

Press Release
VILLA VASSILIEFF / PERNOD RICARD FELLOWSHIP
Announcing the 2018 Pernod Ricard Fellows



The Pernod Ricard Studio Villa Vassilieff, 2016.
Image: Aurélien Mole.

VILLA VASSILIEFF & THE PERNOD RICARD FELLOWSHIP

Since the opening, Pernod Ricard joined forces with Villa Vassilieff, willing to support a lively artistic space, both convivial and international. Together, Pernod Ricard and Villa Vassilieff created the Pernod Ricard Fellowship: a grant allowing four international artists, curators, or researchers each year to be in residence at the Villa's studio, selected on a research based project by a prestigious international artistic committee, composed of leading actors from the contemporary art world. The Pernod Ricard Fellowship is conceived as a platform for artistic research and knowledge production between researchers, contemporary artists, cultural institutions, non-profit organizations and the general public.

Working across exhibitions, meetings, workshops, performances and publications, the Pernod Ricard Fellows develop and collaborate around research programs that address heritage and history in connection with contemporary social issues, while experimenting the production of new artistic forms.

With the Pernod Ricard Fellowship, Villa Vassilieff and Pernod Ricard invent a new form of sustainable sponsorship, ambitioning to accompany artists in all aspects of their work, to better meet the needs of artistic creation today.

Villa Vassilieff is managed by Bétonsalon – Center for Art and Research. Bétonsalon – Center for Art and Research and Villa Vassilieff are two Cultural establishments of the City of Paris.

« A “Villa” is a warm space where you feel welcome to pass by, to stroll, to browse through a book, where you can meet people, where you can decide to stay all evening because of an exciting discussion that keeps you from leaving. Villa Vassilieff embraces this spirit, in the continuity of artist Marie Vassilieff’s vision. »

Mélanie Bouteloup, director, Villa Vassilieff - Pernod Ricard Fellowship.

- > 4 Pernod Ricard Fellowships every year
- > 3-month residencies
- > 6,000 euro grants
- > 5,000 euro production & research grants
- > Round trips to Paris
- > Custom-made support
- > A 350 m2 modular space
- > Exhibitions, events, workshops, meetings...
- > A historic place nestled in a cobbled and green impasse of Montparnasse, formerly the lair of Cendrars, Picasso, Cahun, Modigliani and many others
- > At the crossroads of French and international museums including the Centre Pompidou - MNAM CCI, a privileged partner
- > A bar offering a warm and friendly atmosphere, re-imagined by a new artist every season
- > A lending library conceived as a free and open-to-all artwork
- > A place where a hundred of international artists and researchers are hosted every year

2018 ARTISTIC COMMITTEE

Katie Dyer (Curator, Museum of Applied Arts & Sciences, Sydney, Australia), **Andrey Egorov** (Head of Research Department & Curator, Moscow Museum of Modern Art, Moscow, Russia), **Abdellah Karroum** (Artistic Director, L'appartement 22, Rabat, Morocco & Director, Mathaf - Arab Museum of Modern Art, Doha, Qatar), **Victoria Noorthoorn** (Director, Museum of Modern Art, Buenos Aires, Argentina), **Sumesh Sharma** (Curator & co-Founder, the Clark House Initiative, Bombay, India), **Benjamin Seroussi** (Director, Casa do Povo, Sao Paulo, Brazil), **Bernard Blistène** (Director, MNAM CCI – Centre Pompidou, Paris, France), **Colette Barbier** (Director, Fondation d'Entreprise Ricard, Paris, France), **Mélanie Bouteloup** (Director, Bétonsalon – Center for Art and Research & Villa Vassilieff, Paris, France) and **Virginie Bobin** (Head of Programs, Villa Vassilieff, Paris, France).

FORMER ARTISTIC COMMITTEES (2016 & 2017)

Bernard Blistène (Director, MNAM CCI – Centre Pompidou, Paris, France), **Nikita Yingqian Cai** (Curator-in-chief Guangdong Times Museum, Guangzhou, China), **Antonio Eligio Fernández** (Artist and independant curator, Cuba), **Yuko Hasegawa** (Artistic Director, Tokyo Museum of Contemporary Art, Japan), **Sunjung Kim** (Director, Samuso, Seoul, South Korea), **Oswaldo Sanchez** (Director, inSite/Casa Gallina, Mexico, Mexique), **Victoria Noorthoorn** (Director, Museum of Modern Art, Buenos Aires, Argentina), **Benjamin Seroussi** (Director, Casa do Povo, Sao Paulo, Brazil), **Sumesh Sharma** (Curator & Co-Founder of the Clark House Initiative, Bombay, India), **Bisi Silva** (Director, CCA, Lagos, Nigeria), **Colette Barbier** (Director, Fondation d'entreprise Ricard, Paris, France), **Mélanie Bouteloup** (Director, Bétonsalon – Centre d'art et de recherche et Villa Vassilieff, Paris, France) and **Virginie Bobin** (Head of Programs, Villa Vassilieff, Paris, France).

2018 PERNOD RICARD FELLOWS

BETO SHWAFATY (artist, Campinas, Brazil)
March 2018 & December 2018 – January 2019

Beto Shwafaty produces installations, videos and sculptural objects using a diverse array of methodologies, such as curatorial thinking, institutional strategies, criticism and archival research. His projects are informed by the notions of appropriation, dislocations and translation, generating works that are developed over extended periods of time. In his practice, he often focuses on the way historical episodes can leave traces on culture and be echoed in objects, spaces and sociocultural structures, which by consequence produce publicly shared meanings and behaviors. He is thus interested in subjects linked to history, sociopolitics, architecture and design, assuming these as narrative elements and evidences that may inform us on diverse aspects our present time.

Recent exhibitions include *Condemned to be Modern*, Barnsdall Gallery, Los Angeles; *Brazil by Multiplication [35th Panorama of Brazilian Art]*, MAM São Paulo (2017); *Contract of Risk*, Luisa Strina Gallery, São Paulo; *Hablemos de Reparaciones*, Prometeogallery, Milano; *The Phantom Matrix (Old Structures, New Glories)*, Situ Project, São Paulo (2016).

Statement:

“My project will entail the retracing of parts of Tarsila do Amaral and Oswald de Andrade's paths in Paris, being guided by the exchanged letters between them and Mario de Andrade. But, avoiding a nostalgic drive, my aim is not to relive past moments. Instead, I aim to create a hybrid and somehow surrealistic drift-methodology by which I will employ fiction and documentation to speculate on the influences suffered by the couple and the subversions generated from their experiences.

In this regard, my strategy to expand this idea is to speculate over unforeseen (fictional) encounters, dialogues, collaborations and collisions, between the ‘couple’ with other actors, contexts and productions also inspired in past episodes, such as Hegel's interest in Haitian Revolution when writing *The Phenomenology of Spirit*, Alain Resnais & Chris Marker's *Les Statues Meurent Aussi* (1953), the preparations of Josephine Baker and Le Corbusier trip to Rio de Janeiro (1929), Bracusi's *White Negress* sculpture (1923), Pierre Fatumbi Verger ethnographic photo collections at Musée du Quai Branly (1940's), Breton's studio wall reconstruction at Pompidou and other cases which can emerge and will be mapped in exchanges with scholars and other collaborators – as part of the research process. These ‘encounters’ will be assumed as production moments to compose narrative sequences, scripts or scores. They will be elastic episodes to be articulated and rearticulated allowing a wide range of further formalizations: as exhibition, text and performance/talk, as video-essay, collection of ephemera and objects and so on... research is a long last process and works are provisional pauses where things may emerge and gain body, utterance and agency.”

NIKOLAY SMIRNOV (artist & curator, Moscow, Russian Federation)
Avril - May 2018 & February 2019



Nikolay Smirnov, *Metageography: space, image, action*. Exhibition view at the Moscow Biennale, Tretyakov Gallery, 2016.

Nikolay Smirnov (born in 1982) works as an artist, a geographer, a curator and a researcher regarding spatial practices and representations of space and place in art, science, museum practices and everyday life. He recently developed the concept of speculative geography as a tool for local studies.

He graduated from the Geography Department of Moscow State University, The School of Contemporary Art Free Workshops MMOMA (Moscow Museum of Modern Art) and the Faculty of Painting of the MGAHI named after Surikov (Moscow). Co-curator of

the projects *Metageography* and *Permafrost* (Arctic Biennale, Yakutsk, 2016), Nikolay Smirnov has been nominated for the Innovation Award for a Curatorial Project.

Statement

“In 1926-1929, Paris and Clamart became the base of the left-wing Eurasianism, the center of activities in printing and distribution of left-wing eurasianist books, leaflets, journals etc. Left-wing Eurasianism supported the revolution of 1917 and the Soviet Union and considered their doctrine the ‘second soviet ideology’. Their leaders (Petr P. Suvchinsky, Lev P. Karsavin, Dmitry P. Sviatopolk-Mirsky) developed ‘Marxist Eurasianism’ as communism plus *mesto-razvitie* (literally ‘*place-development*’, an Eurasianist concept asserting a close connection between place, landscape and society). Left-wing Eurasianists published 35 issues of *Eurasia* in Paris, where they developed original views on revolution, socialism, Marxism, religion, the young Soviet state, its culture and philosophy in dialog with other émigré political forces.

I want to investigate the French and Parisian context to create a *speculative museum of left-wing Eurasianism*, to represent its contradictory ideas; knotty activities, up to the connection with the Soviet secret services; meta-geographical connections between the landscapes of Paris and Clamart and left-wing Eurasianism, from both historical and contemporary perspectives.

Also, I suppose that it can be productive to look at left-wing Eurasianism as on radical artistic activity.

Indeed, Eurasianists’ ideas resonate with contemporary issues. They initiated a discourse on postcolonialism, condemned Eurocentrism and initiated the rehabilitation of non-European cultures in a non-aggressive, anti-western and anti-global way, standing for a dialogue of civilizations. And of course it is a ‘product of Russian exile’, a thought born in remote meta-geographical connection between Russia and Paris, Clamart.”

YTO BARRADA & MOHAMED LARBI RAHHALI (artists, New York, USA & Tetouan, Morocco)

June – August 2018

Yto Barrada's work combines the strategies of documentary film with a metaphoric approach to imagery in her photographic, film, and sculptural work. Barrada's work has been exhibited at Tate Modern, MoMA, The Met, Renaissance Society, Witte de With, the Walker Art Centre, and the 2007 and 2011 Venice Biennales. She was the 2011 Deutsche Bank Artist of the Year, the 2013 Robert Gardner Fellow in Photography (Peabody Museum at Harvard University), the 2015 Abraaj Group Art Prize winner, shortlisted for the 2016 Marcel Duchamp Award and was a Resident at the American Academy in Rome in 2017. Barrada is the founding director of Cinémathèque de Tanger.

Mohamed Larbi Rahhali (b. 1956 in Tetouan where he lives and works) graduated from the School of Fine Arts in Tetouan in 1984, where he also worked as Faouzi Laatiris' assistant for the *Volume and installation* atelier. Mohamed Larbi Rahhali's work is deeply influenced by his fisherman's profession and his daily life in the medina of Tetouan. It oscillates between cosmology, esotericism and social issues such as survival and mutual aid. His work also highlights a collective memory shared between Morocco and Spain and testifying of a colonial history.

Research project

Yto Barrada and Mohamed Larbi Rahhali will collaborate for the very first time in the framework of the Pernod Ricard Fellowship. It will be the occasion, for these two artists who were both part of the first exhibition at *L'Appartement 22* (Rabat, Morocco), to work at the confluence of art and science, while developing a unique dialogue.

Working with a textile conservation studio, Yto Barrada will develop her exploration of understanding textile structures and techniques to create unique color samplers on large textile, using exclusively natural and organic dyes and plants. Concomitantly, Mohamed Larbi will work through installations and sculpture on the movement of planets and their possible correspondence to our inner, intimate life.

NEWELL HARRY (artist, Sydney, Australia)
September – November 2018



Newell Harry, *(Untitled) Unmarked Graves, Hiva Oa, Marquesas Islands*, 2017 35mm black and white documentation. Courtesy of the artist with acknowledgement of TBA 21 Academy.

Newell Harry is an Australian-born artist of South African and Mauritian descent.

For over the past decade his projects have drawn from an intimate web of recurring travels and connections across Oceania and the wider Asia-Pacific, to South Africa's Western Cape Province where the artist's extended family continue to reside. From Pidgin and Creole languages to modes of exchange in the 'gift economies' of the South Pacific, Harry's interests often culminate in culturally 'entangled' installations conflating more linear attitudes to language, collection and material.

Notable exhibitions include: *Known/Unknowns*, Roslyn Oxley9 Gallery, Sydney (2017); *Tidialectics*, Thyssen-Bornemisza Art Contemporary, Vienna (2017); *All the World's Futures – 56th Venice Biennale* (2015), *Suspended Histories*, Museum Van Loon, Amsterdam (2013); *Rendez Vous 11 & 12*, Institut d'Art Contemporain, Villeurbanne, France (2011) & South African National Gallery, Cape Town (2012); *(Untitled): 12th Istanbul Biennial*, Istanbul (2011) and *The 17th Biennale of Sydney: The Beauty of Distance, Songs of Survival in a Precarious Age*, Sydney (2010).

Statement

"I have recently undertaken an expedition through the Marquesas Islands, French Polynesia. There, on the remote island of Hiva Oa, I had the fortune to chance upon Gauguin's grave and a small museum housing nothing but locally painted copies of the artist's work and a reconstruction of the hut where he lived and painted. The tension between a site of such 'weighty' historical fact in contrast to the naïve copies has since left me perplexed. But so too have the more problematic issues of value, authenticity and the hangovers of colonial authority and ownership.

With this in mind, I have begun to wonder what archival material in Paris exists on Gauguin. More specifically, I find myself fascinated by the thought that the research/work be interwoven with my own archive of South Pacific photographs, collections of artifacts and personal diaries of Pacific travels from the past decade. Such material may culminate as an artist's book, as part of a broader 'faux archive' that mirrors the historical "reconstructions" I witnessed on Hiva Oa."

FORMER PERNOD RICARD FELLOWS (2016 & 2017)

ANDREA ANCIRA (curator and researcher, Mexico DF, Mexico)

2016

As a Pernod Ricard Fellow, **Andrea Ancira** intended to bring awareness and make visible artist Teo Hernandez's experimental work from an integral and transversal perspective.

The results of Andrea Ancira's residency will be presented at Centro de la Imagen (Mexico DF) in a large exhibition and a program in the Spring of 2018 of films including films that were never shown in Mexico before.

ERNESTO OROZA (artist, Miami, USA / La Havana, Cuba)

2016

Based on the range of possibilities inherent in some standardized objects and systems (packaging, spare parts, raw materials, calendar, language, typeface families), **Ernesto Oroza** explored the syntax of the processes of standardization, and the characteristics and conditions that allow its distinctive use in popular culture and in other redoubts of cultural resistance.

ZHENG BO (artist, Hong Kong/Beijing, China)

2016

Zheng Bo investigated the linkage between political parties as a persistent political form, and weeds as an irrepressible ecological force. Through archival research of textual and visual materials, he revisited the 1920s when Zhou Enlai, Deng Xiaoping and Cai Chang, studying in France, established the Chinese Young Communist Party.

SOJUNG JUN (artist, Seoul, South Korea)

2017

Inspired by letters exchanged between Wassily Kandinsky and Arnold Schoenberg, **Sojung Jun** explored diverse phenomena linked to synesthesia, beyond the color-sound relations.

In the framework of Sojung Jun's residence, the collective exhibition *Tell me the story of all these things*, revolving around her work, was held at Villa Vassilieff in January 2017.

Simultaneously, Sojung Jun produced a new video piece, *Intervall. Recess. Pause.*, which was screened at SongEun Art Space in Seoul in June 2017.

NDIDI DIKE (artist, Nigeria)

2017

Ndidi Dike questions the way pre and post-colonial histories and legacies of resource control have been shaping the African continent (or the Global South) politically, economically and socially.

Her solo show *In the Guise of Resource Control* has been held at Villa Vassilieff in July 2018. Some of the works produced in that framework will be exhibited at Dominique Fiat Gallery (Paris) from October to November 2017, in *Africa Aperta*.

KOKI TANAKA (artist, Kyoto, Japan)
2017

Koki Tanaka's work visualizes and reveals the multiple contexts latent in the most simple everyday acts. Inspired by war and post-war times in Paris, he questioned the possible means for resistance with local interlocutors.

Koki Tanaka's research at Villa Vassilieff manifested into a two-weeks program of events, *La Permanence* (September 19-30, 2017).

SAMIT DAS (artist, art historian, India)
2017

Samit Das investigates the visual vocabulary of Indian modern art in resonance with Paris as world cultural capital, attempting to reassess the idea of modernism in India and the role of Western Art, with a special focus on the numerous Indian artists who visited and stayed in France.

The collective exhibition *Punascha Parry*, co-curated by Samit Das and Sumesh Sharma, is held at Villa Vassilieff from October to December 2017.

MERCEDES AZPILICUETA (Artist, Amsterdam, Pays-Bas)
2017 – 2018

Through the prism of voice, sound and language, **Mercedes Azpilicueta** will research the political dimension of desire in relation to *affects*; the biocultural, biodigital and biophysical body; and gender dissent in an aesthetic context, with a focus on modern female artists who subverted the gender binary such as Valentine de Saint-Point, Natalia Goncharova and Valeska Gert.

A performance by Mercedes Azpilicueta will be held in the framework of her residency and the exhibition *Akademia* at Villa Vassilieff, in January or February 2018.

MICRO-EDITIONS

Villa Vassilieff has launched an editorial collection dedicated to the Pernod Ricard Fellowship. Each residence thus gives rise to a micro-edition published at 500 copies. 50 copies are offered to the Fellow for distribution in his/her country, the others are distributed to the project partners, members of the Artistic Committee and via the networks of Villa Vassilieff and Pernod Ricard Fellowship. This collection increases and gains visibility for each Fellow. The editions are also available on the website of Villa Vassilieff, in PDF format.



First Pernod Ricard Fellowship micro-edition: Andrea Ancira's, 2016

ABOUT 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. It's motto: "creators of conviviality"!

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PARTNERS

Bétonsalon – Center for Art and Research is supported by the City of Paris, the Paris Diderot University – Paris 7, the Île-de-France Regional Board of Cultural Affairs – Ministry of Culture and Communication, the Île-de-France Region and Leroy Merlin – Quai d’Ivry.

The Académie vivante is supported by the Fondation Daniel et Nina Carasso. Bétonsalon – Center for Art and Research is a member of Tram, réseau art contemporain Paris / Île-de-France and of d.c.a / association française de développement des centres d’art.

Villa Vassilieff receives support from public and private partners, first and foremost from the City of Paris, the Île-de-France Region and Pernod Ricard, its leading sponsor. The Villa Vassilieff has developed also partnerships with the Fondation Nationale des Arts Graphiques et Plastiques, the Collège d’études mondiales of the Fondation Maison des sciences de l’homme, the Goethe Institut or the Cité Internationale des arts.

ADVISORY BOARD

Bernard Blistène (chairman, diector of the National Museum of Modern Art), **Marie Cozette** (director of the art center La Synagogue de Delme), **Mathilde Villeneuve** (codirector of Les Laboratoires d’Aubervilliers), **Eric Baudelaire** (artist), **Guillaume Désanges** (curator), **Laurent Le Bon** (director of the Musée Picasso), **Sandra Terdjman** (co-director of Council and co-founder of Kadist Art Foundation), **Françoise Vergès** (political scientist), **Christine Clerici** (president of University Paris Diderot), **Anne Hidalgo** (Mayor of Paris, represented by Jérôme Coumet, Mayor of the 13th district of Paris), **Véronique Chatenay-Dolto** (director of Île-de-France Regional Board of Cultural Affairs – Ministry of Culture and Communication).

TEAM

Mélanie Bouteloup, director
Pierre Vialle, adjunct director, administrator
Remi Amiot, technical manager
Boris Atrux-Tallau, project coordinator

Villa Vassilieff

Virginie Bobin, head of programs
Camille Chenais, project coordinator
Victorine Grataloup, project coordinator
Marie-Sophie Beckmann, Goethe Institut Fellow 2017
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Johanna Fayau, coordination assistant

Bétonsalon - Center for Art and Research

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