

Galerie Barbara Thumm



Theo Eshetu
The Lamu Project

The Lamu Project

„Discussions of surface pattern in Islamic art resonate within broader tensions about the role of figural representation in communicating meaning. The question of whether geometric pattern communicates—whether it functions as a language without a code reflects broader tensions about the relationship between secular and spiritual communication. Poised between discussions of modernism and Islam, the attribution of linguistic capacity to geometry serves as a measure for the possibility of abstracting pure reason from the religious roots of representationalism.“ —Wendy Shaw

A title that is not a title but says what it is. The “Lamu Project” is a multimedia collection of artworks that were created during a one-month stay on the Islamic island of Lamu, in Kenya, in 2011. The project aims to find points of contact to create a meaningful dialogue between two cultures that have a significant diversion in their views regarding the role of images in forming and representing a culture.

This multimedia project is composed of several video-installations, a collection of photographic compositions and fine art prints that come together to create a map of relationships between two cultures. Combining Modern Art tropes with forms inspired by Islamic art, the project takes inspiration from daily life on the Island of Lamu to explore communal meeting grounds, unify differences and explore visual forms that can create a dialogue, based on Eshetu’s experience participating in social and religious events in situ. The island here stands as a metaphor, a breeding ground for ideas on representations and the expressive potentials of the moving image.

With this series of works, Eshetu explores the links between formal properties within Islamic art with aspects of Western modernism as seen in the works of Malevich, Rothko, Lucio Fontana, Francis Bacon and others as well as the traditions of street photographers that have inspired his practice.

Digging into the spiritual connections, the existential communalities, the common aspirations, the Lamu Project proposes a multi-spatial display in which each work contributes to a formal aspect for visual and conceptual relationships. Each work uses signs and narratives to be deciphered as letters in an alphabet to create a language with which to speak, thus acting as pieces in a puzzle waiting to be recomposed in the viewer’s mind, similar to an alchemic drawing, in which signs and symbols make up the overall picture. The work of Carl Jung on symbols comes to mind when conjuring images that can unite our collective imagination. Each fragment, composed of archetypal representations, is a statement to be deciphered like an enigma. We are met by representations of the basic principles; male, female, landscape, eyesight, animals, shadows and darkness and the cycles of time.

The project was originally conceived as a series of video installations and prints to be displayed contemporarily in a large single space with annexing rooms.

Although individual parts of this project have been previously featured in exhibitions across the world, the whole project yet remains to be presented comprehensively in all its existing parts.

Veiled Woman on a Beachfront

2011

Video installation

Variable sizes and display (various configurations)

1 media player and sound

Duration: 18:00 min.

Sound: Stereo. Edition 1/5 + 2 AP

TEs/V 1

Exhibition History

54th Biennale of Venice, Italian Pavilion, Arsenale, Venice, 2011

Total Museum, video portraits, Seoul, South Korea, August – October 2017

The Ecstatic Religions of Africa MEG Musée d'ethnographie de Genève, 2019

You Are Here – Light Colour and Sound, North Carolina Museum of Art, Raleigh, NC, USA, April 7 – July 22, 2018

L'Afrique et Les Religions de L'extase, L'Abbaye de Daoulas, June–December 2022

Galerie Barbara Thumm, Berlin, November 2024 – January 2025











Theo Eshetu

Veiled Woman on a Beachfront (description of video installation)

Veiled Woman on a Beachfront is part of a series of video installations filmed on the island of Lamu. These projects look at the Islamic world to investigate themes of the visual and the challenges of seeing, removed from cultural Otherness. Here, intercultural relations are greatly influenced by the use of images, many of which find their origins in the representation of the divine.

In Eshetu's work, the women in their burqas, or "bui-bui" as they are known in Lamu, provide an instant metaphor and a striking signifier of what one sees and what remains unseen. For as long as the art form has existed, photographers have been fascinated with the blind, almost as a counterpoint to their own activity as seers; however, in the case of a burqa, the photographer is blinded from seeing the person. The veil does not prevent recognition of the person, though; grace, comportment and style all uncover their identity. In other words, the person is revealed despite not being able to see them. While the ideological premises of this may be debated, it must also be recognised that, within the reality of the cultural context in which they appear, it can be a form of empowerment.

It is no coincidence that in Christendom, the divine can appear in the image of Christ, whereas in Islamic cultures, the divine does not appear. In one culture, therefore, the mythological Female figure – representing the earth – is represented as an icon of both Mother and Virgin, creator and protector; in the other, the physical properties of Flesh are hidden from sight.

Veiled Woman on a Beachfront references the origins of a long history of ideas that look to the use of technology for the production of artworks. This can be traced back to the motion studies of Edward Muybridge, who lifted the "veil" of blurry motion in photography with the use of high-speed shutters capable of freezing figures in their movement. The impact of Muybridge's innovation can still be seen today, and has influenced such seminal works as Duchamp's *Nude Descending a Staircase*.

The evolution and progress made in terms of picture-making – from painting to photography, its subsequent development to film and television, and the omnipresent images visible on the internet today – has resulted in representations of the world being more available than ever. Distant places now feel closer than before.

The net effect of this has been the need to recreate common narratives that respect and transcend cultural barriers. If, in the past, religion and technological development were seen as ways to reinforce differences, it is quite evident that human nature strives to seek unity. The notion of nationalistic differences has become redundant when contemplating our shared humanity. In striving for a multipolar world, deeply felt "cultural differences" should no longer be relevant; the values that define a nation are becoming increasingly vague. The question is no longer about the consequences of invasion and the annexing of territories, but about how electronic interconnection has transformed the very idea of landscape and responsibility. Pursuing a multipolar world has brought to the surface a necessity and urgent need to develop a respectful dialogue of differences.

The ongoing tensions between cultures founded on religious principles and secular societies liberated from the bonds of faith have taken centre stage and are greatly influenced by technological developments. While it is evident that these two positions are not mutually exclusive (and are open to contradictions), they define the present-day need for cultural common grounds.

Eshetu's trip to Lamu was guided by the desire to reflect on this relationship; between an experience of a culture alien to his own and the search for an artistic form, found in the use of communication media to express communalities. Using primarily video and photography, he taps into the very same technology used by the media to generate narratives of Otherness and transmit appearances of reality". The paradox lies in the fact that experiencing reality can never be fully represented by images (which constantly generate a fiction), but only through a truthful illusion that represents a given reality. It is by acknowledging the illusory nature of images, especially in video and photography, that an aspect of reality can emerge. In this sense, images are nothing but a theatre of real life.

The Festival of Sacrifice

2012

Video installation

Varying number of monitors or projectors of different dimensions
(various configurations)

Previous installations: Ten 52-inch monitors

One media player for synchronized playback

Duration: 17:59 min.

Sound: Multi channel sound system

Edition 1/5 + 2 AP

TEs/V 3





The Festival of Sacrifice

2012

Video installation

Varying number of monitors or projectors of different dimensions
(various configurations)

Previous installations: Ten 52-inch monitors

One media player for synchronized playback

Duration: 17:59 min.

Sound: Multi channel sound system

Edition 1/5 + 2 AP

TEs/V 3



The Festival of Sacrifice

2012

Video installation

Varying number of monitors or projectors of different dimensions
(various configurations)

Previous installations: Ten 52-inch monitors

One media player for synchronized playback

Duration: 17:59 min.

Sound: Multi channel sound system

Edition 1/5 + 2 AP

TEs/V 3

Exhibition History

CORPO ELETTRONICO, Complesso Monumentale del San Giovanni, Catanzaro, 2011

DAAD Gallery, solo show, curated by Ariane Beyn and Bettina Klein, Berlin, 2013

Cairotonica, Festival of Electronic and New Media Arts, Cairo, April 2016

The Ecstatic Religions of Africa MEG Musée d'ethnographie de Genève, 2019

21st Seoul International Alt Cinema and Media Festival, Art from Elsewhere, Seoul,

Korea, August 2021

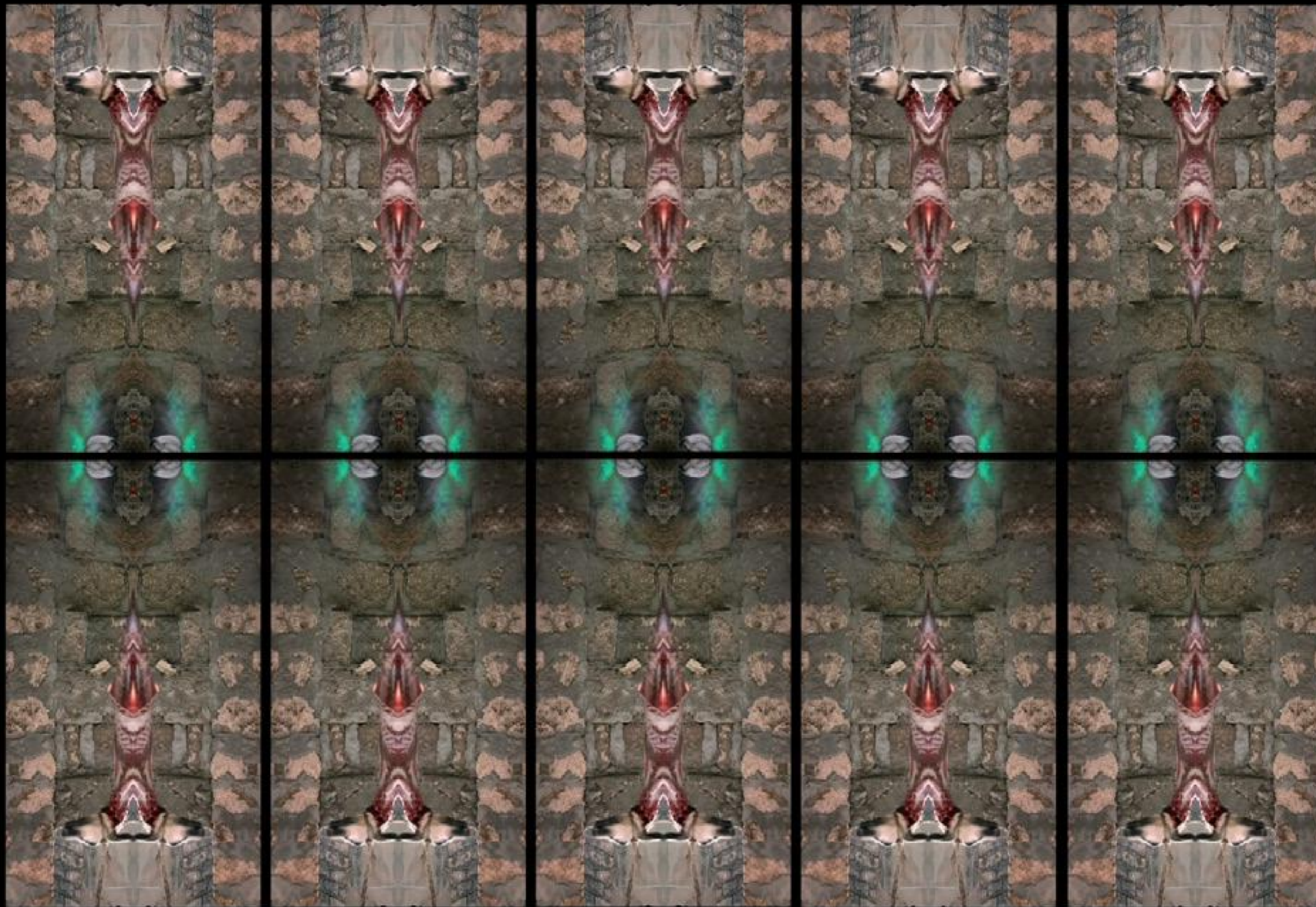
L'Afrique et Les Religions de L'extase, L'Abbaye de Daoulas, June – December 2022

Art from Elsewhere, Momentum and Lagos, Mexico City, Mexico, Feb – March, 2023

Forgive Us Our trespasses, House of World Cultures (HKW) Berlin,

13 September – December 8, 2024





The Festival of Sacrifice

2012

Video installation

Varying number of monitors or projectors of different dimensions (various configurations)

Previous installations: Ten 52-inch monitors



The Festival of Sacrifice

2012

Video installation

Varying number of monitors or projectors of different dimensions (various configurations)

Previous installations: Ten 52-inch monitors



The Festival of Sacrifice

2012

Video installation

Varying number of monitors or projectors of different dimensions (various configurations)

Previous installations: Ten 52-inch monitors



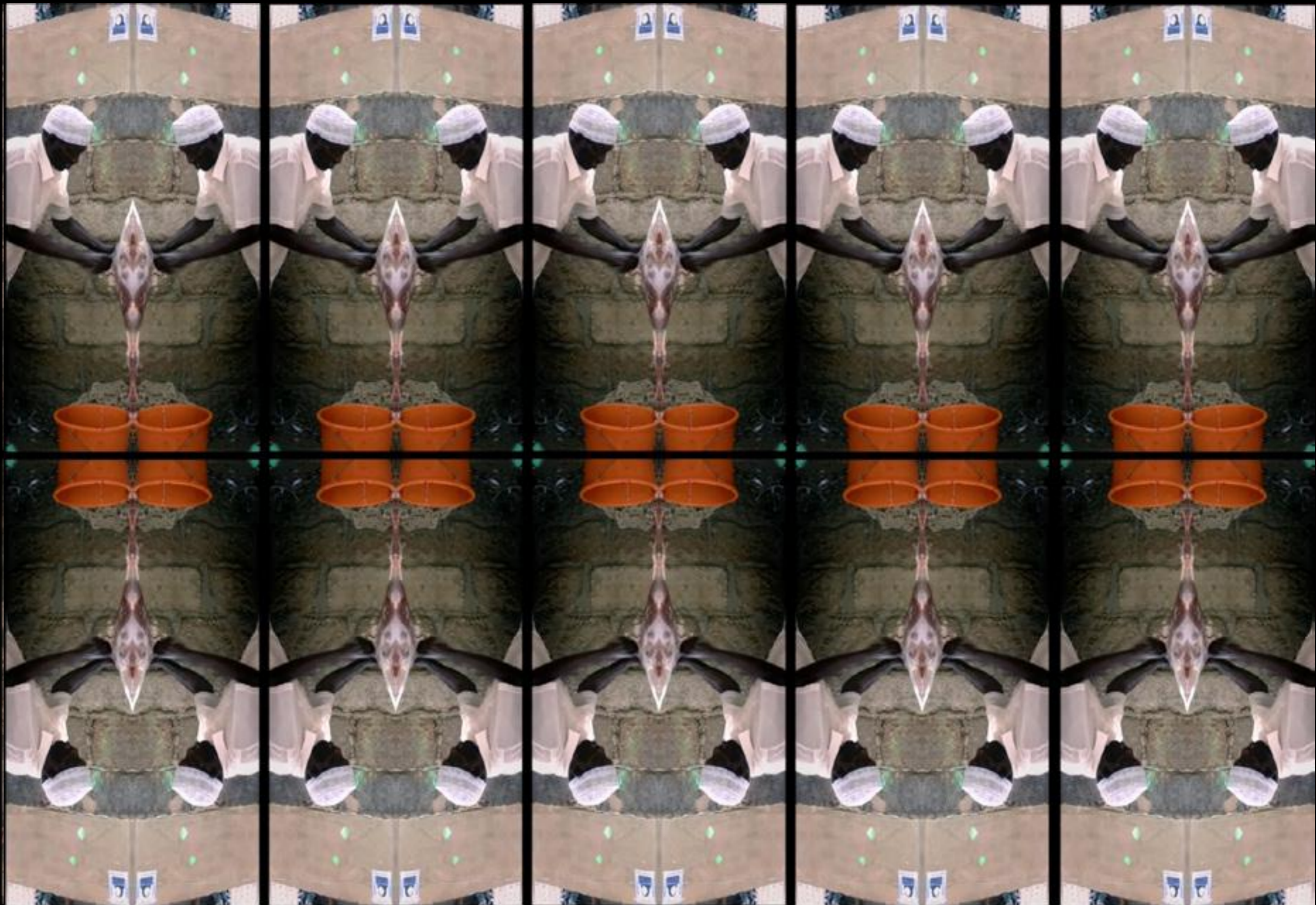
The Festival of Sacrifice

2012

Video installation

Varying number of monitors or projectors of different dimensions (various configurations)

Previous installations: Ten 52-inch monitors



The Festival of Sacrifice

2012

Video installation

Varying number of monitors or projectors of different dimensions (various configurations)

Previous installations: Ten 52-inch monitors





Theo Eshetu The Lamu Project

Theo Eshetu's artworks explore time and movement, as well as light, as the primary sources for his artistic practice. Throughout his prolific four-decade career, he has explored numerous aspects of video-making, ranging from spectacular multiscreen video installations, to video-art works and essay films. Through his art, Eshetu has explored the themes of perception and belonging, adopting a multicultural perspective stemming from his own biographical background. His works are the result of an introspective enquiry into the fabrics of representation and image-making; a process that explores diverse identities and the interaction between world cultures. At the core, his work is a delirious, hypnotic and magical style, born from a multi-perspective worldview.

The Lamu Project holds a unique position in Eshetu's body of work. The multiple perspectives and the complex non-linear narrative structures so often associated with his work have been put aside; or rather, split open into a series of interrelated works created in Lamu. Through its exploration of aniconism and geometries, the project embraces key aspects of Islamic art to uncover visualisations and representations of life on the island.

Born in London in 1958, Theo Eshetu lives and works between Rome and Berlin.



View from Bar Olympia

2012

Video installation

Proposal: two monitors

Sound: stereo

Edition 1/5 + 2 AP

TEs/V 7



View from Bar Olympia

2012

Video installation

Proposal: two monitors

Sound: stereo

Edition 1/5 + 2 AP

TEs/V 7



Seascape

2012

Video installation

Proposal: four monitors (Two vertical monitors in the center and two horizontal monitors on each side)

Edition 1/5 + 2 AP

TEs/V 6



Seascape

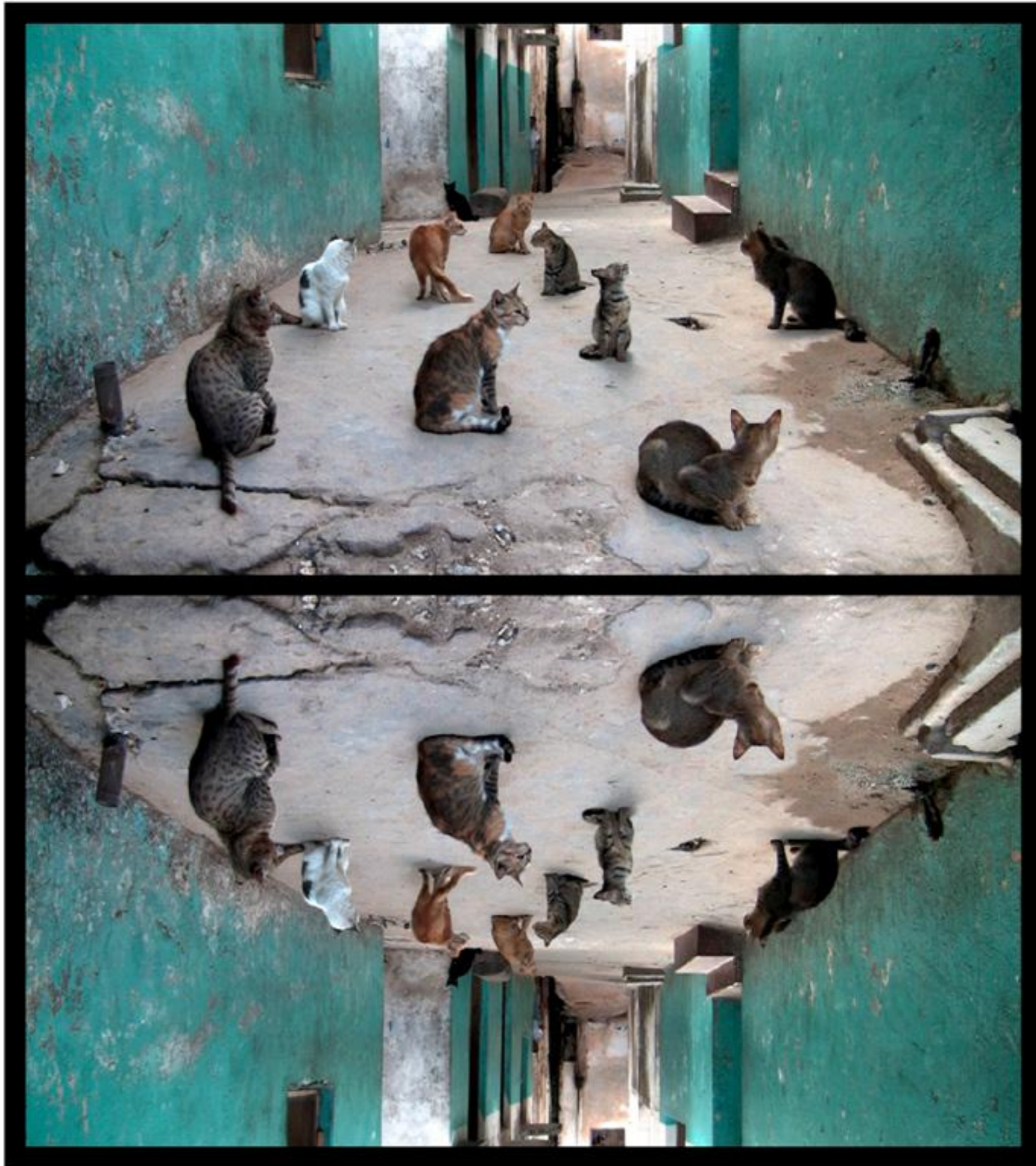
2012

Video installation

Proposal: four monitors (Two vertical monitors in the center and two horizontal monitors on each side)

Edition 1/5 + 2 AP

TEs/V 6



Cats

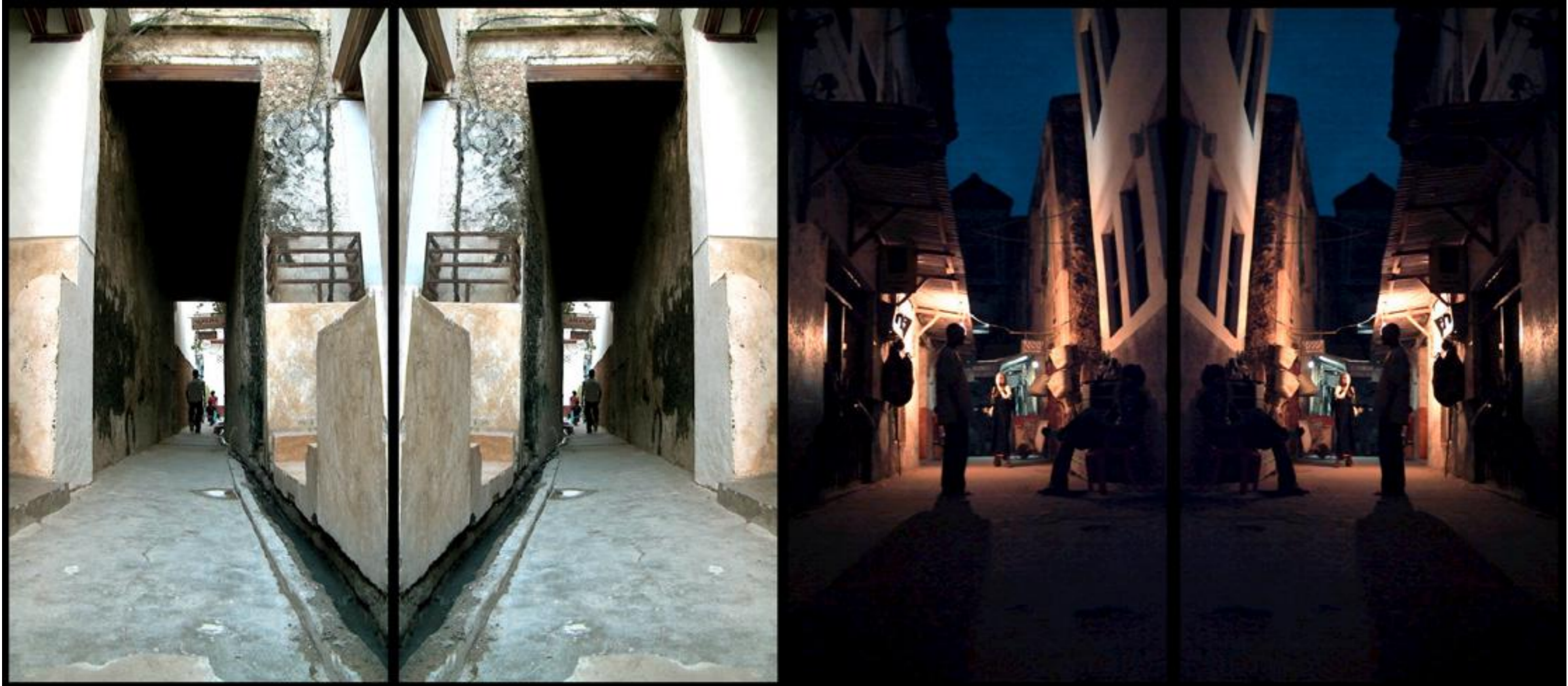
2012

Video installation

For two monitors

Edition 1/5 + 2 AP

TEs/V 5



Day and Night

2024

Video installation

Four 42-inch monitors

Two media players

Edition 1/5 + 2 AP



Day and Night

2024

Video installation

Four 42-inch monitors

Two media players

Edition 1/5 + 2 AP



Silhouettes and Shadows

2024

Video installation

Two projectors

Two media players

Edition 1/5 + 2 AP



Silhouettes and Shadows

2024

Video installation

Two projectors

Two media players

Edition 1/5 + 2 AP



Boys and Girls

(not produced yet - TO BE PRODUCED)

Video installation

Four 42-inch monitors and one 32-inch monitor

Three media players

Synchronized playback

Duration: circa 15:00 min.

Sound: Stereo

Edition 1/5 + 2 AP

TEs/V 2



Boys and Girls

(not produced yet - TO BE PRODUCED)
Video installation
Four 42-inch monitors and one 32-inch monitor
Three media players
Synchronized playback
Duration: circa 15:00 min.
Sound: Stereo
Edition 1/5 + 2 AP
TEs/V 2



Dead Boys in Paradise

2024

Single screen projection

Site specific size measurements for projection

Duration: 33:00 min.

Sound Design by Keir Fraser

Edition 1/5 + 2 AP

TEs/V 4



Dead Boys in Paradise

2024

Single screen projection

Site specific size measurements for projection

Duration: 33:00 min.

Sound Design by Keir Fraser

Edition 1/5 + 2 AP

TEs/V 4



Dead Boys in Paradise

2024

Single screen projection

Site specific size measurements for projection

Duration: 33:00 min.

Sound Design by Keir Fraser

Edition 1/5 + 2 AP

TEs/V 4

Exhibition history:

2024: "Forgive Us Our Trespasses / Vergib uns unsere Schuld",
Haus der Kulturen der Welt, Berlin, Germany



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

70 x 58 cm (image)

72.5 x 60.5 (frame)

Edition of 5 plus 2 AP

TEs/PH 23



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH2



From The Lamu Series (Section)

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 2



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 3



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 37 cm (image)

112.5 x 39.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 4



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 5



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 37 cm (image)

112.5 x 39.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 6



From The Lamu Series (Section)

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 37 cm (image)

112.5 x 39.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 6



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 37 cm (image)

112.5 x 39.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 7



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 37 cm (image)

112.5 x 39.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 8



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 11



From The Lamu Series

2024
Giclée print on fine art Hahnemühle paper
Double Image
110 x 31 cm (image)
112.5 x 34.5 cm (frame)
Edition of 5 plus 2 AP
TEs/PH 13



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 14



From The Lamu Series (Section)

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 14



From The Lamu Series (Section)

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 15



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 15



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 16



From The Lamu Series (Section)

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 16



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 17



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 18



From The Lamu Series (Section)

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112,5 x 34,5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH18



From The Lamu Series (Section)

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH18



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 20



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 21



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 22



From The Lamu Series (Section)

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 22



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 31 cm (image)

112.5 x 34.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 24



From The Lamu Series

2024

Giclée print on fine art Hahnemühle paper

Double Image

110 x 37 cm (image)

112.5 x 39.5 cm (frame)

Edition of 5 plus 2 AP

TEs/PH 26



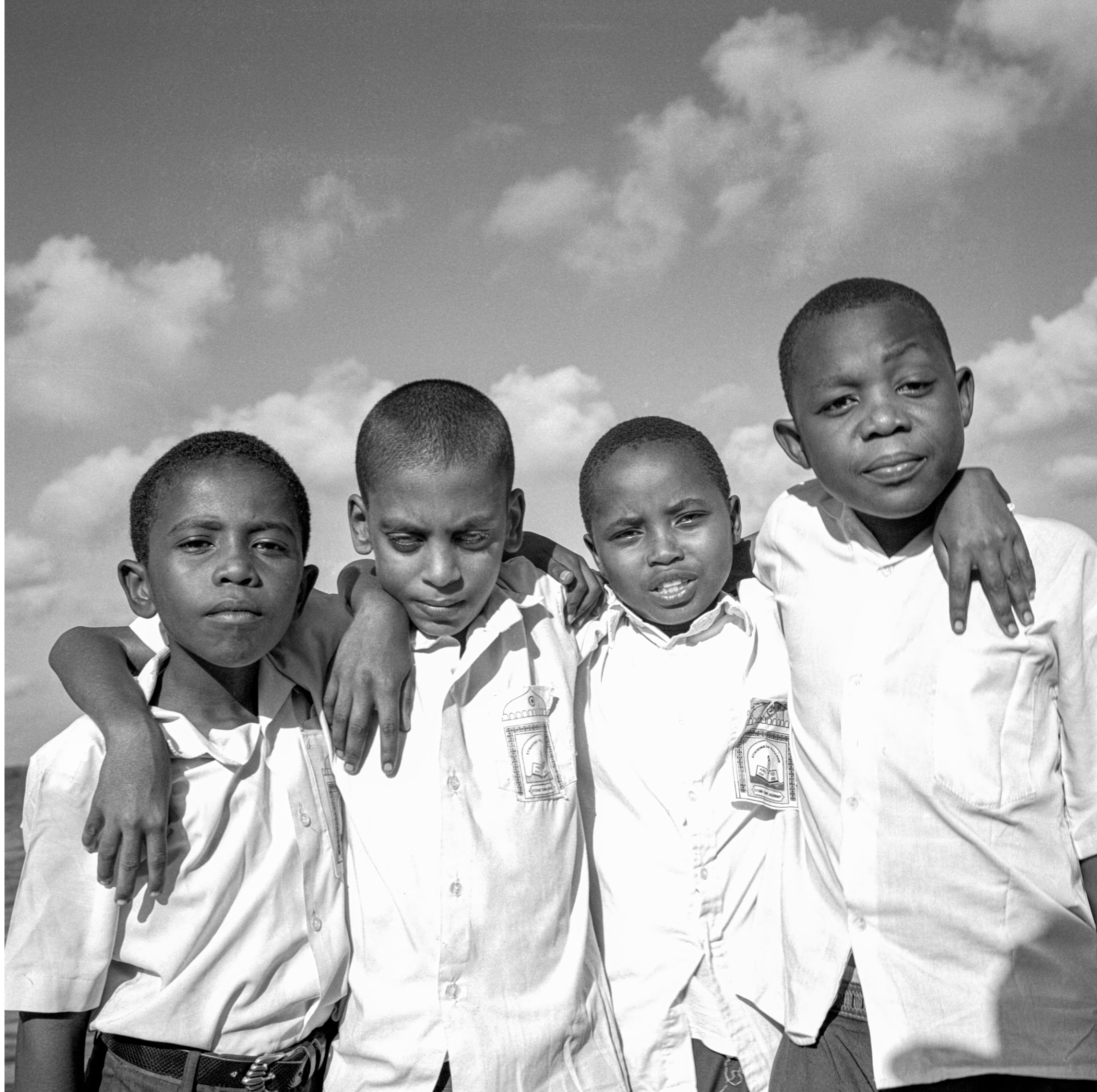
From The Lamu Series (Section)

2024
Giclée print on fine art Hahnemühle paper
Double Image
110 x 37 cm (image)
112.5 x 39.5 cm (frame)
Edition of 5 plus 2 AP
TEs/PH 26



Veiled Woman 1

2024
black and white print
90 x 90 cm (image)
117.5 x 117.5 cm (frame)



Untitled

2024

black and white print

90 x 90 cm (image)

112 x 112 cm (frame)



Untitled

2024

black and white print

90 x 90 cm (image)

112 x 112 cm (frame)



Untitled

2024

black and white print

90 x 90 cm (image)

112 x 112 cm (frame)

Theo Eshetu
Artist's Statement
2024

Veiled Woman on a Beachfront

I filmed the woman in a burqa on the beach initially to isolate her from her surroundings and to give only the slightest indication of her location. The beach – a space traditionally associated with unveiled bodies – becomes the neutral scenery of a landscape deprived of signs. Here, the nude figure of traditional art is subverted with a veil to reconstitute the aura of mystery. Her pose was intended to be static: deprived of gesture or action, neutralised, as though striking a photographic pose. Motions were reduced to her natural unsolicited gestures and the veil blowing in the wind. Ultimately, it could be said that the main subject matter is the wind itself, revealed in the varying shapes and patterns it creates on the figure.

In the editing and construction of the work as a video installation, the idea for Veiled Woman on a Beachfront was to allow the figure to conjure a variety of readings and transmit as many different impressions as possible. I wanted her to be engaging in her almost static pose. I liked the fact that she was neither an actress nor a performer so as to allow any movement to be spontaneous and indicative of her inability to keep still. Looking at the piece now, her iconic pose gives “veiled Madonna in black” vibes, and the fact her identity is concealed makes the imagery more engaging than if the persona were revealed. Multiplying the image on numerous screens was my way of underlining the patterns of her silhouette to suggest the ornamental designs found in Islamic art. This is further emphasised by the mirroring effects, in which she loses her recognisability as a human form and becomes a symmetrical sign in continuous mutation. This relation between the representation of a figure and the creation of an abstract pattern unites a dichotomy, which I felt was a synthesis of the dialogue between the two cultures.

No matter how abstract the image becomes, it is always evident that it was created from a concrete figure. Making the piece, even when the only visible sign of her presence was the small fragment of the fluttering veil, I was reminded of the elegant sliced canvases of a Lucio Fontana painting. This reinforced a link, not only with the vaguely erotic implications of Fontana’s paintings, but with the artist himself; he who had overseen the writing of the Manifesto Blanco in Argentina (later developed as the Movimento Spazialista in Italy). The aim of the manifesto was to renew art by incorporating the notions of time and space. In Fontana’s attempt to unite science (as a theoretical reading of the world), creativity (as a spiritual and subconscious element in the arts) and technology (as a medium of transformation), he invited artists to transcend the fiscal limitation of traditional art materials to incorporate and create works using present-day communication technologies. In 1952, he wrote the Manifesto per la televisione and made works in which he combined the slices of his canvas and the shifting light patterns from a TV set. In Italy, he is credited as the first artist to incorporate the possibilities of light from a television set as material for art.

The use of mirroring effects in Veiled Woman on a Beachfront was a deliberate attempt to mimic the Rorschach ink patterns used in psychological tests, where new meanings could be extracted from abstract patterns. Through this, the veiled woman becomes both witch and nun, a bat and a butterfly, an alien figure of menace or a stylish model from a glossy magazine. Through further doubling of the image, her figure becomes both phallic

and vaginal; the black veil transforms her into a non-reassuring fearsome image of Mother Earth, an emblem of our fears of darkness and of the unknown. These qualities are further emphasised by the suspended music of Morton Feldman: a timeless composition based on the “intricate patterns of oriental rugs”. The work was first presented in the Italian Pavilion at the Venice Biennale. In my view, the veiled woman is an emblem of the outsider: a foreign presence with no clear origin, with whom I could identify.

From River of Shadows by Rebecca Solnit

“Sometime in 1990, the computer itself as a tool stopped being the unit of annihilation of time and space. It was replaced by the networks that computers link up to, a wired world that extended the globalisation of the railroad and the instantaneity of the telegraph into every first-world home. Into portable devices, into the everywhere that more and more becomes nowhere.”



Theo Eshetu, 2022

Theo Eshetu
The Lamu Project

Works currently available:

Video installations

Veiled Woman on a Beachfront
The Festival of Sacrifice
View from Bar Olympia
Seascape
Cats

Short film

Dead Boys in Paradise, 35 minutes

Photographic stills

A series of 25 photographs in which the experiences of daily life in Lamu form the basis for visual and allegorical compositions that reveal the spirit of life on the island.

Fine Art Prints

A collection of 8 large format black and white prints. These works form an iconic representation of life on the island.

Works to be completed

Silhouettes and Shadows (Video Installation, 2 projectors)
Day and Night (Video Installation, 4 Monitors)
Boys and Girls (Video Installation, 5 monitors)

Price list

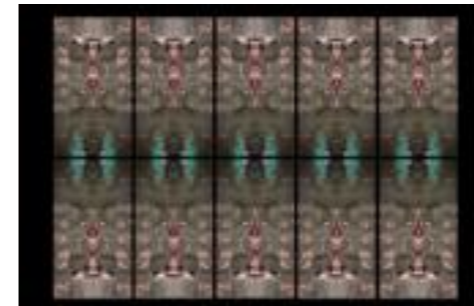


Veiled Woman on a Beachfront

2011
Video installation
Video installation various configurations
1 Media player and sound Duration: 18:00 min. Sound: Stereo
Edition 1/5 + 2 AP
TEs/V 1

<https://vimeo.com/1018276110?share=copy>

Password: TheoEshetu2011



The Festival of Sacrifice

2012
Video installation
Varying number of monitors or projectors of different dimensions Ten or twelve 52-inch monitors
One media player for synchronized playback
Duration: 17:59 min.

Sound: Multi channel sound system Edition 1/5 + 2 AP
TEs/V 3

<https://vimeo.com/1018270770?share=copy>

Password: TheoEshetu2012



View from Bar Olympia

Video installation
Proposal: two monitors
Sound: stereo
Edition 1/5 + 2 AP
TEs/V 7

<https://vimeo.com/1018278064?share=copy>

Password: TheoEshetu_GBT



Seascape

2012

Video installation

Proposal: four monitors (Two vertical monitors in the center and two horizontal monitors on each side)

Edition 1/5 + 2 AP

TEs/V 6

<https://vimeo.com/1018269633?share=copy>

Password: TheoEshetu2012



Cats

2012

Video installation

For two monitors

Edition 1/5 + 2 AP

TEs/V 5

<https://vimeo.com/1018268210?share=copy>

Password: TheoEshetu2012



Silhouettes and Shadows

in production

Video installation

Two HD Video projectors turned on their side

Thin Gauze fabric

Lights

Sound: stereo

Edition 1/5 + 2 AP

TEs/V 8



Day and Night

in production

Video installation

Four 42-inch monitors

Two media players

Edition 1/5 + 2 AP

TEs/V 9



Boys and Girls

in production

Video installation

Four 42-inch monitors and one 32-inch monitor

Three media players

Synchronized playback

Duration: circa 15:00 min.

Sound: Stereo

Edition 1/5 + 2 AP

TEs/V 2

Short Film



Dead Boys in Paradise

2024

Single screen projection

Site specific size measurements for projection

Duration: 33:00 min.

Sound Design by Keir Fraser

Edition 1/5 + 2 AP

TEs/V 4

Photographs



20 photographs from The Lamu Series

70 x 58 cm (image) / 72.5 x 60.5 cm (frame)

110 x 31 cm (image) / 112.5 x 34.5 cm (frame)

110 x 37 cm (image) / 112.5 x 39.5 cm (frame)



Fine Art Prints

4 black and white prints

90 x 90 cm (image) / 117.5 x 117.5 cm (frame)

90 x 90 cm (image) / 112 x 112 cm (frame)

Theo Eshetu

1958 born in London, United Kingdom
lives and works in Berlin, Germany, and Rome, Italy

Education

1981 BA in Communication Design, North East London
Polytechnic, London, UK
1978 Art Foundation, Ipswich College of Higher and Further
Education, Ipswich, UK

Solo Exhibitions (selected)

2024 Veiled Woman on a Beachfront, Galerie Barbara Thumm,
Berlin, Germany
2020 Atlas Portraits, Tiwani Contemporary, London, UK
2019 Faces and Places, AK Bank Sanat, Istanbul, Turkey
2017 The Slave Ship, Tiwani Contemporary, London, UK;
traveled to Freiburg, Germany (2018)
2015 Constellations, Tiwani Contemporary, London, UK
2014 Transform – Artists Beyond Film: Theo Eshetu, Tate Britain,
London, UK
The Return of the Axum Obelisk, DAADgalerie, Berlin,
Germany
2013 Cinemafrika in Cineteca Retrospective, Cinema Trevi, Rome,
Italy
Double Feature Picture Show Biennale de Lubumbashi,
Lubumbashi, Democratic Republic of the Congo
2012 Corpo Elettronico Video arte Italiani, Complesso
Monumentale del San Giovanni di Catanzaro, Catanzaro, Italy
2011 Circus Maximus (video Projection for a concert by Alvin
Curran), Moderna Musica Festival, Centro del Carmen,
Valencia, Spain; traveled to Integra Festival, Royal Danish
Academy of Music, Copenhagen, Denmark (2013)
Art at Work Pavillion, part of “Visionary Africa”,
Ouagadougou, Burkina Faso
2010 Brave New World, The Smithsonian National Museum of
African Art, Washington D.C., USA
2009 The Return of the Aksum Obelisk, UNESCO Headquarters,
Paris, France and FAO headquarters, Rome, Italy
The Tropics, National Gallery of South Africa, Cape
Town, South Africa; traveled to The Jim Thompson Art
Centre, Bangkok, Thailand (2010)
2008 Ars & Navis, Arsenale di La Spezia, La Spezia, Italy
Retrospective, IN VIDEO Festival, Milan, Italy
I Racconti del Mandala, Teatro Colosseo, Rome and Teatro
Civico di Carrara, Carrara, Italy
Five For Monk, Video & Dance at St Stevens (theatre
performance with Roberta Garrison), Rome, Italy, and St.
Stephen’s Theater, Philadelphia, USA
2007 Buio in Sala, K Kino, Sala Principe dei Piermonti, Viareggio,
Italy
Made in Italy-Retrospective: Theo Eshetu, Filmstudio,
Rome, Italy
“South of the Other”, The Robert Flaherty Film Seminar,
Poughkeepsie, USA
2006 Meditation on African Light, Baltimore Museum of Art,
Baltimore, USA
2005 Africanized. Retrospective: The Videos of Theo Eshetu,
Padova, Verona, and Bari, Italy
2004 The Films of Theo Eshetu, Brooklyn Academy of Music
Cinemateque, New York, USA
Monografia Elettronica, Zo Cultural Centre, Catania, Italy
Body and Soul, Special Event presentation, Venice Film
Festival, Italy
2003 Blood, Museo Laboratorio dell’Università La Sapienza,
Rome, Italy
Digital Africa, Electronic Arts Intermix/African Film Festival,
New York, USA
2002 Africanized, 58th Venice Film Festival, Italy
1999 Brave New World, MACRO, Museo D’arte Contemporanea,
Galleria Comunale d’Arte Moderna e Contemporanea, Rome,
Italy
1995 Retrospective at Archipelago 3, Osservatorio sul cinema
Italiano, Cinema, Rome, Italy
Il Gato e la Volpe (with Fathi Hassan), Galleria Pio Monti,
Rome, Italy
1994 Museum of Modern and Contemporary Art, Nice, France
Che Bien Resistes, Museum of Contemporary Art, Arezzo,
Italy
Mass Memory, 50th Venice Film Festival, Venice, Italy

Arte & Jeans, Minimi Rilievi, Passage de Retz, Paris,
France
La Nascita dio Dioniso, Galleria Cesare Manzo, Pescara,
Italy; traveled to Museo de Arte Italiano, Lima, Peru (1998)
1993 Filmladen Kassel: Peter Greenaway & Theo Eshetu, Kassel,
Germany
I.ME.RE.C, Marseille, France
Museo del Cinema, Torino Film Festival, Turin, Italy
Zapping, Galleria Nova, Rome, Italy
1992 Travelling Light, Institute of Contemporary Arts (ICA),
London, UK
Spoleto Festival dei Due Mondi, Spoleto, Italy
Video Distorsioni, Sulmona Cinema, Italy
Artel, Galleria Comunale, Cagliari, Sardinia, Italy
TER International Exhibition of Contemporary Art, Termoli,
Italy
1990 Il Luogo della complessità, Museum of Contemporary Art of
La Sapienza, Rome, Italy
1989 Studio D’ars, Milan, Italy
1987 International Art Show for the End of World Hunger: Sonja
Henies-Onstads, Oslo; traveled to Saint Paul, USA
Monitors, Galleria MR/Goethe Institute, Rome, Ital
Video Art Italiana, Galleria Civica, Monza, Italy
1985 Saint Louis Music City, Rome, Italy
1983 The Portrait Part One, New International Gallery, Rome,
Italy

Group Exhibitions and Festivals (selected)

2024 Forgive Us Our Trespasses / Vergib uns unsere Schuld—
Of (Un)Real Frontiers, Of (Im)Moralities, and Other
Transcendences, Haus der Kulturen der Welt, Berlin,
Germany
EXPOSURE: Art, culture, fashion, in and out of the
showcase, Mudec Museo Delle Culture Milano, Milan, Italy
2023/24 Africa and Byzantium, The Metropolitan Museum of Art,
New York, USA; traveled to Cleveland Museum of Art,
Cleveland, USA (2024)
Ethiopia at the Crossroads, The Walters Art Museum,
Baltimore, USA; traveled to Peabody Essex Museum, Salem,
USA (2024) and the Toledo Museum of Art, Toledo, USA
(2024)
2023 Museo delle Opacità, Museo delle Civiltà, Rome, Italy
St. Moritz Film Festival, St. Moritz, Switzerland
2022 Shifting Dialogues: Photography from The Walther
Collection, Kunstsammlung Nordrhein-Westfalen, K21,
Düsseldorf, Germany
2021 The Moving Museum, Humboldt Forum, Berlin
Minds Rising, Spirits Tuning, 13th Gwangju Biennale,
Gwangju, South Korea
Here History Began. Tracing the Re/Verberations of Halim
El-Dabh, Savvy Contemporary, Berlin, Germany
Land of Broken Dreams Convening & Concert Series as
part of the exhibition The Shape of Things: Carrie Mae
Weems, Park Avenue Armory, New York, USA
This must be my place. The Other is Us. Zur Idee der
postmigrantischen Gesellschaft, DOCK 20 – Kunstraum und
Sammlung Hollenstein, Lustenau, Austria
2020 The Sum of All Parts in the exhibition “Collection 1970s–
Present”, Museum of Modern Art (MoMA), New York, USA
(on view until 2024)
The Faculty of Sensing - Thinking With, Through, and
by Anton Wilhelm Amo, Kunstverein Braunschweig,
Braunschweig, Germany; traveled to Savvy Contemporary,
Berlin, Germany (2021)
2019/20 12th Bamako Encounters – African Biennale of Photography,
Bamako, Mali
The Sorcerer’s Burden: Contemporary Art and The
Anthropological Turn, The Contemporary Austin, Austin,
USA
2019 Masks: The Art of Transformation, Kunstmuseum Bonn,
Bonn, Germany
Migrating Worlds: The Art of the Moving Image in Britain,
Yale Center for British Art, New Haven, USA
And Berlin Will Always Need You. Kunst, Handwerk und
Konzept Made in Berlin, Martin Gropius Bau, Berlin, Germany
2018 AFRIQUE Les Religions de l’extase, Musée d’ethnographie
de Genève MEG, Geneva, Switzerland; traveled to L’Abbaye
de Daoulas, Daoulas, France (2022)
You Are Here: Light, Color, and Sound Experiences, North
Carolina Museum of Art, Raleigh, USA

Theo Eshetu

- Feedback: Art, Africa, and the 1980s, Iwalewahaus, University of Bayreuth, Bayreuth, Germany
Face to Face from Yesterday to Today, Non-Western Art and Picasso, Musée des beaux-arts de Montréal, Montréal, Canada
I is an Other I Be The Other, National Gallery of Modern and Contemporary Art, Rome, Italy
Arts of Global Africa, Newark Museum, New Jersey, USA
Collections, Royal Ontario Museum, Ontario, Canada
Von Verdrängtem, Der Nacht Und Der Farbe Schwarz, E-Werk, Freiburg, Germany
- 2017 Learning from Athens, documenta 14, Neu Neu Galerie, Kassel, Germany and Athens Conservatoire (Odeion), Athens, Greece
Cours, cours, camarade, le vieux monde est derrière toi!, Archive Kabinett, Berlin, Germany
Unmasked, Axis Gallery, New York, USA
Afriques Capitales: Cape of Good Hope Here We Come, '100%' Festival, Gare Saint Sauveur, Lille, France
Video Portrait vol.2, Total Museum, Seoul, South Korea
Doppio schermo. Film e video d'artista in Italia dagli anni '60 a oggi, MAXXI - Museo nazionale delle arti del XXI secolo, Rome, Italy
- 2016/17 VideoStudio: Meeting Points, Studio Museum in Harlem, New York NY, USA
- 2016 Why Not Ask Again? Arguments, Counter-arguments and Stories, 11th Shanghai Biennale, Shanghai, China
Still (The) Barbarians, EVA International – Ireland's Biennial, Limerick, Ireland
The City in the Blue Daylight, Dak'Art Biennial 2016, Dakar, Senegal
Videonale in Lagos, Centre for Contemporary Art, Lagos, Nigeria
Cairotronica - Cairo Electronic and New Media Arts Festival, Cairo, Egypt
- 2015/16 Streamlines: Oceans Global Trade and Migration, Deichtorhallen, Hamburg, Germany
Tu dois changer ta vie!, Renaissance: 2015: 4e édition thématique de Lille3000, Lille, France
Après Eden, The Walther Collection, Maison Rouge, Paris, France
Senses of Time: Video and Film-Based Works of Africa, Los Angeles County Museum of Art (LACMA), Los Angeles, USA; traveled to Smithsonian National Museum of African Art, Washington D.C., USA (2016), Wellin Museum of Art, Clinton, USA (2016)
- 2015 A Story within a Story, 8th Göteborg International Biennial for Contemporary Art – GIBCA, Göteborg, Sweden
The Laboratory Concept, Probehühne 7, Dahlem Museums, Staatliche Museen zu Berlin, Berlin, Germany
STADT/BILD Xenopolis, KunstHalle by Deutsche Bank, Berlin, Germany
Indonesia LAB, (with Ensemble Modern Mousonturm Portikus Frankfurt LAB), Frankfurt LAB, Frankfurt, Germany
The Unfamiliar and the Others, Millerntor Gallery, Hamburg
Nero su Bianco, American Academy in Rome Gallery, Rome, Italy
- 2014 I Got Rhythm, Kunstmuseum Stuttgart, Stuttgart, Germany
Wir sind alle Berliner: 1884 - 2014, A Commemoration of the Berlin Congo Conference, Savvy Contemporary, Berlin, Germany
Fragments of Empires, Momentum Berlin, Colloquium Hungaricum, Berlin, Germany
Inventer le possible: Une vidéothèque éphémère, Jeu de Paume, Paris, France
Whorled Explorations, 2nd Kochi-Muziris Biennale, Kochi, India
Travelling Communique, Museum of Yugoslav History, Belgrade, Serbia
Millerntor Gallery, Momentum, FC St.Pauli, Hamburg, Germany
- 2013 After Year Zero: Geographies of Collaboration since 1945, Haus der Kulturen der Welt, Berlin, Germany; traveled to The Museum of Modern Art in Warsaw, Warsaw, Poland (2015)
IkonoTV On Air Festival, International Video Art Festival, online
Probehühne 1, Humboldt Lab, Ethnographic Museum, Dahlem, Berlin, Germany
- 2012 Agency of Unrealized Projects (AUP), DAADgalerie, Berlin, Germany
System Operation, Eli Ridgway Gallerie, San Francisco, USA
Africa Rising, Cloître des Billettes, Paris, France
- 2011/12 Singolarità mobile che abitano uno spazio namade, Casa dei Teatri Villa Doria Pamphili, Rome, Italy
- 2011 ILLUMInazioni – ILLUMInations, 54th Venice Biennale, Venice, Italy
Plot for a Biennial, 10th Sharjah Biennale, Sharjah, United Arab Emirates
Cinema e Diversità Culturale, Palladium, Rome, Italy
Eyes al Asiatica Film Mediale, MACRO Testaccio, Rome, Italy
- 2010 Roma Video Art Festival, Rome, Italy
MACRO Video Drink, MACRO, Museo D'arte Contemporanea, Rome, Italy
Il Caos #2, San Servolo, Venice, Italy
Look At Festival, Fondazione Gaggianti, Lucca, Italy
African Film Festival, The New Museum, New York, USA
Festival Archipelago, Rome, Italy
Events of the Self, The Walther Collection, Neu-Ulm, Germany
GEO-graphics. A Map of Art Practices in Africa, Past and Present, Bozar Center for Fine Arts, Brussels, Belgium
- 2009 Message in a Bottle, Arsenale di La Spezia, La Spezia, Italy
Africa Reflected, The Stedelijk Museum, Amsterdam, The Netherlands
Non Angli Sed Angeli: A Pilgrimage, A Mission, Venerable English College, Rome, Italy
Fish Eye, Cinema L'Aquila, Rome, Italy
- 2008 Die Tropen: Views from the middle of the globe, Martin Gropius Bau, Berlin, Germany
- 2007 Equatorial Rhythms, Stenersen Museum, Oslo, Norway
Os Tropicos, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil
- 2006 Snap Judgements. New Positions in Contemporary African Photography, International Center for Photography, New York, USA; traveled to Miami Art Central, Miami, USA (2006); Museo Tamayo Arte Contemporáneo, Mexico City, Mexico (2007); National Gallery of Canada, Ottawa, Canada (2007-2008); Memphis Brooks Museum of Art, Memphis, USA (2008); Stedelijk Museum, Amsterdam, The Netherlands (2008)
Codes of Culture: Video Art from 7 Continents, ArteBA, Buenos Aires, Argentina
The Project Room, New York, USA
C/o Care Of, Onda Dall'Italia, Italy
Loop, Brancolini Grimaldi Gallery, Florence, Italy
- 2005 Africa Remix: Contemporary Art from the African Continent, Hayward Gallery, Southbank Centre, London, UK
Body and Soul, MACRO, Museo D'arte Contemporanea, Videoteca, Rome, Italy
Arte Fiera, Padova & Bologna, Italy
Frames, Massenzio, Rome, Italy
- 2004 Living for the City, Jack Shainman Gallery, New York, USA
The Creation Trilogy, Sulmona Film Festival, Sulmona, Italy
On Air, Galleria Comunale di Arte Contemporanea di Monfalcone, Gorizia, Italy
- 2003 Europalia, FNAC, Brussels, Belgium
Museo Laboratorio di Arte Contemporanea, Rome, Italy
Video Zone, Center for Contemporary Art Tel Aviv
Cinemateque, Tel Aviv, Israel
Video Zone Selection, Shijiazhuang Museum, Shijiazhuang, China
- 2002 Net Image Live Video VJ Contest, Milan, Italy
Sala Uno, Rome, Italy
Prix Italia, Teatro Massimo, Palermo, Italy
- 2001 Museum of African Art, New York, USA
Ways to A Void, Palazzo Degli Esposizioni, Rome, Italy
Electro Shock: 30 Years of Italian Video Art, Acquario Romano and MACRO, Museo D'arte Contemporanea, Rome, Italy; traveled to the Guangdong Museum of Art, Guangzhou, China (2006)
- 2000 Trans Africana, Chiesa Di San Giorgio, Bologna, Italy
Cinema Ferrovia, Udine, Italy
INPUT 2000, Halifax, Canada
The New York African Film Festival, Lincoln Center, New York, USA
Brooklyn Museum of Art, New York, USA
- 1999 Festival del Cinema Africano, Milan, Italy
Visibilità Zero, Goethe Institute, Rome, Italy
Golem Video Festival, Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy
Southern African International Film & Television Market, Sithengi, Cape Town, South Africa
Lavori in Corso, MACRO, Museo D'arte Contemporanea,

Theo Eshetu

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| <p>1998 Rome, Italy In-video, Milan, Italy Festival di Cinema Africano, Milan, Italy Dublin Film Festival, Dublin, Ireland Fespaco/Input, Ouagadougou, Burkina Faso Vues D'Afrique, Quebec, Canada World Wide Video Festival, Amsterdam, The Netherlands Incontri sul Video, La Spezia, Italy Balafon '98 Film Festival, Bari, Italy</p> <p>1997 Istituto Giapponese di Cultura, Rome, Italy University of Berkeley, Berkeley, USA Pesaro Film Festival, Pesaro, Italy Autheur Film Festival, Belgrade, Serbia Mill Valley Film Festival, Mill Valley, USA London Film Festival, NFT, London, UK Video Art Plastique Festival, Hérouville Saint-Clair, France</p> <p>1996 University of Addis Ababa, Addis Ababa, Ethiopia Riccilart: Art and Recycling at the Slaughterhouse, Rome, Italy Kind of Blue, Milan, Italy</p> <p>1995 Preserviamoci, Rome, Italy Art & Film Festival, Bratislava, Slovakia La Città Ideale, Fiumara d'arte, Sicily, Italy Artisti per Opening, American Academy in Rome, Rome, Italy Africana, Sala Uno, Rome, Italy Pandemonium, Festival of Moving Images, Institute of Contemporary Arts (ICA), London, UK Un anno Italiano in Video, Superstudio, Milan, Italy Arcipelago Film Festival, Cinema Augustus, Rome, Italy Inverso sud, Aversa Film Festival, Italy Art for All, Palazzo Braschi, Rome, Italy Arte Elettronica e Linguaggi Televisivi, RAI, Rome, Italy</p> <p>1994 Mill Valley Film Festival, Mill Valley, USA Opera Stabile, Rome, Italy Mondi Virtuali, Sala Umberto, Rome, Italy Dov'è il Video, Museo Laboratorio di Arte Contemporaneo, La Sapienza, Rome, Italy Video les Beaux Jours, Strasbourg, France 17th Göteborg International Film Festival, Göteborg, Sweden</p> <p>1993 Neuer Berliner Kunstverein, Berlin, Germany Input 93, Bristol, UK In-video, Aiace, Milano, Italy Da Sodoma a Hollywood, Torino Gay Film Festival, Torino, Italy TTVV, Festival of Video and Theater, Riccione, Italy Anteprima Concorso Gabbiano D'oro Independent Film Festival, Bellaria, Italy Edinburgh Film Festival, Edinburgh, Scotland Xenografia, 45th Venice Biennale, Venice, Italy 2emme Semaine International de Video, Geneva, Switzerland Ondavideo, Pisa, Italy</p> <p>1992 Prix Italia, Il Teatro in Televisione, Rome, Italy Berlin Video Fest 92, Berlin, Germany Promo Image Festival, Pala Expo, Rome, Italy 7th Australian International Film Festival, Sydney, Australia ARTEL Electronic Media In Visual Arts In Italy, Galleria Comunale D'Arte, Cagliari, Italy Melkgweg, Amsterdam, The Netherlands London Film Festival, Museum of the Moving Image, London, UK Cinema Independente Italiano, Berlino, Italy Video Teatro '92, Expo '92, Seville, Spain Videodistorsioni, Sulmona Cinema, Rome, Italy European Video Art in the Nineties, Goethe Institutes in Latin America Festival of Poetry and Image, Odense, Denmark</p> <p>1991 Video Arte Italiana, Eventi Italian Cultural Institute, Madrid, Spain Theo Eshetu/Alexander Hahn, Swiss Institute, Rome, Italy</p> <p>1990 Italian Cultural Institute, Rio de Janeiro, Brazil</p> <p>1989 Televisions, Melbourne Lygon Arts Festival, Melbourne, Australia 4th Edition El Festival de Video Musical de Vitoria-Gasteiz, Basque Country, Spain Video Biennale, Ljubljana, Slovenia Festival de Video Musical, Victoria Gasteiz, Spain Video Art Plastique Festival, Hérouville Saint-Clair, France Studio D'Ars, Milan, Italy</p> <p>1988 MIPCOM, Cannes, France Art for Africa, Göteborg Konstmuseum, Göteborg, Sweden</p> | <p>Discovery of Resources of Our Time, 2nd Fukui International Video Biennale, Fukui, Japan Manifestation International de Video & TV, Montbeliard, France European Media Arts Festival, Experimental Film Workshop, Osnabrück, Germany AVE, Arnhem, The Netherlands Beijing International Film Festival, Beijing, China Fest Rio, Rio de Janeiro, Brazil Video CD 87, Ljubljana, Slovenia Filmer à Tout Prix, Brussels, Belgium Ars Elettronica, Linz, Austria World Wide Video Festival, The Hague, The Netherlands Input, Granada, Spain Point '87, Beaubourg, Paris, France Videonale, Bonn, Germany Europe Copyright, Beaubourg, Paris, France Festival Video Arte, Messina, Italy Electrovisions, Tokyo, Japan Cannes Video Biennale, Cannes, France Rome Video Festival, Rome, Italy</p> <p>1986 Festival di Camerino, Camerino, Italy Prato-Expo, Fortezza da Basso, Florence, Italy Tre volte video, Rome, Italy Montecatini International Short Film Festival, Montecatini Terme, Italy Festival international du court métrage de Clermont-Ferrand, Clermont-Ferrand, France</p> <p>1985 Festival du Nouveau Cinema, Montreal, Canada Film Maker, Milan, Italy EU-Video: l'Imagine Elettronica, Bologna, Italy Espace lyonnais d'art contemporain, Lyon, France Teleconfronto, Chianciano Terme, Italy</p> <p>1984 Festival Video Art, Locarno, Italy U-Tape", Palazzo dei Diamanti Center of Video Arte, Ferrara, Italy Torino Film Festival, Turin, Italy Salso Film & TV Festival, Salso Maggiore, Italy Video Roma 82-83, Rome, Italy</p> <p>1981 London Film Makers Co-op, London, UK</p> |
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| Awards and Residencies | |
| <p>2023</p> <p>2022</p> <p>2016/17</p> <p>2016</p> <p>2012</p> <p>2011</p> <p>2010</p> <p>2005</p> <p>2004</p> <p>2002</p> <p>2001</p> <p>1999</p> <p>1996</p> <p>1994</p> <p>1993</p> <p>1992</p> <p>1989</p> <p>1988</p> <p>1987</p> | <p>Lives of Objects, Work residency Goethe Institut, Victoria & Albert Museum, London, UK Fellowship at the Smithsonian Institute, Washington D.C., USA Residency at Tarabya Cultural Academy, Istanbul, Turkey Kulturstiftung des Bundes / Preußischer Kulturbesitz Production support, Berlin, Germany Residency at the DAAD Berliner Künstler Program (Visual Arts), Berlin, Germany International Studio Curatorial Program ISCP, NYC, USA Visionary Africa residency award in Burkina Faso, from the Palais des Beaux Arts, Brussels, Belgium University of Arts and Social Sciences, Bonn, Germany Award of Merit, Verona Film Meeting, Verona, Italy Special presentation of "Body and Soul V3", Venice Film Festival, Venice, Italy Best Biographical Documentary for "Dialogue with Yves Klein", Asolo Film Festival, Asolo, Italy Fellowship at the Civitella Ranieri Centre, Umbria, Italy The Best of INPUT at ITVS, San Francisco, USA Second Prize for "Blood is not Fresh Water", International African Film Festival, Milan, Italy Prix du Conseil de l'Europe for "Blood is not Fresh Water", Locarno Video Art Festival, Locarno, Switzerland Candidate for Best Documentary Pan African Arts and Culture, Los Angeles, USA Award of Merit, African Film Festival of Verona, Verona, Italy Residency at ZKM, Karlsruhe, Germany Inauguration Video with "Travelling Light", Mill Valley Film Festival, Mill Valley, USA First Prize for "Travelling Light", Berlin Video Festival, Transmediale, Berlin, Germany Award of Merit for "Travelling Light", Spoleto Festival dei Due Mondi, Spoleto, Italy Oscar Signorini prize for "Nativity", awarded by Pierre Restany, Milan, Italy Award of Merit, 2nd Video Biennale, Fukui, Japan Prize of the Jury for "Questa é Vita", Salso Film & TV Festival, Salsomaggiore Terme, Italy</p> |

- First prize at Film-Maker Milan for “Questa é Vita” & “L’altro Mondo”, Milan, Italy
 Third Prize at U-Tape for “L’altro Mondo” , Palazzo dei Diamanti, Ferrara, Italy
 1986 First prize at U-Tape for “Questa é Vita”, Palazzo dei Diamanti, Ferrara, Italy

Publications (selected)

- 2023 “Theo Eshetu: Till Death Us Do Part”, iwalewabooks, Bad Ems, Germany
 2019 Julia Hendrickson (Ed.) et al.: “The Sorcerer’s Burden: Contemporary Art & the Anthropological Turn”, Radius Books and The Contemporary Austin, Santa Fe and Austin, USA
 2017 Daad Artists-in-berlin Program (ed.) et al.: “Theo Eshetu. The body electric”, Sternberg Press, London, UK
 Quinn Latimer & Adam Szymczyk (eds.): “documenta 14 – Reader”, Prestel Verlag, Munich, Germany
 2016 Mebrak Tareke: “In search of body and soul with Theo Eshetu”, Another Africa, August 2
 William Poundstone: “Kaleidoscopes as Art”, Bloun Corps, January 18
 Polly Nooter-Roberts & Karen Milbourne: “Senses of Time: Video and Film-Based Works of Africa”, Insider, Winter 2016, Vol. 10, Issue 1
 2015 Karen Milbourne: “Senses of Time: Video and Film-Based Works of Africa”, African Arts, Winter 2015, Vol. 48, Number 4
 Lyle Ashton Harris (eds.) et al: “Nero su Bianco”, American Academy, Rome, Italy
 Bonaventure Soh Bejeng Ndikung: “Art in Context Africa, Part II: Bonaventure Soh Bejeng Ndikung on The tenses in Theo Eshetu”, Art Review, January 9
 2014 Elvira Dyangani Ose (ed.): “Caderno Sesc_Videobrasil 10: Uses of Memory”, Edições Sesc São Paulo and Associação Cultural Videobrasil, São Paulo, Brazil
 “Theo Eshetu in conversation with Selene Wendt”, Nka Journal of Contemporary African Art, Fall 2014, Vol. 2014, No. 35
 2003 MLAC di Roma: “BLOOD. Of Light and likeness”, Rome, Italy

Collections

TATE Britain, London, UK
 MoMA Museum of Modern Art, New York, USA
 The Metropolitan Museum of Art, New York USA
 Smithsonian National Museum of African Art, Washington D.C., USA
 Royal Ontario Museum, Toronto, Canada
 Montreal Museum of Fine Art, Montreal, Canada
 Newark Museum, Newark, USA
 Baltimore Museum of Art, Baltimore, USA
 The Gwangju Biennale Foundation, Gwangju, South Korea
 Museo Delle Civiltà di Roma, Rome, Italy
 Museo delle Culture di Milano - Mudec, Milan, Italy
 MACRO, Museo D’arte Contemporanea, Rome, Italy
 MEG Musée d’ethnographie de Genève, Geneva, Switzerland
 Collection of Dimensional Fund Advisors, Austin, USA
 Artur Walther Collection, Ulm, Germany