



NDIDI DIKE IN THE GUISE OF RESOURCE CONTROL

From July 1 to 22, 2017

Curator: Mélanie Bouteloup



Exhibition view, «In the Guise of Resource Control», Villa Vassiliev, Paris, 2017. Ndidí Dike, *Rattan Aerial* (detail), 2017. Courtesy of the artist. Image: Aurélien Mole.

NDIDI DIKE

Pernod Ricard Fellow 2017

IN THE GUISE OF RESOURCE CONTROL

Current recipient of the Pernod Ricard Fellowship and artist-in-residence Ndidi Dike presents a new body of work produced in Paris for In The Guise of Resource Control, the first solo exhibition to take place at Villa Vassilieff since it opened in February 2016.

The installation traces narratives related to pre-and post-colonial policies of control of natural and human resources in Africa. Its sculptures utilize materials that have metaphorical resonance, engaging in a dialogue with the architectural space of Villa Vassilieff, thereby inviting viewers to consider the implications of African diaspora within a global context. They demonstrate the necessity of deconstructing the social, economic and political complexities of issues such as citizenship, identity, the status of refugees, and migration.

About Ndidi Dike

Ndidi Dike (b. London 1960), spent her early years in England, She studied painting, majoring in mixed media painting in the University of Nigeria Nsukka where she obtained a BA degree in 1984. She is a visual artist working in a variety of media including installation, sculpture, mixed media painting and more recently lense based media and video. Teaching herself to sculpt, she has established herself as one of the leading contemporary artists working on the continent, with well over a decade of transgressive sculptural practice. In 2004 she revisited painting in her work: her professional methodology is to locate the appropriate artistic strategy that best suits the subject of contemplation at that moment. In order to do so, she uses her research of a particular theme or topic. These themes include slavery, consumerism, globalization, urbanism, Nigerian visual culture, art history, cross border/country migration, multi culturalism, post-colonial, studies, identity and contemporary politics. She runs a professional studio in Lagos and has exhibited internationally.

« This residency enabled me to find new ways of aesthetic enquiry, with the continued use of metaphorically resonant materials in the sculptures and installations, to address discrepancies in the ongoing discourse around uncomfortable realities. »

About the Pernod Ricard Fellowship

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 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.



L'atelier Pernod Ricard de la Villa Vassilieff, Paris, 2016. Image : Aurélien Mole.

Selected works from the exhibition (all works from 2017)

MANO LABOUR

Latex, rubber gloves, acrylic, tulle



The pale, skin-like colour of the installation and the delicacy and tactility of the latex material create an atmosphere of calm that belies its dark historical references. Specifically, the installation invokes the dynamic of victim and executioner within the latex farming practices that King Leopold II of Belgium enforced in the Democratic Republic of the Congo during his reign of torture and maiming between 1885 and 1908. He plundered human and natural resources in pursuit of profit through the extraction of rubber. Latex gloves are now used in the rescue of migrants from the Mediterranean Sea and in migratory processing centers across Europe.

EXTRACTION SCARIFICATION RESIDUES

Acrylic, plastic, different coloured glitter



The colourful fluidity of this work alludes to the African continent's topography, and particularly that of the Democratic Republic of the Congo, being permanently scarred from the residues of the extraction industry by multi-national conglomerates in the mining of diamonds and coltan, in the case of the Congo, and oil, copper, and gold more broadly. This dissection and commodification of the continent's resources for profit leaves in its wake a profoundly deprived and landless people, economic devastation, and environmental degradation. Political upheaval is ongoing.

RATTAN AERIAN

Chicken coops, mixed media



It's ironic how African products are exoticized or appropriated to serve as decorative elements devoid of their original functionality.

DUALITY OF DOMESTICATED DEBT BONDAGE

Clotheshorse, fishnet, clothes, plant, plastic pegs

This installation is cognizant of the fact that there exists a codependency between the migrant labour force and upper class society, which demands domestic services such as governesses, nannies, cleaners, dog walkers, gardeners, and so on. They make the system work, yet they have serious challenges when processing their rights to stay.



ACCESS

Leather, plaster of Paris



Leather here assumes an architectonic, industrial form reminiscent of social housing in the suburban areas of France, which are unaffected by the gentrification process. This installation calls to mind the economic and political barriers that refugees, homeless people, and migrants encounter in the quest for citizenship despite descending from several generations of people born in France.

All images by Aurélien Mole, courtesy of the artist.

VILLA VASSILIEFF & BÉTONSALON - CENTRE D'ART ET DE RECHERCHE

Bétonsalon - Center for Art and Research strives to develop a space where to reflect on and in society. Integrated into the site of the University Paris 7 at the very heart of a neighbourhood undergoing reconstruction, the ZAC Paris Rive Gauche in the 13th district of Paris, Bétonsalon works at the confluence of art and university research with the ambition to question normalised forms of production, classification and distribution of knowledge.

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.

In 2014, Bétonsalon - Center for Art and Research celebrated its 10th Birthday. In February 2016, Bétonsalon - Center for Art and Research inaugurated Villa Vassilieff, its second site of activities.

Villa Vassilieff is a new cultural establishment owned by the City of Paris, opened its doors on February 2016 in the heart of Montparnasse, on the site of Marie Vassilieff's former studio, which until 2013 housed the Musée du Montparnasse. Villa Vassilieff is conceived as a place for working and living, where to stimulate the blossoming of ideas, encounters and the sharing of knowledge. Among many grant and residency opportunities, we joined forces with our leading sponsor Pernod Ricard to create the Pernod Ricard Fellowship, a residency program inviting four international artists, curators, or researchers every year in the Villa's studio. We collaborate closely with museums and curators to design tailor-made research projects and bring innovative perspectives, as illustrated by the ongoing Marc Vaux program jointly led by Villa Vassilieff and Centre Pompidou's Kandinsky Library.



Villa Vassilieff intends to reconnect with the history of its location by inviting artists and researchers to take a contemporary look at the heritage of Montparnasse. Our exhibitions and public programs focus on exploring lesser-known resources and aim at re-writing and diversifying historical art narratives.

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Villa Vassilieff
21 avenue du Maine
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Métro 4, 6, 12, 13,
Arrêt Montparnasse-Bienvenüe
(sortie 2 - Place Bienvenüe)
Bus 58, 91, 92, 94, 95,
Arrêt Gare Montparnasse
Bus 28, 82, 89, 92, 96,
Arrêt Place du 18 juin 1940 - Rue de l'Arrivée
Bus 89, Arrêt Maine-Vaugirard

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PARTNERS

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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 lead sponsor. Villa Vassilieff also develops partnerships with the Fondation Nationale des Arts Graphiques et Plastiques, the Société des Auteurs dans les Arts Graphiques et Plastiques, the Collège d'études mondiales of the Fondation Maison des sciences de l'homme, and the Goethe Institut.

