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Partenaires / Partners

La Villa Vassilieff, est soutenue par des partenaires publics et privés, au premier rang desquels / receives support from public and private partners first and foremost from Ville de Paris, Région Île-de-France & Pernod Ricard, son premier mécène / its leading sponsor.

Elle développe aussi des partenariats avec / it has also developed partnership with Fondation Nationale des Arts Graphiques et Plastiques, Collège d'études mondiales de la Fondation Maison des sciences de l'homme, ou encore / as well as Société des Auteurs dans les Arts Graphiques et Plastiques.

Bétonsalon – Centre d'art et de recherche bénéficie du soutien de / is supported by Ville de Paris, Université Paris Diderot - Paris 7, Direction régionale des affaires culturelles d'Île-de-France – Ministère de la Culture et de la Communication, Région Île-de-France & Leroy Merlin – Quai d'Ivry.

L'Académie vivante reçoit le soutien de la Fondation Daniel et Nina Carasso The Académie vivante is sponsored by the Daniel and Nina Carasso Foundation.

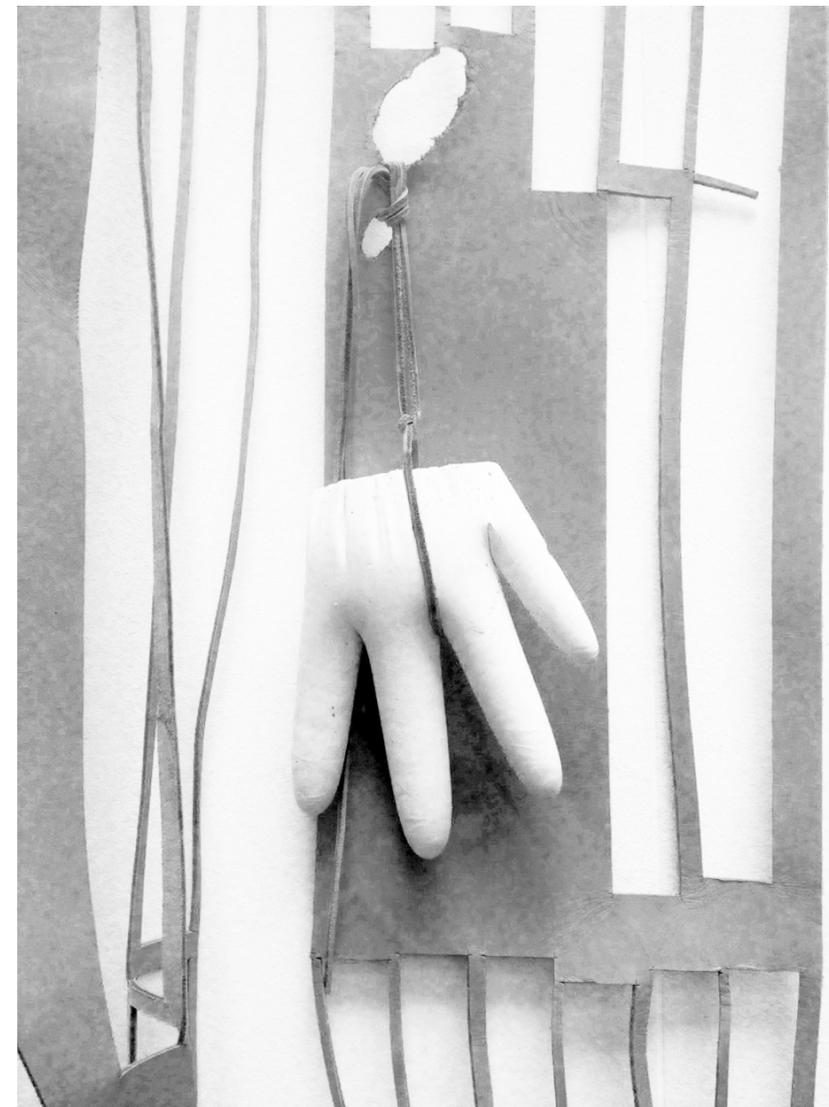
Bétonsalon – Centre d'art et de recherche est membre de / is a member of Tram, réseau art contemporain Paris Île-de-France & d.c.a., association française de développement des centres d'art.

Informations pratiques / Practical information

Villa Vassilieff
Pernod Ricard Fellowship

21 av. du Maine 75015 Paris
Métro ligne 4, 12 et 13 : Montparnasse - Bienvenüe
Tel. +33.(0)1.43.25.88.32
info@villavassilieff.net

Entrée libre du mardi au samedi de 11h à 19h
Free entrance from Tuesday to Saturday, from 11am to 7pm



Du 1er au 22 juillet 2017
From July 1 to 22, 2017

NDIDI DIKE

Pernod Ricard Fellow 2017

Sous couvert du
contrôle des ressources

*In the Guise
of Resource Control*



Current recipient of the Pernod Ricard Fellowship and artist-in-residence Ndi Di 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.



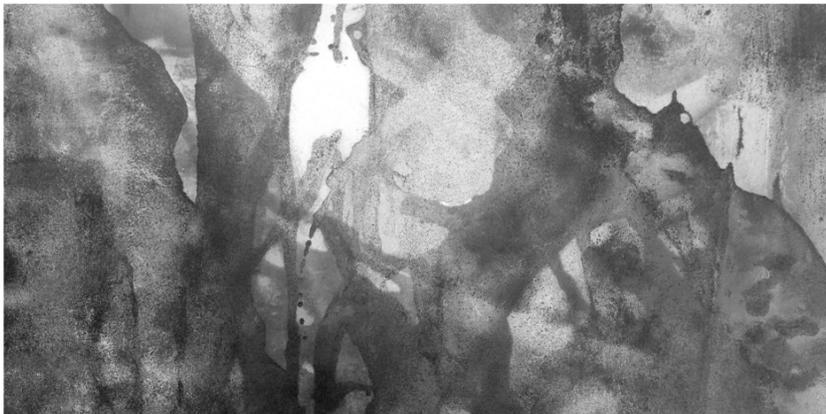
This residency enabled me to find new ways of aesthetic enquiry, with the continued use of metaphorically resonant materials in the sculptures and installations, to address discrepancies in the ongoing discourse around uncomfortable realities.

ALL WORKS FROM 2017

DUALITY OF DOMESTICATED DEBT BONDAGE

Media: 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.



RATTAN AERIAN

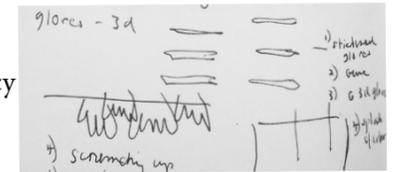
Media: chicken coops, mixed media

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

MANO LABOUR

Media: 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.



ACCESS

Media: 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.

MAPS

Media: colonial maps of the French colonies before the division of Africa post Berlin conference (1884-1885).



EXTRACTION SCARIFICATION RESIDUES

Media: 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.

We are indeed at the mercy of the whims and caprices of the conglomerates in their comfortable positions within the intensely capitalistic "globalized" world.