

Groupe Temporaire (+koki tanaka)

19/09 -

30/09/2017

KOKI TANAKA PERMANENCE

Nombre d'activités essentielles à la vie d'une institution demeurent invisibles, dissimulées, voire dévalorisées. Avec La Permanence, Koki Tanaka (Pernod Ricard Fellow 2017) choisit de remettre la vie et le travail quotidiens de l'équipe et de ses interlocuteurs (technicien-ne-s, artistes, professionnel-le-s divers-es, ami-e-s-s) au cœur de la vie publique de la Villa Vassilieff.

Durant sa résidence dans le cadre du Pernod Ricard Fellowship, la Villa Vassilieff se transforme en « permanence », s'ouvrant à des artistes, commissaires, chercheurs/ces, philosophes, éducateurs/trices, militant-e-s ou encore étudiants-e-s pour déployer un certain nombre de conversations touchant à des sujets très variés, mais ayant tous en commun de s'interroger sur les possibles manières d'agir sur le monde dans lequel nous vivons, que ce soit à travers l'éducation, l'hospitalité ou encore l'écologie.

During his residency in the frame of the Pernod Ricard fellowship, Villa Vassilieff becomes a «permanence» opening up to artists, curators, researchers, philosophers, educators, students and others to discuss a wide range of subjects. All of them have in common to question the possible ways of act on the world we live in, whether through education, hospitality or ecology.

Partenaires de La Permanence: Curatorial Practice Faculty of Fine Art, Music and Design University of Bergen, le Goethe Institut et la Fondation Maison des Sciences de l'Homme.

La Villa Vassilieff se soutient par des mécènes publics et privés, au premier rang desquels la Ville de Paris, la Fondation Louis-Vincent et Pernod Ricard, son principal mécène. Elle développe aussi des partenariats avec la Fondation Nationale des Arts plastiques et plastiques, le Collège d'Architecture de la Fondation Maison des sciences de l'Homme, le Goethe Institut ou encore la Cité Internationale des arts.

Partners of La Permanence: Curatorial Practice, Faculty of Fine Art, Music and Design, UNIVERSITY OF BERGEN, Goethe INSTITUTE and Fondation Maison des Sciences de l'Homme.

Villa Vassilieff receives support from public and private partners first and foremost from the City of Paris, the Louis-Vincent Foundation and Pernod Ricard, its lead sponsor. Villa Vassilieff also develops partnerships with the Fondation Nationale des Arts plastiques, the Société des Architectes et Plasticiens, the Collège d'Architecture de la Fondation Maison des sciences de l'Homme, and the Cité Internationale des Arts.



La Villa Vassilieff, nouvel établissement culturel de la Ville de Paris, est située au cœur de Montparnasse, sur le site de l'ancien atelier de Marie Vassilieff, qui abrita jusqu'en 2013 le musée du Montparnasse. Elle est gérée par Bêtonsalon — Centre d'art et de recherche, qui ouvre son second site d'activités. Conçue comme un lieu de travail et de vie, elle favorise à la fois le mûrissement des idées, les rencontres et le partage des savoirs.

En association avec Pernod Ricard, son premier mécène, qui crée le Pernod Ricard Fellowship, la Villa Vassilieff accueille et accompagne chaque année quatre artistes, commissaires ou chercheurs internationaux invités en résidence dans l'atelier de la Villa. Conçu comme une plateforme de recherche artistique dédiée à l'expérimentation de modèles non-linéaires de production et de distribution des savoirs entre chercheurs, artistes contemporains, tissu associatif, institutions culturelles et le large public, le Pernod Ricard Fellowship est attribué par un comité artistique international de dix membres.

Le projet de la Villa Vassilieff a été rendu possible grâce au soutien que lui ont apporté des partenaires publics et privés au premier rang desquels la Ville de Paris, la Région Île-de-France ou la Fondation Nationale des Arts Graphiques et Plastiques. Pernod Ricard est son Premier Mécène.

Villa Vassilieff, a cultural establishment owned by the City of Paris, is located in the heart of Montparnasse, on the site of Marie Vassilieff's former studio, which until 2013 housed the Musée du Montparnasse. It is run by Bêtonsalon — Center for Art and Research, which is thus opening its second site of activities. Villa Vassilieff is conceived as a place where to work and live, where to stimulate the blossoming of ideas, encounters and the sharing of knowledge.

Pernod Ricard, its leading sponsor, has joined forces with Villa Vassilieff to create the Pernod Ricard Fellowship: a grant aimed at supporting four international artists, curators and researchers in residence every year in the Villa's studio.

Conceived as a platform for artistic research dedicated to the experimentation of both non-linear models of creation and knowledge distribution between researchers, contemporary artists, cultural institutions, non-profit organizations and the general public, the Pernod Ricard Fellowship is granted by an international committee consisting of ten members.

The project of Villa Vassilieff was made possible thanks to the support of both public and private partners, notably Ville de Paris, Région Île-de-France and Fondation Nationale des Arts Graphiques et Plastiques. Pernod Ricard is Villa Vassilieff's leading sponsor.

How to Make *La Permanence* Permanent ? Curatorial Statement by Virginie Bobin

a program of events, taking care of an artwork, paying an invoice, cleaning the bar... All these are essential activities in an institution yet they remain invisible, concealed, even devalued.

With *La Permanence*, Koki Tanaka chose to put the daily life and work of the team and its interlocutors (technicians, artists, various professionals, friends) back at the center of the public life of Villa Vassilieff.

For several years, Koki Tanaka has been assembling temporary collectives revolving around activities that try to make usually ignored daily situations visible. During his residency in the frame of the Pernod Ricard Fellowship, Villa Vassilieff became a "permanence" opening up to artists, curators, researchers, philosophers, educators, activists and students to discuss a wide range of subjects – all of them having in common to question possible ways of acting on the world we live in, whether through education, social movements, feminist approaches, urban planning, ecology or food.

Every Tuesday to Saturday from 11am to 7pm, the audience was invited to share the spaces of Villa Vassilieff with a contingent of potted plants, books, kitchen smells; with videos produced during Koki Tanaka's work for Skulptur Projekte Münster 2017, whose title – *Provisional Studies: Workshop #7 How to Live Together and Sharing the Unknown* – may have served as a clue to navigate *La Permanence*; and with the Villa Vassilieff team and its various guests, following a series of meetings and activities, announced or improvised.

The notion of "perruque" – defined by Michel de Certeau in *The Practice of Everyday Life* as the act of subtracting time (rather than goods) from the factory in order to produce free, creative and profitless work, akin to a discrete form of resistance – surfaced several times during *La Permanence*: in Jean-Luc Moulène's photographic collection of "objets de grève" presented by a participant from the Bergen MA in Curatorial Practice;

Transplanting basil seedlings, waxing the wooden stairs, discussing an exhibition while cooking, planning

during Eve Chabanon's account of a workshop with high school students training as car technicians; but also in my conversations with Koki Tanaka who, in my opinion, allowed the Villa Vassilieff team to "work in perruque", to open unexpected spaces of discussion, productive imagination and care within *La Permanence*. It turned out that one of Koki Tanaka's early exhibitions, "Perruque=Underground Work" (2001), while he was an editor at the Musashino Art University Press in Tokyo, also revolved around the idea of "perruque".

Now that the project is officially closed, the key question is: how could the ideas and situations generated during *La Permanence* actually "permanate"? How could they turn into sustainable practices within the institution – for the team and for the audience alike? Dedicating time and resources to continue cooking for each other is a first, simple step. Cultivating empathy, transparency and hospitality – a few of the fragile gifts that sprouted out of *La Permanence* – is a more complex, yet necessary task to undertake. It is also, to return to Koki Tanaka's core question at the beginning of the project, perhaps the most important (albeit little visible) form of resistance.



Resistance and Artists Collectives Initial Statement by Koki Tanaka

We are in the era of a new wave of nationalism, xenophobia, and conservatism. We see right-wing movements

emerging and growing in Europe, Asia, and in the US. Ironically, these movements imitate strategies of the left. They start out as grassroots movements by the people. They try to utilize a democratic system, because they think of themselves as a majority, to deny multiculturalism—the act of living together with someone who might come from a totally different background. The fear of terrorism brings people to adopt an even more conservative mindset. And in the end, it's also not so easy to distinguish between "we" and "them".

How can we, as artists, curators, art critics, etc., think differently about our society and its social situation?

My project for Villa Vassilieff is about forming a group, like a study group—to generate a situation of learn-ing with and from each other. Regarding the way of forming a group, I refer to two methodologies from the past: resistance groups and artists' collectives.

Here is what I was told during my meetings in Paris: during World War II there were resistance groups active in Paris, while the city was occupied by the Nazis. The groups were formed by communists, immigrant workers, antifascists. Women were also very active in these resistance groups although they did not have the right to vote and were thus not represented in official political institutions. The groups met at mundane spots like a laundromat, a sports club, cafés and museums in order to exchange their thoughts and plans for their attacks or maybe just to enjoy each other's company and talk freely in such devastated times. Paris is a city for artists, but also for artists' collectives.

In the past, the city has welcomed many immigrant artists, asylum seeker artists, or foreign art students and encouraged them to be artists. These artists formed groups or started movements. They discussed together, drank together, worked and exhibited together. I am thus interested in these two types of groups: hidden groups (resistance groups) and loose, open groups (artist collectives). I'd like to refer to them in order to rethink "our" social situation

in Paris, Europe, and the world. I propose to form a fictional artist collective and to meet at places where the resistance held their secret meetings. There will be a series of activities: discussions on current situations, eating together, walks, film screenings, live music, etc. The activities will be developed together with the members of the group.



Notes

by Marie Sophie Beckmann

Tuesday, September 19

How do we resist the policies of a museum while working in a museum? Can a museum refuse a donation? Can a

museum be a shelter? Who is welcome in a museum, how do you occupy a museum, can a museum remain empty? Which power does a caption hold? Which tools do we need for activism? And: How does a workshop work?

For two days, 15 professionals (curators, mediators, and artists) from Hungary, Japan, USA, Germany, Morocco, Kenya, France, and Norway sit down together. They share and discuss stories of resistance linked to art institutions. The collected material does not add up to a complete, chronological timeline of resistance, but rather forms a subjective and fragmentary assemblage. What remains is a recorded poem, piles of papers and books, and notes on the wall.

It's Tuesday. The provisional schedule for the next days has been placed on the walls of the entrance area; black letters printed on brown cardboard, fixed with crepe tape. TV monitors, some bigger, some smaller, show looped videos of the team rearranging the furniture, cooking soup together, talking on the phone or unlocking doors. Now people gather around the plants, stand at the bar, sit on the couches, eat pudding with pistachios and drink sparkling wine mixed with Suze and peach syrup. Music is playing. How to launch an exhibition that is not an exhibition?

Wednesday, September 20

Delicious coffee, miniature croissants, and a discussion of what an artist residency is, can, and should be. The team of Council brought a bouquet of pink and white flowers. It is added to the plant installation in the middle of the exhibition space where it remains until the last day of La Permanence.

Thursday, September 21

Members of the Villa Vassiliev team take part in a large demonstration to oppose President Emmanuel Macron's contested labour law reforms. A day later he will adopt them by executive order.

Friday, September 22

It's the first time I am talking about the topic of my PhD research project in public. This is my introduction: A loosely connected group of like-minded filmmakers, musicians, performers, artists, and writers met in New York's Lower East Side in the 1980s and produced low-budget films together and screened them at night clubs and in alternative cinemas. They came to be known as The Cinema

of Transgression. The films discuss and visualize diverse forms of excess: violence, sexuality, drug consumption, criminality, flowing body liquids and a continuous flirtation with death. At the same time repelling and attractive, humorous and disturbing, the films of the Cinema of Transgression pose the question of where the boundaries of the bodies—both of the performers in the film as well as those of the audience—lie and how far they can be exhausted. When feeling uneasy, what are we resisting?

Saturday, September 23

1 Jean-Philippe Varin says:

“Everything that lives and breathes also communicates”. And there are systems of communication and organization in nature that are extremely elaborate and work smoothly on an incredibly large scale, enabling each member of the respective group to be, at any point, informed about any movements, actions, dangers, or problems. When it comes to training animals though, it’s crucial to understand the tropism of a species. A tropism is a biological phenomenon that indicates movement of an organism (plants, bacteria, animals), in response—an affect, an involuntary behavior, an action implemented without cognitive thought—to an environmental stimulus—a change in temperature or light, other animal’s behavior, etc. So an animal trainer should rather be understood as a communicator who is finding out about the way animals engage with their environment; not forgetting that sometimes it’s our animal friends who can teach us a thing or two about communicating and working together.

2 Who is being represented?

How to position oneself as curator and organizer of an event? How to find a form that allows for the reflection of political issues? How to address queer and non-white identities? Who gets paid how much by whom? When organizing Editathon Art+Feminisms at the Archives nationales in March 2017, Katz was inspired by the notion of “disidentification” as described by the American academic José Esteban Muñoz in his book *Disidentifications. Queers of Color and the Performance of Politics*. Muñoz examines how minorities negotiate identity in a majoritarian world, meaning in a white, heteronormative world. He states that the “disidentificatory subject” neither assimilates nor rejects the dominant ideology, but rather employs a strategy in which s/he works on, with, and against a cultural form. Critique, humor, parody, melancholy, misunderstanding and irony then become strategies for a simultaneous insertion and subversion of dominant culture. At the Editathon, Flora Katz invited the participants to follow Muñoz’s thoughts and insert, edit, and create articles on feminist issues as well as women and transgender in the arts—in order to transform the most widely used online encyclopedia.

3 What is the value of an object,

an idea, an artwork, a theoretical text? How do they circulate and for which price can they be acquired? Can the opposition of something that is for free and something that costs money be transgressed? One of the projects that Patrice Maniglier discusses at the Villa Vassiliev is DOC, an independent, non-profit association in Paris which hosts workshops, residencies, as well as theater, film and art events. The Free University

of DOC, coordinated by César Chevalier, Flora Katz, and Rafaela Lopez, invites guests to offer a class, debate, or conference... like the “Anarchist Reading Club” (with Patrice Maniglier) or a series of events titled “Boxing Philosophy” by David Zerbib and Bastien Gallet. Not only is the Free University for free—it also challenges traditional contexts of learning and debating as well as the hierarchies that can often be found in the world of academia.

Tuesday, September 26

Keywords // how can the form of a magazine stand up to its political content? / editorial choices / “Political friendship” as a sort of kinship or network that helps realizing a project / working against pseudo-neutrality / the politics of research and writing and payment / displacement, memorization and memorials, home/lessness, racial profiling / G. Body Work residency Lycée J.P. Timbaud / asking teenagers to use their body to write because they can’t really sit still / students who usually work in a car workshop at school visit artist Thomas Hirschhorn in his studio, are invited to his gallery opening in Paris / moments of shame / empowerment / social segregation / clashing / meaningful encounters / students and artist create a zine together in which they place their own texts and pictures, and which can be easily printed, folded, and distributed / forms of translation / undiscovered interests and talents

Wednesday, September 27

“La friche” translates to “Wasteland” and describes an abandoned area or an uncultivated piece of land. The wasteland, whose history Magali Roucaut traces in her documentary, has once been a very vivid place. Now ghost-like and empty, only populated by wild plants and shielded by high palisades, twenty years ago the old factory building was informally and unofficially occupied by artists. Roucaut located these people and lets them, in her film, recount their memories. The questions that arise are well known but nevertheless topical: What is the potential of urban wastelands today? Where can public life take place? Who owns the city in times of increasing privatization? And: When speaking about our current situation in relation to the past, how do we avoid falling into the trap of nostalgia?

Thursday, September 28

In 1915, during World War I, Marie Vassiliev opened a canteen in her studio—where the Villa Vassiliev is located today—and offered poor artists meals, wine and cigarettes for little money. It’s in the canteen they could come together and meet, despite the prescribed curfew. One of these nights has become especially legendary. In 1917, the artist Georges Braque returned from the war, wounded. Marie Vassiliev decided to hold a dinner in honor of him and his wife Marcelle. The invited (and uninvited) guests were art scene regulars like Alfredo Pina,

Beatrice Hastings, Manuel Ortiz de Zarate, Pablo Picasso and Amedeo Modigliani. At one point Modigliani, jealous and drunk, whipped out a pistol and points it as his ex-girlfriend Beatrice Hastings and her new lover, Alfredo Pina. At least this is what we can see in the drawing that Marie Vassilieff made of that evening. Exactly one hundred years later this drawing serves as inspiration for our reenactment of the banquet: For “Make A Living” at the Villa Vassilieff, we set the table with red napkins and a black tablecloth on which we serve soup, vegetables, bread, cheese, fruit, sparkling wine, cigarettes, and a tofu chicken.

But there wasn't only the canteen. A few years before Marie Vassilieff opened her studio, she founded Marie Vassilieffs Académie. Herself having studied with Henri Matisse, she offered free lectures for artists, many of them coming from Russia. The organization of her academy was non-hierarchical, participatory and informal. Initiatives like Marie Vassilieff's academy and canteen contributed to a great extent to Montparnasse becoming, especially during the war time, a haven for artists from all over Europe. But especially the Eastern European artists living and working in Montparnasse became a target for critical attacks and xenophobia, while at the same time resistance groups and artistic movements formed in opposition. In short, a big network of resistance and solidarity was developed in Montparnasse, whose sites can still be visited today, as Alessandro and Magali show us on our walk through the neighborhood. There were independent publishers who worked in tiny apartments, secret meetings held in cafés, solidarity parties and costume balls, of which some took place in a large hall that is now used as a gymnasium. It's fascinating how stories of past and present merge in the architecture of the city—and how, in times of crisis, the celebrations went on.

Friday, September 29

Washing dishes, setting the table, cutting vegetables, and buying groceries have become daily tasks in the workday of the Villa Vassilieff during La Permanence. And on this Friday too, the team of the Villa invites visitors, friends, and colleagues to sit down at our big table and join in for a communal lunch. There's a motley array of soups, salad, bread, cheese, and fruits. Our special chef of the day, artist Nicolas Boulard, prepares fresh pumpkin, cheese (Maroilles), and Belgian sugar waffles. Wine and cheese are recurring materials, themes, and starting points for explorations in Nicolas' artistic practice. He is also a member of Black Garlic, a studio for art and gastronomy that conceives recipes, meals, cocktails and performances. Nicolas' T-shirt is bright-red, with a white print that says, “Isn't?”. I keep looking at it, thinking of all the questions one could ask. Questions that already imply an answer. Like: Isn't a waffle the most comforting food? Isn't it really nice to enjoy a meal in company? Isn't a communal lunch such a simple, but effective act of hospitality? Yes, it is.

No Hospitality, But Bar by Atsushi Sugita

This bar has been opened in Japan a few times. Its purpose is to create a place where to talk to each other more casually, like in a back stage, at a bus station, on the street, in a 'bar' and so on. “It ends just only making situations of being together” is pointed out in some criticisms of relational aesthetics. Is it correct? In foreign countries, we sometimes sit in a restaurant surrounded by people speaking in a language we don't know. They recognize us, and so do we. Isn't it meaningful? On the contrary, we can ask, “Do gathered people have to do anything?” Maurice Blanchot said, when communities want to be functional, it will start rotting. Alphonso Lingis thought about the possibility of a community of people who don't have anything in common. Édouard Glissant believed in the existence of a common identity shared by the people living through the different islands of the Antilles archipelgo.

We have to rethink 'togetherness' from other view points. This is what the bar will be for. There is no hospitality, but a bar. And only some original cocktails are served. It's a kind of trigger for conversations or silences. Please forget the communities that you are joining now and imagine that you are one foreigner...



Ici, j'écris ce à quoi je pense quand j'écris ma biographie en tant qu'artiste. D'ordinaire, un photographe commencerait avec des informations sur l'endroit où vit l'artiste (pour mon cas c'est Kyoto, au Japon). Vous pourriez vous attendre à comprendre le contexte culturel de l'artiste.

Une biographie décrit la pratique de l'artiste d'une manière très abstraite avant de lister les lieux d'exposition du travail de l'artiste. La liste comprend les titres et le site des expositions. Les versions courtes ne listent que les principaux musées, centres d'art et biennales (en ajoutant les Prix s'ils en ont reçu). Donc, fondamentalement, les éléments les plus importants d'une biographie artistique est / sont nom(s) de lieu(x). «Lieu(x)» est la priorité, et les travaux individuels sont secondaires. Les cinéastes et les architectes sont différents. Ils listent le titre des œuvres. Je suis intéressé par cette coutume auctoriale. Dans le contexte de la biographie, l'artiste est l'auteur de l'œuvre. La biographie peut être une arène de compétition avec d'autres artistes, même si les œuvres individuelles ne sont pas prises en compte. Leur activité est reconnue par «lieu(x)». Bien sûr, vous pouvez dire que c'est ironique. Mais pour moi, c'est une façon de libérer les individus : les artistes se défont de leur statuts d'auteur pour habiter plusieurs lieux dans leur biographie.

Here, I write what I think about when I write about my biography as an artist. A conventional artist biography usually starts with information on where the artist lives (for my case it's Kyoto, Japan). You might expect to understand the artist's cultural background but it might limit how you think about the artist. A text based biography describes the artist's practice in a very abstract way, and then most likely lists up where the artist's work has already been shown. The list includes the titles of the shows and the venues. Short versions only list major museums, art centers, and biennials (plus prizes if they have received any). So basically, the most important elements of an artistic biography is/are name(s) of place(s). "Place" is priority, and individual works are secondary. Filmmakers and architects are different. They list up the title of the works. I am interested in this custom in regard to rethinking "authorship." In the context of the biography, although the artist is the author of the artwork, the artwork itself seems much less important. The biography can be an arena of competition with other artists, even if the individual artworks are not taken into account. Their activity is recognized by "place(s)." Of course you can say it's an irony. But for me it's a way of liberating individuals: Artists are released from being the author of the artworks and then become multiple places in their biography.

Pernod Ricard s'est associé dès son ouverture à la Villa Vassilieff pour créer le Pernod Ricard Fellowship : une bourse destinée à accompagner en résidence chaque année quatre artistes, commissaires ou chercheurs internationaux.

Le Pernod Ricard Fellowship vise à interroger notre relation à l'histoire et au patrimoine en lien avec des problématiques sociétales contemporaines, offrant des chemins de traverses et d'enquêtes pour inventer de nouveaux récits sur notre monde globalisé. Le Pernod Ricard Fellowship est conçu comme une plateforme de recherche artistique dédiée à l'expérimentation de modèles non-linéaires de production et de distribution des savoirs entre chercheurs, artistes contemporains, tissu associatif, institutions culturelles et le large public.

Sélectionnés par un comité artistique international de 10 membres, les 4 Pernod Ricard Fellows, issus du monde entier, sont invités en résidence pendant trois mois dans l'atelier spécialement conçu à leur intention au sein de la Villa Vassilieff. Une occasion unique pour ces artistes et chercheurs d'enrichir leur vision, de mener un travail personnel ou tout autre projet. Héritiers de l'esprit cosmopolite et convivial de l'ancien atelier, les Fellows bénéficient d'un accompagnement sur mesure fait de rencontres particulières avec des chercheurs et des professionnels de l'art, de l'accès à un riche réseau d'institutions en France et à l'étranger, telles que le Centre Pompidou (partenaire privilégié de longue date de Pernod Ricard) et de Bétonsalon - Centre d'art et de recherche) ou encore la Fondation d'entreprise Ricard, partie prenante du projet. Les Pernod Ricard Fellows profitent aussi des nombreux programmes de recherche développés par la Villa Vassilieff en collaboration avec des musées, des archives publiques et privées, des universités ou encore des écoles d'art, l'accent étant mis sur des ressources rarement explorées. Enfin, les Fellows sont invités à participer au programme vivant d'événements se déroulant au sein de la Villa Vassilieff, où se réinventent constamment les modalités de travail, d'échanges et de production.

En 2017, les Pernod Ricard Fellows sont Mercedes Azpilicueta (Argentine), Samit Das (Inde), Ndidi Dike (Nigeria) et Koki Tanaka (Japon).

Pernod Ricard, Villa Vassilieff's leading sponsor, has joined forces with Villa Vassilieff to create the Pernod Ricard Fellowship: a grant aimed at supporting four international artists, curators and researchers in residence every year. The Pernod Ricard Fellowship is conceived as a platform for artistic research dedicated to the experimentation of both non-linear models of creation and knowledge distribution between researchers, contemporary artists, cultural institutions, non-profit organizations and the general public. Selected by an international committee consisting of ten members, the four Pernod Ricard Fellows are invited to spend three months in residency within a refurbished historical studio at the Villa Vassilieff. It is a unique opportunity for these artists and researchers to enhance their vision and to focus on their own work or any other projects. Reflecting the cosmopolitan identity and convivial atmosphere of the former studio of Marie Vassilieff, the Fellows will enjoy bespoke support from researchers and art professionals, along with access to a rich network of institutions in France and abroad, such as the Centre Pompidou (a longstanding partner of Pernod Ricard and Bétonsalon – Center for Art and Research) and the Fondation d'entreprise Ricard, a partner in the project. The Pernod Ricard Fellows will also benefit from numerous research programs focusing on unexplored resources, developed by Villa Vassilieff in collaboration with museums, public and private archives, as well as universities and art schools. Lastly, the Fellows will enjoy a dynamic events programme at Villa Vassilieff, offering various options for conducting new investigations and collecting multiple narratives of our globalized world. In 2017, Pernod Ricard Fellows are Mercedes Azpilicueta (Argentina), Samit Das (India), Ndidi Dike (Nigeria) and Koki Tanaka (Japan).

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