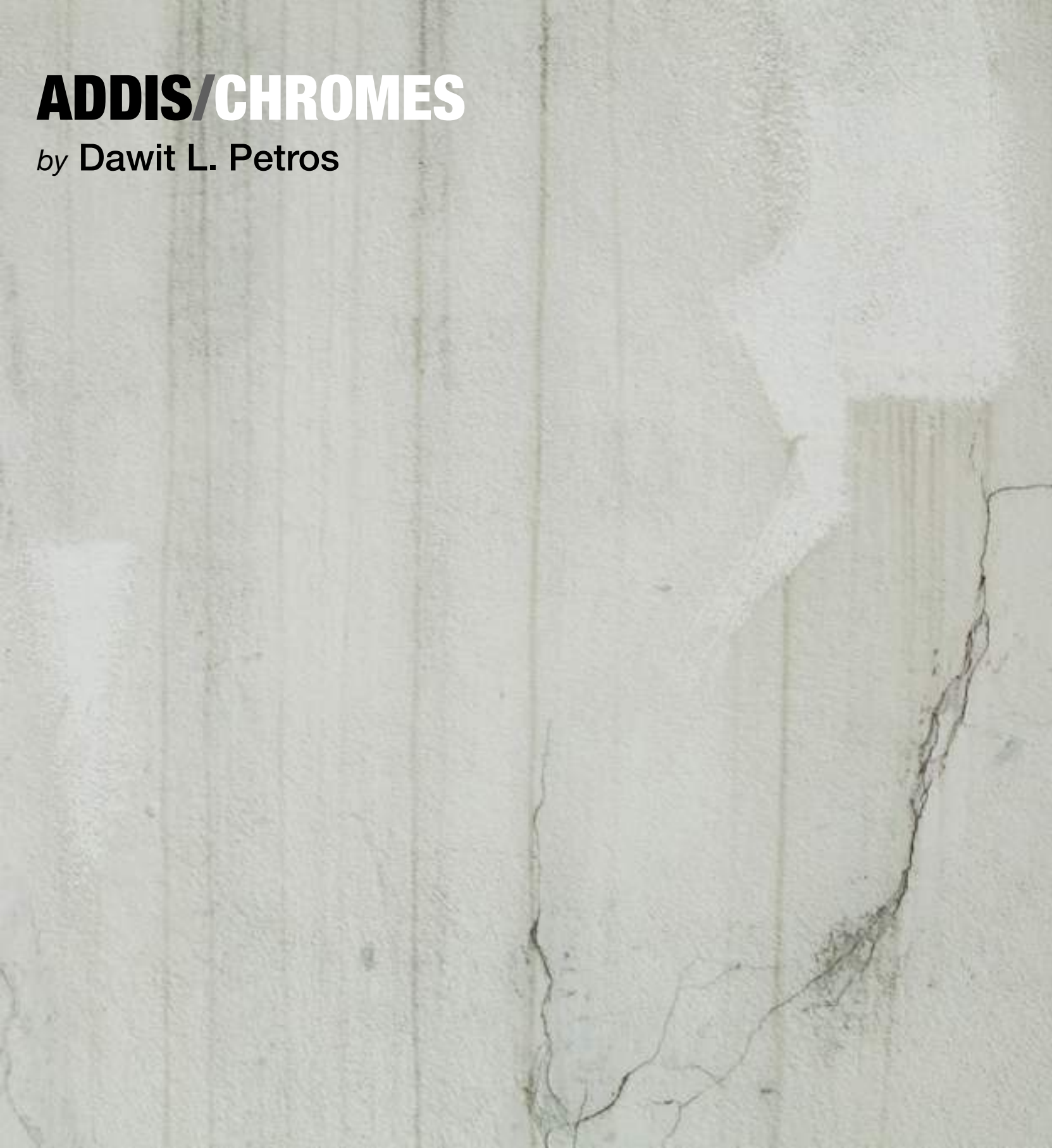


ADDIS/CHROMES

by Dawit L. Petros





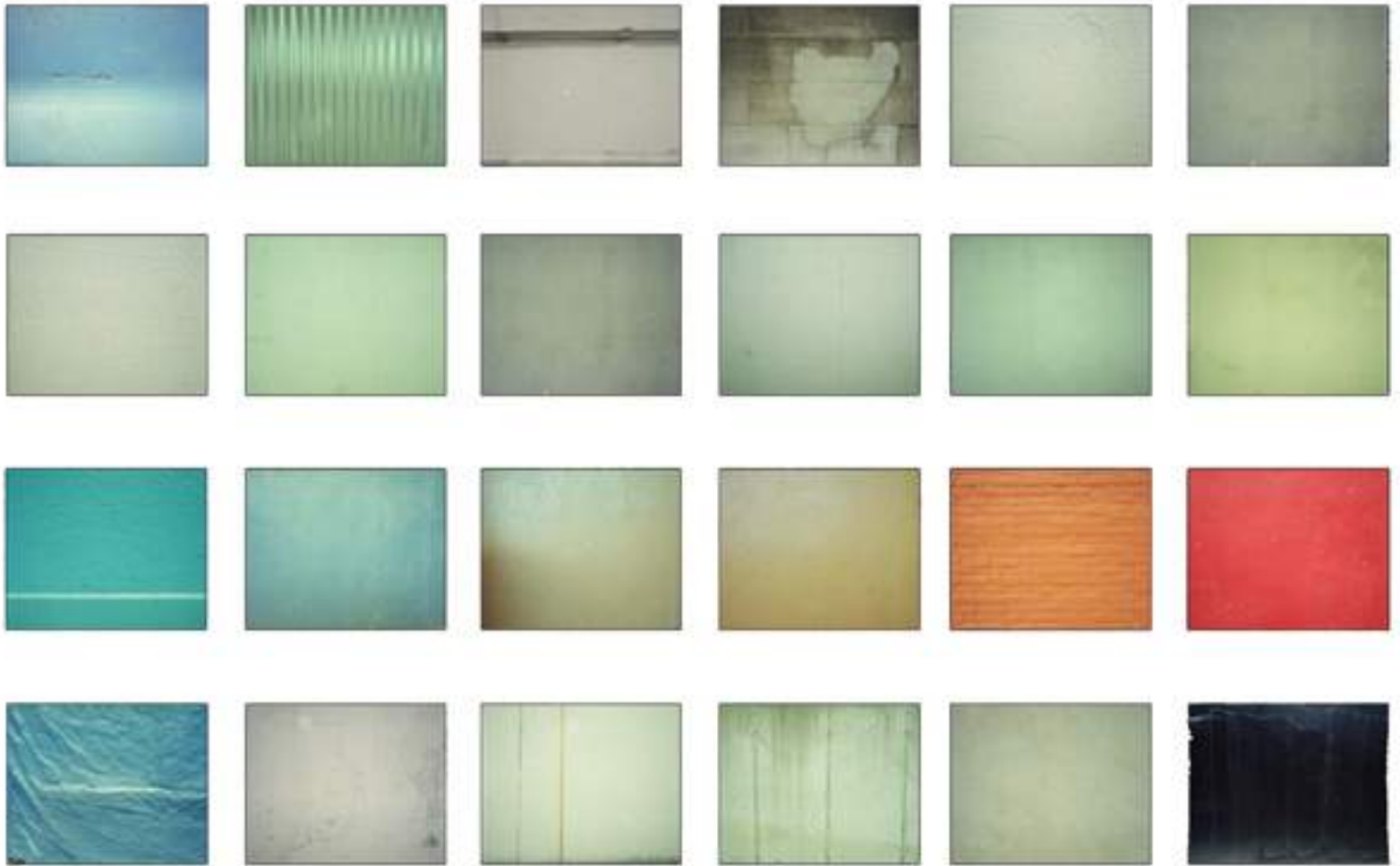
In my works, I set out to highlight the problems of representing historical and cultural positions from a position that is itself under reassessment

DAWIT L. PETROS

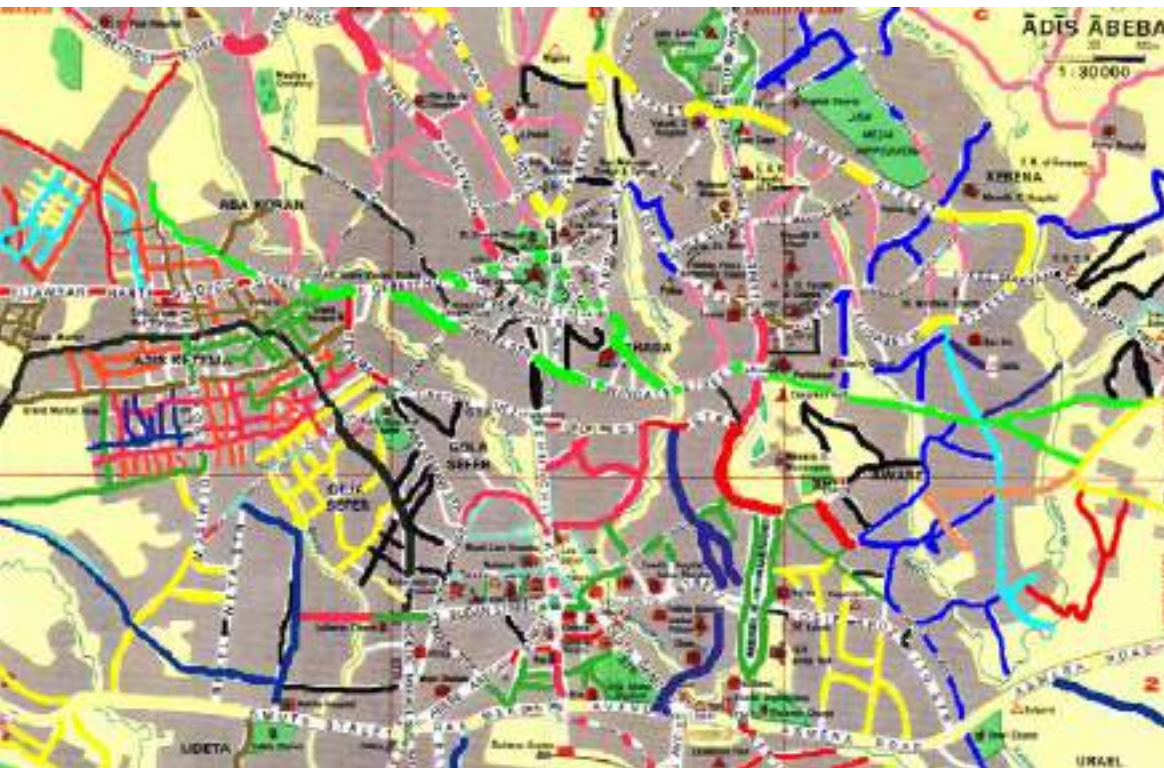


"For Dawit Petros, color is a way into a locality, a means by which to engage a neighborhood artistically and personally. It is not a search for color - for a search implies a certain goal - but a wandering and discovery of color, a way of moving from point A to point B without knowing one's exact origin or ultimate destination. Dawit's collected colors became the foundation of a series of abstractions based on monochromes. For each, he sampled a hue of interest and created a consistent color field as a digital image. By combining various monochromes, the compositions became visual building blocks for wallpapers, installations and wall paintings that Dawit calls "Harle/chromes". (...) The end result of one work become the starting point for the next, which itself harkens back to his point of departure - image of site and place. In this sense the series folds back upon itself like a loop in which color and its associated objects are divorced and yet their relationships are further enriched."

Excerpt "A Kind of Blue", Christopher Y. Lew



Dawit L. Petros
Harlechrome, 2009
(24 Readymade colors and exterior walls on the way around the boundary -Study-)



Digital schematic of proposed walks through Addis Ababa, found map, colour, 2010.

“I am proud to be collaborating with ATELIER on this solo presentation of my work,” said Dawit. “The support I have received from the organizers of the Addis Foto Fest and ATELIER has enabled the exhibition to come to fruition and given me the opportunity to present the world premiere of my new /CHROME installation work. ATELIER connects and supports artists of Ethiopia and provides a much needed and high profile forum to celebrate our rich artistic output. It is an honor to have my exhibition launch the ATELIER art gallery.”

Addis/Chromes is a project rooted in photography but one that encompasses painting, sculpture, architecture and installation.



Addis Ababa occupies three important roles in the project: the subject, site of production and site of exhibition. The working strategy involves a series of walks in which photographs of colour and their related objects such as architectural fragments, fabrics, and refuse are collected. These digital photographs are transferred to computer and the colours are sampled to create monochromatic fields. These monochromes become the building blocks for a series of abstract works; two painted wall murals and a sculptural object. The final component is close-up photographic images of the walls of buildings that border the neighbourhoods in which the walks occur. The resulting are “Site Specific Abstractions”, works invested in issues of colour, process and abstraction, while rooted in the singularities of a particular space.

By using a highly formal language to investigate Addis Ababa, a parallel strategy for applying photography and extrapolating the histories of a specific location are proposed.

This project has been realized through close cooperation between Dawit L. Petros and Ethiopian artist Eyob Kitaba.



ADDIS/CHROMES

(Expansive Structure No. 1, View To A Distant Sea)

Wall Mural, custom acrylic blue paint on wall, 1500 x 1cm, 2010.



Left: Pass(age)

(A meditation on questions of semblance, Part II)

Wall Mural, custom red acrylic paint on wall, 800 x280, 2010

Right: Pass(age)

(A meditation on questions of semblance, Part I)

Digital colour prints, clear and brown glass, 183 x 183, 2010



Addis/Chrome No. 4

24 Ready found colour and exterior walls on the way around the boundaries

Digital colour prints, 50 x 60 each, 2010



Dawit L. Petros received an MFA from the School of the Museum of Fine Arts, Boston, a BFA from Concordia University, Montreal and a BA in History from the University of Saskatchewan, Saskatoon. He was born in Asmara, Eritrea. In 2008-2009, he was an Artist-in-Residence at the Studio Museum in Harlem. He has exhibited internationally in solo and group exhibitions. Recent venues include The Studio Museum in Harlem, New York; The Royal Ontario Museum, Toronto; The Museum of Contemporary Art Detroit; Videotage, Hong Kong; Photographic Resource Centre, Boston; Massachusetts College of Art, Boston; Gallery 44, Toronto; and Maison de la Culture Frontenac, Montréal. He has received numerous fellowships, as well as an Art Matters Foundation grant.

Dawit is represented by Alexander Gray Associates in New York.

For more information on the artist, please visit his gallery's website:
www.alexandergray.com



ADDIS FOTO FEST:

The first edition of ADDIS FOTO FEST, directed by Aïda Muluneh, brought together African and African Diaspora photographers, fostering a dialogue through various events and workshops. With the participation of representatives from the global photography market, the activities of the festival was an opportunity to expose the participants to the various ways in which the image of Africa is projected, interpreted, negotiated, and marketed.

<http://www.addisfotofest.com>



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