



IN-SHORT International Short Film Festival. October 2011

Experimental short videos:

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2. **Jelili Atiku:** Alloy wheels | 05:45mins
3. **Lucy Azubike:** Identity 2009 | 01:20mins
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05:00mins
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9. **Mudi Yahaya:** The black woman unplugged | 03:50mins

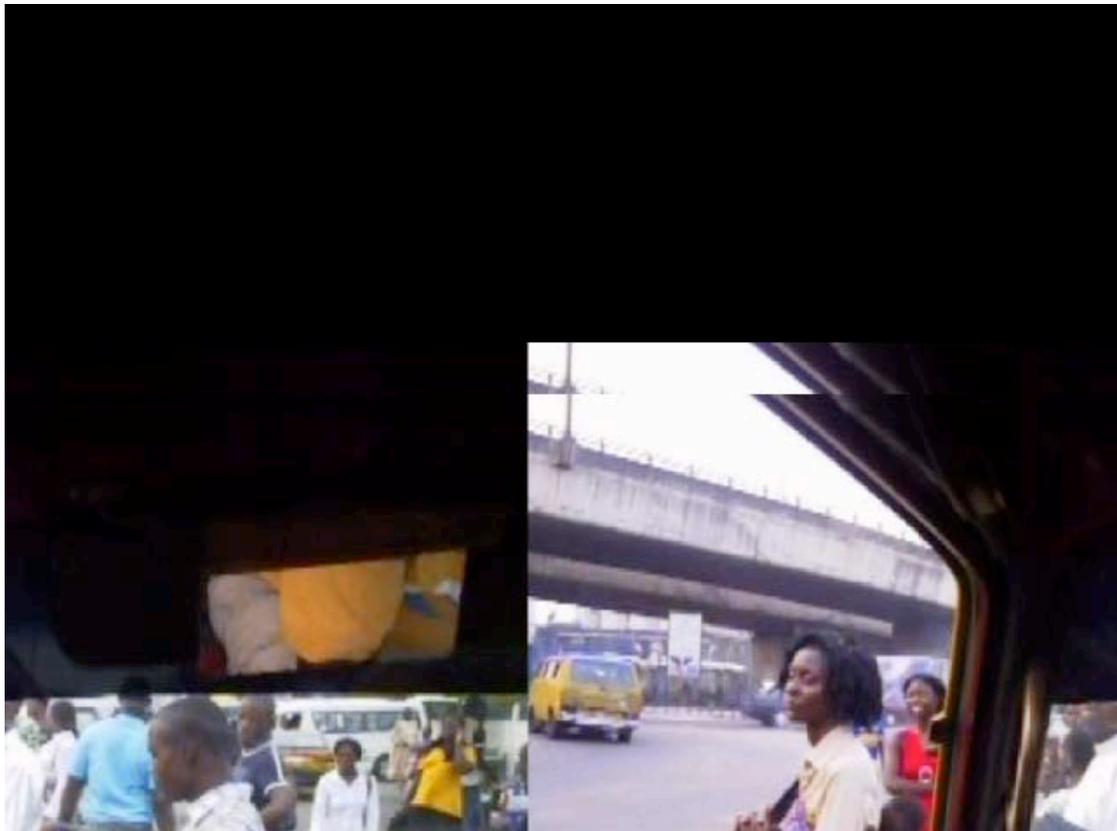
Jude Anogwih

Title: Unstable stables

Duration: 02:03

The confrontations of acute political, economic and social crisis make possible the voluntary or forced migratory movements that characterize the contemporary African society. These migrations are motivated by the need ‘to escape non viable conditions or to find better jobs and new homes’.

Again the destinations chosen include places of high economic, social and political activities. The consequences of this movement include depleting environmental conditions, overpopulation and increasing criminal activities.



Jelili Atiku

Title: Alloy Wheels

Duration: 05:45mins

The recent introduction of suicide- bombing into the culture of our national life in Nigeria has created a lot of tension, fear and feeling of insecurity in the country. Hence, there is a demographical change characterized with uncontrollable influxes of people migrating to a safer city like Lagos.

This migration has indeed heightened the severity of poverty and also strengthened the power of capitalist economy. Consequently, borrowing words from Ferdinand Tonnies (German Sociologist (1855-1837) in his theory of Gemeinschaft and Gesellschaft; we are progressively losing our community-based orientations and embroiling in business consciousness that lay “emphasis on facts, efficiency and money”.

We, the residents of Lagos of TODAY; live in constrain and constantly engage in a mad-rush for making more money and live in our highly capitalized society. The rush continues! Mental disorder prevails!



Lucy Azubike

Title: Identity 2009

Duration: 01:20 minutes

The quest to be seen has been a constant human character from time immemorial. Like a child who never ceases to learn in all innocence, mankind: black and white, man and woman, young and old, country or continent, town or city, wishes to be identified and to be appreciated for what they believe in, whom they are, where they come from, and what they stand for.



Uche Joel Chima

Title: *Lying in wait.*

Duration: 05:30 minutes

The rate of unemployment climbs higher all over the world as the years go by. People migrate from place to place in search of greener pasture. Lying in wait depicts a gang of young men from Niger Republic who crossed the boulder into Nigeria and traveled from the North of the country to the South-West (Lagos) in search of any job that can put money in their pocket.

I stumbled in to these able-bodied young men and they opened up to talk about the situation they found their selves in. Here, they are mostly labourers, lining up on a major highway waiting for the next truck loaded with sand or gravel to join for off-loading or and kind of manual labour at a construction site.

The danger of waiting along the highway and how long they have to wait for a truck that needs their service calls for much concern. Some of them, due to frustration turn to be pickpockets at night.



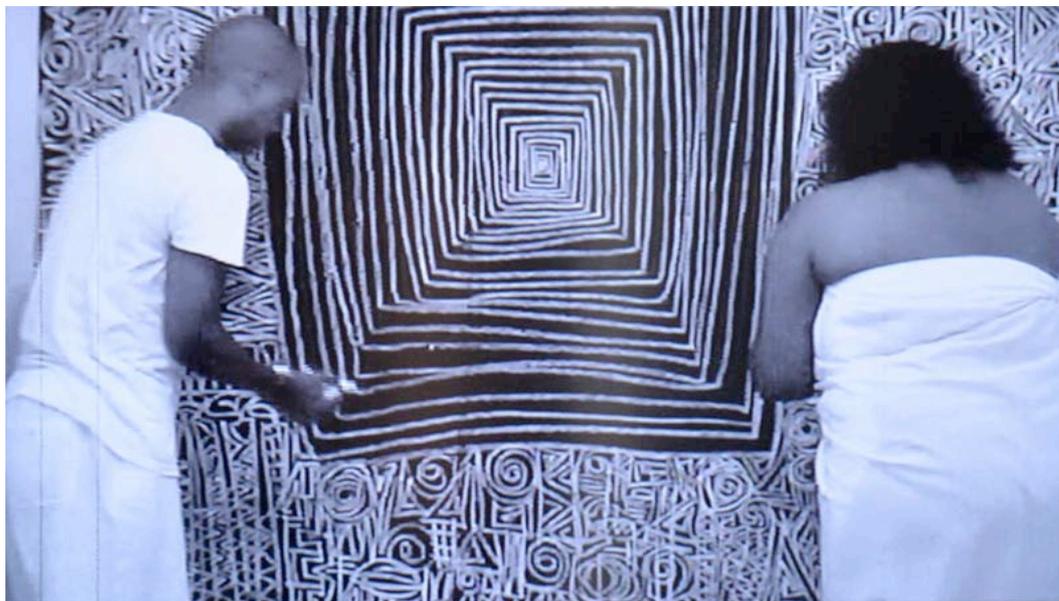
Victor Ehikhamenor

Title: Coming and going: before the walls crumble

Duration: 05:00mins

The beautifully and historically decorated walls of my village shrines have already crumbled. My first encounter with art as a child have all been eroded by time and “civilization” and what has replaced them are alien to me these days. Symbols and codes of communication with our ancestors have become rubbles. Helplessly there is nothing anybody can do about it in the villages, because there are many other things to contend with than struggling to retain what many people now consider archaic and useless.

The video *Coming and Going: Before the Walls Crumble* shows the temporary permanence of what I was used to as a child, a collaboration of community artist to design lasting art on walls that are visible to everyone. It is a reminder of what has been and what we may never be able to get back, except through this ephemeral recreation in galleries such Center for Contemporary art in Lagos and other public spaces.



Emeka Ogboh

Title: *[dis]connect II*

Duration: 03:00 minutes

[dis]connect II explores the many dimensions of Lagos, a postcolonial cosmopolitan African city, famous for its beautiful chaos, and the functional co-existence of the traditional past and modern present - seamlessly performed by the city's multicultural and multiethnic population known as Lagosians.

The video is inspired by texts and poetries that reflect on the city, and is textured by an electronic music soundtrack composed from the Lagos soundscapes.



Wura-Natasha Ogunji

Title: *The epic crossings of an Ife head.*

Duration: 02:05 minutes

The video pictures artist Wura-Natasha Ogunji with the painted striations of an Ife head as she appears to fly across the land. In this work Ogunji explores the question ‘Does homeland long for us?’.

She uses stop-motion animation techniques to create a sense of awkward flight as she journeys not only across this otherworldly landscape but also through time, memory and history. Ogunji—as Ife head—flies with strained movement and truncated sounds that suggest the efforts necessary if we, as Africans, were to seek out our descendents in the Americas.



Ima Okon

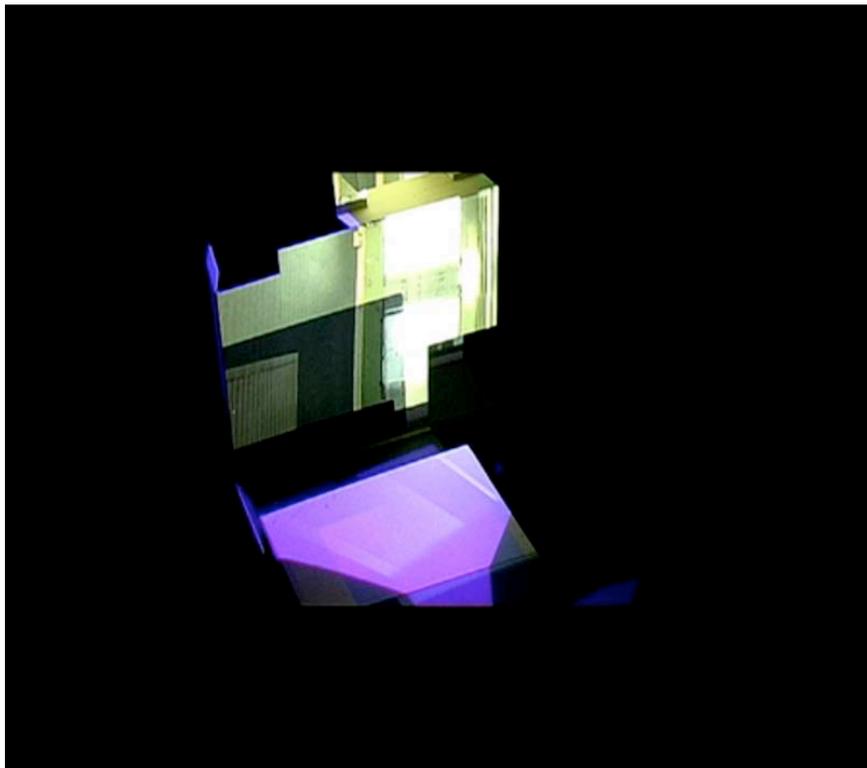
Title: *This Temple*

Duration: 03'34

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.



Mudi Yahaya

Title: *The Black Woman Unplugged*

Duration: 03:50mins

The Black Woman Unplugged series is a part of a body of work called “SALIGIA” a mnemonic based on the 1st letters in Latin of the seven deadly sins: superbia, avaritia, luxuria, invidia, gula, ira and acedia.

The series is a provocative exploration of the power of visual and verbal representation of female nakedness. How female nakedness, especially Black female nakedness has been treated in art and writing, including social history, theology and postmodern literary criticism.

The series emphasizes the contradiction between a black woman’s own understanding of their bodies and the tendency of those who describe them to see the bodies as taboo, spectacle and temptation. The term “...unplugged” suggests the coming of age of the black woman in reappropriating their power of self representation by portraying themselves as subjects rather than objects.



