

École nationale supérieure des beaux-arts de Lyon

THE POST-GRADUATE ART PROGRAM OF THE ENSBA LYON: A NEW DIRECTION

One of the support programs for artists run by the Ensba Lyon for many years now, the Post-Graduate Art program consists of a year of high level education and training for five artists, from different nationalities, with singular careers in the domain of the visual arts.

The Post-Graduate Art program of the Ensba Lyon offers the following to **five artists**:

- A **4800€ grant** attributed to each participant,
- **Accommodation** provided in the form of a shared group apartment on the site of the Subsistances.
- Access to all of the **resources** of the Ensba Lyon.
- A made to measure **accompaniment**.

Since its creation in 1999, the Post-Graduate Art program of the Ensba Lyon has been supporting artists in the professional field of contemporary art. 22 successive classes have taken place in the context of the residency; among them one could cite Katinka Bock, Julien Creuzet, Latifa Echakhch, Benjamin Seror and Thomas Teurlai...

Initially piloted by Jean-Pierre Rehm (general delegate of the FID Marseille) and Marie José Burki (artist), and then by François Piron (exhibition curator at the Palais de Tokyo in Paris, art critic and publisher), Estelle Pagès, Director of the Ensba Lyon, has entrusted the direction to **Oulimata Gueye**, exhibition curator and art critic, from the start of the 2021-2022 school year.

OULIMATA GUEYE



The curatorial approach of Oulimata Gueye, Senegalese and French critic and exhibition curator, is based on research work which lies at the intersection of digital sciences and technologies, contemporary art, popular cultures, literatures and micro-politics. From 1998 to 2002 she was part of the team that founded Batofar, co-organizing numerous international multidisciplinary art events dedicated to contemporary art and to electronic and urban cultures.

Portrait Oulimata Gueye © O. Roubert

From 2003 to 2011, she co-directed the nomad festival *Infamous carousel* (Centre Pompidou, Palais de Tokyo, Jeu de Paume, Les Instants Chavirés, the Point Éphémère) dedicated to performance, experimental sound practices and to media arts. Since 2010 she has been studying the impact of digital technologies on popular urban cultures and artistic practices in Africa. Among her areas of investigation she has developed a research project around the links between fiction and digital cultures called *Africa sf* (2011-2017).

Africa sf defends the idea that, marked by intense economic, technological, political, social and aesthetic upheavals, the African continent's entry into the internet era has been conducive to the development of techno-scientific imagination, and that science fiction is the genre best able to provide an account of this interface and interactions between the present, projections into the future and foundational myths. In 2018 and 2019, in partnership with curator Marie Lechner and the Gaîté lyrique, she developed a cycle of performances, encounters and debates: *Afrocyberféminismes*. Following in the wake of the literature of Afro-American science fiction author Octavia E. Butler, this cycle revisited the history of digital technologies starting with the intersection of cyber-feminism, afro-feminism and queer cultures. A website was created, and continues to function as a resource center.

Between 2018 and 2019 she was also co-curator of *Digital Imaginaries*, a vast project of encounters and exhibitions around digital imagination in Africa, conceived in collaboration with a number of institutions: Kër Thiossane, Dakar: *Utopies non Alignées* - WAM and Fakugesi, Johannesburg: *Prémonition* and also

the at the ZKM, Karlsruhe: *Africas in Production*. She coauthored the publication *Digital Imaginaries, African positions beyond binaries* (ZKM-Kerber, 2021); and will curate the exhibition *UFA, Université des Futurs Africains*, to be held at the Lieu Unique in Nantes (France) in spring of 2021, as part of the *Africa 2020* season. This summer she will be in residence with artist Maarten Vanden Eynde at the Cité internationale des arts, as part of the Art Explora program. She is part of the On Trade Off (OTO) collective, a transnational art research project that starts from the question of lithium and that critically explores the pitfalls contained within the promises of the green energy revolution and new forms of extractivism. She is a faculty member of Digital Earth, a think-tank for art and technologies that focuses on Asia, the Middle East and Africa.

ISSUES & PERSPECTIVES OF THE POST-GRADUATE ART PROGRAM

“Our present is a time of major global ecological, political and social transformations that we confusedly perceive the importance of, without being able to describe them.”

Pierre Charbonnier, *Abondance et liberté une histoire politique des Idées*.

“I want to make a fuss[...]the only way I know to do that is in generative joy, terror, and collective thinking.” Donna Haraway.

We are living in an exceptional period, shaped by technological and ecological issues, expectations of social justice, struggles against discriminations and by the need to reconsider history. Art in contact with the imaginary potential of what is happening to us, allows us to explore the blind spots, to seek out forms of transformations, to raise plural and complex questions and tell singular stories.

How to accompany young artists in the construction of their research spaces and in the fabrication of their conceptual and aesthetic tools in a changing world? How to consider all of the artistic questions and economic, technical and social issues. Relationships of power and knowledge? How to mobilize artistic means to think/nourish/structure and represent debates around technologies, de-colonial approaches and environmental issues? Where can the margins for autonomy be found? How can the place from where one speaks be defined? What knowledge is required to develop a critical position? How to create spaces and invent new vocabularies?

To free ourselves from mobilizing narratives, disrupting or returning to narratives of origins, redefining the social question between human and non-human, what are the works that allow us to deploy critical thinking? How to revisit the utopias of non-alignment? What is a life well lived?

THE PILLARS OF THE POST-GRADUATE ART PROGRAM

- **A safe space.** The principles of respect, listening, mutual aide, emulation and not competition, and of sharing knowledge are essential.
- **A moment in common:** a framework of common meetings, sharing of criticism and a collective writing workshop.
- **A moment anchored in the city of Lyon,** a consideration of the territory.
- **A moment of questioning the economy of art,** production and display.
- **An attention to edges, blind spots, and the unconsidered.**
- **The international dimension.**
- **A made to measure program:** artists do not come to the Post-Graduate program with the same level of experience, or with a project at the same stage of development, the idea is to establish strategies of accompaniment that are partly personalized.
- **Placing the idea of the artwork at the center.**
- **A space of encounter:** monthly or bi-monthly *open studio*, a program co-constructed with the artists of the Post-Graduate program.
 - A topicality of ideas.
 - Moments of prospective readings.
 - Guest participants.
 - Production: a know-how, an ability to anticipate, an impact on what the work intends to say.
- **Working with teachers from the school on common moments:** establishing moments of encounter: artists from the Post-Graduate program present their work to students in the middle of their curriculum.
- **Voyages in 2022:** depending on the profile of the group and if, and only if, possibilities for travel have been re-established.
- **Partnerships:** The Post-Graduate Art program of the Ensba Lyon also relies on all of its partnerships on national and international levels, in particular with the Foundation Sandretto Re Rebaudengo in Turin that has paid close attention to the artists of the Post-Graduate program for many years now. Depending on future classes, other partnerships could be established.

PRACTICAL INFORMATION

Each session lasts for **one academic year**: from October to July.

In Lyon, participants have access to all of the school's pedagogical resources for the realization of their projects: teachings, invited guests, the library/documentation, technical departments: publishing, photo, images-movement, volume, along with the labo NRV (Digital Realities Virtualities). Privileged contact and relationships with the various cultural structures of the region are provided.

Conditions of admission:

The Postgraduate program of the Ecole Nationale Supérieure des Beaux-Arts, Lyon is accessible to international candidates. All visual arts practices are welcome, including but not limited to: painting, drawing, photography, sculpture, installation, video, sound, performance...

It is open to all nationalities, irrespective of age, for five artists, art school graduates with a DNSEP (Masters) or equivalent international degree, and the selection process is based on the candidate's portfolio and an interview. Exemptions can be made on a case by case basis.

The final selection will be based on an interview with applicants in the Ensba Lyon (interviews can be done at distance or face to face depending on the situation of the pandemic and the applicant's geographical location).

When selecting candidates, the jury considers the maturity of each artist, the artistic quality of their practice, and its potential.

The jury is composed of the Director of ENSBA, the assistant Director in charge of Studies and Research, the Director of the Art Postgraduate program, a teacher from the Ensba along with an art critic/curator, all involved with, and active in, the contemporary art scene.

Composition of application file:

To be transmitted in French or English, in a digital format only, consisting of:

- The pre-registration form completed on Taïga, the platform of the Ensba.
- A motivation letter.
- A CV.
- A presentation of a maximum of 4000 characters describing the intention of the project and how it fits with the artist's approach.
- Documents relating to the applicant's work, development and recent work.
- Photocopies of degrees obtained. Degrees obtained abroad must be certified as conform and translated by a certified translator. Exceptions can be made.
- A photocopy of your National Identity Card or of a passport.

Calendar for application process:

- Call for applications and online registration: starting April 15th and ending on May 30th, 2021.
- Result of preselection and invitation to interviews: June 24th, 2021.
- Interviews with preselected applicants: July 1st and 2nd, 2021.
- Result of the admission's panel: July 5th, 2021.

→ More information can be found at: http://www.ensba-lyon.fr/page_post-diplome

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