



ADDIS  
VIDEO ART  
FESTIVAL



## *NewHome*

Addis Ababa is currently in the midst of massive transformation. It is expanding drastically, over a quarter of its current residents relocating to new neighborhoods. Old communities are disappearing and new ones are forming. Paralleling the current state of the city, Addis Video Art Festival presents works that explore and interpret the complex idea of "new home" whether it be an external literal physical home, an internal psychological home or a cyber-home.



# ADDIS VIDEO ART FESTIVAL

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### *NewHome*

- Andres Cuartas, *Deconstructions* - 03:01 - (Colombia)**
- Ayman Alazraq, *Oslo Syndrome*, 06:30 - (Norway)**
- Callum Pepper, *Through Lenses*, 12:10 - (U.K.)**
- Francois Knoetze, *Cape Mongo*, 15:00 - (South Africa)**
- Lebohang Kganye, *Pied piper's voyage*, 03:26 - (South Africa)**
- Leila Alaoui, *Crossings*, 07:00 - (Morocco)**
- Livia Ungur and sherng -Lee huang, *Prodigal*, 08:14min - (Romania/ U.S.A.)**
- Liza Grobler, *21st Century Family Portrait*, 03:30 - (South Africa)**
- Mahdi Flefiel, *20 Handshakes for Peace* - 03:00 - (Palestine)**
- Mary Jirmanus Saba, *Notes for a return*, 14:05 - (Lebanon/ U.S.A.)**
- Muhammad Reza, *Human who was a cow* - 13:34 - (Indonesia)**
- Muhammad Taymour and Nouran Sherif, *Home* - 08:00 - (Egypt)**
- Prapat Jiwarangsana, *The Asylum* 09:20 - (Thailand)**
- Salym Fayad, *Dissonance*, 08:15 - (Colombia)**
- Ultras, *You & Me*, 02:54 - (U.S.A.)**
- Zafer Topaloglu, *Feel this moment*, 09:40 - (Turkey/ Tanzania)**



Andres Cuartas, *Deconstructions* - 03:01 -(Colombia)

Starting from databending a video art in the city is understood as a complex and constantly changing system deconstruction , using the visual noise ( glitch ) as the axis of fragmentation and creating new looks of the landscape from the error, the noise is proposed and interference , which generate visual simulations of decline, destruction and transformation of the structure of a city.







Ayman Alazraq, *Oslo Syndrome*, 06:30 - (Norway)

Year 2013 brought the Oslo Agreement to the spotlight all over. It brought me back to 20 years ago, when I had a dream now lost. This dream haunts me again. I feel as if I'm sitting in a train station watching trains and people come and go. They all have a destination to reach as I wait for a train that might never arrive.







## - through lenses

Callum Pepper, *Through Lenses*, 12:10 - (U.K.)

It can be said that we look at our memories with rose-tinted glasses. When thinking back to good times, we often idealize what we see; we try to make everything beautiful. This is much the same as when filming a mundane scene or reading an everyday conversation – we search for beauty and depth. Cameras are ubiquitous, and the power of an image to alter and pervert the memory of a moment in time is unprecedented. Memories are simply ghosts of the past. Looking at the world through the lens of a camera is the same as looking at the world through the lenses of rose-tinted glasses.

This film was shot entirely in and around my home in London, using a faulty camera that drowns the subject in pink. The work is very personal – it involves the sounds from my bedroom, a transcript of conversation I had with a friend, and scenes from outside my window. Having this work presented in Addis Ababa brings a new meaning to the theme of 'ghosts' presented in the film; the film itself will become a ghost of me, of my home, of my identity.





Francois Knoetze, *Cape Mongo*, 15:00 - (South Africa)

Mongo n. slang. object thrown away and then recovered

Cape Mongo follows the stories of three 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 three short 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. From postmodern shopping malls to the bustling streets of the Bo Kaap to leafy suburbia and desolate shipping-container yards, these characters' journeys conjure up imagery that touches on some of the historical trajectories that have led up to the endemic inequality and social alienation which characterizes present day Cape Town.







Lebohang Kganye, *Pied piper's voyage*, 03:26 - (South Africa)

The idea for this film stems from my recent photographic body of work entitled *Ke Lefa Laka*, which the film extends. During the apartheid era my family worked and lived on a farm in Vrede in the Orange Free State, South Africa. In 1959, my grandfather refused to be a farm laborer like the rest of the family and decided to go seek work in Johannesburg, which at the time, was one of several cities in the province of Transvaal. Years later, as apartheid was ending and the majority of the family moved from the homelands to seek work in the city, they temporarily lived in his house.

I use the children's story the Pied Piper to narrate my grandfather's story of my family following him from the homelands to the city, as he plays his accordion on their journey. For many months the "Pied Piper's" family moved slowly to Johannesburg and found jobs in the city; the men worked in the factories and the women as domestic workers. From that moment, there was no one from the Khanye family left in Vrede, all the family that followed the Pied Piper's music wouldn't look back and the farm became a memory.

My grandfather passed away before I was born, so I am staging a place where we meet, by using life-size flat-mannequins. In these fictive narratives I am the only 'real' person, taking on the persona of my grandfather, dressed in a suit, a typical garment that he often appeared wearing in the family photographs. As a young woman enacting a patriarchal figure in a family, I address the shift in my role as a woman, having to be a provider and protector of the family since my mum's death, by assuming the role of a man that most of the women in my family have had to take on because of the absent father figure. So we have had to learn to become these roles and by taking on the persona of my grandfather, I also perform a degree of masculinity associated with certain provisional roles.







Leila Alaoui, *Crossings*, 07:00 - (Morocco)

"Crossings" explores the experience of sub-Saharan migrants who embark on the perilous journey to reach the elusive shores of Europe. The video installation focuses on the collective trauma provoked by the embodied experience of crossing boundaries and becoming a fragile community in a new habitat. While grasping the experiential textures of psychological and physical transition, the installation also gestures towards the concept of Europe as a problematic utopia in the collective African imagination.







Livia Ungur and sherng -Lee huang, *Prodigal*, 08:14min - (Romania/ U.S.A.)

Capturing candid street scenes in urban Romania, this bleak and surprising documentary tracks the relationship between filmmaker Livia Ungur and the place she used to call home. Filming with a long lens from a great distance, Livia and collaborator Sherng-Lee observed strangers and tried to read their lips. From these fragments of conversation, Livia's own story emerges. "Prodigal" is a self-reflexive critique of the documentary form, a poetic evocation of urban loneliness, and a melancholy meditation on being home and leaving home.



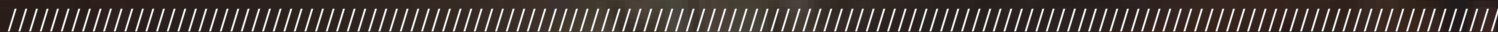




Liza Grobler, *21st Century Family Portrait*, 03:30 - (South Africa)

In this video, friends, colleagues and connections become active participants – everyone that forms part of my daily life are visibly connected through “thinking caps” -pipe cleaner head pieces which illustrate their relation to the group.

The project visually illustrates connections between people, social networks, the World Wide Web and the exchange of ideas.



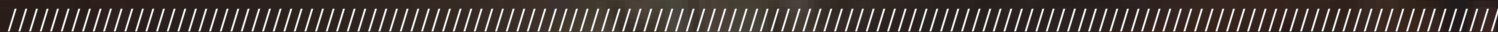




Mahdi Flefiel, *20 Handshakes for Peace* - 03:00 - (Palestine)

"I remember the handshake very clearly. My dad recorded the ceremony on video and would play it over and over again. He could not believe what had happened. In fact, none of us could. One time he threw his shoe at the TV and shouted so loud, the next-door neighbors complained about him."

Listening to the last interview with Edward Said while watching the ceremony, made me realize the father's anger was because chairman Arafat was the first one to reach out his hand.





Mary Jirmanus Saba, *Notes for a return*, 14:05 - (Lebanon/ U.S.A.)

The film is an experiment in a slow cinéma engagé: to film the ordinary moments after the revolutionary event has failed to achieve its goals, the slow daily lives of a couple living far from one another, far from their dreams of revolutionary change. The film takes inspiration from Japanese Avant-Garde landscape cinema: proposing revolutionary cinema should show the everyday landscapes of oppression and human resilience. It incorporates Adachi and Wakamatsu's 1974 propaganda film "Red Army/PFLP: a declaration of world war." Neither nostalgia nor flashback, the archival past exists within the characters' everyday lives.







Prapat Jiwangsan, *The Asylum 09:20* - (Thailand)

"DJ Dok Rak" or Varunee Tapanya, a disc jockey for a radio station in Chiangmai, lost her job after the National Peace and Order Maintaining Council shut down every single Red Shirt radio stations after the 2014 coup d'état. Since then, her life has turned upside down. She becomes a taxi driver instead, yet still lulls the passengers with her own live session.

Karen boy named "Ah Tay" has to secrete himself working in a village in Chiangmai due to his lack of identification document. He needs to be more cautious after the coup because he is afraid of being send back to Myanmar. Now that he disappears without a trace, certain people presume that he might have been sent back to his hometown by now.

This pond is a sanctuary where living creatures gather. During the night, those animals often moan uproariously and grievously, waiting for someone or something to set them free. DJ Dok Rak, Ah Tae and the animals reside in the same place. This place is a shelter where they can do things that they cannot do in real life. They seem like nonpermanent refugees who are looking forward to liberation and far-fetched freedom.







Muhammad Taymour and Nouran Sherif, *Home - 08:00 - (Egypt)*

A one shot self-portrait about 2 engaged young artists, and the shape of their life. 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. He might answer her questions which she asked hours or months ago and she might comment on suggestions he said minutes and days ago. Each one answer, comment, and talk in his own mysterious world, which creates temporary cases of misunderstanding in their Home. 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 who will shelter you anywhere you travel, she is his home and he is hers.





Muhammad Reza, *Siluman Cow (Human who was a cow)* - 13:34 - (Indonesia)

This video about cow spirit that fill the world







Salym Fayad, *Dissonance*, 08:15 -(Colombia)

Audiovisual vignettes from Mali in the aftermath of the Islamist occupation of the northern part of the country.







*Ultras, You & Me, 02:54 - (U.S.A.)*

"This land was made for you & me" is the refrain to Woody Guthrie's song "This Land is Your Land." The song is taught to children and sung throughout the USA and the world, but Guthrie's radical intent, to protest private property, is often covered up or forgotten. Our video *You & Me* was produced by rubbing a cellphone against chainlink fences, barbed wire, and other barricades throughout New York City. The piece applies the surrealist tactic of frottage, the rubbing of objects to uncertain results, to new media and sound art. The results are visuals that distort the space of the city accompanied by clattering noise. The violent results remind that fences are not mere objects, but a social relation between the powerful and the less powerful. Fences are a form of violence meant to maintain inequality. Much like Guthrie's song, we consider *You & Me* to be a protest against private property. When we imagine any sense of home, we imagine a land without fences.





Zafer Topaloglu, *Feel this moment*, 09:40 - (Turkey/ Tanzania)

Feel This Moment questions the tourist gaze that adds every point it looks upon to the collective image culture, which it shallowly reproduces and consumes, and experiences are lived via this culture. The touristic gaze creates a sort of fantasy experience and ways of perception through which the representation of places, histories and peoples are transmuted, and it is that gaze that is explored through this video.

