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December 26 - January 01

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3rd Edition

ADDIS VIDEO ART FESTIVAL

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December 26 - January 01

PRESS RELEASE

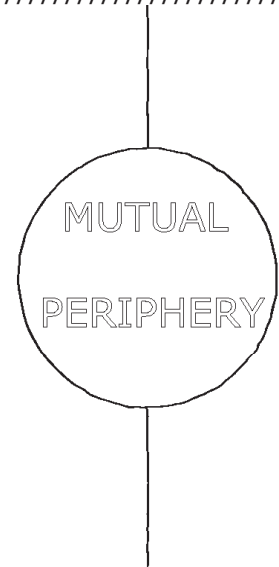
Theme: *MUTUAL PERIPHERY* የጋራ ድንበር

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'.

SELECTED ARTISTS //////////////////////////////////////

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



SELECTION REVIEW BY ERIN HONEYCUTT //////////////////////////////////////

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.

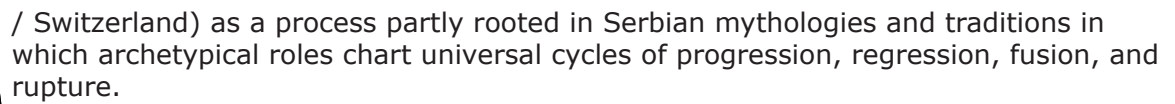
In *The Fabric of the World* by Cristina Picchi (Italy), a dialogue between the different phases of an eco-sustainable textile process and the cycles of the natural elements is portrayed, ultimately unifying weaving with life itself. The fabric of the world becomes the mutual periphery of environmental 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 Naweem 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



GUEST PROGRAMS //////////////////////////////////////



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