

WOW.09 / Ethiopia

We Are One World

2nd Addis Video Art Festival

24 December 2017 — 04 January 2018

Addis Abeba /Ethiopia

artvideo**k**oeln





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The W:OW Art Film & Video Festival

@ 2nd Addis Video Art Festival

24 December 2017 – 04 January 2018

Addis Abeba /Ethiopia

WOW – We Are One Place II

Curated by Wilfried Agricola de Cologne

Paolo Bandinu (Italy) – No Country, 2015, 2:21

Francois Knoetze (South Africa) – CAPE MONGO – Plastic, 2015, 5:00

Nouran Sherif & Muhammad Taymour (Egypt) – Home, 2013, 8:13

FONTE & POE (Alessandro Fonte, Shawnette Poe)(Italy) - The Trial Loop, 2016, 4:24

Albert Merino (Spain) - The white rain, 2010, 8:10

Susanne Wiegner (Germany) – Home, Sweet Home!, 2014, 2:59

WOW Bulgaria

Curated by Georgi Krastev

Valeri Chakalov “The Way”, Bulgaria 2:24

Valeri Chakalov “Hromel”, Bulgaria 2:01

Georgi Krastev, “The Journey of a Melody”, Bulgaria, 2:48

Viktor Petkov “I love Guzlemi”, Bulgaria, 7:06

Cvetan Krastev “The Long Journey of a Snail to the Ocean”, Bulgaria, 9:52

Cvetan Krastev “Digitalization of analogue message to the moon”, Bulgaria, 02:12

Venelin Shurelov, “Je Suis Je”, Bulgaria, 3:09

WOW Portugal

Curated by Paulo B.Menezes (Oliqua experimental video)

Marta Alvim (Portugal) - The death of an owl, 2012, 9'45"

Rita Macedo (Portugal) - Implausible things, 2014, 9'00"

Inhabitants (Portugal) - Beams of Cathodic Rays Shooting, 2013, 7'35"

cul:pa (Portugal) - The fox, 2015, 5'39"



details

WOW – We Are One Place II

Paolo Bandinu (Italy) – No Country, 2015, 2:21

Video (Stop motion), mixed media on postcards and flyers by Paolo Bandinu;

The work is composed of a video and a series of postcards changed pictorially (25) framed.

Through the recovery of various post-card and flyers. I created a video-collage. The video tries to rebuild through visions from the world, a story, a trip, a path that leads us to a reflection upon the concept of the country. A country seen as planet earth, cities, universes – that calls into question the idea of borders. A thought pointing to the freedom of each individual human.

In a time when the definition of citizenship is in crisis, we increasingly feel the need to redefine the boundary between public and private spaces, within a dialogue between institutions and citizens.

Francois Knoetze (South Africa) – CAPE MONGO – Plastic, 2015, 5:00

Cape Mongo follows a number of characters as they journey through the city of Cape Town. Each Mongo character is made from the city's discarded waste – mythical 'trash creatures' which have emerged from the growing dumps of consumer culture. In the films, the creatures revisit the spaces of their imagined pasts – the locations associated with their material existence and the constitution of their social relations – as if walking against the consumer-driven currents of city.

The Plastic film explores the often toxic legacy which is passed down from one generation to the next in the city, drawing links between the unsustainable nature of current practices of consumption, inherited privilege, the national identity reconciliation and the manner in which inadequate childcare feeds into the self-perpetuating cycles of poverty, unemployment and crime.

Mongo n. slang. object thrown away and then recovered

Nouran Sherif & Muhammad Taymour (Egypt) – Home, 2013, 8:13

Home is the place you search to settle down, to get shelter, and be protected from any unwanted outer effects, all these things won't be found between walls. The real home is the partner, she is his home and he is hers, your partner is the home which will shelter you anywhere you travel.

Between them there might be some misunderstandings and difficulty in communication, these things happen between any couple which has no significant relation with how much they love each other, it just happens in the everyday life details they live in their home. Each one might get into his own universe, he might not answer her urgent questions or even comment on the words she said waiting him to understand and response, on the other side she might comment on a word he had said few minutes ago. Each one answer, comment, and talk in his own mysterious world which creates a lack of understanding atmosphere and Incoherence in their Home.



FRONTE & POE (Alessandro Fonte, Shawnette Poe)(Italy) - The Trial Loop, 2016, 4:24

A group of people on a construction site digs out from the earth small wooden hoola hoops, attempts to exercise with them and eventually buries them back. The action takes place in the north of Germany. The trial loop is a symbolic exercise of confrontation/coming to terms with the collective and personal past. It alludes to the trial and error methodology in which a solution is searched by repetitive attempts continued until success, or until the stop of trying.

Reflecting upon personal and collective space, whether mental or physical, the action is carried out in a group but within predetermined boundaries which are being sounded again and again.

While trying to use the tool the participants were asked to think about issues which they consider unresolved. As they report however, their attention faded very soon, shifting to the mechanical repetition of mere movement.

Albert Merino (Spain) - The White Rain, 2010, 8:10

Starting from oral narratives and collective imaginaries, 'La Lluvia Blanca' shows us a 'wonderful story' as an initiatory journey. A story where linear time and logic are constantly transgressed by calling attention to the mysterious potential of the environment that surrounds us.

Exploring those territories located between the real and the strange different ghosts and fears appear in our path, populating an unreal universe where appearances take unexpected forms.

Susanne Wiegner (Germany) – Home, Sweet Home!, 2014, 2:59

The film shows the immediate, destructive impact to a home by usual , everyday disturbances, that we create, watch and suffer at the same time.



Details: WOW Bulgaria

Valeri Chakalov (Bulgaria) - "The Way", 2016; 00:02:24

A visual replica of the Buddha – "There is no way for happiness. Happiness is the way.

Valeri Chakalov (Bulgaria) "Hromel", 2016, 00:02:01

Simulation of tactile extraction of sound from a stone slab (similar to a gramophone).

Georgi Krastev (Bulgaria) - "The Journey of a Melody", 2017, 00:02:22

The melody performed by a street musician overcomes the long distance from the city square to the ocean. The bearer of information is the water.

Viktor Petkov (Bulgaria) - "I Love Guzlemi", 2017, 00:07:06

Often we are legitimizing in front of the world through the region in which we are born or the ethnos we belong to. But, in fact, our identity is a complex combination of many different factors.

Cvetan Krastev (Bulgaria) - "The Long Journey of a Snail to the Ocean", 2017; 00:09:52

The Artist was carried a fossil of snail across the Europe. (from its eastern to the most western point)

Cvetan Krastev (Bulgaria) - "Digitalization of analogue message to the Moon", 2017, 02:13

Sending love message to the moon.

Venelin Shurelov (Bulgaria) - , Je Suis Je", 2016, 00:03:09

This video work brings the character of longtime project of Venelin Shurelov – SubHuman Theatre. It relates on decoding of the language of modern myths and encoding them into new creatures. Venelin Shurelov explores inbetween states of the human body, often putting himself in a position of risk and physical ordeal. The focus is on his own marginalization at the intersection between man and technology, human and subhuman, as a subproduct of the social, political, economic and cultural situation.



Details: WOW Portugal

Marta Alvim (Portugal) - The death of an owl, 2012, 9'45"

The film/visual poem is shaped as an existentialist treatise on the inflections of the human condition. It depicts the final letter from an owl who, freed from his bodily restraint, writes us from an afterlife place. By exorcising his own memories of a past earthly existence, the owl confronts and challenges us to an intimate self-projection exercise by giving us back his mental images, as if in a hall of mirrors. The Death of an Owl dwells on impermanence, the tiredness and artificialism of everyday routines, relations of power, unrest and emptiness, conceived as a warning, an appeal — aiming the collective conscientiousness — to a praxis that might guide us, at last, to set ourselves free from our own shackles.

Rita Macedo (Portugal) - Implausible things, 2014, 9'00"

IMPLAUSIBLE THINGS is a laboratory of images. It deals with found footage and materials that are scattered and random by nature. It started with a box that was found by chance, filled with old 16 mm films — the raw material for what was to come. New paths and possibilities emerged, as the old meanings were lost, abandoned and replaced. Each of the parts presents distinct formal aspects and operate within different realms of logic, resulting in a heterogeneous tapestry of audiovisual threads, an non-hierarchical assemblage of moving image, sound and text. Consisting entirely of original text and soundtrack, IMPLAUSIBLE THINGS is set as a sort of mise en abyme in which repetitions, redundancies and loops distort the idea of linear temporality and intransigent reality.

Inhabitants (Portugal) - Beams of Cathodic Rays Shooting, 2013, 7'35"

It is the summer of 2013. Inside an empty news studio, a teleprompter rolls messages on its screen narrating the events that led to the closing of the Greek public television network (ERT) as a consequence of the European crisis and its austerity-ridden economy. It reads: "ERT may have been the last television channel to ever broadcast, the first and last television signal to be interrupted." With the shutdown, 2,700 ERT employees were sacked. ERT's ending was broadcast live, an its last report was an image of the people that had gathered outside the station, protesting against its closure. At the center of the Troika and the New Democracy government's decision for the shutdown was "No Comment," Euronews's idiosyncratic news section presenting footage devoid of commentary. A European Union joint media project, Euronews was created in 1993 and is funded by EU public broadcasters as well as private shareholders. Allegedly, Greece was unable to pay its dues, pushing its government to shut it down. With Syriza in power, ERT has since reopened. However, the crisis persists and is perhaps more entrenched than ever across the EU's media channels. And so is the difficult political responsibility of representing the complexity of the crisis, the propaganda war, the veiled interests that hide behind it.



cul:pa (Portugal) - The fox, 2015, 5'39"

If in the absence of a primary and perpetual need to kill, the hunter still exists is because it proves that the universal touches the unconscious and the desire to support or see the world and the existence through Death. The tragic art of hunting the deer will ever recover the lost unity? Maybe so. It is the tragic art, which manifests the essential life of the world, because it reveals the being and the truth, key to the investigation of the true nature of reality. The nature of reality is the tragic phenomenon, while attribute of a fundamental ontological principle. It is an instinctive form of knowledge because after all, according to Nietzsche, as actually happens in life, the tragic view of the world blows "life and death, the rise and decay of all that is finite." It is recognized, however, that rarely and occasionally appear "the great hunters" who deal with the horror of the world and the existence and that even so blithely accept this becoming of life. You treat those who do not invent or perceive lies while defending against the threat and terror of becoming, and do triumph before Life on the reason.



The curators

Wilfried Agricola de Cologne

Is a new media artist & curator since 2000. Director and founder of artvideoKOELN, The New Museum of Networked Art & CologneOFF – The International Festival Network. Since 2000, his artistic and curatorial works have been presented on more than 600 festivals and media art exhibitions all over the world.

Georgi Krastev

was born in 1986 in Varna, Bulgaria. He studied Psychology at the Varna Free University. In 2012 graduated at the National Academy for Theatre and Film Arts in Sofia, Bulgaria. Participant in Sarajevo Talent Campus 2013, Locarno Summer Academy 2011 (64th Locarno Film Festival), Berlinale Talent Campus 2011, Summer Media Studio 2009. Part from the International Jury of Avanca Film Festival 2013 in Portugal. Now he works as freelance filmmaker. His artistic practice focuses on filmmaking, video art, photography and media art. As an artist, he has presented his works in several exhibitions and festivals in Bulgaria and abroad. Also, he is a co-founder, director of The Quarantine Film Festival. The name of the region “The Quarantine” comes from the past when the sailors from commercial ships entering the harbor with suspicion of some kind of disease were taken ashore at the beach for the quarantine period of 40 days. In case they showed no signs of illness, they were allowed access to town.

Paulo B. Menezes

Born in Portugal in 1976, he became interested in arts in childhood, particularly in cinema, which would lead him to cinema, literature, music and to, later on, continued practices in several areas. Later, he published experimental music through the Plancton Music label, studied filmmaking, created video art and experimental cinema and, more recently, curated video art and experimental cinema programs through Oblíqua / Videoarte & Cinema Experimental.



The W:OW Project

The W:OW Art Film & Video Festival - <http://wow.engad.org>

The W:OW Project on Facebook -

<https://www.facebook.com/TheWOWProject-1667820809896384/>

As a part of THE W:OW PROJECT and dedicated to the audio-visual medium, THE W:OW ART FILM AND VIDEO FESTIVAL is dealing thematically with the Present and Future of planet Earth under the influence of the human species. WE ARE ONE WORLD is not just another artistic topic, it is the complex reality and at the same time an Utopia that matters.

The „world“ is not just planet Earth as an all encompassing whole, but also the „world“ in terms of the environment or place the individual is living in: family, circle of friends, society, city, region, country or continent, or other sortlike unities marking the individual and collective identity, their relation between each other, and the responsibility of the individual for each other and the Whole.

THE W:OW PROJECT, respectively THE W:OW ART FILM & VIDEO FESTIVAL

initiated by artvideoKOELN & The New Museum, of Networked Art – directed by Wilfried Agricola de Cologne - is representing such a sample world on a small scale, in which artists, curators and worldwide networking partners and, not to forget, the audience are acting in mutual respect, demonstrating the diversity of artistic and curatorial concepts. The festival project is consisting of three (3) basic program components, the general festival selection, the contributions by invited curators from all over the world and curated selections from associated art film collections like artvideoKOELN Collections, The Refugee Film Collection or Collective Trauma Film Collections, they form the fundament for a wide range of presentation formats like screening, projection and installation (exhibition).

According to its concept, the W:OW Project - incorporating different levels on a local and global scale – will manifest at many venues all over the world,

The W:OW Art Film & Video Festival has been presented in 2017 in different constellations in India (Kolkata & Kochi Muziris Biennial Kerala), Ecuador (Quito), Brazil (Belo Horizonte), Greece (Athens), Cyprus (Nikosia), Venezuela (Caracas).



**PRESS
RELEASE**



2ND EDITION

ADDIS VIDEO ART FESTIVAL

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December 24

-
January 03



ADDIS VIDEO ART FESTIVAL

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December 24 - January 03 ታህሳስ ፲፮- ፳፮

LOVE

PRESS RELEASE

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 effects 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.



The W:OW Art Film & Video Festival

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 //////////////////////////////////////

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and **Everyone!**



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www.addisvideoartfestival.net P.O.Box 80440 Addis Ababa Ethiopia contact@addisvideoartfestival.net