see them as more than waste? TRONSFORMATION invites you to explore the potential of materials through reuse, change, and the reimagining of objects we often ignore. We will focus on abandoned electronic devices and uncover their stories and hidden value. Through creative experimentation, we will challenge the usual ideas about value, utility, permanence, and waste.

Instead of starting with a specific object, we will let the materials shape our creative process. Participants will connect with the qualities of these objects, thinking about their identities, past uses, and what they could become. Our aim is to create a space where the art, meaning, and environmental aspects of using discarded materials can thrive. Together, we will craft new stories from what has been forgotten and give these materials new life.

BIOGRAPHY

Born in 1990 in Kumasi, Ghana, where he lives and works. Akwasi Bediako Afrane develops his projects from the electronic waste accumulated by contemporary societies, which he reuses and transforms into works of art, often through participatory processes. Through processes of transformation and reassembly, this waste becomes life-size, living forms, revealing the infrastructures and residues of digital economies. His work sheds light on the opacity surrounding our continuous consumption of these technologies—we often have little understanding of how they work, their actual capabilities, or what they can absorb of our thoughts, interests and desires—as well as the environmental and social consequences inherent in systems of consumption and obsolescence.



Tuesday 1 September

10 am - 12 pm Meeting with Knut Kruppa, exhibition production and installation Specialist

*Venue: Les Grandes Locos
25 ter Quai Pierre Sépard, 69350 La Mulatière*

2 - 6 pm Masterclasses with the Biennale artists (*simultaneously*)

PRESENTATION OF THE MASTERCLASS

The first part will be dedicated to the presentation of my artistic practice, in particular the project Jardins Partagés, developed around the Jardin Rosa Mir in Lyon, bringing together children, teenagers and elderly people around questions of the garden as a living memory, archiving and artificial intelligence as a tool for collective creation.

The second part proposes a speculative world-building and LARP workshop, taking Ursula K. Le Guin's *The Carrier Bag Theory of Fiction* as a starting point. Le Guin reminds us that the first human technology was not the spear, the heroic, linear narrative, but the bag: a container that gathers, holds together, carries fragments without hierarchy. This workshop takes the bag as its model.

Students/artists will collectively construct a speculative garden, its rules, its conflicts, its memory, its desires. Using objects, images and materials drawn from Jardins Partagés: sea shells, stones, plants, metallic rods, archive fragments, botanical images, 3d prints, each student will embody an artefact from this world, speaking in the first person, inhabiting its history. Together they will improvise scenes, encounters and dialogues between artefacts, filmed live on their phones and via OBS, projected back into the space as a collective speculative broadcast: a radio signal from a garden that doesn't exist yet.

Somewhere between Live Action Role Play, collective fiction and sound archive, this workshop explores embodiment and storytelling as artistic tools, and the object as the entry point into a shared world.

BIOGRAPHY

Born in 1989 in Lyon, France. Lives and works in Paris, France. Science fiction permeates Léa Collet's practice. Through film, installation and performance, the artist constructs environments in which the boundaries between the natural and the human, the physical and the technological, tend to dissolve. Her practice brings together different forms of intelligence—plant, technological and human—without hierarchy. In these hybrid spaces, forms blur and transform: vegetation connects with screens, while figures evolve in landscapes suspended between the living and the artificial, shaped by what the artist describes as “augmented affectivity.”

Presentation of the masterclass **Marine Lanier** (in French)
Venue: ENSBA Lyon

PRESENTATION OF THE MASTERCLASS

À partir de la série Alchimia, exposée à la Biennale de Lyon et récompensée par le Prix Maison Ruinart à Paris Photo, cet atelier animé par Marine Lanier propose d'explorer le processus alchimique comme moteur de création. L'artiste a arpenté la campagne champenoise comme un territoire façonné par la présence ancienne d'un océan disparu. À la recherche des fragments du monde naturel, elle a photographié fossiles marins, carrières de sable, insectes, poussières d'étoiles, phénomènes météorologiques, ruche, oiseau, herbes brûlées, auxquels répondent archives astronomiques et visages d'hommes reclus dans la forêt.

Dans cette série, la photographie devient un espace de métamorphose où les paysages, les gestes, les matières minérales et végétales, la lumière ou encore l'or ne sont pas seulement représentés mais transformés. Les images interrogent les passages entre visible et invisible, entre nature et culture, entre expérience sensible et imaginaire.

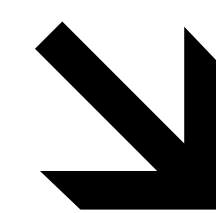
Après une présentation du projet Alchimia, de son processus de création et des références qui l'ont nourri, les étudiants seront invités à expérimenter eux-mêmes une démarche de métamorphose. Chaque participant apportera un ou plusieurs éléments issus de sa propre pratique : photographies, dessins, textes, objets, matériaux naturels, archives, vidéos, sons, tissus, pigments, végétaux, pierres, fragments ou tout autre matériau avec lequel il travaille habituellement.

À partir de ces éléments, les étudiants déplaceront leur pratique en mettant en œuvre une série de protocoles de transformation. L'objectif n'est pas de produire une œuvre

achevée, mais d'observer comment une matière peut changer de statut, de sens ou de forme lorsqu'elle entre en relation avec d'autres matériaux, d'autres médiums ou d'autres imaginaires. L'atelier alternera des temps de réflexion, d'expérimentation individuelle et de discussion collective autour des notions de transformation, de métamorphose, de contamination, de hasard, de mémoire et de révélation. À l'issue du workshop, chaque étudiant présentera son processus ainsi que les déplacements qu'il aura opérés dans sa pratique artistique.

BIOGRAPHY

Marine Lanier creates most of her photographic series in places that are difficult to access, such as islands marked by shipwrecks, elevated gardens, or ancient volcanoes. Rooted in a sense of deep time, her work explores notions of metamorphosis and boundaries through images in which natural phenomena, botanical worlds, and human presences intersect.



Wednesday 2 September

10 am - 12 pm Meeting with Margot Videcoq, director of Les Subsistances

Venue: Les SUBS
8 bis quai Saint-Vincent, 69001 Lyon

2 - 6 pm Masterclasses with the Biennale artists

PRESENTATION OF THE MASTERCLASS

My presentation will feature The Vomit Girl Project, genesis and progressions. This will include a summary story of my early art practice and influences, the appearance of Vomit Girl and why I decided to do a Doctor of Creative Arts in 2017. I will discuss how my imagery, symbols, materials and methods are based on deeply personal experiences combined with learnings from other sources particularly folkloric practices in Vietnam. Some contextual themes raised include war, displacement, self-harm, different forms of colonisation, reconnection with heritage, language learning and grounding through my clay practice.

The final part of this presentation will include my Lyon Biennale Moly-Sabata residency and the impact this has had on my thoughts about the power of interconnections. I will talk about why I have developed some new elements introduced to my Biennale Vomit Girl sculptures, built at Moly-Sabata, and the layout of my installation at MacLYON. This part of the presentation will also include highly practical matters related to professional practice and continuous learning.

We will do a clay exercise using the same clay that I have used for my new Vomit Girl works featured in the Lyon Biennale. This exercise will include key hand building methods I favour in my practice. I will also discuss other clays that I use and how I fire them. Participants are welcomed to ask questions and discuss any issues or concerns during this part of the workshop.

BIOGRAPHY

Born in 1970 in Hobart, Australia. Lives and works in Bulli, Australia. Through her ceramic sculptures entitled Vomit Girl, Mai Nguyễn-Long explores imposed silence, rejection and uprooting. Shaped through processes of fragmentation and reassembly, her work—which oscillates between humour and unease—draws on hybrid cultural references to address experiences of being silenced and of rebirth. Each sculpture thus becomes, in the artist's words, a "contemporary folkloric form," through which narratives obscured by the trauma of the diaspora regain voice and form, unfolding through alternative modes of memory and transmission.

PRESENTATION OF THE MASTERCLASS

Through my artistic practice, I explore how images, narratives and history can be revisited to bring to the fore those who have long been rendered invisible. This masterclass will reflect on our work creating photo novels, drawing on archival research, personal biographical narratives, testimonies and interviews. My approach is grounded in a postcolonial perspective: it examines how representations inherited from colonial history continue to shape contemporary imaginaries, particularly in the French context, which remains deeply marked by this history and its legacies. At the heart of my work are female figures drawn from nineteenth-century colonial iconography. For the Biennale in the Lyon region, one such figure, literally extracted from the archives, carries the traces of a colonial gaze that fixed, classified and represented her through systems of domination. My artistic gesture consists in taking her out of this imposed image, restoring her presence and agency, and anchoring her within a history. Through the photo novel, I seek to create a new iconography of the sub-Saharan African diaspora: one no longer shaped by the internalisation of coloniality, but by lived trajectories and multiple, reclaimed narratives.

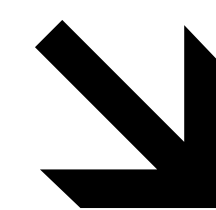
The masterclass will explore the relationships between archives and contemporary creation, biography and situated memory, individual and collective memory, representation and normativity, as well as the possibilities offered by fiction to transform images inherited from the past. How can a colonial archive be displaced, reinterpreted and inscribed within a new narrative? How can we make visible what has been erased? How can the descendants of these histories reclaim the possibility of producing their own representations?

Through my artistic process, I invite participants to consider archives not only as traces of the past and instruments of control, but also as spaces for dialogue, symbolic repair and the creation of possible futures. During the day, a visit to Lyon's central post office will be organised. Students will have the opportunity to observe an Art Deco mural and, working in groups or pairs, use this example of historical iconography as a starting point to develop and invent their own narratives.

BIOGRAPHY

Born in 1982 in Cameroon, she moved to France at the age of 12. Lives and works in Marseille, France.

Research, performance, artistic mediation and her twinship structure Rose Frigière's practice, which revolves around sociability. She uses fiction to construct narratives connecting personal history and collective memory, often placing the voices of Afro-descendant women at their centre. Her practice is concerned with the ways in which stories are transmitted, articulated and embodied, considering narration as a situated rather than fixed act. The artist develops forms through which memory is transmitted and constructed through relationships and repetition.



Thursday 3 September

11 am - 12.30 pm Masterclass with Hedwig Fijen, founding director of Manifesta

Venue: ENSBA Lyon

2 - 6 pm Masterclasses with the Biennale artists

Presentation of the masterclass **Kirtika Kain**
Venue: ENSBA Lyon
Studio “matériaux composites”, ground floor

PRESENTATION OF THE MASTERCLASS

Inspired by Kain’s upcoming presentation for the Lyon Biennale, this immersive 4-hour session invites participants to explore printmaking as an alchemical process of layering, transfer, and transformation. Drawing on Kain’s material language—where gold, tar, and turmeric carry histories of labor, ritual, and cultural memory—participants will experiment with surface, texture, and imprint to create their own luminous printed works. Throughout the session, participants will develop layered compositions using a combination of inks, gold leaf, and textured materials. Through guided exercises, the workshop introduces techniques including monoprinting on acetate, drypoint, chine-collé, and linocut, echoing Kain’s approach where surfaces act interchangeably as both plate and print. Participants will explore processes such as overprinting, resist, and casting impressions to build depth and complexity, discovering innovative ways to work with materials beyond conventional printmaking approaches. Attention will be given to the cultural and material significance of the workshop’s components, how substances like gold and pigment hold embedded histories, and how artistic processes can extend and reframe these meanings. Participants will be encouraged to reflect on their own relationship to materials, memory, and physical transformation within contemporary practice. By the end of the workshop, each participant will produce a print that reflects an evolving, archive-like process where each layer records a history of making. No prior printmaking experience is required.

BIOGRAPHY

Born in 1990 in New Delhi, India. Lives and works in Sydney, Australia. Kirtika Kain draws inspiration from symbolically charged materials such as gold, copper, vermilion and bitumen—substances historically associated with manual labour, rituals and systems of value. Through an experimental printmaking practice, she transforms these materials into dense and luminous surfaces. Repetition, manual gesture and sedimentation structure her approach, metamorphosing collective representations and projections associated with the caste system, while exploring the way hierarchies and beliefs become inscribed in matter.

PRESENTATION OF THE MASTERCLASS

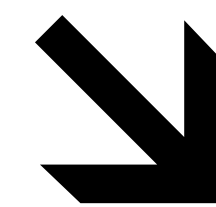
Through the screening of six films and videos, with a program centered on the theme of the domestication of the wild, I will reflect on my artistic journey and present my approach to making artisanal films. We will explore how the boundaries blur between cinema and the visual arts, between documentary and fiction, and between professional and private life, and how concerns about economics and ecology have permeated my practice over time—both in the content of the films and in their production, which constantly draws on DIY techniques, recycling, and repurposing.

BIOGRAPHY

Born in 1979 in Paris, France. Lives and works in Brussels, Belgium.
Éléonore Saintagnan's films exist on the boundary between documentary and fiction, exploring points of encounter between belief and knowledge in everyday life. Her work brings together elements of history and myth, expert knowledge and popular knowledge, producing open and unstable narratives. Rather than opposing reality and fiction, her films hold them in tension.

Programmation:

- *Les bêtes sauvages*, 36 mn, 2015
- *Une fille de Ouessant*, 28 mn, 2018
- *La Grande nouvelle*, 15 mn, 2019
- *Les Moineaux de Trégain*, 10 min, 2021
- *Camping du lac*, 70 mn, 2023
- *Ver-vert*, 30 min, 2025



Friday 4 September

- 10 am - 12 pm Meeting with Sarah Caillet, Curator and coordinator at l'IAC
Venue: Institut d'art contemporain (IAC)
- 2 - 4 pm Meeting visit with Marilou Laneuville, Head of Exhibitions and Publications at the Musée d'art contemporain de Lyon (macLYON)
Venue: macLYON
- 4.30 - 6 pm Introduction on the galleries system / Portfolio Reviews (optional) - Léonore Larrera, in charge of research and editorial coordination at the Biennale de Lyon
Venue: ENSBA Lyon
- 6 pm - 9 pm Closing event, Refectoire des nonnes, Ensba Lyon
 7 pm «Empty Hands, Full Pockets»
 Art show + happenings + tomfooleries

Artistic and pedagogical direction:

Catherine Nichols & Morgan Labar

Coordination:

Catherine Bergeon & Léonore Larrera

Masterclass artists:

9 international artists participating in the 2026 Lyon Biennale

Students:

20 international students enrolled in an artistic curriculum

Selection committee

Oulimata Gueye - Art critic and curator, professor at ENSBA Lyon

Morgan Labar - Art historian and director of the École nationale supérieure des Beaux-Arts de Lyon)

Catherine Nichols - Curator at Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, and curator of the 18th Lyon Biennale

Isabelle Reiher - Director of IAC Villeurbanne

Margot Videcocq - Director of Les Subs, Lyon

« *Housing provided by CinéFabrique Lyon* »

CINÉ
FABRIQUE

ÉCOLE NATIONALE SUPÉRIEURE
DE CINÉMA ET DE MULTIMÉDIA

Participating students

Alexandra Pavlovskaya-Lokchine

Alice Monnery

Alina Riethmuller

Aymé Berthias

Clémence Pauline Veillat

Domuța Alessandra

Gabriela Kiczor-Bentkowska

Giada Ciarcelluti

Giovanni Annunziata

Gouanou Maé

Hugo Langlade

Judith Marie Barbara Poillot

Lisa Alvarez Zimmer

Luumu Jokelainen

Maksym Kozlov

Maren Weertman

Marie Szczurek

Sacha Di Bartolomeo

Stella-Rose Rachel True

Ho-Ting Wei

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LA BIENNALE
DE LYON