



# ADDIS VIDEO ART FESTIVAL



## ***Grounded in Movement***

According to Einstein's unifying law, a continuous transformational cycle between mass and energy must occur for anything to exist.

Addis Ababa is in the midst of massive transformation. It is expanding drastically with over a quarter of its current residents relocating to newly built neighborhoods. As old communities are disappearing new ones are forming. Echoing the current state of the city, these videos examine the paradoxical unity of movement in energy and its relationship to stillness.

How does one negotiate these shifts? What is the axis of time in the frame of the past and the present? How does one cope with the familiar and the unfamiliar? How does one endure a consistent belonging while everything around it is in transition?



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## ADDIS VIDEO ART FESTIVAL SELECTION 2015

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### ***Grounded in Movement***

**Berhanu Ashagrie, Addis Ababa, "The-City-is-The-People" 7:21 min., 2013**

**Betelhem Makonnen, (w)here is here, 2014, 02:35**

**Helen Zeru, Inside Out, 2014, 4:17**

**Helina Metaferia, The Newest Flower, 07:48, 2015**

**Maranata Tegegne, My Backyard, 2011, 1:00**

**Martha Haile and Noregard, You can't eat money, 2014, 10:05**

**Miriam Haile, Tigrinya Wealth, 2015, 09:38**

**Mulugeta Gebrekidan, Inside Out, 2013, 2:58**

**Naod Lemma, 360 Birtukanoch/ 360 Oranges, 2015, 14:57**

**Robel Temesgen, Semone Himamat/ Holy Week, 2015, 2:01**

**Yacob Bizuneh, Circle and Hollow, 2013, 3:19**



Berhanu Ashagrie, *Addis Ababa, "The-City-is-The-People" 7:21 min., 2013*

The Video Art, made under a project entitled the Enigma of the New and the Modern. In my previous projects, I was mainly engaged with spatial orientations in the rapidly changing urban landscape and the visible and invisible benefits and consequences of urban transformation. Through this Video Art project, I tried to go beyond the physicality of urban spaces and places. Beyond the concrete, I have started to see the level of human conditions in the city; emotions, reactions, expectations, beliefs, thoughts, in-and-out of the here-and-now changing moments of the present. I strongly believe that, the form of appearance of cities in anytime is mainly about the people embodied within. In this case, it is possible to understand that the people are the city, for which this Video Art project attempts to find alternative ways to sustain the ongoing dialogue on the rapidly changing urban landscape and existing human conditions in it; beyond the everyday.







Betelhem Makonnen, *(w)here is here* - 02:35, 2014

(w)here is here? Is here here? Or here? Or here? (w)here is here? Here is here.  
There is no there. There is no there there. Movement to there and there is here. Here is  
movement and movement is here.  
"Movement is reality itself." Henri Bergson from his book *The Creative Mind: An  
Introduction to Metaphysics* (1946)



Helen Zeru, *Inside Out*, 4:17, 2014

Three performance as an outcome of this process, one, the uprooting of a big tree, another performance in the empty space/ whole where the tree left,, and third the re-planting of the tree in a new place. Which Start from a conversation with Eritrean and Ethiopian refugees. The stories they encounter on this journey from their home to Kampala and plans for the third countries. So I took a tree as a metaphor, with the process of uprooting a tree and replanting it in a new place to see if the roots would find their way back into the soil again.







Helina Metaferia, *The Newest Flower*, 07:48, 2015

The Newest Flower is a video essay that investigates the transnational narratives of the first generation Ethiopian American diaspora community living in Washington, DC and Addis Ababa, Ethiopia. Through the collection of video images and the oral stories of people residing in both capital cities, the video highlights the New American experience and seeks to redefine notions of belonging and home.





Maranata Tegegne, *Maranata Tegegne, My Backyard*, 1:00, 2011

A man's search to understand the changing environment.





Martha Haile and Noregard, *You can't eat money*, 10:05, 2012

Video art piece in collaboration with a German and Ethiopian artist entitled "you cannot eat money," in which they ate a 100 birr note. They came up with the concept from a Native American saying, "when the last tree has been cut down, the last fish caught, the last river poisoned, only then will we realize that one cannot eat money." The video shows how she struggled to eat money by using water.



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Miriam Haile, *Tigrinya Wealth*, 09:38, 2015

The work seeks to investigate how to interpret the history of a young nation, Eritrea's 30 year freedom struggle and its language \_Tigrinya\_ online documentation. By using 3 quotations in Tigrinya that one might associate with Eritrean activists, the "new home" may be layered with a viral digital landscape.

The film is a visual study of the written language Tigrinya and the Geez alphabet. As written language plays a central role in Eritrea's history and culture the digital examination may introduce a transformation linked to current time of the country's history and may also introduce a futuristic "post human" time and context.



Mulugeta Gebrekidan, *Inside Out*, 02:58, 2013

'Inside out' is a sketch of peoples' lives against a backdrop of tension between modernity and tradition in Addis Ababa, Ethiopia. The film takes a look at rapid urbanization—the two forces of destruction and construction—raising the question of what happens on the inside—within the hearts and minds of people—when the world begins to turn at breakneck speed on the outside.





Naod Lemma, *360 Birtukanoch/ 360 Oranges*, 14:57, 2015

360 Oranges is a performance and video installation project that explore the torturing experience and emotional response to the ISSI propaganda video that shows the execution of 30 Ethiopian Christians in April 19th, 2015 and released on the international social media.





Robel Temesgen, *Semone Himamat/Holly Week*, 07:00, 2013

Preacher by monks from monasteries is common during the Orthodox Christianity holidays. As part of the ritual, the monks claim a 'random' public space to create the environment. People with same religion began to gather and create way with the help of the act and collaboration of the pedestrian.

As a newly located artist in Norway, as an act of comforting oneself, studying the social fabrics and identifying where are and how people interact with the public spaces, I chose to appropriate the act. For four days during the Holly week of Easter, I descend on the streets of Tromsø, with the act of Self-Flagellation. *Semone Himamat/ Holly Week* is performed in Tromsø; in a parking lot by the harbor, in the Streets of the town and in front of the church Tromsø Domkirke. With the performance ending on the day before Easter, I put myself as a n element; a n element of 'Discomfort' (followed by the calls from individuals; the way the police put it): A stranger who claimed the space. A monk from the cave monastery to a town.







Yacob Bizuneh, *Circle and Hollow*, 03:19, 2013

Merkato is a place where the saying "life is like a circle" really applies. Every kind of things happens in Merkato at a daily basis that one can't imagine exists. It's a place for every body. This video work is inspired by a segment of Merkato called Bermel Tera, a place where people work hard to transform barrels in to every day utensils for consumers. There, life revolves in that space doing the same thing every day, repeating itself like there is no beginning or end like the shape of those barrels they are dealing with. But when I see and listen closely it's like they are making a contemporary music and at the same time installation when hammering those colorful barrels. This video attempt to depict life in bermel tera in contemporary dance tuning with the music from hammering the barrels.

