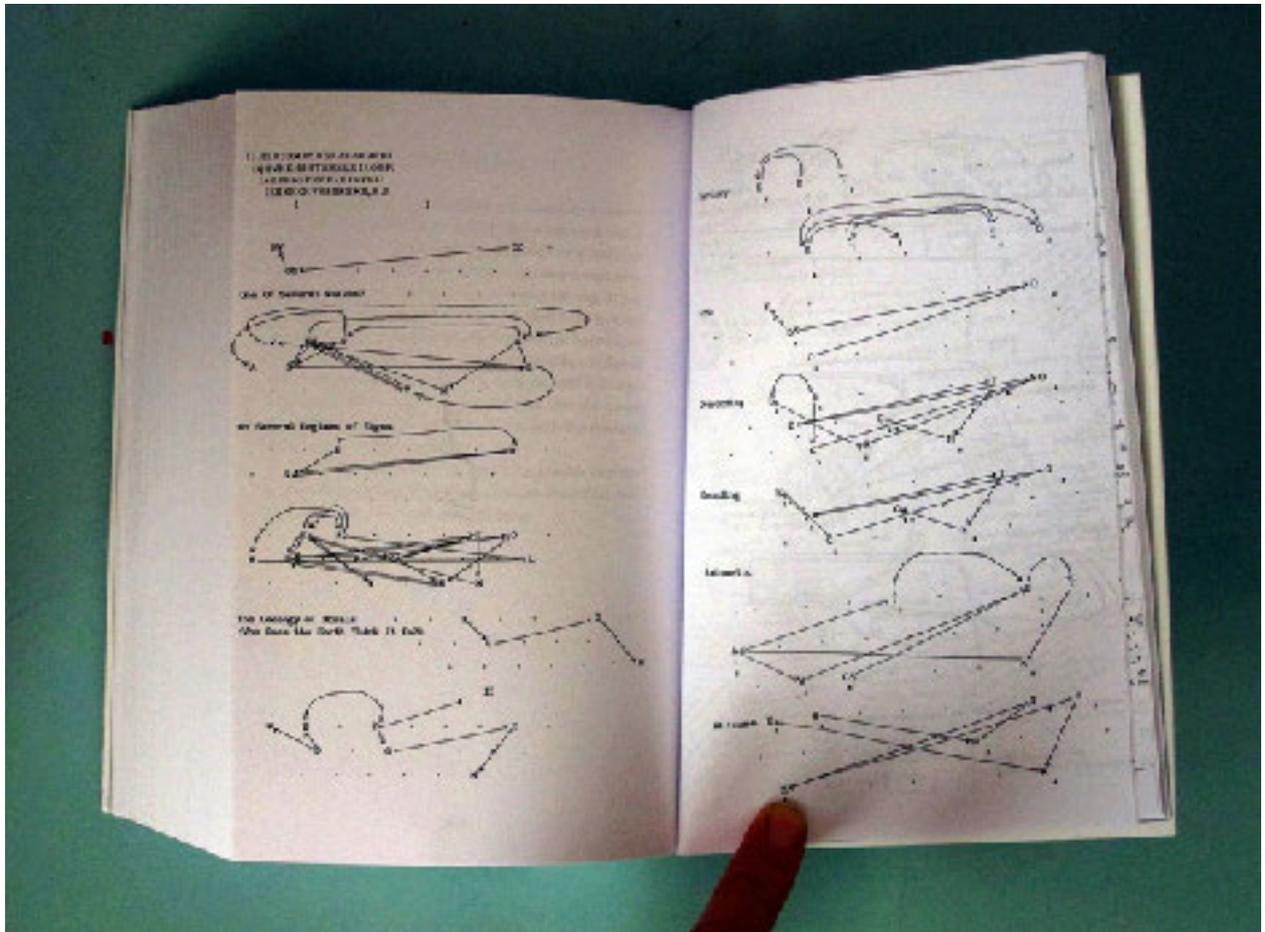


European School of Visual Arts (ÉESI) / École Nationale Supérieure d'Art de
Bourges (ENSA-Bourges)

DOCTORAL-LEVEL PROGRAM: *DOCUMENT & CONTEMPORARY ART*



Fanged Noumena (2018) by Nick Land

The upcoming academic year 2018-19 will be organized around the conceptual node of *operances*.

Our agency, our projects and historical narratives are, on their various scales, often assessed by their capacity to prove themselves either operant or inoperant. In one respect, the contemporary fixation on *operancy* at all costs — the *super-operancy* insisted upon by economic rationality, or the *hyper-operancy* that feign to uphold the powers-that-be — is subjected to a severe reality-check in the face of the palpable inoperancy of any real project of emancipation today. In another respect, our algorithms and other apparatuses devised to capture knowledge and harness usership have proven all too operant, pointing to the paradoxical potentiality of *inoperancy*. Thus in a kind of binary loop, operancies and inoperancies seem to

define our worlds, shrinking or even exhausting the fields of the possible. Operances is thus a way of pointing to a space of potentiality beyond this dichotomy. In a forcefield criss-crossed by a variety of energies, the agency of these operances is not easily perceptible. How can these operances be discerned, described and above all practised? What is the operance of our desires, our agency, our different modes of knowledge, our imaginations? What is the operance of art?

After a year focusing on *Damn the Dams* and on the operancies and inoperancies of the energy generated by these emblematic structures of landscape transformation generating new energy ecosystems, we propose to examine the different modes of operance in art and the social sphere. What would it be like to gain the operancy of a plant? Of a wave or ripple? Or an oil field? Is operancy not perhaps a way of naming and practising what Michel Foucault has referred to as “counter-conducts,” which undermine the exercise of operant power by sapping the very basis of submission which enables them to operate? These are some of the questions which form the conceptual nexus of the research to be carried out over the course of 2018-19 in the doctoral-level program *Document and Contemporary Art*.

Launched in October 2010 at the initiative of the European School of Visual Art (ÉESI), in partnership with the École nationale supérieure d'art de Bourges (ENSA-Bourges), the Doctoral-level experimental research program will be run from this year on by a partially renewed academic advisory team, placing equal emphasis on collective and individual research agendas.

The program is open to young artists, curators and theorists seeking to prolong their studies through a three-year, doctoral-level program, irrespective of media or technique. Participants are expected to follow the program's collective activities and to undertake individual research integrating artistic production and theoretical reflexion. Individual research projects must be validated by a committee made up of the academic advisory team and an external assessor at the end of the first year. Successful completion of the three-year program enables participants to obtain a PhD-level Degree in artistic research (DSRA).

The program is by nature nomadic, displacement being a conscious methodological choice. Its activities are condensed into once-monthly meetings of one week, held in different cities (Paris, Bourges, Poitiers, Angoulême...). For these meetings, the program functions as a seminar, inviting artists, theorists or curators. Participants are required to attend the collective research seminars and to engage in a regular writing practice in the form of reports and correspondence.

An annual publication provides an account of the program's activities by bringing together writing and other work from the participating artists and invited guests. The

enhanced partnership with the Critical Studies departments at CalArts (California Institute of the Arts, Valencia) will be renewed once again this year. A research trip in the form of a drift through the territories of former Yugoslavia (Skopje, Pristina, Podgorica, Sarajevo) is scheduled for October 2018.

The program recruits internationally. Principal working languages are English and French.

APPLICATION AND SELECTION PROCEDURE

Applicants should hold a national or international level-1 degree or equivalent (high-school certificate + 5 years of post-secondary study), or demonstrate equivalent artistic experience for those countries that do not typically award Masters degrees in artistic practice. Following a preliminary selection on the basis of the candidate's artistic dossier, letter of application and *curriculum vitae*, applicants will be invited to an interview with the selection committee. The artistic dossier, in digital form only, should include documentation of work produced by the applicant (texts, photographs, films, catalogues, articles). For film or sound works, applicants should select excerpts of 10 minutes maximum and make them available online. The letter of application (2 pages maximum) should mention the candidate's itinerary, past experiences and particular interest for the program. The candidate should also propose the names of two referents (artists, theorists, curators) whom the selection committee can contact for possible recommendations.

Successful applicants have access to both Schools' technical facilities and receive an annual stipend of 4000 euros. This year, the program is recruiting one young practitioner for the session beginning in October 2018.

The artistic dossier and a letter of application should be sent by 26 August 2018. Results will be announced by 3 September 2018. Interviews with the selection committee will be held on 24 September 2018. The group's work sessions begin on 3 October 2018 in Paris, followed immediately by a research trip to Macedonia - Kosova/o - Montenegro - Bosnia-Herzegovina

Applications and inquiries should be addressed to:

concours.troisieme-cycle@eesi.eu

Program directors

Mabel Tapia - Stephen Wright

Academic advisors

Andreas Maria Fohr, artist, professor at ENSA-Bourges

Virginie Yassef, artist, professor at ÉESI.

Aurélien Bambagioni, artist, professor at ÉESI

Arnaud Deshayes, artist, professor at ENSA-Bourges

Ferenc Gróf, artist, professor at ENSA-Bourges

External advisors 2018-19

Rebecca Baron, filmmaker CalArts; Arne De Boever, theorist, CalArts; Catherine Malabou, philosopher (UK); Susan Schuppli, artist (UK) ; Brian Holmes, artist (Chicago); Center for Land Use Interpretation (Los Angeles); Chto Delat, artists collective (Moscow) ; Yves Citton, theorist (Paris) ; Bureau d'études, artists collective (Paris)