

Programme for Addis Video Art Festival Team

Curator : Groupe Intervention Vidéo (GIV)

Burned Land/Tierra Quemada

Gabriela Golder

Argentina/Chile, 2015, 08:31, Spanish with English subtitles

Cerro Mariposa - Valparaiso

-The remaining houses were these ones, not up there, but here. They looked nice, yes, but after the fire started all the rabbits that lived here perished. The fire was very high. It was as if the world was going to end.-

The Chilean police claim that it was because of two birds. At 4pm on Saturday April 12, two birds fell on a power line crossing El Peral, on the outskirts of Valparaiso. The wind was very strong and shook the cables. The birds were electrocuted. Sparks fell and ignited the pastures. The fire had begun. The south wind pushed the fire and the earth was burned.

Fence

Camille Jemelen

Québec, 2018, 02:48, no dialogue

Three women are sunbathing in the city, standing against a fence above a soccer field. I asked them to pay attention to sound and the feeling of the air on the skin and caressing sunlight. For a few moments, a silent dialogue happens between them and the urban environment.

Flip Bend Parts 1

Nikki Forrest

Québec, 2013, 08:30, no dialogue

The artist collaborates with a dancer to create a series of improvised actions which destabilize normal perception. Some of the resulting images heighten the flat and abstract qualities of the image while others invoke (if only to question) the basic principles of gravity and physics. The work privileges notions of failure and the absurd.

The Land Behind

Sabrina Ratté

Canada, 2016, 05:00, no dialogue

Traveling through an undefined territory where the illusion of a continuous tracking shot emphasizes an unreachable destination. Through the syncopated editing and multiple transitions, images of the area themselves become traveling entities, creating confusion on the level of the depicted space and temporality.

Holding on Like a Bridge

Carol Fernandes

Canada, 2014, 01:00, no dialogue

A video and photographic reflection on bodies as bridges. The connection between spaces and people, and how we hold on to them.

Solastalgia

Isabelle Hayeur

Québec, 2015, 14:45, no dialogue

Solastalgia is a concept created by environmental philosopher Glenn Albrecht to define a feeling of unease tied to the upheavals and mutations we are experiencing today. It is the homesickness we may feel when we are still at home, but our familiar surroundings have grown strange to us. Nowadays, this state of loss of bearings seems to become generalized under the pressure of heightened development. In the Anthropocene Era, affected as we are by the rising world population, climate change, and the transformation of our ecosystems, this may be a form of latent distress that haunts us all.

Reminiscence

Petunia Alves

Québec, 2013, 03:04, no dialogue (English texts)

Reminiscences is a reflection on distance, grief and memory, through the landscapes of my childhood in Piraju, Brazil.

Two snakes

Kristin Li

Canada, 2015, 09:30, no dialogue (English texts)

An experimental animation and documentary about diasporic desires for foundational myths. Seeking a home in reclaimed ancestry and seeking a self in reappropriated narratives and finding fragments instead. Features an original score by Julie Matson.

Win-Nip-Egg

Lamathilde

Québec, 2016, 04:12, English

*When a state phantomizes a population, another reality.
When history distorts the truth.
When my (her)story meets another (her)story.
When women disappear without a trace.
When, white and privileged, I attend a rehearsal of stories.
When violence done to women's bodies equals the violence done by words.
The bodies of those we don't want to see or hear.
From my studio window, I look out and my life intersects with theirs.*

Yellow tea cup 2'58

Cheryl Pagurek

Canada, 2016, 02:58, no dialogue

Yellow tea cup: refugees at sea records contemporary news footage projected into my immigrant grandmother's vintage tea cup. The cup becomes a window onto the world, bringing world events closer to home, while evoking the tensions and intersections between private and public, past and present, order and chaos. The contextualizing frame of the tea cup acknowledges the filter of individual experience through which our perceptions are shaped, as we try to comprehend the human dimension of reported events.