



EACH OF US IN . EVERYONE OF US .



TrYing in trYing timEs . ALOI
TOGETHER . NO WORDS CAN
DESCRIBE IT . PAN (ALL) + DĒMOS
(PEOPLE) = PANDEMIC . RUPTURED
TIME . TIME BREAK / BREAK TIME .
A P A R T TOGETHER . ALONE
TOGETHER . WITNESSING HISTORY .

**A P A R T
T O G E T H E R**



፬ኛው እትም

4th Edition

አዲስ የቪዲዮ ስነ-ጥበብ ፌስቲቫል
ADDIS VIDEO ART FESTIVAL



PRESS RELEASE

Theme: *A P A R T* TOGETHER መ ራ ራ ቅ አብሮነት

In this past year flights stopped, streets and roads emptied, offices, restaurants, schools... Closed. Millions lost lives. Touching, sharing, closeness, getting together, even the simple act of breathing became threatening. We have been thrown into a historical period we never imagined could occur in our lifetime nor be prepared for. The experience has left us questioning our human accomplishments and potential. Still in the midst of the crisis, it's too soon to know the effect it has had and will have on our path ahead. Video has become our way to see, hear, and speak to each other, a mechanism for connection. Among these challenges, creativity lives on. We create to communicate our ideas, to connect the new distance that is forced upon us. In responding to these recent conditions Addis Video Art Festival presents video shorts that examine, reflect, and parallel these experiences.

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

- 123-19, 3', 2020/21 . KIKI FEBRIYANTI . INDONESIA
- NOW I CLOSE MY EYES THE WORLD I SEE IS SO BEAUTIFUL, 3'44", 2020 . APRIL LIN. U.K
- LAVADO DE MANOS / HAND WASHING, 5'2", 2020 . PAUL BARRIOS . COLOMBIA
- THE COOLEST DIGEST OF LOCKED EDITING, 6', 2021 . SILVIA MARCANTONI TADDEI . ITALY
- SILENCE THE GUN, 3', 2021 . MICHAEL HAILU . ETHIOPIA
- TOO BIG DRAWING, 5'13", 2021 . GENADZI BUTO . RUSSIA
- THE SHARKS ARE COMING, 1'41", 2021 . STATHIS ROUKAS . GERMANY
- ASTRONAUT/2X2M, 1'47", 2021 . MILICA DENKOVIĆ . SERBIA
- O.C.D. NEED SANITIZER, 10'6", 2020/21 . SUHASINI SEELIN . INDIA
- MAP FOR A REMEMBERED FUTURE, 2'27", 2021 . LUCIO GORZALCZANY, KELSEY STEPHENSON & CLAUDIA ROSELLI . ARGENTINA, CANADA, ITALY
- KOYUKUK, 8'6", 2021 . RACHEL LIN WEAVER . U.S.A.
- TIME TO ATTUNE, 10'4", 2021 . MARIANNA VARVIANI . U.S.A.
- ANXIETY DIARY, 3', 2021. TEWODROS KIFLE . ETHIOPIA
- THE CITY BRIDGES ARE OPEN AGAIN, 8'9", 2020 . MASHA GODOVANNAYA . RUSSIA/ MEXICO/ AUSTRIA
- DIKENGA, 5'55", 2021 . MARIA-GRACIA LATEDJOU & MWANA PWO . ANGOLA
- EVERY RUPTURE, 5'55", 2020 . SASHA LITVINTSEVA . U.K.





The 4th Addis Video Art Festival, A P A R T Together, brings together artists from around the world who reflect on the changes brought about since the beginning of the Covid-19 pandemic. Many deals with the new routines enforced by lockdowns and the repetition of daily protective measures against the virus. The images situate themselves between what is familiar and what is new within the paradoxical movements of globalization. The works examine the new routines that have become

similar all around the globe, as a monotonous existence that in its mundane repetitions provoke the exploration of our inner landscapes through imagining and remembering.

Kiki Febriyanti's video (Indonesia, 2021) looks from within this new normal of routine brought on by the pandemic. Washing hands, wearing masks, checking body temperatures becomes a familiar rhythm. The new daily routines are seen as a process that allows people to come together safely in Suhasini Seelin's 'O.C.D. Need Sanitizer' (India, 2020/2021) which also explores how to negotiate touch and close human contact in these new circumstances. Life in lockdown is assessed in the repetitive diary-style film 'The Coolest Digest of Locked Editing' (Italy, 2021) by Silvia Marcantoni Taddei in which a real-time digest of editing to portray again the private/performative behaviours of working in isolation. Also responding to working in isolation is Tewedros Kifle's 'Anxiety Diary' (Ethiopia, 2021), a video diary that presents the multitasking produced by the nervousness and confusion brought on by the pandemic.

Paul Barrios' 'Lavado de Manos/Hand Washing' (Columbia, 2020) takes this routine familiarity of the act of handwashing and elevates it to the symbolic in which washing one's hands is not only for the purpose of personal hygiene but is associated with eliminating one's own guilt and in some cases passing that guilt onto a third party. Depicting the personal vision of a Colombian citizen immersed in a loop of doubts and contradictions, we see the inner life that has arisen from information overload from the media on the topic of the pandemic.

Along with these everyday rituals and their metaphors, we see the ritual become a place for imaginative journeying, as in April Lin's 'Now I Close My Eyes The World I See is So Beautiful' (U.K., 2020). The work begins with the ritual of head-shaving to initiate a process of remembrance and imagining the bridges created between ancestors and descendants. Similarly, Rachel Lin Weaver's 'Koyukuk' (U.S.A., 2021) is a meditation on mixed Indigenous identity, spirit worlds, death, language loss, and animals combining footage from river ecology surveys in the Alaska Native village of Gitr'ingithchaggis combined with interviews of elders in an attempt to find understanding after lifetimes of misunderstanding. Because the indigenous language of the village, the Deg Xinag language, was mostly eradicated by racist government policies, children were punished for speaking the language creating a communication gap between the generations that followed. The underwater camera recording of bodies of fish swimming in the river currents brings an audiovisual harmony between the events of the past and the present.

The evocation of resolution found through dance and liberation within the body in the midst of oppressive forces is seen in the dance films of Marianna Varviani's 'Time to Dream' (U.S.A., 2021) in which an exploration of the group dynamics of dance addresses the social injustices of a flawed system as a way to re-evaluate and reshape togetherness. The body becomes a site of ritual towards self-discovery in the dance film 'Dikenga' (Angola, 2021) of Maria-Gracia Latedjou and Mwana Pwo. The body becomes a site of ritual and mourning in 'Silence the Gun' (Ethiopia, 2021) by Michael Hailu in which figures lie on the ground shrouded in white fabric, while others scrub their hands but to no avail; the bodies ask for a source for the motivation for violence, if war can be justified, and if the instinct for violence is natural or through social conditioning.

The ability of the routines and restrictions of daily life to allow time and space for imagining new and future landscapes of coming together are represented continuously in the works; the collapse of certain systems demanded a revisitation of memories, real and imagined and finding a way to build a new territory for common experience. This can especially be seen in the cartographic collective work 'Map for a Remembered Future' (Argentina, Canada, Italy, 2021) by Lucio Gorzalczany, Kelsey Stephenson, and Claudia Roselli. A mapped outline of the 'real world' is redrawn in a way that defies borders in 'Too Big Drawing' (Russia, 2021) by Genadzi Buto as the pencil continues to trace on and off the page.



