

TRANSOCEANIC VISUAL EXCHANGE

// Friday 16 October – Saturday 31 October 2015

The Transoceanic Visual Exchange is a project initiated by Fresh Milk (Barbados), RM (New Zealand), and Video Art Network Lagos (Nigeria). A survey of film and video works in the Caribbean, Africa, and Aotearoa, the TVE aims to negotiate the in-between space of our cultural communities outside of traditional geo-political zones of encounter and trade. The three spaces involved first met as participants of International Artist Initiated (IAI), a programme organized and facilitated by David Dale Gallery, Glasgow, in July 2014. TVE intends to build upon these relations and open up greater pathways of visibility, discourse and knowledge production between the artist run initiatives and their regional communities through this laterally curated exhibition project, taking place in Barbados, New Zealand, Nigeria, and online.

For more information please visit:
www.transoceanicvisualexchange.com

The RM exhibition is re-casted weekly, with a series of special screenings featuring works by:

Louisa Afoa (Aotearoa) | Darcell Apelu (Aotearoa) | Nkechi Ebubedike (Nigeria) | Mohammad ElWassify (Egypt) | Akwaeke Emezi (Nigeria) | Ngahuia Harrison (Aotearoa) | Gavin Hipkins (Aotearoa) | Rebecca Ann Hobbs (Aotearoa) | Diana Kamara (Tanzania) | Katherine Kennedy (Barbados) | Sonya Lacey (Aotearoa) | Lambert Mousseka (Democratic Republic of the Congo) | Michèle Pearson Clarke (Trinidad & Tobago / Canada) | Carlos Reyes (Dominican Republic) | Bridget Reweti (Aotearoa) | Ayiba-Tare Raine (Nigeria) | Terri Te Tau (Aotearoa)

SCREENINGS

// Thursday 15 October 7:30 pm

Katherine Kennedy, *Anthesis* (2013)
Mohammad ElWassify, *Living in the Nile* (2011)
Mohammad ElWassify, *The House Game* (2013)

// Wednesday 21 October 7:30 pm (exhibition open late from 6pm)

Ayiba-Tare Raine, *CODENAME RAINE: THE SIEGE* (2014)
Carlos Reyes, *Viernes Santo* (2014)
Terri Te Tau, *Unwarranted and Unregistered #2* (2013)

// Wednesday 28 October 7:30 pm (exhibition open late from 6pm)

Lambert Mousseka, *Warten auf den Zug* (2013)
Louisa Afoa, *Twenty Three Years* (2013)
Gavin Hipkins, *The Quarry* (2013)

LOUISA AFOA

Louisa completed her Bachelor of Visual Arts from Auckland University of Technology in 2012. Louisa exhibits frequently as well as writes and co-hosts the website #500words and also has writing published online on Circuit. Louisa explores social trends among diasporic communities through time based media. The use of pop culture and humour, means her documentary style provides a real peephole into what it means to be a part of these hybrid cultures. Louisa's films are reactionary to both her immediate surroundings and community, the work changes with the changes to her surroundings. This pattern of working makes her films great archives for moments in time. The main quality of her work is honesty. That honesty allows her to transcend communities and tell stories in a way that is easy for an audience to interact with.

Twenty Three Years

2013 | 04:42 | Louisa Afoa

Twenty Three Years captures the artist's mother talking openly and honestly about her experience with a Housing New Zealand Corporation worker. Louisa having spent her entire life of 23 years at this state house, takes us on a tour of the property, where we hear the audio of her mother.

DARCELL APELU

Darcell Apelu completed her Master of Art and Design from Auckland University of Technology in 2013 and more recently completing a diploma of teaching in 2014. Darcell exhibits frequently while also currently teaching within the certificate of art and design and the bachelor of creative industries at the Bay of Plenty Polytechnic. Darcell's art practice involves mediums such as moving image, sound, performance and installation. Her practice is informed by her experiences as an afakasi female. The body plays an important role as she explores perceptions of the Pacific body, identity and of 'being other' within the social climate of New Zealand. She explores the duality of the pacific community with a populace-autobiographical perspective within the western masculine framework.

Slap

2012 | 03:24 | Darcell Apelu

"Some of my family members did not approve of my tattoos and I wanted to reflect the huge amount of disapproval that comes within families and the shame that someone can bring to their family within Polynesian communities. The slap represents the ongoing results of the impact, the literal impact of the slap starts to welt and swell over time to highlighting the enduring of ones shame."
– Darcell Apelu

NKECHI EBUBEDIKE

My work incorporates altered photographs, found objects, drawings and erroneous footage into installations. I draw loosely on autonomous visual elements used in Utopian constructivist designs. I am interested in exploring the intersections between my experiences in hybrid urban and suburban surroundings. I often place characters into temporal meditations on landscapes. I examine delineations of space or create characterizations of my encounters within various intersections of culture. My life has been peripatetic, I've lived in Baltimore, rural Nigeria, Paris, London and Florida. My work reflects this nomadism within my personal history.

The Quiet Light Within

The Quiet Light Within is a visual poem exploring psychological imbalances and intersections between "power" and our environment. There are certain things we notice when the power is cut, when we are free from the grinding sound of the generator. There are things we feel empowered to do when power is off, and when its on. Power is not available for everyone. Our power is elusive yet somehow capable of suspending our perception of time and movement.

The Quiet Light Within firstly aims to capture those moments of the dichotomous relationship—where our struggle for "power" (grid or otherwise) and our well-being intersect. The work invites the viewer to consider these intersections—and the misappropriation of object function in relation to its access to power (energy). One aim is to harness power, and at the same time the movement of the piece depends on the very source it aims to examine. The video also mirrors the necessary resourcefulness developed by those in our

society who have less access to power and resources. They tend to build from found objects, discarded appliances such as generators, light fixtures, power cords, sockets, bulbs and fabrics—anything useful that can be acquired from the local environment.

MOHAMMAD ELWASSIFY

ElWasify is an Egyptian filmmaker who graduated from "The High Cinema Institute" in Egypt 2011, "Living In The Nile" his first documentary film and his graduation project. Official selection in each of Munich international film festival for film schools 2011, Casablanca International film festival for student's film 2011, Skena up International film festival in Kosovo 2011, Al-Jazeera documentary film festival 2012, AMAL EuroArab film festival in Spain 2012. Awarded in Zayed University International film festival – UAE 2012 – Best Short Documentary

Living In The Nile

"The NileIt is my homemy work It is Everything."

The House Game

"Can Youssef continue his game without Yasmin?"

Based on a short story by the same name written by Youssef Idreas.



Louisa Afoa, *Twenty Three Years* (2013)

AKWAEKE EMEZI

Akwaeke Emezi is an Igbo and Tamil writer and filmmaker based in Liminal Spaces, born in Umuahia, and raised in Aba, Nigeria. Her work moves through spaces of psychosexual dislocation, traditional spiritual practice, loss and death, and confronts the intricacies of navigating humanity. Her experimental short UDUDEAGU won the Audience Award for Best Short Experimental at the 2014 BlackStar Film Festival and has screened in over thirteen countries.

Ududeagu

Shot in Lagos in March 2014, Ududeagu is an experimental short narrated in Igbo that uses visual mythology to examine loss.

NGAHUIA HARRISON

Ngahuia Harrison is an Auckland, NZ based artist. Currently in Doctorate study at Auckland University of Technology. Of Ngātiwai and Ngā Puhi descent, her research concerns are indigenous histories, methodologies and exploring these concerns within a creative practice.

Waterfall / Smoke

2013 | 08:07 HD video | Ngahuia Harrison

Toitū he kāinga, whatu ngarongaro he tangata / "water is integral to constructions of social identity ... its vulnerability to pollution readily engenders a scheme transfer in which anxieties about social relations are translated into concerns about water quality" (Strang;2005) / Eliza is sitting very close to me, looking through the back of the camera. Jenny sits close too but she always is, unlike her sister. Jenny holds the lens cap tight in her fist so it doesn't fall into the pool. Her hands are wet. They laugh is their brother hits the water. It's not as deep as the girls thought. It's also not as cold.

GAVIN HIPKINS

Gavin Hipkins is an Auckland-based artist who works with photography and moving image. His projects engage film as a cinematic art that blurs definable genres between drama, documentary, film essay, and experimental narrative structures. In 2014, Hipkins' first feature film Erehwon — an essay adaptation of Samuel Butler's 1872 novel Erehwon, Or Over the Range — premiered at the New Zealand International Film Festival and Edinburgh Art Festival. He has exhibited widely. Recent exhibitions and screenings include: International Film Festival Rotterdam, The Netherlands (2015); The Jewish Museum, New York, USA (2015); Museum of Arts and Design (MAD), New York, USA (2014); Internationale Kurzfilmtage Oberhausen, Germany (2013); Armory Film, The Armory Show, New York (2012); Centre Pompidou, Paris, France (2011); Austrian Museum of Applied Art and Contemporary Art (MAK), Vienna, Austria (2011). He is an Associate Professor of Fine Arts at Elam School of Fine Arts, The University of Auckland.

The Quarry

2013 | 11:30 HD video | Gavin Hipkins | Music: Torben Tilly | Sound Editor: Chris Todd | Sound Design and Dialogue Editor: Ben Sinclair | First exhibited at The Physics Room, 2013. With additional support from Elam School of Fine Arts, The University of Auckland.

The Quarry is an abstracted short film essay that combines film footage from Christchurch’s expanding and proposed new suburbs including Belfast, Delamain, and Wigram Park. Two-years on from the destructive 2011 earthquake The Quarry revisits the legacy of Robert Smithson’s influential writings on architecture and his theories of suburban architecture and ruin. In Smithson’s leisurely photographic stroll through his hometown of Passaic, New Jersey, in search of ‘monuments’ in 1967, he notes “buildings ... rise into ruins before they are built.” In his contemporary suburban backdrop Smithson claims that these images of industrial pipes and bridges are “the opposite of the ‘romantic ruin’ ... rising into ruin.”

REBECCA ANN HOBBS

Australian born, Wulgurukaba country, Rebecca Ann Hobbs is a contemporary visual arts practitioner and currently academic staff at the Manukau Institute of Technology in Otara, Tāmaki Makaurau. Working with multimedia to create video and still images that mostly celebrate dynamic bodies and their relationships with specific sites. Hobbs has been invited to participate in international exhibitions in Australia, France, Germany, New Zealand, Poland, Scotland, Sweden, Turkey and the U.S.A. In 2002 Hobbs received the Australian Samstag International Visual Arts Scholarship, allowing her to undertake tertiary education at the California Institute of the Arts, where she completed a Masters in Fine Arts in 2005.

Mangere Mall

2011 | 04:28 HD Digital Loop | Video by: Rebecca Ann Hobbs | Dancers: VOGUE Dance Crew | Track: Tropicalinare | Artists: Cat Ruka and Joshua Rutter of Sweat City Heat Wave | With help from: Graeme Marshall, Julie Tapper, Ema Tavola and the Mangere Mall Staff

Five cameras, six dancers and lots of movement. Mangere Mall is part of a series of video works shot in South Auckland spaces, influenced by dance. Voguing is a style of modern house dance that originates from the Harlem ballroom scene of the 1980’s. Inspired by heteronormative high fashion and popular culture of the type to be found in glossy magazines like Vogue. The dance genre is characterized by angular, linear, rigid poses, which are choreographed into dynamic walks that can contain more than the occasional dip or drop. The contemporary Voguing style has migrated to Aotearoa, with the Waikato based VOGUE Dance Crew incorporating moves that have been influenced by the syncopated movements of Voguing. In this moving image work we see the dancers performing under the canopies of the Mangere Town Centre. Which is located near an industrial centre and was one of a number of town centre developments instigated by the 1970’s New Zealand government, as part of a state housing program. During the late 1970’s and 80’s the ethnic status of the area changed greatly, with an influx of Pacific Islanders, who took up work in the surrounding industrial areas. The Mangere Town Centre was originally an open-air mall, before the fresh local community designed the canopy structures to accommodate their use of the space. This video work is intended as a celebration of the movement and reinterpretation of culture.

DIANA KAMARA

Born and raised in Dar es Salaam; Diana is a poet and painter. Her earlier work was heavily influenced by Evarist Chikawe, her first art teacher. Through her first and second degrees of Fine Art from the University of Dar es Salaam her work is enlightened by African textiles. Diana’s work revolves around her own reflections of personal and public politics of gender, class and identity which twist and bite us all the time. Until 2014, she was just a painter. Her recent residences have opened doors to work with new media such as installation and video art.

You Won’t See Her

2014 | 1:24 min | Wanja Kimani and Diana Kamara

The film visualises the concept of the gaze of a figure that is both seen and unseen as explored in the poem.

KATHERINE KENNEDY

Katherine Kennedy is an artist and writer. She graduated from Lancaster University, UK with a degree in Creative Arts; her combined major of Fine Art/Creative Writing helped develop her keen interests in both visual and literary pursuits. Since returning home to Barbados, she has remained immersed in creativity by completing a local artist residency, contributing to ARC Magazine by writing for their online forum, and working with both ARC and the Fresh Milk Art Platform as assistant to the directors. Her visual practice is heavily tied to a sense of place, and often deals with interplay between found organic and inorganic objects, used as a way of asserting cultural identity in different environments. Katherine travelled to the Instituto Buena Bista (IBB), Curaçao in November 2012 to take part in a two week collaborative project between the IBB and Fresh Milk, and undertook a residency at The Vermont Studio Center in May 2013. In September 2013, she took part in an intensive week-long mentorship programme at Casa Tomada, Sao Paulo, Brazil. From September to November 2014, she represented Fresh Milk on a three-month fellowship at Akademie Schloss Solitude, Stuttgart, awarded by ResArtis.

Anthesis

Date: 2013 | Animation stop-motion

An the sis: The period during which a flower is fully open and functional. It may also refer to onset of that period. Anthesis of flowers is sequential within an inflorescence, so when the style and perianth are different colours, the result is a striking colour change that gradually sweeps along the inflorescence.

My practice has always been heavily grounded in my environment, whether foreign or familiar, and this piece stems from time spent in Vermont, USA. Being there during May meant I was surrounded by the temperamental spring season, which on the one hand brought to mind flowers opening like the pastel coloured blooms covering the trees, but this beauty still felt impersonal to me. Not having a seasonal climate in the Caribbean, there is not the same anticipation of budding life escaping winter; and so spring did not feel as natural to me as its connotations would suggest. The flower-like form of the object used in this work straddles organic and manmade imagery, and the mechanical unfurling of a ‘metal flower’ that mimicked the environment’s colour palate made more sense to me under those conditions, as well as the desire to activate and give value to a seemingly innocuous, displaced utensil. I view Anthesis as a reflection on literal nature versus what feels natural in a given cultural context.



Gavin Hipkins, *The Quarry* (2013)

SONYA LACEY

Sonya Lacey’s practice is driven by ideas around the physical form of public communications within spoken, printed and online scenarios. She works across a number of media, including performance, video and installation, often drawing on historical narratives to emphasise the experiential potential of this material. Her work is included in the 2015 London International Film Festival, and she recently exhibited at the Centre for Contemporary Art, Singapore. She has shown extensively through New Zealand public institutions. Sonya currently lives and works in Wellington, New Zealand. Sonya Lacey and Sarah Rose make up the collaborative project lightreading. lightreading have attended residencies and exhibited work in Korea, Canada, Glasgow and New Zealand. As well as her studio practice, Lacey is also interested in curatorial, publishing and collaborative methodologies.

By Sea

2015 | HD video + digital microscope | Sonya Lacey | Camera work: Campbell Farquhar and Sonya Lacey | Voice over: Fuyuko Akiyoshi | Music: Johnny Chang | Commissioned by CIRCUIT Artist Film and Video Aotearoa in the memory of Joanna Margaret Paul

By Sea begins with a script – a fictional narrative based around a set of seaside apartments. The apartments are built in the form of the words Par Mer (French for By Sea). The letters are monumental; a two storey apartment complex that can be read from above. There are two main threads in the story. The first is that the buildings are subject to erosion by salt spray from the ocean, which wears down the letter forms causing the architecture to become illegible, and the occupants come to doubt the language that they occupy. The second idea is to imagine what it might mean to embody or occupy language – and how words on paper might be experienced differently to spoken language, for example. Production of the work involved gathering salt water from the local beaches, evaporating the water and harvesting the salt. This salt was then used to cast the walls of a model, inside which most of the filming takes place. Other footage was captured using a digital microscope.

LAMBERT MOUSSEKA

Lambert Mousseka is a Congolese artist living and working in Germany. Mousseka studied at the Kunst Akademie Stuttgart, (Diplom 2013) and has features in various arts programmes and exhibitions in Europe and Africa.

His artistic practice draws from sculpture and painting through to the performative arts, informing the video works he produces.

Warten auf den Zug

2013

MICHÈLE PEARSON CLARKE

Michèle Pearson Clarke is a Trinidad-born artist who works in photography, film, video and installation. Using archival, performative and process-oriented strategies, her work explores queer and black diasporic longing and loss. Recent exhibitions and screenings include Trinidad+Tobago Film Festival (2014), Images Festival (2015) and Parade of Champions (2015) at Ryerson Image Centre in Toronto. She holds a BAH in Psychology from Queen's University and a Master of Social Work from the University of Toronto. Currently Michèle is on the boards of the Feminist Art Gallery and Gallery 44, and she is completing an MFA in Documentary Media Studies at Ryerson University.

All That is Left Unsaid

2014 | Short Experimental Documentary

With Audre Lorde acting as both subject and surrogate, *All That is Left Unsaid* is a daughter's elegy for her mother. Both women lived with cancer for 14 years, and the absence of their wisdom, guidance and love is experienced as an ongoing loss. This short, experimental documentary reflects on all other black women gone too soon, in contemplating this aspect of grief.

CARLOS REYES

Carlos Reyes, 1983, Santo Domingo, Dominican Republic. Graduated from Parsons School of Design, he worked as an art director for several magazines in Santo Domingo as he also developed design and image making projects. His interest in photography opened up his curiosity in film, seeing it as an opportunity to tell stories that sensitise, taking the spectator to other realities. Until now he has made two short films, *Viernes Santo* a magic religious story about the sugar cane cutting occupation and *Water Delivery*, a very short story about the drinking water delivery job in Santo Domingo.

Viernes Santo

2014 | Short film.

Eliazar, a sugar cane cutter in Dominican Republic, is in a state of oblivion by the great physical effort his job demands. He looks for relief in the religious groups of the community, until one day he meets his destiny face to face.

BRIDGET REWETI

Bridget Reweti's (Ngāti Ranginui, Ngāi Te Rangī) is from Tauranga Moana. Her work explores the representation of New Zealand's iconic landscapes by employing traditional photographic techniques to subvert the scenic view. Reweti's critique on landscape perspectives is informed by customary knowledge of Māori names and narratives. She seeks to show the land as known and inhabited through portraying the shifting set of roles between observer and participant. Currently based in Wellington, Bridget has recently completed a Masters in Māori Visual Arts through Massey University. She also has a collaborative practice with Mata Aho Collective.

Are you Still Recording? ; Can I be in your Video? ; Excuse me you're in my shot

2012 | 02:40 ; 03:15 ; 02:59 (respectively), each work is a two channel digital video with sound | Bridget Reweti

These moving image works are part of a four video series that are set in Tauranga Moana and Te Tai Poutini (The West Coast). The series references the narrative of Tamaahua and his chase across country from Tuhua (Mayor Island) to the Arahura River in

search for his wife Waitaiki and her captor Poutini. This narrative is from my ancestral homeland, Tauranga and portrays a map of important geological deposits throughout Aotearoa New Zealand. Each moving image work was filmed at a significant site from the narrative.

Each work is a two-channel synchronised moving image with sound. The left channel shows the construction or deconstruction of my own hand-made camera obscura tent. The camera obscura tent addresses modes of representation through the undefined roles of participant and observer. The right channel shows the inverted view of the landscape from within the camera obscura tent. Reminiscent of late 1800s surveyors tents, the camera obscura tent simulates the three-legged taipō, a surveying tool Māori referred to as a goblin. Exploring colonial histories, customary Māori narratives, and contemporary use of land these works seek to show the complexity current landscape perspectives within Aotearoa New Zealand. The two titles are in reference to the slightly comic acts, which occur at random throughout all the videos. The exposed nature of the films aids the conceptual reading of the works by questioning the true nature of 'the scene'.

AYIBA-TARE RAINE

Tare is a musician, writer, photographer, film editor, and producer. His foray into production started at the then MindVision Productions, run by WhizKid Yole Akinnawo (late) under whose tutelage he honed his skills as one of the best non-linear editors in Nigeria. He has worked on numerous commercials, Television programs, Documentaries and Game shows as Editor /Senior Editor, Post Production Supervisor, Special Effects/Animation graphics artist. His experience spans from pre-production, production to post-production. He now creates, directs and produces his own material. He is also a facilitator at the prestigious School of Media and Communications at the Pan Atlantic University, Lagos. He is a driven and dedicated team leader and player. He believes strongly in team play in achieving high end goals.

CODENAME RAINE: THE SIEGE

2014

Codename is an attempt to portray the rise of terrorism in Nigeria and the resultant challenge of Government to suppress such attacks. It shows how terrorist agents execute simultaneous terrorist attacks on three cities in Nigeria. A special team of agents respond

to the threats, but are they too late? Led by Colonel Maccido, "Team Codename" are charged with protecting the president and thwarting the terrorist Khalil.

TERRI TE TAU

Terri Te Tau is a trans-disciplinary artist of Rangitāne and Ngāti Kahungunu descent and grew up in the Wairarapa region of New Zealand. She is working towards a Doctorate in Fine Arts at Te Pūtahi a Toi, Massey University and is a current recipient of the Sasakawa Young Leaders Fellowship Fund (SYLFF) scholarship. Terri completed a Bachelor of Māori Visual Arts at Massey in 2008 followed by a Post-Graduate Diploma in Māori Visual Arts. In 2009 she moved to Paris where she was granted a summer residency at Parsons Paris School of Art and Design. She is a member of the Mata Aho Collective and also performs in an on-going collaborative music project The Live Jukebox. She has participated in group shows within public galleries and project spaces in Aotearoa New Zealand, Denmark and New York.

Unwarranted and Unregistered #2

2013 | 04:28 digital video / sound | Terri Te Tau

Unwarranted and Unregistered #2 (2013) is a video adaption of a multimedia installation. The installation features a high gloss cherry black van and projection sited within a gallery space. Visitors are invited to enter the dark interior and watch as the van journeys along the main road of Greytown in the Wairarapa. The driverless vehicle tracks and marks out the small town as HUDs (heads up displays) appear on the front windscreen, registering and logging the passing cars, scanning the layout of buildings and identifying people on the street. As the journey progresses data onscreen increases until the sight of the landscape is lost altogether. The film is accompanied by Jose Carreras' operatic and orchestral rendition of E Hine E. E Hine E is a classic Māori waiata that was utilised by mainstream TV channels in the 1980's/90's to signal the end of transmission for the night (known as the Goodnight Kiwi).



Michèle Pearson Clarke, *All That is Left Unsaid* (2014)



Carlos Reyes, *Viernes Santo* (2014)

FRESH MILK

The Fresh Milk Art Platform Inc. is a Caribbean non-profit, artist-led, inter-disciplinary organization that supports creatives and promotes wise social, economic, and environmental stewardship through creative engagement with society and by cultivating excellence in the arts.

The idea for Fresh Milk developed over years of conversations with other practicing artists around the need for artistic engagement among contemporary practitioners living and working in Barbados, with an expressed need to strengthen links with the region and the diaspora and shape new relationships globally.

Given the traumatic history of the Caribbean, the region is not always associated with the idea of nurturing. By embodying this notion of nurturing creativity and offering a space that is safe for people to experiment, innovate, gather, talk, think and create, Fresh Milk becomes an act of resistance by moving against this historical grain.

Fresh Milk bridges the divides between creative disciplines, generations of creatives, and all linguistic territories in the region—functioning as a cultural lab, constantly redefining itself. The platform transforms into a gathering space for contemporary creatives who are thirsty to debate ideas and share works through local and international residencies, lectures, screenings, workshops, exhibitions, projects etc.

RM

RM is an artist-run space, project office and (gradually developing) archive.

Based in Auckland, New Zealand, RM places the work of local emerging artists alongside more seasoned practitioners. RM seeks to engage with the practices, discourses and modes of presentation that aren't well-supported or easily accessible in Auckland.

Though we might look like a white cube, we are more interested in the potentials of an empty room – a space to gather, to think, to talk, to make, to share...

Established in 1997, RM is the country's longest running artist-run-space. The co-directors are Eleanor Cooper, Melanie Kung, Ziggy Lever, Fleur Sandbrook, Taarati Taiaroa, and co-founder Nick Spratt. Previous incarnations of the rm project have included rm3, rm212, rm401 and rm103.



VIDEO ART NETWORK LAGOS

VANLagos is a New Media art organisation based in Lagos, Nigeria, established by the collaborative efforts of artists Emeka Ogboh, Jude Anogwih and cultural producer Oyindamola Fakeye.

VANLagos promotes New Media art activities in Nigeria, Develops educational and public programmes that promote and create New Media art awareness in Nigeria, and creates a sustainable platform for the screening and presentation of New Media art in Nigeria. They host and curate screenings and exhibitions of both established and emerging New Media artists as well as a series of educational and public programmes on New Media art in and around Lagos. VANLagos builds on its international networks and capabilities by partnering with institutions that promote New Media art.

Even as the worlds (manmade) borders become ever more irrelevant and globalisation digs its feet further into the ground of our consciousness, there is much to be gained, especially in terms of contemporary art. For instance the inception of Video art in Nigeria, beginning formally through oneminute foundation workshops in both Enugu and Lagos, followed by the Lihna Imagineria workshops developed by Miguel Petchkovsky (Time_Frame) and held at the Centre for Contemporary Art Lagos.

October 2009 saw the opening of the first international video art exhibition curated by Nigerian curators Oyinda Fakeye and Jude Anogwih which further cemented the role of video art in the Nigerian contemporary art scene. The exhibition was accompanied by a publication which featured writings by Solange Farkas (videobrasil), Goddy Leye (Art Bakery), Krydz Ikwuemesi (University of Nigeria Nsukka) and others. It's also important to mention the work carried out by the Goethe Institute to further develop the medium with a successful workshop hosted in April 2010.

TVE CARIBBEAN & TVE AFRICA

TVE Caribbean will launch at 7pm on October 14, 2015 at Bagnall Point, BIDC Conference Room, Pelican Village in Bridgetown, Barbados as part of the Barbados Visual Media Festival (BVMF). The exhibition will also be open to the public at that location on October 17, 28 & 30 and feature works by Aotearoa-based artists *Rebecca Ann Hobbs*, *Ngahuia Harrison*, and *Louisa Afoa* alongside selected a selection of works from the Caribbean and Africa.

For TVE Africa, Video Art Network Lagos will screen works by Aotearoa-based artists *John Veá*, *Darcell Apelu*, *Rebecca Ann Hobbs* and *Sonya Lacey* alongside a selection of works from the Caribbean and Africa.