

Press release
Paris, Friday 11 February 2016



OUVERT DU MARDI AU SAMEDI
DE 11H À 19H
ENTRÉE LIBRE

VILLA MARIE VASSILIEFF
CHEMIN DU MONTPARNASSE
21, AV. DU MAINE. PARIS 15^e
www.villavassilievff.net

MAIRIE DE PARIS



île de France

Pernod Ricard
Mécénat

FN GP

d.c.a TRAM

Editorial



The inauguration of this very special place steeped in history is part of the initiative launched by the City with a view to opening up places where culture and creation are shared by all. I would like to thank all those who supported this project and made possible such a powerful embodiment of our desire to give art its place in the heart of the City, in harmony with the needs of artists and involving the local community.

By inviting and welcoming resident artists, the Villa Vassilieff first of all enables professionals to make a decent living from their work: during the sometimes long periods of creation that call for means and work spaces, and during the periods of revealing and exhibiting their work, those periods of sharing with the public, without which art would not exist.

In addition to this, the Villa Vassilieff will be a place of innovation, with experiments that mobilize ideas, practices and knowledge and question traditional boundaries (between art and research, and between disciplines). By questioning our relationship with the past, thus lending it new life, and the way history is constructed, the aim is to invent new narratives for a globalized world and, more generally, to question and challenge the role of art in society.

Lastly, although designed as a house, to be both welcoming and friendly, the Villa Vassilieff will nonetheless be open to the neighborhood, the city, and the metropolis. It sets out to be decidedly participative: in order to live and grow, it will need citizen involvement in a setting that is conducive to the collective processes of creation and sharing. Visiting professionals will become local residents for a few months and I am delighted that genuine encounters will thus be established with the people who live in the Montparnasse district. Firmly anchored in its local area, both a residence and a place of exchange and encounters for all, the Villa Vassilieff will find its meaning and its vocation in its capacity to create a dialogue between art and knowledge, heritage and creation, artists and residents.

Anne Hidalgo
Mayor of Paris

Editorial Alexandre Ricard



Since its founding 40 years ago, Pernod Ricard has become a leading player in the French and international art scene. Our Group supports many institutions, including the Centre Pompidou, where it has been a major donor for over 20 years; the Saatchi Gallery in London; the Guggenheim Museum in Bilbao; and ArtsWestchester in New York. Our brands are also very active through the Ricard Corporate Foundation, as well as through projects undertaken by Absolut Vodka, Havana Club, Martell and others. The creation of the “Pernod Ricard Fellowship” within the Villa Vassilieff represents a new step in our steadfast dedication to the arts.

Pernod Ricard is defined by its corporate signature, “Créateurs de convivialité”. All of our 18,500 staff members and brands around the world are tasked with initiating dialogue, promoting a sense of sharing and bringing people together. Creating is the result of an approach that involves reaching out to others so we can grow together through our differences. By relying on our global network, we wanted to start up a friendly, long-term intercultural dialogue in an ongoing process of knowledge sharing and learning. This dialogue will allow us to support young talents throughout the world all while bringing together cultures, origins, trends and countries.

The Pernod Ricard Fellowship is in line with this goal. We see it as an artistic research platform devoted to experimenting and even to uniting contemporary artists and cultural institutions. The artistic committee, comprised of leading figures from the arts and culture all over the world, sought to promote artists and researchers interested in international exposure who are known for the maturity of their work. In the three months they will each spend at the Villa Vassilieff, the four chosen artists will reap the full benefits of the encounters and exchanges facilitated by Bétonsalon and Pernod Ricard in partnership with their vast network of cultural institutions including such leading lights as the Centre Pompidou, the Picasso Museum and the Fondation Nationale des Arts Graphiques et Plastiques.

I would like to wish the first four artist fellows to take full advantage of this unique human experience, and I invite each of you to discover this new world of creativity and conviviality.

VILLA VASSILIEFF

Villa Vassilieff, a cultural establishment owned by the City of Paris, will open its doors in February 2016 in the heart of Montparnasse. It is located on Avenue du Maine in the 15th arrondissement of Paris, on the site of Marie Vassilieff's former studio, owned by the SEMAEST which until 2013 housed the Musée du Montparnasse. Led by Bétonsalon – Center for Art and Research, Villa Vassilieff, located in the 15th arrondissement, is the second location for its activities. Designed as both a place of work and living, its ambition is to stimulate the development of ideas and the sharing of knowledge all at once. Through a lively program of residency, exhibitions, events and workshops, Villa Vassilieff invites the audience to get involved in the working process of artists and researchers, bridging heritage and contemporary creation.

Villa Vassilieff has witnessed over a century of history and represents an outstanding cultural heritage. Russian artist **Marie Vassilieff** opened her studio at 21 avenue du Maine, before turning it into an academy in 1911, and subsequently a canteen for artists during the First World War. Throughout its history, it was a place characterized by encounters and experimentation, a hub for artistic debate, which contributed to gather many artists and intellectuals from different social and geographical backgrounds.

Today, Villa Vassilieff intends to reconnect with this history by inviting artists and researchers to look at past and present resources of Montparnasse from a contemporary perspective (**city libraries, Ateliers Beaux-Arts de la Ville de Paris, Bourdelle museum, Zadkine museum...**) but also of associate institutions such as **the Centre Pompidou, the Fondation Nationale des Arts Graphiques et Plastiques or the Picasso museum.** Imagining original forms of encounters with the audience, the Villa strives to shake up art's place in society in particular by questioning the role and use of heritage. The program aims to overcome linear chronologies and the outdated separation between fields of study in order to reshape the place of research, creation and teaching in art.

The Villa Vassilieff will encourage multiple interpretations, digressions and deviations. There, art will be an area of investigation where the tools of understanding and alternative cartographies of our contemporary society are to be put together. The **Pernod Ricard Fellowship**, a grant aimed at supporting four international artists, curators and researchers in residence every year for a period of three months, will offer various options for conducting new investigations and collecting multiple narratives of our globalized world.

Villa Vassilieff will be a welcoming space, where one invites others, where one can lounge around, flick through books and where one can meet people, maybe decide to continue the evening because a passionate discussion stops them from leaving. The Villa Vassilieff aims to capture this spirit, which is that of Marie Vassilieff. Before the opening, we invited artists (Jochen Dehn, Karthik Pandian and Paige Johnston, Emmanuelle Lainé, Laura Lamiel) to look at the space, to renovate it, furnish it, or to live in it, in a companionship infused with its history. In February, the first visitors of the Villa will open the doors of a space already full of life, with a café at its core.

Thought as a house, Villa Vassilieff will also be connected to the neighborhood, to education, colleges and art schools, and multiple emerging citizen's initiatives. Nourishing the less exclusive representations and customs of our heritage offers a greater chance for independent, original, and non-reductive initiatives to emerge.

INAUGURAL EXHIBITION

Groupe Mobile

13 February – 2 July 2016



Yaacov Agam, Andrea Ancira (Pernod Ricard Fellow), Ellie Armon Azoulay, Kemi Bassene, Yogesh Barve, Kim Beom, Jean Bhowmagary, Judy Blum Reddy, Constantin Brancusi, Alexander Calder, Luis Camnitzer, CAMP, Esther Carp, Clark House Initiative, Camille Chenais, Justin Daraniyagala, Jochen Dehn, Max Ernst, Mitra Farahani, Joanna Fiduccia, Alberto Giacometti, Alberto Greco, Zarina Hashmi, Iris Haüssler, MF Hussain, Sonia Khurana, J.D. Kirszenbaum, Naresh Kumar, Emmanuelle Lainé, Laura Lamiel, Life After Life, Nalini Malani, V.V. Malvankar, Ernest Mancoba, Julie Martin & Billy Klüver, Tyeb Mehta, Adrián Melis, Marta Minujín, Tsuyoshi Ozawa, Prabhakar Pachpute, Akbar Padamsee, Amol K Patil, Rupali Patil, Pablo Picasso, Edward Quinn, Nikhil Raunak, Man Ray, Krishna Reddy, Edward Ruscha, Suki Seokyeong Kang, Sumesh Sharma, Amrita Sher-Gil, Shunya, Francis Newton Souza, Pisurwo Jitendra Suralkar, Sharmeen Syed, Jiří Trnka, Marc Vaux, Marie Vassilieff, Susan Vogel, Emma Wolukau-Wanambwa and many others.

Curators : Mélanie Bouteloup & Virginie Bobin
With the complicity of MNAM CCI – Centre Pompidou

A former carpenter who took up photography after being injured in the First World War, Marc Vaux began in the 1920s to carry his photographic chamber around the various artist studios of Montparnasse and Paris. By the early 1970s he had produced over 250,000 glass plates. To stand in the reserve holdings of the Centre Pompidou (where the collection has been housed for the past thirty years) and hold in gloved hands a photograph by Marc Vaux is to watch as the margins of history and of the work of artists—which the photographer kept out of frame sometimes with a strip of black tape—come to life. It is to pick up the trail of works of art lost during the Second World War. It is to observe all the objects, images, and newspaper cuttings that together paint the landscape of the artist at work, but also to see the movement of the artist's works, piled on top of each other on the floor, leaned up against walls not yet prepped as picture rails, rich in lives juxtaposed in hybrid and transitory assemblages, in the manner of what Brancusi called his groupes mobiles (mobile groups).

Our exploration of the Marc Vaux funds acts as a point of departure for the Villa Vassilieff's inaugural project, where we re-examine, in a dialogue with contemporary artists and associate researchers, the photographs, their production contexts and the historical narratives attached to them. Rather than set our sights on the unattainable ideal of an

objective and definitive history, we focus instead on the investigative process involved in the creation of these histories: reading, verifying, unframing, comparing, dating, digging, identifying... Today, as the Centre Pompidou is set to undertake the mammoth task of digitizing the funds, we have a unique opportunity to partake in the precise cataloguing of thousands of glass plates, and examine the process of patrimonialization itself as it is being carried out in as many actions, manipulations and reconditionings as there are new photographic images. What do we preserve? Where do we store the glass plates? How do we name and class them? According to what criteria? How do we put them back into circulation given the fragmentary information we have for so many of them? How do we foster productive fusions with other resources themselves isolated in other reserve holdings? Where do we begin?

At a time when it is necessary to challenge the (intellectual, geographic, economic) modes of accessing knowledge, we might imagine collective and intuitive ways of working that go beyond disciplinary borders, beyond the single academic field, to make way for singular interpretations and to reassert the role of art as a “contact zone” for society.

We would like to thank Bernard Blistène, director of the Museum of Modern Art, Catherine David, adjoint director of the Museum of Modern Art, Didier Schulmann, curator at the Museum of Modern Art and department head of the Bibliothèque Kandinsky, Catherine Tiraby, documentalist of the photographic collections, Bibliothèque Kandinsky, and Nathalie Cissé, loan coordinator, Bibliothèque Kandinsky.

PERNOD RICARD FELLOWSHIP

Pernod Ricard Fellows 2016

Andrea Ancira (curator and researcher, Mexico, Mexico)

Zheng Bo (artist, Hong Kong / Beijing, China)

Sojung Jun (artist, Seoul, South Korea)

Ernesto Oroza (artist, Miami, USA / Havana, Cuba)

Pernod Ricard, the 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 will be 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 programmes 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.

Artistic Committee 2016

Nikita Yingqian Cai (Chief Curator of the Guangdong Times Museum, Guangzhou, China), **Antonio Eligio Fernández** (Artist and Independent Curator, Cuba), **Sunjung Kim** (Director, Samuso, Seoul, South Korea), **Oswaldo Sanchez** (Director, inSite/Casa Gallina, Mexico City, Mexico), **Bernard Blistène** (Director, MNAM CCI – Centre Pompidou, Paris, France), **Victoria Noorthoorn** (Director, MAMBA, Buenos Aires, Argentina), **Bisi Silva** (Director, CCA, Lagos, Nigeria), **Colette Barbier** (Director, Ricard Corporate Foundation, Paris, France), **Mélanie Bouteloup** (Director, Bétonsalon – Center for Art and Research and Villa Vassilieff, Paris, France) and **Virginie Bobin** (Head of Programmes, Villa Vassilieff, Paris, France).

Pernod Ricard Fellows 2016

ANDREA ANCIRA (curator and researcher, Mexico, Mexico)
In residency from February to May 2016



Andrea Ancira (Mexico, 1984) is an independent researcher and curator based in Mexico City. She is interested in contemporary experimental artistic practices and their role in shaping social identities, discourses and sensibilities. When examining these practices— either in the field of sound or image— she has approached them from their possible implications in the conformation of ideas of utopia, revolution and the commons. The perspective from where she explores these phenomena is informed by multiple theoretical frameworks such as marxism, history of contemporary culture and politics, feminism, decolonial studies, among others. Her work has been published in academic and non-academic platforms. Since August 2014, she is part of the curatorial research platform

«Technology, Audiovisual Media and Artistic Experimentation» at Centro de la Imagen in Mexico DF.

ZHENG BO (artist, Hong Kong / Beijing, China)
In residency in June, July and December 2016



Zheng Bo (b. 1974 Beijing) has been making socially engaged art since 2003. He has worked with a wide range of communities, including the Queer Cultural Center in Beijing and Filipino domestic helpers in Hong Kong. His participatory projects have been exhibited in numerous public institutions in China and abroad. He received a Prize of Excellence from Hong Kong Museum of Art in 2005, and a Juror's Prize from Singapore Art Museum in 2008. Since 2013, he has been working with weeds as a way to think about ecology and politics in Greater China. He received a PhD in Visual & Cultural Studies from the University of Rochester, taught at China Academy of Art from 2010 to 2013, and currently teaches at the School of Creative Media, City University of Hong Kong.

ERNESTO OROZA (artista, Miami, USA / Havana, Cuba)
In residency from September to November 2016

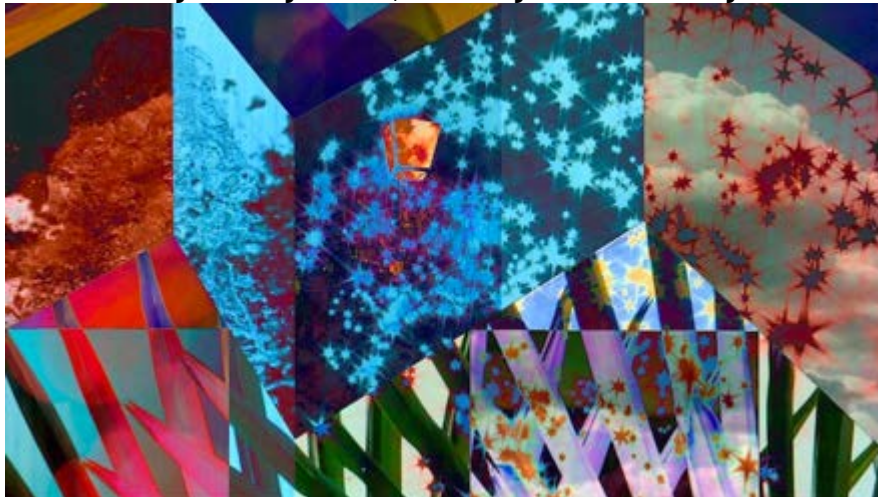
Ernesto Oroza is an artist, designer and author based in South Florida. A graduate of Havana's Superior Institute of Design and later a professor in Havana, his practice is



geared to critically understanding man-object interactions and the role that collective engagements with material culture have in the making of community. He develops research methods as well as channels of dissemination that follow the vernacular practices and economic logics of his subject-objects. He is author of several books on popular creativity as expressed in tool objects and the urban environment -what he theorizes as “technological

disobedience” and “architecture of necessity,” respectively. Oroza's work has been presented at the Museum of Modern Art, New York; Groninger Museum, The Netherlands; Perez Art Miami Museum, USA; LABoral Centro de Arte y Creación Industrial, Spain; Montreal Museum of Fine Arts; Museo Rufino Tamayo, Mexico City; Institut de Cultura La Virreina, Barcelona.

SOJUNG JUN (artist, Seoul, South Korea)
In residency in July 2016, January and February 2017



Sojung Jun (South Korea, 1982) received a BFA in Sculpture from Seoul National University and an MFA from Yonsei University. She is known for her video and performance artworks. Sojung Jun has been intrigued by the concept of time and the repetitive experience of emotion in our life. She takes the life stories of individuals she comes across and retells them as part of her work through stage plays, performances and narratives using ancient texts as reference. One of her solo exhibitions, *One Man Theater*, which was shown in Sungkyun Gallery in Seoul in 2009, demonstrates Jun's interest in producing a series of related shots that constitute a complete unit of action. In her series *Daily Experts*, ongoing since 2009, she seeks to mull over life and art by configuring the exclusive tempo, language, colors, sounds and editing for video works in an integrated manner.

ABOUT PERNOD RICARD

Pernod Ricard is the world's co-leader in wines and spirits with consolidated sales of €8,558 million in 2014/15. Created in 1975 by the merger of Ricard and Pernod, the Group has undergone sustained development, based on both organic growth and acquisitions: Seagram (2001), Allied Domecq (2005) et Vin&Sprit (2008). Pernod Ricard holds one of the most prestigious brand portfolios in the sector: Absolut Vodka, Ricard pastis, Ballantine's, Chivas Regal, Royal Salute and The Glenlivet Scotch whiskies, Jameson Irish whiskey, Martell cognac, Havana Club rum, Beefeater gin, Kahlúa and Malibu liqueurs, Mumm and Perrier-Jouët champagnes, as well Jacob's Creek, Brancott Estate, Campo Viejo, Graffigna and Kenwood wines. Pernod Ricard employs a workforce of approximately 18,000 people and operates through a decentralised organisation, with 6 "Brand Companies" and 80 "Market Companies" established in each key market. Pernod Ricard is strongly committed to a sustainable development policy and encourages responsible consumption. Pernod Ricard's strategy and ambition are based on 3 key values that guide its expansion: entrepreneurial spirit, mutual trust and a strong sense of ethics.

Pernod Ricard is listed on Euronext (Ticker: RI; ISIN code: FR0000120693) and is part of the CAC 40 index.

Contacts

Sylvie MACHENAUD / Director External Communications +33 (0)1 41 00 42 74

Emmanuel VOUIN / Press Relations Manager +33 (0)1 41 00 44 04

THE FONDATION D'ENTREPRISE RICARD

The Fondation d'entreprise Ricard is carrying on the art sponsorship work the Ricard company has been engaged in for almost twenty years, and has been a springboard for a whole generation of artists. The foundation exists to back today's French art and increase its visibility nationally and internationally. Situated in the heart of Paris, the Fondation d'entreprise Ricard is a venue for exhibitions, creativity and encounters in the context of art in its most contemporary forms.

Every year the foundation engages curators for six exhibitions by young artists. As a place for the exchange and diffusion of ideas, the foundation also hosts symposia on subjects including contemporary art, sociology, literature and philosophy, as well as performances. In addition it provides backing for artist's books and collective publications devoted to the contemporary scene.

An annual highlight is the Fondation d'entreprise Ricard Prize, awarded by a jury of collectors to an artist embodying the spirit of his or her generation. The prize initially took the form of the purchase of a work which was then donated to the Centre Pompidou, where it featured in the permanent collection. In 2014 the Foundation decided to go one step further and offer the prize winner the chance to work on a personal project – video, performance, installation, etc. – abroad.

With this approach, a pointer to the Foundation's close ties to the young French art scene and its firm belief that French art deserves even greater international visibility, the Fondation d'entreprise Ricard has committed to support the Villa Vassilieff and the Pernod Ricard Fellowship, by closely accompanying this project from its very start.

<http://www.fondation-entreprise-ricard.com/>

FONDATION
D'ENTREPRISE
RICARD

ASSOCIATE INSTITUTIONS

We are happy to count a number of institutions among Villa Vassilieff's partners, which support us financially through different projects developed in close collaboration. Nous sommes heureux de compter parmi les partenaires de la Villa Vassilieff plusieurs institutions qui soutiennent par différents dispositifs d'aides financières des projets développés en étroite collaboration.

Centre Pompidou / Musée national d'art moderne — Bibliothèque Kandinsky: THE MARC VAUX FUND:

Villa Vassilieff is developing a reflection with the Kandinsky Library at the National Museum of Modern Art, Paris to invite researchers and artists to dialogue with the Marc Vaux funds. Marc Vaux, a figure of Montparnasse, produced more than 250 000 glass plates, currently in the collection of the Centre Pompidou. They provide a new perspective on the social life of artworks and artists – famous and unknown – that he photographed between the 1930s and the 1970s. In 2016, the Centre Pompidou undertakes the digitization of the Marc Vaux funds: a mammoth task, with many issues at stake regarding conservation, preservation, but also historiography, museology and classification. How to approach this funds today, in all its rich complexity? How do Marc Vaux's images concern our present?

With Didier Schulmann (Curator at the National Museum of Modern Art and Head of the Kandinsky Library), Catherine Tiraby (Archivist at the photographic collections, Kandinsky Library), Stéphanie Rivoire (Archive curator, Bibliothèque Kandinsky) et Ellie Armon Azoulay (chercheuse associée, Villa Vassilieff).

Fondation Nationale des Arts Graphiques et Plastiques THE SMITH-LESOUËF LIBRARY

For over forty years the Fondation Nationale des Arts Graphiques et Plastiques has been working alongside and on behalf of artists. At a time when it seems specialization has become paramount, the FNAGP prefers instead to focus on many different aspects of the life of artists, their "form of life" as well as their creative practice. The FNAGP seeks to accompany artists from the conception and production phases of their work to the circulation of their works, in their housing needs, and even during their advanced years.

Such support at every stage of the artist's life is embodied in a diverse and unique array of means (providing studios, production grants, patronage, dissemination at the Maison d'Art Bernard Anthonioz...and help in settling into a retirement home, the Maison Nationale des Artistes where Marie Vassilieff spent her last years). This life perspective gives the foundation a better understanding of needs and sensitive issues, and ultimately lends a very particular coherence to its actions across the current field of visual arts.

The FNAGP encourages experimentation, innovation, research, long-term work and projects that entail risk or considerable time. By offering support from the very start to the satellite program of the Jeu de Paume, and by creating, in late 2011, a project funding scheme with a €500,000 annual endowment, these are the lines the foundation has chosen to highlight and will continue to encourage.

It is in this spirit that today the FNAGP is partnering with the research program at the Villa Vassilieff. This experimental project picks up the work begun several years ago at the Maison d'Art Bernard Anthonioz, where creators such as Jessica Warboys, Tamar Guimarães, Frédéric Teschner, and Harmen Liemburg brought their singular perspective on the archives of the foundation. The archives—consisting namely of the Smith-Champion funds and of archives of artists who passed away at the Maison Nationale des Artistes (archives kept at the Smith-Lesouëf Library in Nogent-sur-Marne)—will be the subject of the research of the four artists selected as part of the project supported by the FNAGP: **Iris Häussler / Emma Wolukau Wanambwa / Emmanuelle Lainé / Lyno Vuth**

Fondation Nationale des Arts Graphiques et Plastiques
Hôtel Salomon de Rothschild
11, rue Berryer
75010 Paris
www.fnagp.fr
President : Guillaume Cerutti
Director : Gérard Alaux
PR: Lorraine Hussenot / tel: 01 48 78 92 20 / lohussenot@hotmail.com

Kadist Art Foundation, Paris

QALQALAH : VERS DES RECITS NON-LINEAIRES DE L'ART

In 2015, Bétonsalon – Centre for Art and Research, and the Kadist Art Foundation Paris, launched the joint publication *Qalqalah*, a “reader” gathering contributions from artists and researchers on a variety of interlinked issues. Conceived as an online, bilingual (French/English) publication, *Qalqalah* provides an outlet for international voices that are not always heard in France, and vice versa. Rather than follow a purely event-based logic, *Qalqalah* develops over time to form a space for interactions, overlaps, digressions and interpretations, for the deepening of lines of research, the sharing of resources, and the development of critical thought decentered from Western points of reference. *Qalqalah* is supported by the UDPN program - Usages des patrimoines numérisés (Idex SPC).

Collège d'études mondiales/FMSH

BOURSE DE RECHERCHE

In the frame of their collaboration, the Villa Vassilieff and the Collège d'études mondiales/FMSH are launching a call for application for a 6 weeks research stay addressed to Social and Human Sciences researchers living outside of France. The researcher will both work with the *Global South(s)* Chair ran by Françoise Vergès as well as with the team of Villa Vassilieff.

The research projects will have to respond to the general scientific policy of the Collège d'études mondiales, and more specifically to one the following topics developed by the *Global South(s)* Chair :

- Study the circulation of ideas and modalities of artistic and cultural production between Europe and the rest of the world.

- Study the different modalities of presentation of « the other », from a critical perspective.

The researcher will engage with the activities organized by the *Global South(s)* Chair and by Villa Vassilieff, in relationship with its research. Concerned disciplines: philosophy, political science, sociology, anthropology, global history, art history.

Goethe-Institut

In 2016, Goethe-Institut and Villa Vassilieff partner to launch a grant in order to host a German researcher and/or curator at Villa Vassilieff, to contribute to the programming of the space while partaking in a network of artists, researchers and art professionals.

ABOUT BETONSALON – CENTER FOR ART AND RESEARCH

Bétonsalon – Center for Art and Research has been designed as a space in which to reflect on and in society, and is working towards the confluence of art and research in order to question the standardised forms of the creation, classification and distribution of knowledge. The Center for Art and Research is located in the 13th arrondissement, on the ground floor of the Université Paris 7; Villa Vassilieff located in the 15th arrondissement, is the second location for its activities.

The activities of Bétonsalon develop in a process-based, collaborative and discursive manner, following different time spans, in cooperation with various local, national and international organizations, and present themselves under different forms. Exhibitions are enriched by different associated events (workshops, conferences, performances, round table discussions...). Seminars and workshops are organized in collaboration with teachers from the University Paris 7. Off-site research projects are led in partnership with other institutions and residency programs are offered for researchers, artists and curators.

Advisory board

Bernard Blistène, chairman, director of the National Museum of Modern Art

Marie Cozette, director of the art centre 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

Bétonsalon - Centre for art and research is supported by the City of Paris, the Department of Paris, the Paris Diderot University, the Île-de-France Regional Board of Cultural Affairs - Ministry of Culture and communication, Île-de-France Regional Council and Leroy Merlin (Ivry).

Bétonsalon - Centre for art and research is a member of tram, réseau art contemporain Paris/Île-de-France, and of d.c.a / the French association for the development of centres d'art.

PRATICAL INFORMATION

Team

Mélanie Bouteloup, director

Pierre Vialle, adjunct director, administrator

Cyril Verde, technician, production and education manager

Villa Vassilieff

Virginie Bobin, head of programs

Simon Rannou, administrative officer

Daphné Praud, coordination assistant

Camille Chenais, research assistant

Ellie Armon, research assistant

Bétonsalon - Centre d'art et de recherche

Mélanie Mermoud, head of programs

Coordination assistant, *hiring*

Julie Esmaeeli Pour, education assistant

Villa Vassilieff

Villa Marie Vassilieff

Chemin de Montparnasse

21 avenue du Maine

75015 Paris

+33.(0)1.43.25.88.32

Contact :

info@villavassilieff.net



d.c.a



Centre
Pompidou