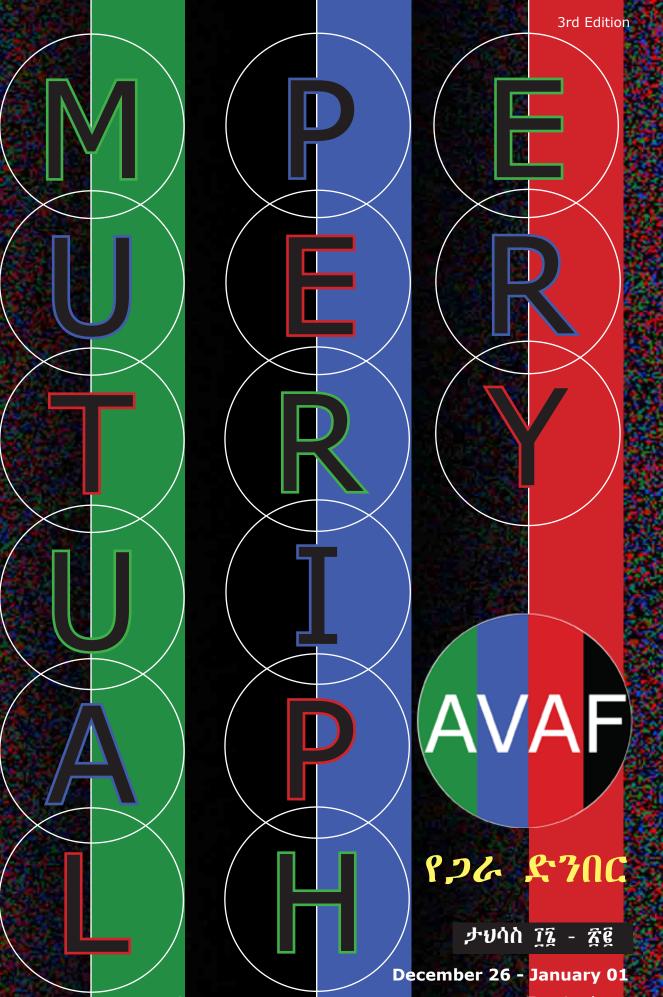


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አዲስ ዓለም አቀፍ የቪዲዮ ስነ-ጥበብ Addis International Video Art Festival



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<u>ታህሳስ ፲፮ - ፳፪</u> December 26 - January 01

PRESS RELEASE Theme: MUTUAL PERIPHERY የ.ጋራ ድንበር

The border between Ethiopia and Eritrea has reopened after 20 years of shutdown following a war with more than 80000 fatalities. These sister countries were once a unified nation, sharing history, culture and language, the only two countries in the world to follow the thirteen month Julian calendar.

*In response to this historic moment the festival presents video shorts that examine ideas and interpretations of 'Mutual Periphery'.* 

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Alexander Isaenko . Ukraine Transitions, 12'48", 2017 . Aurèle Ferrier . Switzerland The fabric of the world, 10', 2018 . Cristina Picchi . Italy My father's ghost, 15', 2017 . Erick Msumanje . Haiti/ Tanzania Bouncer34, 4'25", 2018/9 . Friederike Goebbels . Germany The call, 15', 2019 . Helina Metaferia . Ethiopia/ U.S.A. Melting jewels, 5'32", 2016 . Kibrom Gebremedhin . Ethiopia The procession, 10'19", 2019 . Lucas Gallo . Cuba / Argentina Our voices, 14'27", 2018 . Maxime Jean-Baptiste . France Intimate immensity, 9'20", 2018 . Mauro Movia . Argentina We love me, 13'20", 2017 . Naween Noppakun . Thailand Our great day 1967, 2'53", 2018 . Roger Horn . South Africa The wind sleeps standing up, 12'16", 2016 . Sharlene Bamboat . Canada Mawlid, mother, persimmons, 15', 2019 . Soojin Chang . South Korea/ U.K. The social network diary, 4'47", 2018 . Tewodros Kifle Shewamoltot . Ethiopia Form and abandon, 15', 2018 . Pavle and Anuk Jovović . Serbia/ Switzerland

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The 3rd Addis Video Art Festival follows the theme of mutual periphery. The varieties of borderlands, fringes, and boundaries are explored through the aesthetics of their interchangeability. The artists present mutual peripheries as layers taking on many shapes, dimensions, and forms, leading the viewer to question civilization and what it means that it is now in a crisis.

The mutual periphery is, at times, the realm between play and reality, as in Forever Bro by Alexander Isaenko (Ukraine), in which young people recreate scenes of war and violence in the non-place of a deserted area. Meanwhile, the footage cuts to the debilitating figure of a man who has witnessed the realities of war as he relates his memories of war to the camera in his small apartment, his body representing the physical evidence of that reality.



The mutual periphery is, at times, the geographical zone between natural and artificial landscapes as in the hyperreal territory of Las Vegas in TRANSITIONS by Aurèle Ferrier (Switzerland). The far reaches of capitalism in the city of Las Vegas portray the frontier of American social development from the very human-size perspective of a slow pan through the empty broad streets of the city center and the subdivisions on the border between city and desert. Other infrastructures are explored as mutual periphery, such as those found behind the walls of an exhibition space in Bouncer34 by Friederike Goebbels (Germany), presented as a rollercoaster ride balancing the dangerous and the frivolous.

The mutual periphery is the space between imagined memories and their physical manifestations where the memories took place as in Intimate Immensity by Mauro Movia (Argentina). Time and its sequential boundaries become secondary to memory and the imagination as it explores the architecture of those spaces. In Melting Jewels by Kibrom Gebremedhin (Ethiopia) the experience of the loss of a person and the loss a place is explored through a figure walking the streets of Addis Ababa, the demolished buildings creating a visual metaphor for personal loss.

In The Fabric of the World by Cristina Picchi (Italy), a dialogue between the different phases of an ecosustainable textile process and the cycles of the natural elements is portrayed, ultimately unifying weaving with life itself. The fabric of the world becomes the mutual periphery of environmental and biological organisms, displayed as a kind of skin, a sensing organ of the world. Textiles become a visual metaphor for this skin, a mutual periphery in which the ability to empathize and cohabitate in a healthy and mutually beneficial way is presented through aesthetics.

In My Father's Ghost by Erick Msumanje (Haiti / Tanzania) the constant scenery of night becomes a mutual periphery of faces reflected in artificial lights and the lights of the moon. The darkness and the lingering tunes reflect a peripheral point of view while the crickets, patterns, and movements, all reflect the camera's ability to capture the minimal gestures of the body, and a significant feeling of displacement at the edges of night. Likewise in The Procession by Lucas Gallo (Cuba / Argentina), night becomes many things simultaneously as a procession of people move through the streets with the sounds of a mantra gently being repeated in the background. The darkness of the surrounding environment and the pathway through the streets creates a mutual periphery where dark and light expand each other's presence through sound.

In The Call by Helina Metaferia (Ethiopia / U.S.A.), the descendants of prominent civil rights activists across the United States gather as a "call to action" for social solidarity and strength during our current political times. The descendants sit together with pictures of their ancestors, singing, talking, and sharing stories. Memories evoked in the present also play a mutual periphery in Our Voices by Maxime Jean-Baptiste (France) in which a re-enactment of part of the film 'Jean Galmot aventurier' (1990), dealing with the history of French Guiana takes place. By re-enacting a part of the film, Maxime amplifies other kinds of voices that have been unheard in the original French film, asking questions such as: "What does it mean to make a picture of the now? What does it mean to be together, here, now?" In Our Great Day (1967) Roger Horn (South Africa) presents found footage from apartheid era South Africa, the painful reminders of the past and the accidentally captured footage rendering the past inescapable.

The heavily compressed nature of our modern experience of images and our ability to make meaning from them is explored as a mutual periphery of our shared daily experience in We Love Me by Naween Noppakun (Thailand), a continuous array of violent and passionate images difficult to extricate from their seemingly lived sequence. Likewise, The Wind Sleeps Standing Up by Sharlene Bamboat (Canada), shows ambiguous boundaries between fact and fiction becoming both an indicator of image technology and a metaphor for memory. The Social Network Diary by Tewodros Kifle Shewamoltot (Ethiopia) also explores the screen as a mutual periphery of discovery between disparate times, places, and activities both personal and global. The social network user's face is reflected in the screen as he scrolls and reacts to his media feed during the reunification of a long-lasting conflict between Ethiopia and Eritrea as they become a communal medium as well as an archive of a historical moment.

Mawlid, Mother, Persimmons by Soojin Chang (South Korea/ U.K.) presents a cyborg man as it travels through a new world alone, looking for a missionary he must kill. Multiple narratives re-mythologize the relationship of religion and colonialism as points of departure for critical reevaluation of universalism and agency. Re-mythologization is also explored in Form and Abandon by Pavle and Anuk Jovović (Serbia



/ Switzerland) as a process partly rooted in Serbian mythologies and traditions in which archetypical roles chart universal cycles of progression, regression, fusion, and rupture.

With video's memory-like substance, the relation between memory, time and pain is inevitably explored. The standardizing effect of globalization is given human empathy in the video works as they portray raw human emotions in confrontation with mass forces, allowing the viewer to access their own sensibility towards these forces. Video, as an ephemeral entity, is aptly employed as it embraces the nomadic reality of a large

amount of the world's population. Cultural identity is redefined by the quality of its composition rather than ethnicity or place of origin. The mutual periphery of our shared experience presents a place where fiction and reality share borders to create new relations, a place where practices of re-mythologization are given a voice.

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*VIDEONALE.17-Festival for Video and Time-Based Arts . REFRACTED REALITIES . Selected program Instants Video 32nd present an international video art program . FALLING DOWN - UPRISING . Curatored by Marc Mercier* 

Sensational Subjectivity . Curated by Dagrun Adalsteinsdottir

Mexican Experimental Film Selection, Curated by Michael Ramos-Araizaga

15 years artvideoKOELN . 15 years CologneOFF . 20 years The New Museum of Networked Art . 20 years Agricola de Cologne and 40 years the artist behind . Curated by Wilfried Agricola de Cologne BETWEEN BORDERS . Now&After . Curated by Marina Fomenko

Hic et Nunc . Curatored by Maurizio Marco Tozzi

HIC EL NUNC . CUratorea by Maurizio Marco 10221

Food Art Week Festival . Curated by Tainá Guedes



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Addis Video Art Festival intends to provide a platform for innovative video art in Addis Ababa, Ethiopia. The festival will screen throughout the city in a variety of locations including street corners, rooftops, public centers and art centers. By sharing video art in both conventional and non conventional settings, the festival will reach both the artist community and the everyday passerby. The festival aims to create a dialogue between local, and international artists by encouraging digital media culture.

Initiated by Ezra Wube and his team Betelhem Mekonin (Artist . Ethiopia / U.S.A.), Celeste Ricci (Curator . Italy), Chiara Cartuccia (Curator/Artist . Italy), Dagrun adalsteinsdottir (Artist/ Curator . Iceland), Kibrom Gbremedhin (Artist/ Educator . Ethiopia / U.S.A.), Mihiret kebede (Artist / Curator . Ethiopia), Robel Temesgen (Artist . Ethiopia), Portia Malatjie (Curator . South Africa) and William Corwin (Artist/ Curator . U.S.A.).

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