



Pernod Ricard
Mécénat

Interior view of the Pernod Ricard studio
at Villa Vassiliev © Aurélien Mole 2018



Announcing selected artists for the 2020 Pernod Ricard Fellowship

Pernod Ricard and Villa Vassiliev are delighted to announce the selected 2020 Pernod Ricard Fellows: **Jumana Emil Abboud, Jimena Croceri, Christian Nyampeta, Iki Yos Piña Narváez & Jota Mombaça**

The 2020 Pernod Ricard Fellows were selected by an international Artistic Committee composed of :

- Manuel Borja-Villel, director, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- Patrick D. Flores, professor, University of the Philippines Department of Art Studies & curator, Vargas Museum, Quezon City, Philippines
- Bill Kouélany, artist & artistic director, Les Ateliers Sahm, Brazzaville, Congo-Brazzaville
- Jochen Volz, director, São Paulo's Pinacoteca, Brazil
- Colette Barbier, director, Fondation d'Entreprise Ricard, Paris, France
- Bernard Blistène, director, MNAM OCI – Centre Pompidou, Paris, France
- Mélanie Bouteloup, director, Bétonsalon – Centre for Art and Research & Villa Vassiliev, Paris, France

JUMANA

EMIL

ABBOUD

Jumana Emil Abboud (b.1971, Palestine-Canada) lives and works in Jerusalem. She uses drawing, video, performance and text to navigate themes of memory, loss, and resilience. Her work consistently reflects a Palestinian cultural landscape in which the struggle for continuity amid the wider political context requires a constant process of metamorphosis and ingenuity.

Abboud has participated in numerous international exhibitions and festivals during the last decade. Since 2008 her work has been included in: *Women Artists*, MAMA (Musée national d'art moderne et contemporain d'Alger), Algiers, 2008; *Intimate Narratives - Masarat Palestine*, Les Halles des Schaerbek, Brussels, 2008; *Scènes du Sud II - Méditerranée Orientale*, Carré d'Art-Musée d'art contemporain de Nîmes, Nîmes, 2008; *Sentences on the Banks*, Darat al Funun, Amman, 2010; *Acción! MAD*-International Festival of Performance Art, Madrid, 2010; *Paper Feather Sugar Water*, Foundation 3,14, Berge, 2011; *Second World*, Steirischer Herbst Festival, Graz, 2011; *Points of Departure*, Al-Mahatta Gallery, Ramallah, and ICA, London, 2013; *Cinematic Prism*, Arts Initiative Tokyo, Tokyo, 2017; *On Women and Revolution*, Gallery One, Ramallah, 2017; and *When animals talked to humans*, Gallery Travesia Cuatro, Madrid, 2018. Solo exhibitions have included: *Haunted Springs and Water Demons in Palestine*, Kunstraum, London & BALTIC Centre for Contemporary Art, Gateshead, 2016; *O whale don't swallow our moon!*, Khalil Sakakini cultural center, Ramallah, 2016; *The Horse, the bird, the Tree and Stone*, Bildmuseet, Umeå University, Umeå, 2017; *The pomegranate and the sleeping ghoul*, Darat Al Funun - Khalid Shoman Foundation, Amman, 2017; in addition to the 53rd & 56th Biennale di Venezia, 2009 & 2015; Qalandiya International, Palestine, 2012 & 2016; Sharjah Biennial 13: Tamawuj in Ramallah Shifting Ground, 2017; Living Together performance festival, MOAD DADE College, Miami; BMW TATE LIVE Exhibition, Tate Modern, London, 2018; and *Hide Your Water from the Sun* performance, The Palestinian Museum, Birzeit, 2018.

During her stay, Abboud will expand on her research on the place of water as a source of story, past and present, fable and real. She will follow stories of water across France, tapping into its materiality and value, through visits and exchanges with people, museums, libraries and landscapes in order to translate the teachings surrounding water through the production of visual art in various mediums.



Jumana Emil Abboud, by Colin Davison

CROCERI Jimena Croceri (b.1981, Argentina) is a visual artist who uses diverse media including sculpture, sound, and drawing. Her work probes soft spots between gestures, ritual, and performance. She completed a bachelor's degree in Visual Arts at the National University of Art in Buenos Aires. She also participated in the Art program at Torcuato Di Tella University (2013) and was a scholar at the Center for Artistic Research of Buenos Aires (2014). In 2016 she received a travel grant from the Oxenford collection to conduct research in the Brazilian Amazon and was the artist in residence at FLORA ars+natura in Bogotá, Colombia in 2018.

This year she is the fellow at the exchange program «Coincidencia» by Pro Helvetia in Switzerland. Performances and exhibitions include, among others: Raven Row gallery, London, 2019; Ausstellungsraum Klingental, Basel, 2019; Cabaret Voltaire, Zürich, 2019; Botanical Garden, Bern, 2019; Museum of Modern Art, BsAs, 2014 & 2019; U-turn ArteBa, Bs As, 2018; Museum of Contemporary Art, BsAs, 2019; Flora Ars+natura, Bogotá, 2018; Riña Gallery, Guatemala, 2018; Faena Art Center, Buenos Aires, 2015 & 2017; HFBK, Dresden, 2016; Braque Prize, BsAs, 2015; Slyzmud Gallery, BsAs, 2015 and Argentina's embassy, Paris, 2012.

For the fellowship, Croceri will develop a research project around the figure of Jonier Marin (1946) – a Colombian artist and heterodox, self-exiled to Europe in the 70s and a resident of Paris since 1989. She is also interested in the performative and the exchange aspect of postal art, seeing it as a disruptive space all through means and gestures that are truly simple. The research goes hand in hand with her own works interest: It is not about monumental, precise or permanent results. These artists explored mail as art objects, from the everyday, collaborative, subjected to chance, and susceptible to noise in this channel of one-to-one messages. During her residency, the work of Jonier Marin could become a starting point for further research into other artists working in mail art, possibly revealing unknown relations and contributions to this performative practice in Paris.



Jimena Croceri, © Triana Leborans

NYAMPETA Christian Nyampeta (b.1981, Rwanda-Netherlands) lives and works in London. He graduated from the MA Industrial Design course at Central Saint Martins College of Art and Design in 2009. He is currently a PhD candidate at the Visual Cultures Department at Goldsmiths, University of London.

Christian Nyampeta's ongoing activities in art, design, and theory include the convening of a roaming programme of exhibitions, screenings and lyrical performances concerned with monuments and translation. Current exhibitions include *École du soir* at SculptureCenter in New York, *A Flower Garden of All Kinds of Loveliness Without Sorrow* at the Museum of Contemporary Art GfZK in Leipzig, co-commissioned with Contour Biennale 9 in Mechelen, and co-produced with Kunstenfestivaldesarts, Brussels, Perdu Amsterdam, and Wilfried Lentz Gallery in Rotterdam. Other current exhibitions include at Bamako Encounters Photography Biennale 12, at 5th Ural Industrial Biennial of Contemporary Art, at Tensta konsthall, and recently at IMA Brisbane, Dakar Biennale, at Camden Arts Centre, and at the 11th Gwangju Biennial. Nyampeta runs *Radius*, an online and occasionally inhabitable radio station and was awarded The Art Prize Future of Europe 2019.

Nyampeta's residency will be organized through three related components. Firstly, a working period in which a scriptorium will support the English translation of the writing of contemporary Rwandan philosopher Isaie Nzeyimana. Secondly, a public programme organised as an evening school for staging dialogues, screenings, and listening sessions. And thirdly, a visiting programme to consult archives, translators, writers, artists, and theorists.



Christian Nyampeta, Sara Lofwander

IKI
&

YOS
JOTA

PIÑA

NARVÁEZ
MOMBAÇA

Iki Yos Piña Narvález (1984, Venezuela) graduated from the Central University of Venezuela in Sociology in 2006 ; the Science Venezuelan Institute of Scientific Research IVIC in Social Studies in 2009; the Museum of Contemporary Art of Barcelona Macba in the Independent Studies Program (P.E.I); and the Autonomous University of Barcelona in Museum Studies and Critical Theory in 2015. Iki Yos Piña Narvález was admitted to the doctorate program in Social Sciences at the University of Buenos Aires (UBA) in 2017.

Iki Yos Piña Narvález belongs to the Ayllu Collective. Iki Yos Piña Narvález has participated in several exhibitions, both as a curator and an artist, most notably in: *Give us the gold. Anti-colonial actions*, (co-curator), Matadero, Madrid, 2018; *All the tones of rage*, Museum of Contemporary Art of Castilla y León MUSAC, Madrid, 2018; and *Back/s Together*, Vereinigung bildender Künstlerinnen Österreichs (VBKÖ), Vienna, 2017. Piña Narvález also took part in several projects, residencies, and publications such as: *Fanzines anticoloniales – Escuela anticolonial*, Argentina and República Dominicana, Glefes Collective, 2016; Anti-racist workshops: *Your grandfather was a colonist*, Museum of Contemporary Art of Barcelona, Macba, 2018; *Wonder Wander*, a film by Shu Lea Chenag, Matadero Madrid Ayllu research group, 2017; “*I’m not a queer, I’m negrx*”, Essay in Book *There is no sex without racialization*, edited by Edit Ayllu, 2017; “*This body otrx. Faggot inflection*”, *Writings of the gay debacle in Latin America*, Edit Egales, 2018; and *Art and politics in the era of meme*, edited by VLCETC, 2018. Piña Narvález is currently co-coordinating the Critical Studies program P.O.P.S (Programa Orientado a Prácticas Subalternas).

Jota Mombaça (1991, Brazil) lives and works in Lisbon. S/he writes, performs, and studies the relations between monstrosity and humanity, queer studies, decolonial turns, political intersectionality, anti-colonial justice, redistribution of violence, visionary fictions, the end of the world and tensions between ethics, aesthetics, art and politics in knowledge production of the global south-of-the-south.

S/he has collaborated on several projects and exhibitions such as: *Protect Your Refusal*, Presented in the frame of *Ecologies of Darkness Building Grounds on Shifting Sands* at SAVVY Contemporary, Berlin, 2019; *Us Agreed Not To Die*, Commissioned by Kunsthall Charlottenborg as part of the Exhibition *OVARTACI – The Art of Madness*, Copenhagen, 2018; and *The Feel of a Problem*, Presented in the occasion of *I’m Not Who You Think I’m Not #1*, the launching public program of the 10th Berlin Biennale, Berlin, 2017.



Iki Yos Piña Narvález and Jota Mombaça



Iki Yos Piña
Narváez, *M4I3mB3 -
Black Loneliness*, 2019



Jota Mombaça, *Transition and Apocalypse*, Performance, installation, 2019



Christian Nyampeta, *Sometimes it was beautiful*, film still, video, colour, sound, 37:43 min, 2018.



Jumana Emil Abboud, *The Dig*, Mixed pastels on paper, 2015.



Jimena Croceri, *Carta Pesada*, paper envelope and cement, 2018.

THE FELLOWSHIP	PERNOD IN	RICARD BRIEF	<p>4 international artists or curators selected per year</p> <p>3 months residencies in a historic studio renovated for the occasion</p> <p>Access to unexplored resources</p> <p>A 20,000 euros grant</p> <p>A prestigious artistic committee composed of directors of museums and international art centers</p> <p>An exceptional network of collaborators</p> <p>Tailored support</p>
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VILLA PERNOD	VASSILIEFF RICARD	& LE FELLOWSHIP	<p>Villa Vassilieff - Pernod Ricard Fellowship is an art center located in a historic alleyway of the Montparnasse neighborhood. Villa Vassilieff was established in the old studio of Marie Vassilieff, a Russian artist close with Picasso, Modigliani and important figures of the European avant-garde of the twentieth century. Today, Villa Vassilieff is an exhibition and coworking space supported by Pernod Ricard. Intended to promote the international art scene, Villa Vassilieff is a place of conviviality linked with the Parisian cultural life where international artists and researchers are hosted in residency through the Pernod Ricard Fellowship.</p>
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The Pernod Ricard Fellowship is a residency program founded in 2016 as a result of Pernod Ricard's historic commitment to artists. As one of a kind residency, the Pernod Ricard Fellowship allows for an extensive research period without any obligation for the creation of artwork. It also offers the residents tailored appointments in the biggest Parisian cultural institutions.

FORMERS PERNOD (2016,	& RICARD 2017,	ONGOING FELLOWS 2018, 2019)	<p>Andrea Ancira (curator and researcher, Mexico), Ernesto Oroza (artist, USA/ Cuba), Zheng Bo (artist, China), Sojung Jun (artist, South Korea), Ndidi Dike (artist, Nigeria), Koki Tanaka (artist, Japan), Samit Das (artist and art historian, India), Mercedes Azpilicueta (artist, Argentina), Beto Shwafaty (artist, Brazil), Nikolay Smirnov (artist, geographer, curator, Russia), Yto Barrada & Mohamed Larbi Rahhali (artists, Morocco), Newell Harry (artist, Australia), Patricia Belli (artist, Nicaragua), Mimi Cheron Ng'ok (artist, curator, Kenya), Michelle Wun Ting Wong (curator and researcher, China) and Ingela Ihrman (artist, Sweden).</p>
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FORMERS & OF ARTISTIC	& ONGOING MEMBERS COMMITTEE	<p>Colette Barbier (Director, Fondation d'entreprise Ricard, Paris, France) Bernard Blistène (Director, MNAM CCI — Centre Pompidou, Paris, France), Virginie Bobin (former Head of Programs, Villa Vassilieff, Paris, France, 2016-2018), Mélanie Bouteloup, Director, Bétonsalon — Centre for Art and Research & Villa Vassilieff, Paris, France), Nikita Yingqian Cai (Chief Curator, Guangdong Times Museum, Guangzhou, China), Diana Campbell Betancourt (Artistic Director & Chief Curator, Dhaka Art Summit, Dhaka, Bangladesh), Katie Dyer (Curator, Museum of Applied Arts & Sciences, Sydney, Australia), Andrey Egorov (Head of Research Department & Curator, Moscow Museum of Modern Art, Moscow, Russia), Antonio Eligio Fernández (Artist and independent curator, Cuba), Yuko Hasegawa (Artistic Director, Tokyo Museum of Contemporary Art, Japan), Abdellah Karroum (Artistic Director, L'appartement 22, Rabat, Morocco & Director, Mathaf - Arab Museum of Modern Art, Doha, Qatar), Sunjung Kim (Director, Art Sonje Center, Seoul, South Korea), Maria Lind (Director, Tensta Konsthall, Stockholm, Sweden), Miguel A. López (Co-director, TEOR/ÉTica, San Jose, Costa Rica), Victoria Noorthoorn (Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina), Osvaldo Sanchez (Director, inSite/Casa Gallina, Mexico City, Mexico), Benjamin Seroussi (Director, Casa do Povo, Sao Paulo, Brazil), Sumesh Sharma (Curator & co-Founder, the Clark House Initiative, Bombay, India), Bisi Silva (former Director, CCA, Lagos, Nigeria).</p>
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PERNOD

RICARD Pernod Ricard is the world second company producing distilled beverages, present in more than 85 countries. Created in 1975 by the merging of Ricard and Pernod, the group is strongly committed to a sustainable development policy and encourages responsible consumption. Pernod Ricard's ambition is based on three key values that guide its expansion: entrepreneurial spirit, mutual trust and a strong sense of ethics.

Pernod Ricard is a renowned actor in the French and international contemporary art scene. The group is a prime supporter of many art institutions, among which Centre Pompidou, Tate Modern, Guggenheim Bilbao, while its various foundations (Fondation Ricard for Contemporary Art, Martell Foundation, etc.) conduct numerous actions in support of contemporary art and artists. Its motto: "creators of conviviality"!



Interior view of the Pernod Ricard studio
at Villa Vassiliev © Aurélien Mole 2018

Interior view of the Pernod Ricard studio
at Villa Vassiliev © Mathilde Assier



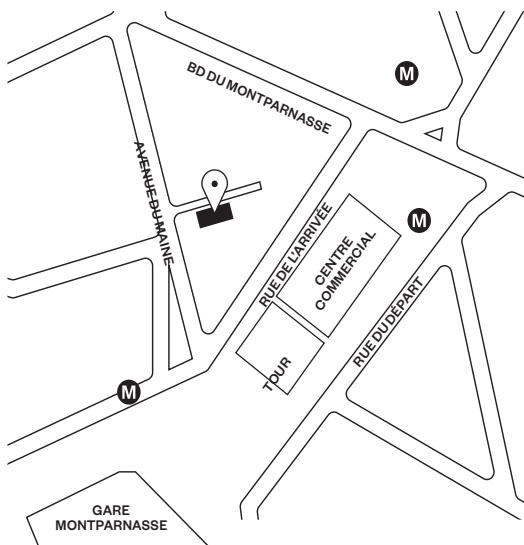
Interior view of the Pernod Ricard studio
at Villa Vassiliev © Mathilde Assier

Interior view of the Pernod Ricard studio
at Villa Vassiliev © Mathilde Assier



Bétonsalon is a non-profit organization created in 2003. It manages two sites: Bétonsalon - Centre d'art et de recherche and the Villa Vassilieff, two cultural organizations of the City of Paris, labeled Centre d'art contemporain d'intérêt national by the ministry of Culture.

Villa Vassilieff, located in the Montparnasse district, in the 15th arrondissement of Paris, aims at reviving the history of the place as a former studio by inviting artists and researchers to take a contemporary look at its heritage. The programming of the Villa Vassilieff focuses on little-explored resources and aims at rewriting and diversifying histories of art. With the support of its main donor Pernod Ricard, the Villa Vassilieff proposes the Pernod Ricard Fellowship, a residency program that invites four international artists, researchers or curators every year. The Villa Vassilieff also collaborates with museums, like the Centre Pompidou, and institutions to offer artists research and residency grants.



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Open to the public,
 from Tuesday to Saturday
 from 11am to 7pm

Access :
 Subway lines 4, 6, 12 et 13 : Montparnasse - Bienvenüe (Exit 2 - Place Bienvenüe)

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Bétonsalon – Centre d'art et de recherche & Villa Vassilieff are supported by: la Ville de Paris, la direction régionale des Affaires culturelles d'Île-de-France – ministère de la Culture, la Région Île-de-France and l'université Paris Diderot. Villa Vassilieff receives support from Pernod Ricard.

Bétonsalon – Centre d'art et de recherche & Villa Vassilieff are member of Tram, réseau art contemporain Paris Île-de-France, Arts en résidence - réseau national and d.c.a. association française de développement des centres d'art.

Bétonsalon - Centre d'art et de recherche & Villa Vassilieff are établissements culturels de la Ville de Paris, labeled Centre d'art contemporain d'intérêt national by the ministry of Culture

BÉTONSALON —
 CENTRE D'ART
 ET DE RECHERCHE
 VILLA VASSILIEFF

with the support of :



d.c.a



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