



Screening: VIDEONALE IN LAGOS: Changing City – Shifting Spaces

Curated by Jude Anogwih (Video Art Network Lagos) and Tasja Langenbach & Jennifer Gassmann (Videonale, Bonn)

The video screening offers a preview of the planned exhibition project VIDEONALE IN LAGOS: Changing City – Shifting Spaces. This initiative by KfW Stiftung wishes to strengthen media art in Nigeria by supporting local up-and-coming talents in establishing international contacts. With the topic “Changing City – Shifting Spaces” VIDEONALE IN LAGOS explores the dynamics of urban spaces of everyday life.

In cooperation with KfW Stiftung, Goethe-Institut Nigeria, Video Art Network (VAN), Lagos, Centre for Contemporary Art (CCA), Lagos

Melanie Manchot (VIDEONALE.13)

Celebration (Cyprus Street), 10:20 min, 2010, 16:9, colour, sound

“Celebration (Cyprus Street)” continues and, at the same time, highlights a series of works where Melanie Manchot deals with documents containing historical photographic group portraits. For centuries, group portraits in painting and photography have functioned as representations of societal relationships and networks, in which the depicted urban settings are crucial in determining the contextualization of the things depicted. Manchot picks up on this principle in “Celebration”.

Nicolas Provost (VIDEONALE.13)

Storyteller, 7:30 min, 2010, 4:3, colour, sound

In his work “Storyteller”, Belgian artist Nicolas Provost invites the viewer on a mesmerizing visual trip through the world of the neon jungle. Working with footage of night views of Las Vegas, he transfers the images of the city by mirroring them horizontally.

Zolt Vasarhelyi (VIDEONALE.12)

Yamakasi, 4:36 min 2007, colour, sound

Jan Verbeek (Retrospektive VIDEONALE.12)

On a Wednesday Night in Tokyo, 5:35 min, 2004, 4:3, colour, sound

Jude Anogwih

Pulsate, 2:50 min, 2014, digital video, colour, sound,

Pulsate (2014) is on the concept of merriment and its relationship to capitalism, plutocracy and aristocracy. These are in different active categories in Nigeria according to the legendary musician and political activist Fela Anikulapo Kuti.

Pulsate (2014) is one of a series of experimental videos, Wealthy Commons, an ongoing video project that would bring to focus the iconic and enchanting characteristic of Owambe and partying in Lagos, Nigeria - a former British colony and a member of the Commonwealth of Nations. Other videos in this series include Àpèkánukò (2014), This Broom Knows all the Corners (2014) amongst others.

Aderemi Adegbite

Uncle Tony, 2:08 min, 2013. colour. sound

As the plan to change the status of Lagos City to Metropolitan City began, people on the lower cader began to count their losses. Transformation of congested spaces became the first phase and laying-off of popular transportation means (okada, MARUWA, danfo and molue) took the second in this race of subtraction and elimination.

Uncle Tony, who makes his daily living from the repair of Okada (motor-cycle) switched to Maruwa (tricycle) when there was a clamp-down. His family existence is threatened as he faces constant eviction from his space and source of livelihood.

Ima Okon

This Temple

3:34 min

The video is an element of a larger body of work that visually explores how the ideas and values of Le Corbusier have been translated into what has become known as the uncompromising look of inner-city social housing. Starting with Newton's refraction of light, the prism is substituted with an archetypal inner-city tower block, aided further by notions of 'time and space', biblical scriptures and other found quotes, this piece of architecture becomes an anthropomorphic edifice. The work endeavours to map the spatial and temporal values relating to the abandoned glory of the tower block and the remnants of its' life and the people who live there.

Uche Okpa-Iroha.

ISOLATED, 10:44mins

Conventional systems of communication with the intention to educate, direct, inform and instruct the passers-by. These texts are embedded in bills, posters and hand written advertisements. They form both the formal and informal modes of urban communication.

The Lagos cityscape is full of these and it's not uncommon in other African cities, thus giving them their unique outlook. Lagos is not devoid of such eccentricity/or idiosyncrasy. As Africa's fastest growing city, Lagos is constantly reshaping its commercial geography – leading to the emergence of a novel urban language with dynamic and organic outlook. They are mostly in street corners, alleys, residential houses, retail shops, church buildings, electric poles, lintels etc and subconsciously appeal/or attract the attention of the common folk/or the working class

Wura-Natasha Ogunji

not a ghost, 0:57 min, 2011, single-channel digital video, color, sound

Victor Ehikhamenor

Mother's Flag

3:00 min, 2012

"My video was made when I traveled to Thessaloniki in 2012 to be part of a photo exhibition at the Action Field Kodra Art Festival titled "Post Colonial Photo Studio".

Thessaloniki is an ancient city yet so modern, how long did the change take and how much change still lied ahead. It reminded me of my village and the many changes that have occurred, which was what my photography was about in Greece. And the question is do cities like Lagos really change? If yes what changes and how do these changes emerge. To symbolize this wind of change that is often times not visible yet palpable, I hung my mother's wrapper in an old building in Kodra Field and watch as the wind gently blows the wrapper back and forth."

Emeka Ogboh

Àlà, 4:00 min, 2014

Àlà brings the sights and sounds of the megacity Lagos together in an installation that explores Lagos' continued capacity to capture the imagination of people near and far, who arrive daily with aspirations of carving out a living and eventually finding their "golden fleece." In a dizzying display of manipulated images and intricate sound mixing, Lagos is painted as a space of intense hope and desire, laying bare the "dream" (àlà) that keeps it churning, yet which for many is a fleeting illusion.