

**ADJI DIEYE**  
PORTFOLIO

"In the past six years, I developed a specific interest in dealing with notions of representation and identity to understand the socio-political structures shaping our globalized world, with a particular focus on formerly colonized hemispheres.

My practice intends to question the aesthetical modes of self-determination in the public sphere of these "newly" independent spaces; by observing the role of Culture in the advertisement, public monuments, and very recently, in National Archives.

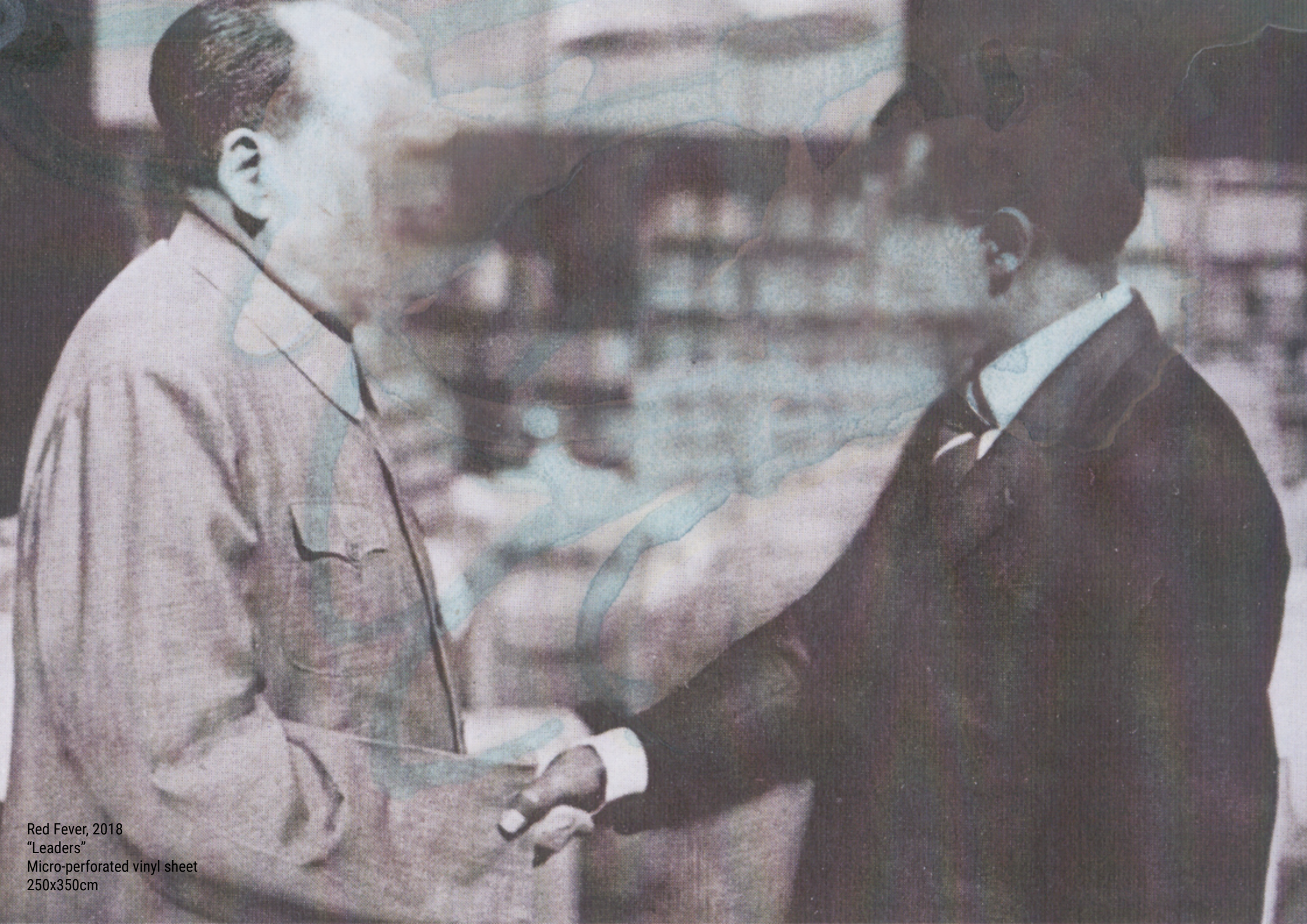
My angle in looking and understanding Culture in this context wants to underlie the neo-liberal colonialist political environment through which deceptive forms of self-determination are established.

Using the words of Felwinn Saar, a Senegalese economist and philosopher in his renowned book "Afrotopia"; "Culture has an impact on perceptions, attitudes, consumer habits, investments, and savings, individual and collective choices; it remains the principal economic act".

Here I attempt to understand how imaginaries manifested in public spaces inform the establishment of social relationships and the very understanding of ourselves.

I privilege the medium of photography to develop my artistic research, as I perceive it to be an extremely malleable tool that, being evident in my work, I frequently employ in the form of installations.

Moreover, to use photography, it means to employ a medium that, given its historical role, allows me to question the beliefs behind representational "knowledge" and the different process of othering it enacts in Western and Non-Western societies.



Red Fever, 2018  
"Leaders"  
Micro-perforated vinyl sheet  
250x350cm

## **Red Fever (2018- on going)**

Red Fever is a project that aims to explore, through images, photos and photomontages, the spread of socialism throughout Africa and the traces it left on the continent.

Juxtaposing the real and the false, tampering with history itself, artist Adjie Dieye gives us the possibility to look at this moment of history - too often absent from the main narrative - with fresh eyes, as if it was something coming from a parallel reality. The leaders and dictators become phantoms of themselves; not forgiven, but often forgotten by the West, they leave space for an orthodox ideology from which they usually distanced themselves. Soviet blocs in the jungle, constructivist towers and monuments in the middle of the savanna seem to describe a peculiar retro afro-future imagined 50 years ago.

A possibility that never came to realization but, perhaps for the precise reason that it never came to be, still fascinate us.

With her images of a past and an imagined communism in Africa, Dieye presents and preserves the last dream of a polycentric world where everything doesn't have to pass under the surveillance of the neo-liberal (meaning "capitalist") West. In this sense, it is not a case that the book opens with the portrait of a young Otto Huiswoud, the first black member of the American communist movement, blinded by two patches of red colour. A seer, he foreshadows the importance of leftist/Marxists ideas in the fight for the rights of black Americans and for the independence of African countries. At the same time, the following image of the Bandung Conference, one of the first steps towards the birth of the Non-Aligned Movement, already shows us the fragility of this dream through its inexorable distortion.

While not idealizing nor cleansing in any way the history that comes with the red fever, we have to note that the idea of choosing our own political system - and alignment - is today becoming more and more difficult to imagine, making this project ever more relevant.

Dieye continues to enquire into the possibility of a system-world without a monolithic structure through images of monuments and statues produced by North-Korean firm Mansudae Art Studio found all over the African continent. In this silenced and surreal relationship between the Hermit Kingdom and 16 different African countries, we find the contradiction of our post-westphalian world condition.

extract text by Niccolò Moscatelli



Red Fever, 2018  
"Dreamland"  
Micro-perforated vinyl sheet  
250x350cm

Installation view  
Spazio Cabral, Bologna, Italy 2019

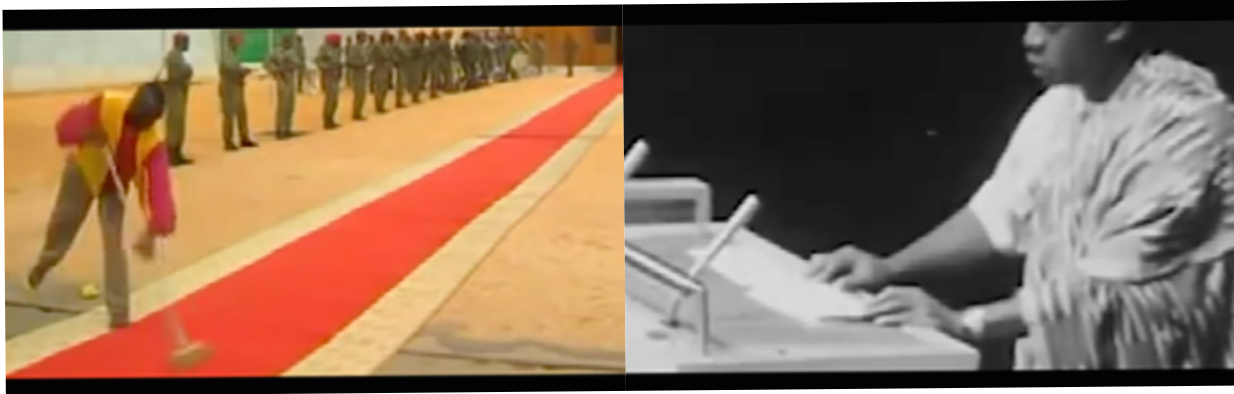




Red Fever, 2018  
"Dreamland"  
Micro-perforated vinyl sheet, 250x350 cm

The Recovery Plan, Curated by BHMf  
Murate art district  
Florence, Italy, 2020





Red Fever, 2019  
"March On", Video Frames  
1:52 minutes

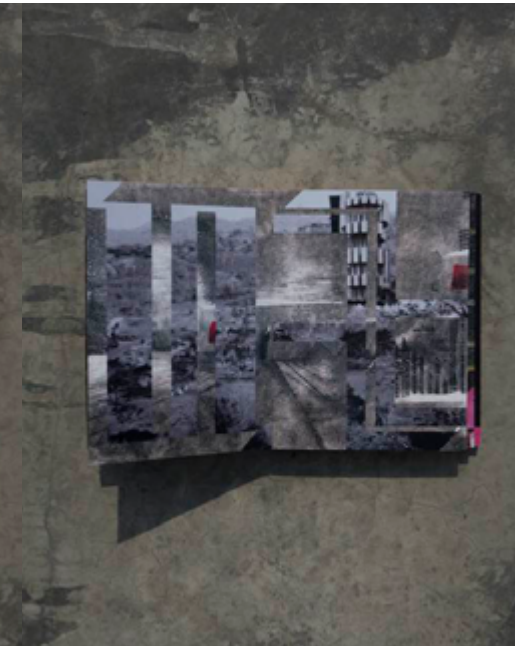
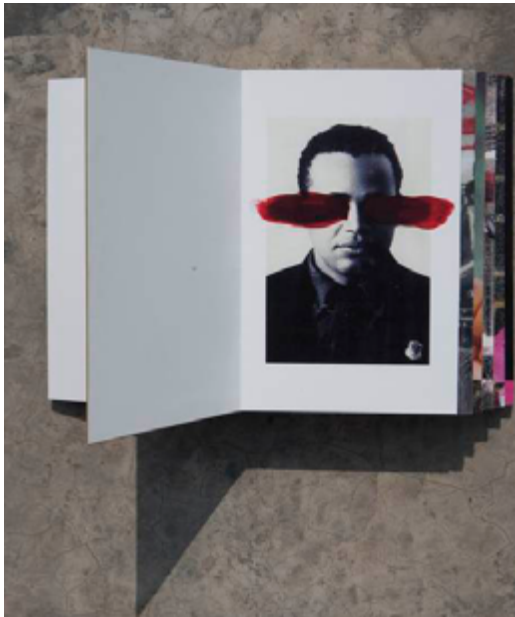
video link: <https://vimeo.com/345186906>







Red Fever, 2018  
37x28x5 cm  
Photobook by Adjii Dieye  
Text by Niccolò Moscatelli  
Design by Bianca Maldini  
Self-Published



## **Maggic Cube (2016 - 2019)**

"It's natural that the person who provides you with food will also dictate their will to you. Look at your plate, when you eat imported rice, corn or millet. That's what imperialism is."\*

\* Speech by Thomas Sankara at the national conference of the Committee for defending the revolution, 4 April 1986

Adji Dieye's work is born out of this assessment. To the list of 'imperialist products' she adds stock cubes, a banal commodity that hides however a much darker truth. Wishing as a starting point to unveil and critique the impact of goods imported to West Africa, she studies with irony these 'magic' cubes.

Today when one walks through a city such as Dakar, it is difficult to conceal the shock experienced before the staggering amount of campaigns that advertise the stock cube's benefits. Motorways, simple little streets, markets, corner shops, restaurants: all are branded with their logos. The stock cubes enter violently, but in silence, into the daily life of the Senegalese, in Dakar as in the country's rural communities. The entire city thus becomes a large publicity space from which it's almost impossible to escape.

Through her unposed and from-life photos, Adji interrogates streets and individuals by focusing her lens on details which tell us the long history of these cubes and their effects on the consumer. In doing so, she reveals at once the Senegalese obsession with the different brands of stock cubes and the obsession that these brands have with the Senegalese - to the point that we ask who, in reality, is consuming who.

In Dieye's studio photos, we see the backdrop becoming the unifying element; a suffocating all-over, despite being bright and colourful, that is the only environment within which the women photographed by Dieye can take their places. It is saturated with the logo of the fictitious brand created by Dieye, 'Maggic Cube', a parody of one of the most well-known stock cube manufacturers, and with the simple advice 'Add it to cooking' (or is it an order?).

extract text by Niccolò Moscatelli



CARAVANE DES ETOILES MAGGI 2017



3 000 000 FCFA

SOULIDE SEKADA

22/841

Avec MAGGI,  
chaque Femme est une étoile.



Maggic Cube, 2019  
Wallpaper and painted background  
250x150cm

Installation view Kunsthalle Wien  
Vienna, Austria, 2020



Maggic Cube, 2019  
Lambda print on alluminum and yellow wooden frame,  
120x50cm

Installation view Kunsthalle Wien  
Vienna, Austria, 2020





Maggic Cube, 2017  
Circuit Fermé  
3:30 minutes

Milano, Casello di Porta Venezia,  
Fescaal 29° Festival del Cinema Africano Asiatico e Sud  
Americano  
Milan, Italy 2019



Maggic Cube, 2017  
Circuit Fermé, video Frames  
3:30 minutes

video link: <https://vimeo.com/171903995>



[WWW.ADJIDIEYE.COM](http://WWW.ADJIDIEYE.COM)