

**PRESS
RELEASE**



2ND EDITION

**ADDIS VIDEO
ART FESTIVAL**



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December 24

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January 03



ADDIS VIDEO ART FESTIVAL



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LOVE

PRESS RELAESE

Theme: LOVE TRIANGLE በሃሳብ መሃከል

"triangulation: a method of finding a distance or location by measuring the distance between two points whose exact location is known and then measuring the angles between each point and a third unknown point"

In continuation of its first addition "New Home", Addis Video Art Festival is seeking video art shorts that interpret the notion of a "LOVE TRIANGLE".

"Love Triangle" implies a connection and ties between three entities; the subject and two objects. Due to a surge in development, many residents of the city of Addis Ababa will be relocating to new neighborhoods. For those who move their sense of belonging is no longer singular, instead they are tied between yesterday and today, here and there.

The festival presents works that translate new positions that are created from the experience of moving or changing between place, time and or identity.

TRI

ANGLE

SELECTED ARTISTS

Mohamad El-Hadidi . Mulugeta Gebrekidan . Marie-France Giaraudon . Martha Haile . Edgar Endress . Shahar Marcus and Nezaket Ekici . Helina Metaferia . Carolin Koss . Michael MacGarry . Susanne Wawra . Onyinye Alheri . Meike Redeker . Ng'endo Mukii . Eyal Segal . Yacob Bizuneh . Jacob Podbler . Wala & Kush

SELECTION REVIEW BY ERIN HONEYCUTT

In the selection of works chosen for the 2nd Addis Video Art Festival, the theme of love triangle appears in many manifestations from the intimately personal to the socio-political-environmental to the cosmic. The videos portray a sense of time that is liquid in its survey of the present moment, but in the end, moves steadfastly forward. The migrations amongst various geographies portrayed in the works correlate to various time lines as well. This is very fitting to the location of the festival in Ethiopia as it follows the Julian calendar, which is 8 years behind the Gregorian calendar, creating a new terrain of time altogether.

While the mechanics of triangulation has uses in politics, psychology, social sciences, and in the interpersonal politics of love, the essential method is always the same: by converging measurements taken from two distinct points, a more confident result is found, validating the data, be it time, space, or people, from the perspective of multiple observers. In this way, the complexity of the human experience is portrayed more accurately. However, triangulation also points out absences as space is filled from all sides in a balancing act that correlates to the other sides, one can easily find what is not contributing to the whole.



The video works take us to personal accounts of sexuality and age, showing the viewer how triangulation can also bring dissonance as it searches for balance, a dissonance that is informative and compelling. In another work, the empty city streets respond to the unsteady, contradictory feelings of two lovers who recently ended their relationship. The videos show us personal journeys that, though taken by one person, are never actually taken alone as the heavy historical weight of migration of all types affects everyone. In another work, the body is portrayed as an emblem of vulnerability and strength as it expresses emotions such as fear, allowing one to see how the body is never one body, but the body of humanity struggling with threatening and overbearing systems of oppression. The human body plays out its metaphorical existence in another work in which three black bodies lay down in a serene environment for a heavy discussion on identity politics, while also representing the lying down of black bodies in civil protest or at the hands of violence.

One video work surveys the aesthetics of demolished sites around Ethiopia and questions the ideology they represent, an ideology that does not value the culture, identity, and social morals of the region. Another video work takes us to India where the landscape becomes a political conversation in which different perspectives of history and mythology are explored, from a riverbed of trash to a 28th story rooftop. The video works show us that this triangulation can also be a disgusting and seemingly infinite loop of economics and human labor in which vulnerable people are currency.

And finally, the videos explore cosmic realities through the ancient triangular relationship between the celestial bodies and the nature of timeless truths, which inevitably includes both the harmony and discord of the cosmic, interpersonal, and the political. One video work creates such contrasting elements in a scene that the cognitive dissonance propels the viewer towards a heightened state of awareness. In another work, a metaphorical crossing of inner and outer realities reveals the inseparable membrane that connects human bodies to the earth in a very physical way, and in another work we see this played out in the spiritual landscape as the indigenous Quechuas of the Andes Mountains in South America perform a ceremony to bring rain.

The video works chosen aptly demonstrate ideas corresponding to the tedious nature of triangulation across time, place, and people. Time as conceived by the human conceptualization of natural rhythms in the environment and in space, is further compelled by differences in individual and cultural experiences. The triangulation method injects time into space and space into time, putting the crisis in a historical context by defining the past as a territory. 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.

ABOUT //////////////////////////////////////

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 Kimberly Grant (Newark Museum), Sarah Workneh (co-director of Skowhegan artist residency), Mihret Kebede (Artist/ Curator), Betelhem Makonnen (Artist), Mwuara Ngoima (Artist), George Barker (Curator/ founder Jorgen Gallery), Jason Eppink (Curator, Museum of the Moving Image), William Corwin (Artist/ Curator), Portia Malatjie (Curator), and Robel Temesgen (Artist).



The festival will screen: Alle School of Arts and Design (Opening and Closing), Addis Fine Arts, Addis Ababa Museum, the National Gallery, British Council, Fendika Cultural Center as well as public screening includes Merkato, Sidist Kilo, Arat Kilo, Biherawi and supermarkets in Bole.

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

TIME is Love.10 International video art program: Curated by Kisito Assangni
The W:OW Art Film & Video Festival Curated by Wilfried Agricola de Cologne
Video Art from Iceland: Curated by Erin Honeycutt
FEMALE: Curated by Véronique Sapin
Vanguard Art Center Presents
Groupe Intervention Vidéo



AVAF IS GREATFUL FOR THE SUPPORT OF //////////////////////////////////////

Alle School of Fine Arts and Design
Head Agegnehu Adane
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Emuyea Shiro Bet
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Jima Tej Bet
Egla Bar

and **Everyone!**



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