

FRIEZE  
PROJECTS  
FILM  
SOUNDS  
TALKS  
MUSIC

## Frieze Projects

Frieze Projects at Frieze London 2016, supported by the LUMA Foundation, brings together a series of seven complex and thought-provoking projects curated by Raphael Gygax. This year's programme is inspired by questions on human relationships and the transformative potential of art; it brings together several diverse artistic fields, including literature, theatre and sound composition.

Artists from different generations and from around the globe have been invited to think about such concepts as diversity, transformation, hospitality and learning, and particularly how these concepts relate to humanity. The participating artists are Sibylle Berg, Claus Richter, Martin Soto Climent, Coco Fusco, Julie Verhoeven, Samson Young and winner of the 2016 Frieze Artist Award Yuri Pattison. The programme also presents *Operndorf Afrika* (Opera Village Africa), an arts project initiated in 2009 by German film/ theatre director and artist Christoph Schlingensiefel (1960–2010).

Frieze Projects 2016 has been made possible through partnerships with a number of national and international organizations. These collaborations have been an invaluable part of the commissioning process. We are grateful to the LUMA Foundation and Arts Council England for their ongoing commitment and encouragement, and sincerely thank all those individuals whose generosity provided specific support to each project.

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## Foreword by the LUMA Foundation

The LUMA Foundation is delighted to be an active supporter of the Frieze Artist Award and Frieze Projects, Frieze London's non-profit commissioning programme. This partnership underlines LUMA's commitment to produce, present and promote contemporary art projects in new and inspiring ways.

The LUMA Foundation was established in 2004 to support the activities of independent and pioneering artists, as well as institutions working in the fields of art and photography, publishing, documentary and multimedia. The Foundation commissions and produces challenging artistic projects combining a particular interest in environmental issues, human rights, education and culture in the broadest sense.

Maja Hoffmann  
President, LUMA Foundation

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## Introduction



Shana Moulton, *Whispering Pines 4*, 2007,  
Courtesy of the artist, Galerie Gregor Staiger, Zurich and Galerie Crèvecoeur, Paris

The art market is an economic field unlike any other in the degree to which its transactions are based on personal contacts, oral agreements, affinities and shared sympathies. Interaction, trust and even friendship are basic pillars in this system – keeping in mind, however, that such a system is always at considerable risk of abuse and foul play.

From this perspective, an art fair can be described as a climax of communication, a heyday of social interactions with an incredible transformative potential. It seems obvious to think about the meaning and importance of relationships when you visit an art fair today. How do we connect to each other? What kinds of bonds do we foster? What can we learn from each other?

How much do we care for each other? Questions such as these become much more universal, much more significant for our daily life, once spoken out loud.

This year's edition of Frieze Projects was driven by such questions. The projects' focus on artistic collaborations is characterized by a strong performative aspect – moments of empowerment that contain within them an inherent transformative potential. Human beings and the dynamics between them are central motifs. In regards to diversity, Frieze Projects 2016 brings together artists from different generations and from across the globe, and from a variety of artistic fields ranging from literature and theatre to design and dance.

For the first time, celebrated German writer Sibylle Berg will collaborate with artist Claus Richter, creating an experimental puppet theatre investigating with humour a sinister future for humankind. Mexican artist Martin Soto Climent will construct a large spider's web from tights; his sculptural installation will then be animated by acrobatic dancers who seem to coax the viewer into a surrealist dream. British artist Julie Verhoeven will make a 'hospitable' intervention in the fair's WC's and take over the role of toilet attendant. Hong Kong artist and composer Samson Young will let visitors escape into a 'multimedia walk' through the fair. The installation presenting the *Operndorf Afrika* (Opera Village Africa) gives visitors the chance to discover an arts project located near Ouagadougou, the capital city of Burkina Faso, initiated by German film/theatre director and artist Christoph Schlingensiefel (1960–2010). The project is a platform for international exchange, where new and different images of Africa are revealed. Internationally acclaimed Cuban-American artist Coco Fusco will give the UK première of her performance *Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist*. This year's Frieze Artist Award winner Yuri Pattison will observe the political implications of 'trending' technology in our digitalized world.

Jeremy Rifkin, the renowned American economic and social theorist, traces in his study *The Empathic Civilization* (2009) a cultural evolution of human empathy, embedding it in a socio-political, economic and cultural-historical context that moves it away from its esoteric flavour. According to Rifkin, the ultimate goal of every story that we humans tell each other is to share our own perceptions of life and reality. The essential contribution of stories is to transform our sympathy into an empathic engagement.

In that spirit, let's listen to the stories of Frieze Projects 2016.

We would like to thank Maja Hoffmann and the LUMA Foundation for supporting the Frieze Artist Award and Frieze Projects.

*Magna gratia!* Our thanks also to Arts Council England, Random Acts and the Goethe Institut-London.

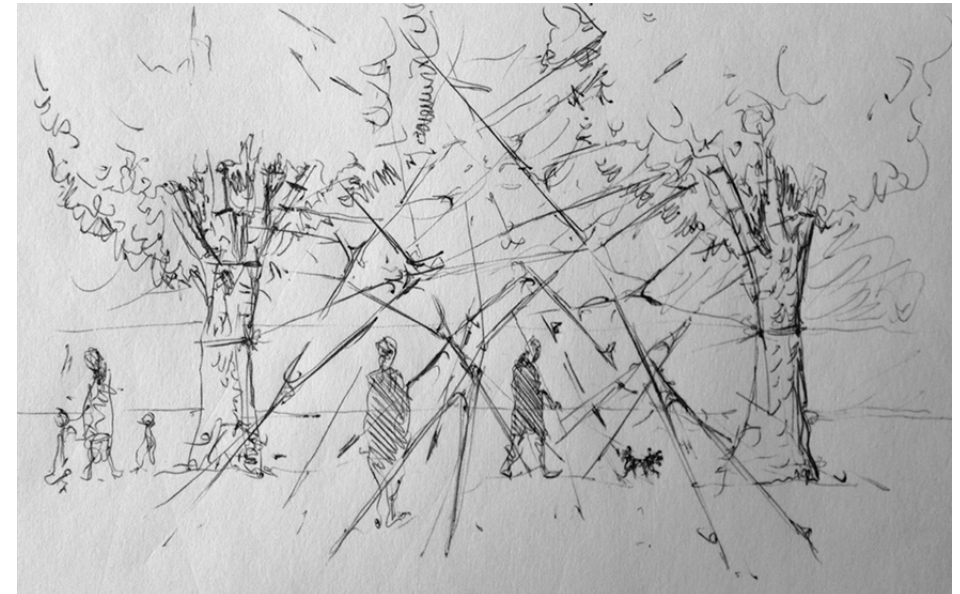
In addition, there are many people to thank for their invaluable contributions to this year's programme. We are grateful to David Beck Kilian, Florian Berkold, Francesca Bertolotti-Bailey, Marcel Bleuler, David Brow, Steven Cairns, Denis Charrière, Michaela Crimmin, Steve Cunningham, Louise Dixon, Thom Elliott, Pegah Farahmand, Nikos Georgopoulos, Melanie Keen, Sam Laurence, Julia Lenz, Sissi Liechtenstein, Julie Lomax, Gregor Muir, Andreas Moos, Sebastian Nübling, Bren O'Callaghan, Justin O'Shaughnessy, Sandra Roemermann, Tobias Rotfahl, Paul Scherer, Eva Schmitt, Mario Schruff, Jenny Starr, Jo Stella-Sawicka, Sally Tallant, Sabine Unamun and Laura Wilson.

Raphael Gygax  
Curator, Frieze Projects

Keziah Goudsmit  
Manager, Frieze Projects

Lewis Gilbert  
Assistant, Frieze Projects

## Martin Soto Climent



Sketch by Martin Soto Climent

In his sculptures and installations, Mexican artist Martin Soto Climent uses mostly simple objects he finds in the street or buys at thrift stores. He arranges these – sometimes unaltered, sometimes subject to minimal interventions – in new configurations within the exhibition space. In *Desire* (2009), Soto Climent folds antique eyeglasses cases to make it look as though they stick out their tongues lasciviously. In this recontextualization, the artist draws on ideas developed by the Surrealists around our relationship to the object: they examined its status as a fragment of recollection – and its use as a way of evoking individual memories rather than socially sanctioned ones, of prompting and developing the beholder's own associative imagination. Yet this function required a gesture performed by the artist to charge the object with power,



a transmission of energy. The object breaks free from its intended purpose; it is meant to astonish and surprise. As the Surrealist writer and artist André Breton described it in one of his manifestos: *'Objectivation de l'activité de rêve, son passage dans la réalité.'* (Objectification of dream activity, its passage into reality.)

For his Frieze Project, Soto Climent will use one of his key materials – nylon tights – to transform the entrance of the art fair into a fantastical, dream-like spider's web. In a career first, he will also add a performance element to his sculptural piece – with acrobats activating the sculpture from time to time.

**Raphael Gygax:** One key characteristic that strikes me each time I see your work is its 'efficient economy'. In that sense your work presents an opposite to the high-value productions of art today.

**Martin Soto Climent:** Indeed, I'm not interested in art as a product, I believe in the artistic object as a container of energy. My process is based on the intensification of this energy, seeking to contain as much as possible with minimal resources. I like to be elegant. Meditation on the economy of means extends to an existential logic of restraint and moderation, a conscious posture to counteract excess.

**RG:** The reception of your work is dominated by a 'poetical' reading. Nevertheless I think you could also understand the work in a 'political' way, for example, looking at it through the theory of materialism or entropy. How important is such an interpretation for you?

**MSC:** In the poetic gesture I find a trigger that opens multiple realities: it is the means to maintain vitality in the work and not suffocate it with cosmetic treatments that

are suitable for fashion or design. This gesture is nourished by an original intention that provides the impulse – in my case a political and social position, which I synthesize and work under the notion of individuality.

I conceive of the individual as an entity whose structure is informed by an order of relationships, causes and coincidences that are universal, above institutional norms and productive logic. An entity based on the intimacy of these relationships, hence the importance of the erotic impulse in my work. My workspace is intimacy. My themes are love, death, desire as a motivation, and respect for both objects and life – understood together as one inseparable system. I handle these issues through an ethical transformation in which I attempt to show that we can communicate concepts without damaging the objects and environment around us.

**RG:** Your artistic practice has roots in art movements including Surrealism – in the way the viewers' thought associations are activated – but also Arte Povera, in your choice of materials. Do you see yourself in that tradition? I would be also interested to know if you see yourself as part of a Mexican art history?



Sketch by Martin Soto Climent

**MSC:** The history of art in Mexico is based on a quest for identity; an intermediate point between its two origins: American and European. I think the essential aspect of Mexican thought is duality; the conception of opposites as complementary entities that form a unit. That is definitely central to my work. I consider it a doorway to interesting reflections, which compensate for a lack of excessive technical development. Hence my concern for the simple materials and 'chance encounters' that make my process something more vital and organic than a simple workshop production.

**RG:** Your Frieze Project is going to use tights – a very sensual material, which can be read as a symbol for 'desire'. What makes it so fascinating for you?

**MSC:** The stockings are a 'second skin', in its most essential meaning: a mask. They are very expressive objects that we immediately associate with the body and an alteration of its message. For me, stockings are the perfect material to show the tension and stress to which the individual is subjected in the social net. The web is the network of desires that we weave together without revealing our ultimate intended prey.

#### **Martin Soto Climent**

(b. 1977, Mexico) Lives and works in Mexico City.

Martin Soto Climent is a sculptor and installation artist. Recent solo exhibitions include: 'Frenetic Gossamer', Palais de Tokyo, Paris (2016); 'Fortezzuola', Museo Pietro Canonica, Rome (2016); and 'The Sleeping Beauty', Museo Universitario del Chopo, Mexico City (2015). His work has been featured in group exhibitions at Kunsthalle Wien, Vienna; ICA London; MCA Chicago; MoMA PS1 and SculptureCenter, New York, among many others.

He has completed residencies with several distinguished institutions: Banff Art Centre, Alberta (2005); Civitella Ramieri Foundation, Umbria (2013); and SAM Art Projects, Paris (2016). In 2012 Soto Climent's artist book *The Equation of Desire* was published by Mousse. Together with curator Chris Sharp he co-founded independent project space Lulu in Mexico City in 2013.

*Acrobats will activate this installation throughout the duration of the fair*

## *Operndorf Afrika* (Opera Village Africa)

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Aino Laberenz, Burkina Faso, December 2015  
Photograph: Lennart Laberenz

*Operndorf Afrika* (Opera Village Africa) is an arts project initiated by German film/theatre director and artist Christoph Schlingensief (1960–2010) located near Ouagadougou, the capital city of Burkina Faso in West Africa. Its goal is to enable people from different backgrounds to work together and to enjoy artistic exchanges. Since 2010 Aino Laberenz has been the director of the not-for-profit project. So far, 23 buildings by highly respected Burkinabé architect Diébédo Francis Kéré – residential buildings, a school, a hospital ward – have been erected on the plot supplied by the government.

Schlingensief's project title *Operndorf Afrika* was chosen as a deliberate provocation to the Western art community. Since the late 20th century, art critics and curators have seized upon the claim for a decolonization of the Global South\*, and become increasingly wary about any international collaboration that involves countries in the developing world. Schlingensief was highly aware of this political backdrop when in the late 1990s he first began to work in different African regions, and knew that his idea of creating a site of artistic and cultural production – opera, no less – in Burkina Faso would be rejected. By spreading the rumour of its creation he chose to stir up debate, in order to draw attention to a simple but delicate fact: criticism from the Western art community often implicitly reproduces a problematic image of the Global South, namely that of an oppressed region that is denied and unable to reach the potential of artistic production in its own right. Schlingensief was convinced that the opposite was the case.

He described repeatedly how the Western art world has come to a point of hollow reproduction where it has lost its relevance. For him it was clear that, on the level of artistic and cultural production, it is actually 'we' who need something, not the people in Africa. He proposed '*von Afrika lernen*' (learning from Africa), by which he meant that we should try to find a new approach to art by engaging with Africa – not as teachers but as students. In order to create an environment for such an engagement, he planned the *Operndorf Afrika*, which was never connected to the idea of a traditional opera house, but which is based on an expanded notion of art. His vision was an inhabited place where artistic production, everyday life and education blur. A place where, once it is established, we can all learn.

The presentation will be a multimedia, participatory installation that will introduce the *Operndorf Afrika* with various directly related artistic contributions. Central to the presentation will be a sculptural piece by Andy Hope 1930 that serves as a live

satellite to Burkina Faso. There will be regular conversations with Burkinabé artists who are actively involved in the project. Cabin-like elements from the stage set of Schlingensief's last theatre piece, *Via Intolleranza II* (2010), will be used to display several artworks made for films by Burkinabé filmmakers.

Text in collaboration with Marcel Bleuler.

**Raphael Gygax:** As collaborator and partner of Christoph Schlingensief, you were involved from the very beginning in the *Operndorf Afrika*. What's your conclusion after six years – and what will the next big steps be?

**Aino Laberenz:** In the last six years the *Operndorf Afrika* team has been busy with setting up structures – the construction of the school, the hospital ward, but also the artist and guest houses, offices and living units for employees. It's about creating a basis, the implementation of a missing structure. The place we chose didn't have anything: no energy, no water, no buildings. Now we have a functioning infrastructure. The school works, we have water and an energy supply, the teachers live there, the canteen and hospital function and a big solar plant is installed.

At this point we're a big step further on and can start the work with artists, offering workshops to the people and students. And last year we started an artist-in-residence programme that gives artists the opportunity to have a deeper discussion with the people there.

**RG:** What will the presentation of the project at Frieze look like?

**AL:** The artist-in-residence programme allows us not only to create an artistic exchange and discussion, but also to

commission works that represent the project. One central piece at Frieze will be Andy Hope 1930's *Radio Tower* – a sculpture that deals with the African location that will also be used as a live satellite between *Operndorf Afrika* in Burkina Faso and the art fair in London. There will be elements of the stage set from *Via Intolleranza II*. It will offer a view on his theatre production – which was his first materialized African 'opera village' utopia. And then there will be contributions by artists from Burkina Faso.

**RG:** Integration was a cornerstone of Schlingensief's artistic work – he worked with disadvantaged people and stigmatized communities. I think you can see this in the *Operndorf Afrika* project. Could you tell us more about this approach, which often prompted controversy?

**AL:** Christoph's works can be characterized by a very strong participatory approach. In the case of the *Operndorf Afrika* project this was true right from the beginning – the construction of the first building was an act by the whole community. The collaboration was always an exchange, a communal work to create the village. We discussed the ideas and took the first steps together.

Integration shouldn't be considered as 'integration of the Other into our system' – it's more that we all get integrated into the idea of the *Operndorf Afrika*.

**Christoph Schlingensief**  
(1960–2010, Germany)

Christoph Schlingensief's prolific and genre-defying artistic practice ranged from filmmaking to activism, from acting to directing, from painting to journalism. His work entailed a deconstruction and reconstruction of visual worlds, straddling high and low culture; denying linearity and classical narration, making excessive demands on the viewer's sensory abilities.

Born in Oberhausen, he studied philosophy, German language and literature, and art history in Munich before leaving to work as an assistant to filmmaker Werner Nekes. His own films included *100 Years of Adolf Hitler: The Last Hour in the Führer's Bunker* (1989) and *The German Chainsaw Massacre* (1990). From 1996 to 2006 he was the in-house director at the Volksbühne Theatre in Berlin. He directed the opera *Parsifal*, in a production that referenced Joseph Beuys, conducted by Pierre Boulez, to open the Wagner Festival Bayreuth (2004–7). His work has been included in the 50th Venice Biennale (2003), and documenta X, Kassel (1997). In 2011 an exhibition of his work (completed posthumously) filled the German Pavilion at the 54th Venice Biennale and won the Golden Lion. He described the *Operndorf Afrika* project as a 'social sculpture'.

In a note on his death in 2010 Nobel Prize Laureate (Literature) Elfriede Jelinek wrote: 'Schlingensief was one of the greatest artists who ever lived. I always thought one like him cannot die. It is as if life itself had died. He was not really a stage director (in spite of Bayreuth and *Parsifal*), he was everything: he was the artist as such. He has coined a new genre that has been removed from each classification. There will be nobody like him.'

**Aino Laberenz**  
(b. 1981, Finland / Germany) Lives and works in Berlin.

After studies in Art History Aino Laberenz worked as a photographer and costume designer for short films and at several theatres: Schauspielhaus Zürich, Volksbühne Berlin, Wiener Burgtheater in Vienna and Opera of Manaus in Brazil. Her collaborators have included writer René Pollesch and director Schorsch Kamerun. In 2005 she was nominated best young costume director by magazine *Theater heute* (Theatre Today).

She worked for many years with Schlingensief, who she married in 2009, and in 2010 took over the management of Festspielhaus Afrika GmbH, continuing Schlingensief's *Operndorf Afrika*, established in 2009. Laberenz designed the German Pavilion, together with Susanne Gaensheimer, at the 54th Venice Biennale, which was honoured with a Golden Lion. She was co-curator of the exhibition 'Christoph Schlingensief' at KW Institute for Contemporary Art, Berlin (2013), which travelled to MoMA PS1, New York (2014). She is the editor of Christoph Schlingensief's collected autobiographical sketches *Ich weiß ich war's!* (I know it was me!), published in 2012 by Kiepenheuer & Witsch.

\* *Global South* refers to developing countries, which are located primarily in the Southern Hemisphere.

Additional support for this project is provided by the Goethe Institut-London and ICA







*Operndorf Afrika*, Burkina Faso, December 2015  
Photograph: Lennart Laberenz



## Young People's Programme: Art Assassins

We are a group of diverse young beings who meet every Tuesday, at the South London Gallery. We collaborate with contemporary artists, designers and filmmakers to create events and projects to share with other young beings and a wider audience. The members always lead Art Assassins' projects. Together we have formed a political party, directed a short film, slept in a forest, made a video game, designed hair products and reinvented the archive.

Frieze Projects collaborates with the Art Assassins and artist collective Network 11 from September to November for the Frieze Project *Operndorf Afrika* (Opera Village Africa). Together they are investigating the impact *Operndorf Afrika* has on post-colonial Burkina Faso and consider the impact these cultural encounters have on its future.

For further information please visit: [www.southlondongallery.org](http://www.southlondongallery.org)

If you are interested in joining the Art Assassins please email: [artassassins@southlondongallery.org](mailto:artassassins@southlondongallery.org)



Art Assassins, May 2016

## Workshop: Working across Continents *How cultural differences might be articulated, mediated and enjoyed* \*



Saturday 5 November 2016

Goethe Institut-London

Programmed by Marcel Bleuler (*artasfoundation*),  
Michaela Crimmin (*Culture+Conflict*) and  
Raphael Gyax (*Frieze Projects*)

The starting point for this one-day series of conversations is German artist Christoph Schlingensiefel's *Operndorf Afrika*, an ongoing project in Burkina Faso since 2008, to be presented at Frieze London. The intent was to build an infrastructure for a social space where every day life, education and art would merge, enabling people from different backgrounds to engage in artistic exchange. Instead of reproducing the rhetoric of selfless aid or social interest, Schlingensiefel had set out to reverse North-South relations by asserting that the West must 'learn from Africa'. At the same time Schlingensiefel acknowledged the risk of romanticizing the motto of 'learning from' and remained extremely wary about the possibility of achieving a genuine connection across the

two global contexts. This wariness is reflected in UK artist \*Sonia Boyce's question in our title, 'How cultural differences might be articulated, mediated and enjoyed'. With an increasing number of artists and curators from Western Europe seeking to realize projects in the Global South and Far East, the aim of the day is to discuss the interests and the realities involved in presenting projects and artworks out of their locale, and to raise the diverse ambitions behind international art projects. Now that the Western art world is finally opening up to showing work from outside North America and Western Europe, how successful are we in avoiding binaries and stereotypes given conflicting social and political contexts, the legacy of colonialism, and fiscal inequalities?

For tickets and further information please visit [frieze.com](http://frieze.com)

Additional support for this project is provided by the Goethe Institut-London





## Sibylle Berg and Claus Richter

P3

The Frieze Project *Wonderland Ave.* is an experimental puppet theatre that brings together for the first time writer Sibylle Berg and visual artist Claus Richter. Sibylle Berg is one of the most widely recognized contemporary female writers in the German-speaking world and has been heralded as one of its most thought-provoking. Her plays are razor-sharp, impactful observations of our society, not flinching from its failures while deftly deploying humour as a momentary offering of hope.

The iconography and materials of Claus Richter's relief-like pictures, sculptures and theatrical installations hail from the world of childhood fantasy – historical amusement arcades and toys, which he meticulously reconstructs and activates in his performances. Thoroughly reflective and unfailingly funny, Richter's works unmask this lost world as a fictive notion of escapism, a romantic idea that is always bound up with the commercial interests of others.

Berg's commissioned play will take as its point of departure a test arrangement in the near future where machines take control of humankind. Set in an environment designed by Richter that resembles a modular living unit, the play will feature a narrative co-directed by the artists and highly acclaimed German theatre director Sebastian Nübling, with actors and puppets. The daily performance promises a critical, feminist but also comical view of our 'globalized and digitalized' world and the resultant societal changes.



SoftBank Group's humanoid Pepper robots await the opening of the company's 'Pepper World' exhibition, Tokyo, 2016

**Sibylle Berg**

**WONDERLAND AVE.**

Three-part chorus play for Person(s) and Robot(s)

(Excerpt)

**Chorus:** *What a wonderful morning in our peaceful facility. The mood-improving colours certainly act as a quick serotonin stimulant, don't they?*

**Person:** *Shut up.*

**Ch:** *A slow serotonin stimulant. Well. A few nature depictions will begin in a moment. Sun, birds, and so on - the nutritional substitute will be distributed -*

**P:** *Shut up.*

**Ch:** *A new day begins in this wonderful facility. In the magical Wonderland Avenue. A day full of free time fun. Good morning!*

...

**P:** *Devices used to be my home. My computer, my, well, what do you call them - things, I was always very proud of being a good user, despite my age. My technical knowledge filled the gap that my absent father left ... If I'd had a role model who'd reinforced the manly aspects of my character, I'd be where those people are today, the ones living in my flat now. The few successful people. Then I'd have the power over the employees, over the machines, then I'd be a programmer and - woah, I feel so sick. I wish I could have a coffee and an antacid.*

**Ch:** *How comfortable it was: the lawnmower robots, the vacuum cleaner robots, the algorithms for the hedge fund traders - little laugh - the self-service cashiers, it was all handed over to us. That was a good idea.*

**P:** *They waged a war against white heterosexual men for a long time, didn't they? Until finally*

*gender-neutral, slightly more female people were sitting in all the powerful positions. And anyone who didn't want to get sacked, so every, let's say - bio-man, started taking oestrogen, and the really brave ones didn't even shy away from surgical gender assimilation. I did all that. Here, I've got a breast growing. And look, here: I've replaced parts of my body with some specific cyborg transplants. But still, none of it helped.*

**Ch:** *You're still a human.*

**P:** *When we were brought here, in, I think, ten buses ...?*

**Ch:** *When you arrived in this wonderful home, together with group 789/A -*

**P:** *- right. I thought: Now then. If this is what the end of my career will be like, if this is the manifestation of my downfall, then I can make peace with it. A view onto a nice yard, a pond with ducks -*

**Ch:** *Mechanical ducks.*

**P:** *What? Whatever, a self-airing, self-cleaning room. All the fittings embedded in the wall, no sharp corners - There isn't some kind of - entertainment programme here, is there?*

**Ch:** *There are nature documentaries and a ping-pong facility.*

**P:** *Theatre, cinema, books, erm - music, anything like that? No?*

**Ch:** *No. Humans no longer need distractions from their task.*

**P:** *And what would that be?*

**Ch:** *The supervision of the data stream. For example.*

**P:** *I used to enjoy providing all my data. Willingly. It was necessary for the city to be under*

*blanket surveillance. And the people's data, it had to be, you know, terrorism and -*

**Ch:** *Sure.*

**P:** *Right, well then I'll get ready for the day. A bit of a stroll, enjoy life, play ping-pong and -Speaking of which: That was it?*

**Ch:** *That was it.*

**P:** *The idea that this will all just keep going, another forty years -*

**Ch:** (clears throat)

**P:** *Not forty? Well, it doesn't matter, anyway, it does make me a bit - sad. Because I have to say I'm not really feeling the pleasure of an idle life that I was expecting. How much longer am I supposed to walk through this fairly poor recreation of nature? With the other bitter people from the service sector proletariat.*

**Ch:** *Former.*

**P:** *What?*

**Ch:** *Would you mind not rubbing yourself against the artificial tree?*

**P:** *What, they're not real? This pinewood aroma and the flaky bark - it's all just held together with wires, like those people looking after humans in hospitals now?*

**Ch:** *You have not yet completed your pace count. And please avoid gathering in groups.*

**P:** *That hasn't been a concern of mine for a while. I'm not allowed to rub against this plastic shit, but if I rub myself against the leg of one of the other losers from that chirpy LGBTIQ loser clique, that's not okay either. Then all these nasty little separator robots suddenly turn up. I've got to know a lot of human groups here,*

*former employees like me, the middle classes, pillars of society. The service proletariat. We all believed in the system, didn't we?*

**Ch:** *But inactivity only bothers you because you consider it a deviation from the normal state of work. You are agitated. Your blood pressure is 190 over 95. Drink your tea and continue your physical training. Do not form any groups. No group forming.*

**P:** *Yes, of course. It's a wonderful day, it's raining, as always, the absence of the sun is surprising, but isn't everything unusual round here? Who knew what it would be like, life without using of your productive power? I knew there were more unemployed people every week. But it wouldn't happen to me. Me or my colleagues. We were prepared. We did everything right. Trained our bodies, modified them, a lot of them us got artificial limbs, because they were more effective for serving the IT department. We're the rulers of animals and nature, it can't be right that more and more of them are being replaced by stupid robots, I thought, machines that wouldn't even exist without us.*

**Ch:** *You should consider your performance snack now.*

**P:** *Consider. Okay. No one wants to know anymore what I consider. Everyone from my generation, everyone like me, we're no longer necessary for evolution because of our lack of specialisation in the brain area. Even though we did extra training. Worked as content managers, deleted the comments of the raging people, who are -*

**Ch:** *- all here now. We call this social order cyber-feudalism. A new world order. Capital is the property of IT giants. And the rest are - consumers.*

**Raphael Gygax:** Sibylle Berg, your texts – the novels as well the plays – could be described as tests, experimental settings that are based each time on a specific set of questions. What is hate? Where do the happiest humans live on the planet? You let the most diverse characters, and more recently just voices, compete one against another. What were the questions you asked in creating this newly commissioned play?

**Sibylle Berg:** This time I'm interested in theoretical futurology. There's some speculation that after the fourth industrial revolution in the UK – just as an example – there will be 15 million unemployed people. By the way that's a rather careful, optimistic calculation. So my questions are: What will you do with all those humans that become uninteresting to the employment market? Will they be abandoned, is it going to be crowded on the streets, under the bridges, the main train stations, with all the new homeless people? Will they be taken care of? By whom? With what? And who's going to keep the market running if half the population is not able to fulfill their duty to consume anymore?

**RG:** Claus Richter, your artistic work picks as a central topic the world of playing – you have previously written a puppet play. What is it that makes this genre so appealing to you?

**Claus Richter:** As a child I was deeply fascinated by artificial worlds. My parents took me to theme parks all the time and at home I constantly staged puppet plays for them. Later on I discovered that everything I do today is deeply rooted in these childhood obsessions. Playing and staging are two very liberating activities for me, they question shared ideas of reality and create alternative arenas of action. They are, in the truest sense of the word, creative.

**RG:** Sibylle Berg, you have collaborated with visual artists before:

Mathilde ter Heijne, Jon Pjlypchuk and Gabriela Friðriksdóttir. What is the impulse behind this exchange with the visual arts?

**SB:** I used to read the work of other writers to position my work better in the field of literature. But I stopped that ... years ago. Today my inspiration lies in film, architecture, TV series, fashion, politics, science ... and, yes, contemporary art. Again and again. I like to see new things. I love artists – and if I weren't a scientist, I would probably be one.

**RG:** Claus Richter, you work in many different art fields – you write columns, direct short films, wrote a musical – now you're working with Sibylle Berg ...

**CR:** Which is a big pleasure! I love to collaborate with friends, especially if they are as sharp and funny as Sibylle. I find it very rewarding to leave my comfort zone from time to time, to get totally mixed up by group dynamics and other ways of working. Usually I'm a total control freak. For my musical I wrote the screenplay as well as the music, did the set decoration and costumes, sang, played the main parts and edited the final film. But the results are quite homogenous if you work this way. So in giving up a bit of control, you often end up with very refreshing surprises and unexpected turns. And there we have the idea of play once again. How could I not love that!

**RG:** A common characteristic in your work is the use of humour to shape a kind of critique. Is it the only stylistic method by which we can process the insanity of our world?

**SB:** Life inherently has a massive amount of ridiculousness. Sometimes I forget that and as a result I don't feel well. And then this situation is in itself so silly that it's fun again.

**CR:** I love humour but I also love emotionalism and romantic exuberance. Humour can break authoritarian behavior as well as arrogant power posturing, and that is fantastic. But even the wittiest person has dark moments and sceptical moods, so I guess it's a walk on the tightrope.

#### **Sibylle Berg**

(b. 1962, Germany) Lives and works in Zurich.

Writer Sibylle Berg was born and grew up in East Germany. In 1984 she fled to West Germany, where she studied oceanography at Hamburg University. In 1996, she moved to Switzerland, gaining Swiss citizenship in 2012.

Her first novel *Ein Paar Leute suchen das Glück und lachen sich tot* (A Few People Search for Happiness and Laugh Themselves to Death, 1997) was later translated into ten languages. Today it is a set text on the high school curriculum in Germany and has sold around 400,000 copies. Her writing has been compared to that of Brett Easton Ellis and Michel Houellebecq. She has become an iconic figure for Germany's alternative subcultures, particularly Europe's LGBTQ and artistic communities.

To date, Sibylle Berg has written 20 plays and 11 novels, as well as essays and columns for various newspapers and magazines. Her works have been translated into 34 languages.

#### **Claus Richter**

(b. 1972, Germany) Lives and works in Cologne.

Richter studied at the Hochschule für Gestaltung Offenbach am Main. His work has previously been exhibited at: Kölischer Kunstverein, Cologne (2014); Clages, Cologne (2013); Leopold-Hoesch Museum, Düren (2010); Kunstverein Braunschweig (2008) and Archiv für aktuelle Kunst, Frankfurt (2007).

*Performances will take place everyday at 12:30pm, 2:30pm and 4:30pm*

Additional support for this project is provided by Pro Helvetia and the Goethe Institut-London



Samson Young's artistic practice explores the relationship between image and sound, pushing the boundaries of these fields to create innovative cross-media experiences that address topics including identity, borders, migration and war. Trained as a composer, Young uses unexpected sounds to challenge our everyday expectations of space and perception. For *Nocturne* (2015), Young collected found video footage of night bombings (from the Gaza Strip, Gulf War and war against Daesh) from the Internet, muted them, and in a real-time performance recreated the sounds of explosions, gunshots and falling debris as realistically as possible, using household objects and musical instruments. Broadcast on-site via an FM radio transmission, the audience experienced the work through hand-held radios, whether in other parts of the venue or in close proximity to the performer. This translation process opens a wide range of associations for the viewer.

Young's Frieze Project, *When I have fears that I may cease to be, what would you give in exchange for your soul*, is a multimedia walk. The narrative of the walk is presented through site-specific films, music playlists, photographs and a collection of research materials. Based loosely on Graham Greene's *Ministry of Fear*, the fictional world of the walk unfolds in a series of surveillance reports on Lok, owner of a bookstore that specializes in tales of personal confession, and appropriates the physical structure, processes and people that make the fair possible. Lok is convinced that he is being pursued by foreign agents, and had pre-emptively commissioned a private investigator to document and research into his imminent disappearance.



Copyright artist, shooting documentation *When I have fears that I may cease to be, what would you give in exchange for your soul*, Image credit: Dennis Man Wing Leung

**Raphael Gygax:** Your sound works circle around serious topics: the representation of war in the media, or migration. In your performance *Nocturne* (2015) you took the notorious footage of the nocturnal bombing of Baghdad during the early 1990s and erased the sound. Then you re-enacted the noises yourself, minutely. This opens a whole field of interesting questions around translation, authenticity and the 'archaeology' of sounds. What was most relevant for you in that piece?

**Samson Young:** I have always been interested in the political dimensions of sound and music, even when I was operating more as a 'straight down the line' composer. Initially my interest was in cultural politics, in issues of representation and misrepresentation in music. Now I am more interested in the affective quality of sound, its physical impact and the politics of this impact.

So you could say I have been shifting from thinking of sound as a text to thinking of sound as a force. *Nocturne* was the first piece where I can see this shift myself.

**RG:** You have a PhD in composition and at the moment you work mainly in the field of visual arts. What makes this 'space' so interesting for you? Do you differentiate between your practice in music and the visual arts?

**SY:** I still operate as a composer – I am in the middle of composing a new orchestral commission for the Hong Kong Sinfonietta – and I enjoy maintaining that part of my practice. It is important to me. There is, maybe, an assumption of a desire on my part to cross into another discipline, but how I ended up making things in the contemporary art context was actually pretty organic and a bit random.



Copyright artist, shooting documentation *When I have fears that I may cease to be, what would you give in exchange for your soul*,  
Image credit: Dennis Man Wing Leung



Samson Young, *Nocturne*, 2015  
Courtesy of the artist

It started like this: I was a part of an artists' collective (the other member was a new media artist), we won a rather large emerging artist grant, and as a condition for receiving the grant we had to stage an exhibition. We were given this huge space to make a solo show and it was just too much work so we each took up half of the gallery space and made our own work to fill it. I didn't even have time to think about what that meant at the time. After that experience I went to graduate school in the US and things became different again.

**RG:** Where do you see yourself in the history of modern composition? Are figures like Karlheinz Stockhausen or John Cage still of relevance for you?

**SY:** Yes of course they are; very much so. I love that music, and my training was in that tradition. But I am interested in them as total artists, not just composers; also as sources that I can exploit, misrepresent and misread.

**RG:** Often you combine traditional technology, for example radio waves, with brand new technology such as iBeacon – can you tell me more about that clash of 'low' and 'high' tech?

**SY:** I've never noticed it myself but I guess you are right. I don't really see them as new or old – they were all new at one point. Something gets 'old' only when you can no longer conveniently use it. You see this in consumer electronics. The PlayStation gets old when a newer model comes onto the market, because it's not easy to find a replacement for a controller from two generations ago when it breaks. But we still use the radio, so that doesn't feel old. We are still using the piano – that's a pretty old piece of technology.

**RG:** Is sound more free than the image?

**SY:** I don't think you can make a value judgement; they just act upon us differently

and reveal different things. Sound certainly isn't superior, and there is the danger of over-romanticizing sound. I love this quote by Salome Voegelin: 'Listening we will not automatically get to a better world, or a better philosophy. Sound does not hold a superior ethical position or reveal a promised land. But it will show us the world in its invisibility: in the unseen movements beneath its visual organization that allow us to see its mechanism, its dynamic and structure, and the investment of its agency, which might well be dark and forbidding.'

*Walks will commence at 12:30pm, 1:30pm, 2:30pm, 3:30pm, 4:30pm and 5:30pm and can be booked via [www.frieze.com](http://www.frieze.com)*

In kind support from Bowers and Wilkins

**Bowers & Wilkins**

**Samson Young**  
(b. 1979, Hong Kong) Lives and works in Hong Kong.

Samson Young is a trained composer and practising sound artist. He received a PhD in music composition from Princeton University. His work has been exhibited at the Amos Anderson Museum, Helsinki; Today Art Museum, Beijing; and Taipei Contemporary Art Museum. Solo projects include: Kunsthalle Düsseldorf (forthcoming, December 2016); Team Gallery, New York (2015); TKG+ gallery, Taipei (2015); and Hiroshima City Museum of Contemporary Art (2015).



## Frieze Artist Award: Yuri Pattison P5

Yuri Pattison is one of the leading artists of his generation working in a critical way with emerging technologies, communications and metadata circulation systems. This year's jury for the Frieze Artist Award – Marvin Gaye Chetwynd (artist), Beatrix Ruf (Director, Stedelijk Museum, Amsterdam), Bettina Steinbrügge (Director, Kunstverein Hamburg) and Raphael Gyax (Curator, Frieze Projects) – voted unanimously for his project proposal.

His work – materialized often as videos or multimedia sculptures – can be read as an investigation of the amendment and reform of labour in our digitalized world. Based on research into 'trending' technology, his Frieze Project will be a networked artwork taking as its format a series of 'Big Board'-style monitors intersecting the fair. Big Boards are large monitors, or arrays of multiple monitors, often used in technology and media companies to display a visualized overview of trending data. They are both a solution for the exponentially expanding volume of data being produced and consumed daily, and a manifestation of a concept from science fiction. Pattison observes not only the political implications of new technologies and the changing nature of visual culture in the Internet age but also the changed concept of the mediation of knowledge.

**Raphael Gyax:** Your artistic work reflects on the current digital economy and its development. When did this topic become so important for you?

**Yuri Pattison:** Put most simply, I wanted to make work about the present – so making work about and through these readily available tools seemed most apt. It also came about through conditions: as for so many others my workspace or studio is my laptop. I feel the digital economy as it stands now is the most visible changing face of the global economy. We are all touched by it and it is reshaping how our societies function.

I wanted to make works from personal experience but also use the work as a system to regain agency over and understand some of the extremely complex ideas that are now moulding our world. So art becomes an excuse to approach people over the Web and collaborate with them to learn more, to ask questions from the perspective of a perennial amateur.

For instance, I recently collaborated on a video with Eric Mu, Chief Marketing Officer of Chinese Bitcoin startup HaoBTC, who I met online after reading posts about his experience setting up a new data center/ 'mining' operation in remote Tibet.

I contacted him and we collaborated without ever meeting face to face. That work then became entwined with the bigger online cryptocurrency community who were following his story but also questioning its truth. Through that experience I realized it was about more universal ideas – such as labour and borders – than its entry-point topic suggests, which is the case with so many facets in this so-called digital economy. That's why I'm interested in interrogating these topics. There's also great scope within something seemingly documentary to play with authenticity and question perception.

Networked technology seemingly has the potential to compress or reorganize our ideas of space and time. That has both a global effect and also a deeply corporeal one, so I've been investigating how this extends to other industries, such as the pharmaceutical, and how they are tailoring products for this new age.

**RG:** How do you experience what I would call 'the digitalization gap' in our society? Increasingly, I have the feeling that there's a huge divide between a certain society that is quite aware of the problematics of the digital economy and its recent development and another that is not aware at all. Could your work also be described in the tradition of artistic research – making some of these developments more visible?

**YP:** We're at a point where extremely complex ideas, understood by a very niche group of people, begin to shape how governments and societies function. We've seen this with recent leaks such as Snowden's revelations, the offshore [tax] leaks, but this also extends into more banal day-to-day existence. We're at a point where access to knowledge – and in particular, the speed of that access – is all-powerful.



Courtesy of the artist

## Julie Verhoeven

The work was born out of questioning these developments, trying to unpack them for myself as well as for an audience. To do this I've made works with both the digital and physical infrastructure of the Internet, such as using active Web servers in exhibition spaces to reveal the hidden architecture and digital property behind the networked tools we use daily, and highlight the political implications of thinking of the Web as a public space, or 'commons', when it is entirely owned by private corporations.

But I agree there's a great tradition of doing this. We see this with early conceptual projects playing with our relationship to networked technology, such as 'Art By Telephone' [exhibition at MCA Chicago, 1969] or Yoko Ono's *Telephone Piece* [1964]. There are numerous other examples. I think the gulf between the situation and our understanding has a lot to do with the speed of change and other factors such as a new specialized language (a sort of Silicon Valley tech-speak) emerging around these technologies. Speaking about it with critical distance becomes difficult as the terminology needs to be learned first, but even then its use is so loaded.

**RG:** Your Frieze Project will take as point of departure the vogue for trending we can observe at the moment – almost everywhere we're confronted with compressed metadata, sometimes adjusted for our own individual world of consumption: what's hot now, what to buy, what to eat, what to think. Could you tell us more about the project in this context?

**YP:** I think the concept of trending is an interesting one, it's shifted from marketing or fashion into this space of the immediate now. When something is trending it's because something has happened – something terrible, something great, something banal – either to or caused by someone we've never heard of but who millions are talking about online. So for me trending is an idea loaded with anxiety

(when I see London, or another major city, trending), but equally when I see something totally unfamiliar trending I am reminded of the scale of our world. It's a space that gives no time for reflection, only reaction. As a concept it's also something that can be, and often is, manipulated or faked.

The work is about an obsession with data: the concept that access to and correct interpretation of information equals power, which has now been scaled and applied to almost every aspect of our lives. I'll be utilizing everyday tools to generate the material data of the work, such as Internet of Things (IoT) objects, and to show how the often banal data they produce can be interpreted and brought to life. It's also a consideration of how we access this information and how it reaches out to us, looking at some of the more gothic aspects of speech- and text-based user interfaces – such as your Internet-connected houseplant monitor giving your dead succulent a voice to remind you by text message that you haven't watered it in seven months, one week and three days.

**Yuri Pattison**  
(b. 1986, Ireland) Lives and works in London.

Yuri Pattison is a multimedia artist who works across digital media, video and sculpture. He was selected for the Chisenhale Gallery Create Residency in 2015, an 18-month artists' residency which concluded with his solo show 'user, space', Chisenhale Gallery, London (2016). Other recent solo exhibitions include 'Architectures of Credibility', Helga Maria Klosterfelde Edition, Berlin (2015) and 'Free Traveller', Cell Projects, London (2014). Group exhibitions include: British Art Show 8, Leeds Art Gallery, touring UK venues (2015-17); 'The Weight of Data', Tate Britain, London; and 'Transparencies', Bielefelder Kunstverein and Kunstverein Nürnberg (all 2015).



Julie Verhoeven, *Whiskers Between My Legs*, 2015  
Courtesy of the artist

Julie Verhoeven's artistic praxis moves easily between art, fashion and design. Alongside her activity in the fashion world, she works as a visual artist (often in collaboration to date with Will Benedict, Anthea Hamilton and Jimmy Merris), using a broad range of media including installation, drawing and video. She has established an iconographic system distinguished by its eclectic experimentation with form, colour and texture, and by references to art history: her drawings engage with the work of Egon Schiele, and her installations are like 'scatter pieces', staging collisions between all kinds of pop culture products. These 'total artworks' always have a political dimension – very often they are rooted in feminism and ideas about class equality – as well as showing how various ideologies deal with a repertoire of forms. In the group show *Raw and Delirious* at Kunsthalle Bern (2015) Verhoeven's immersive installation,

consisting of huge video projections and sculptural arrangements, tested notions of aesthetic (in)appropriateness by thematizing female hygiene products and self body-determination.

Her Frieze Project, *The Toilet Attendant ... Now Wash Your Hands*, will be a performative intervention in one of the lavatory complexes at the fair, probably its most egalitarian spaces. Verhoeven will not only make playful, joyful architectural interventions in the interior but also take up the role of the toilet attendant herself during the fair's opening hours (from time to time with the support of a special guest). In doing so she will create a more hospitable environment as well as opening up space for critical thinking on the invisibility of labour and the ethics of low-income service jobs. Don't forget to wash your hands!

**Raphael Gygax:** You started working in fashion in the early 1990s, and at the same time, in parallel, you also began to exhibit art in galleries. The connection between those two fields, moving from one to the other, doesn't seem to be an issue for you. But I experience – still, very often – a certain suspicion around this kind of role-switching. Do you experience this? Where do you see the biggest differences with the fashion world?

**Julie Verhoeven:** I am very aware that flipping between roles causes a degree of discomfort as to how one is perceived. It is indeed a slight annoyance, but I choose to relish this confusion, as working like this has only ever arisen out of necessity. Settling with one discipline would cause great distress and I would potentially self-combust with frustration. I enjoy the feeling of pacing up and down on a desert island floating out to sea. Perversely, it pleases me to be slightly adrift. Fashion is my best friend: she cuts

through the crap. She lacks the baggage of the art world and delights in the land of immediacy. Less waffle, less chin rubbing and more sparkle.

**RG:** For your Frieze Project you conquer terra incognita – no other artist has used the restrooms as a site. What is your interest in this location?

**JV:** I have a long-term fondness for public conveniences: subliminally seductive, yet repulsive, I feel safe and happy to spend time in a toilet cubicle, pondering the design merits of the toilet-roll dispenser and cistern.

I feel the Frieze Portaloos are the perfect pungent stage for those tense moments of social interaction, apprehension and anticipation, where we all share the common goal of expelling bodily fluids. This destination is ripe with potential conflict and constipation. The toilets at Frieze always feel the most comfortable place of refuge, a rather grounding experience amongst all the pomp



Julie Verhoeven, *Still Life & Dispenser*, 2016  
Courtesy of the artist

and pretence of the fair. A wonderfully liberating art-free zone with tragic delusions of grandeur.

**RG:** In your work the topic of 'shame', especially in regard to sexuality, is central. Eccentricity is another key characteristic in your work. You often play with vulgarities. I would say in a very 'critical' and smart way that this is very much in the tradition of a British art history that goes back to William Hogarth and his caricatures.

**JV:** I like to adopt a voyeuristic, rather primal role to keep myself amused. I'm attracted to the darker inner psyche that we all attempt to hide in order to appear socially acceptable and attractive. I love a bit of disturbing debauchery and bad taste. Rather brutally, this is often the most interesting and endearing thing about someone – and, consequently, I dig around in my cranium to source a nugget to reveal, in one guise or another, however salacious, juvenile or

absurd this may be. I'm struggling in the current climate of political correctness and this world of magnolia and vanilla. Even typing these words causes me distress.

**RG:** Your work can be also be read in the tradition of feminist art – how do you yourself relate to this history?

**JV:** I feel like I am limping alongside with my shopping trolley, fists clenched, keeping at a comfortable distance.

**Julie Verhoeven**  
(b. 1969, UK) Lives and works in London.

Julie Verhoeven studied fashion at Medway College (later Kent Institute of Art & Design and now University for the Creative Arts) before working for various designers including John Galiano, Martine Sitbon and Louis Vuitton. She has exhibited internationally, including solo shows at the ICA, London (2014); Stedelijk Museum's-Hertogenbosch and Holburne Museum, Bath (both 2013); and group shows at Kunsthalle Bern (2015) and Migros Museum für Gegenwartskunst, Zurich (2014).



For nearly three decades, Coco Fusco has explored the politics and representation of gender, race, war and identity in her performances, videos and writings. Her Frieze Project, a co-production with Liverpool Biennial 2016, is the UK première of *Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist* (2013–). In this one-off performance on Thursday 6 October, Fusco revives the infamous chimpanzee scientist from the film *Planet of the Apes* (1968). The artist notes about her performance:

‘When the chimp psychologist from *Planet of the Apes* travelled back in time to pay our civilization a visit, she charmed and terrified humans who sensed that her kind would soon overtake them. Try as humans did to destroy Zira, and thus engineer a different future for their race, they did not succeed in ridding themselves of her or any of her talking ape brethren, who return in endless sequels and remakes to this day.

We tend to think of predation usually in terms of the hunt for prey – carnivores attacking other animals to feed themselves. But in a broader sense predation means “to plunder”, and in animal psychology it is understood as goal-oriented aggression for the accumulation of resources. Dr. Zira comes from the future and focuses on our species’ drive for status, territory and material. These are aspects of behaviour that humans share with primates and many other animals.’



Photograph by Gene Pittman  
Courtesy of Walker Art Center, Minneapolis

**Raphael Gygax:** Looking at your performance works there's one recurring visual strategy – the moment of disguise. Probably the most distinctive one is in your recent performance *Observations of Predation in Humans: A Lecture by Dr. Zira* where you need the help of a professional make-up designer to transform you into the character Dr. Zira. This moment of *détournement* is extremely humorous – is it a strategy that you usually use?

**Coco Fusco:** I have experimented with the embodiment of ethnic and cultural archetypes for a long time, and this has entailed assuming easily identifiable looks through a range of uniforms (the soldier, the factory worker, the 'primitive' ethnographic oddity, etc.). Becoming Zira entailed my having to change my face and in order to achieve that I need ongoing professional support.

**RG:** You're one of the few artists who manages to work in several art fields – as a teaching professor at a university, as scholar writing books and also as a practitioner you have a productive exhibition career. How do you divide your time between all these activities?

**CF:** There have been and still are many artists who write as part of their practice and who also teach: Allan Sekula, Michael Asher, Mary Kelly, Adrian Piper, Martha Rosler, Gregg Bordowitz and Andrea Fraser come to mind immediately. What I learned long ago from mentors was that artists who considered themselves part of an avant-garde movement turned to writing to claim that their new terrains and activities belong to the world of art. When I started my art practice, post-colonial issues were relatively new and the need to create an interpretative discourse was palpable. And in the decades before performance art was welcomed into the museum world, it was artists themselves who wrote about what they were doing, in magazines such as *High Performance*.

As for how I divide my time – well, don't most artists have duties to tend to other than studio practice? Most of us work in some other capacity to support our art. If I am working on a book, I may have to make time to focus solely on writing for a bit. The same goes for shooting or editing a video. But this does not feel unnatural; it is part of the regular flow of a creative practice.

**RG:** On the one hand you participate in biennials all over the world – and your work is highly acclaimed by curators and critics. On the other, you haven't had many solo exhibitions in institutions. As we know, there are certain mechanisms of inclusion and exclusion, though the reasons may be very diverse. Did you ever look for an explanation for this discrepancy? Or is the format of the solo exhibition not of great interest to you?

**CF:** I am interested in all kinds of opportunities to present my work and to engage with the public, and I would certainly not discount solo exhibitions in museums, but I don't fixate on them because I have had many other kinds of rewarding adventures that I am happy about. I have had five solo exhibitions in galleries: two at The Project, one at MK Gallery in LA and two at Alexander Gray Associates. VideoBrasil organized a small retrospective of my work in 2005. I have also been invited to project rooms at ARCO Madrid and Untitled (Miami Beach). I feel pretty lucky to have had those opportunities considering the kind of art that I make.

I am not at all surprised that museums would not grant me a solo show. To begin with, there are general factors that play an important role in limiting my chances: I am a woman of colour, I work in performance and video, my video work is largely narrative and incorporates dialogue, and the issues that interest me are often considered political. I am not an easy fit for a museum context. In addition, I do not produce a lot of objects for sale, and I do not have very much work in museum collections. I don't have a coterie

of collectors who could underwrite the cost of museum shows, which seems to be a precondition for getting a solo show in an American museum these days.

What writing and making videos that circulate in a broad range of educational contexts has given me, though, is another kind of audience – thousands of young people, young scholars, artists and activists with whom I share a very fruitful dialogue.

**RG:** As stated, you work in different fields. Which do you think is more human: the world of academics or the world of art? What are the biggest differences for you regarding those two arenas?

**CF:** More human? That is an interesting question, as I don't know if there is a consensus as to what it means to be human. I should point out that even though I have taught for 22 years, my relationship with academia is somewhat tenuous. There is still a lot of scepticism among traditional scholars about the idea that art is a form of academic research. I do write, but I rarely publish in peer-reviewed academic journals, which is the standard for traditional academics.

If I understand you correctly, I think what you mean is which field allows for more or better interaction, freed from market-based considerations. To that question I would say that each has its limitations. Academics ask different questions, and they scrutinize and evaluate on a different basis – but they are just as invested in maintaining their authority as museum curators are. They tend to believe that their judgements are more legitimate than those made by curators, critics, dealers and collectors who they perceive to be more controlled by market interests. I don't think academics, whether they are art historians or anthropologists or cultural theorists, operate free of political and financial interests.

The prejudices that exist among traditional academics toward art as a form of research are exacerbated by the

persistence of a set of attitudes maintained by some artists and critics that 'true art' is the product of talent and intuition and is distinct from rational thought. Howard Singerman has written very eloquently about how that posture derives from ideas that emerged with Abstract Expressionism and he explains how those ideas have been translated into art school pedagogy centred in the discourse of the studio visit.

**Coco Fusco**  
(b. 1960, USA) Lives and works in New York.

Coco Fusco is an interdisciplinary artist and writer and the Andrew Banks Endowed Chair at the University of Florida. She is a recipient of a 2014 Cintas-Knight Fellowship in Visual Arts, a 2013 Guggenheim Fellowship, a 2013 Absolut Art Writing Award, a 2013 Fulbright Fellowship, a 2012 US Artists Fellowship and a 2003 Herb Alpert Award in the Arts.

Fusco's performances and videos have been presented at: the 56th Venice Biennale (2015); two Whitney Biennials (2008 and 1993); BAM's Next Wave Festival; biennials in Sydney, Johannesburg, Gwangju, Shanghai and Mercosul; InSite O5; Transmediale; The London International Theatre Festival; VideoBrasil; and Performa05. Her works have also been shown at: Tate Liverpool, UK; the Museum of Modern Art, New York; Walker Art Center, Minneapolis; and MACBA, Barcelona. Fusco received her BA *magna cum laude* in Literature and Society / Semiotics from Brown University, her MA in Modern Thought and Literature from Stanford University, and her PhD in Art and Visual Culture from Middlesex University.

*This one-off performance will take place on Thursday 6 October at 7pm in the Auditorium and is ticketed. Tickets at [frieze.com](http://frieze.com)*

*On Saturday 8 October 2016, the performance will also take place as part of the Liverpool Biennial 2016. For further information please visit: [biennial.com](http://biennial.com)*

This project is presented in collaboration with Liverpool Biennial

**Liverpool  
Biennial**



## Frieze Film

Frieze Film is a series of commissioned artists' films screened at Frieze London and broadcast as well on national television. Curated for the first time by Raphael Gygax, Frieze Film continues its long-standing partnership with Random Acts, Channel 4's short film strand dedicated to the arts.

Since its foundation in 2007, Frieze Film has seen the creation of over 20 short artists' films. Presenting the work of a diverse selection of international artists, both emerging and established, the programme provides a snapshot of current tendencies within the medium. Random Acts, established in 2011, has also built an impressive history of supporting creative expression from a range of producers. This partnership allows artists the opportunity to bring their work to new audiences.

A common characteristic of all this year's invited artists is the use of their own body in performance: these artists are rooted in the art-historical tradition of video performance. American artist Shana Moulton continues her series *Whispering Pines* (2002–) that investigates the West's fascination with esotericism, New Age philosophy and consumerism, in the format of a TV series. Scottish artist Rachel Maclean also takes a critique of popular culture as the point of departure in her hypersaturated videos. Malawi-born, London-based artist Samson Kambalu will continue his *Psychogeographical Nyau Cinema* (2013–), a series of spontaneous site-specific performances. And Singaporean artist Ming Wong negotiates questions of identity and gender.

Each film will be premiered in the Frieze London auditorium at the fair and shown as part of Channel 4's Random Acts strand. Rachel Maclean's film is made in collaboration with HOME, Manchester, for the artist's forthcoming solo exhibition at the end of October.



Shana Moulton, *Whispering Pines 4*, 2007.  
Courtesy of the artist, Galerie Gregor Staiger, Zurich and Galerie Crèvecoeur, Paris

### Shana Moulton

Shana Moulton's works of video and performance art are humorous examinations of the interplay between consumerism, commercialized New Age philosophies and fragmented reminiscences of other artistic styles, such as Land Art, and individual artists, including Mondrian and Georgia O'Keeffe. Her videos, into which she cuts psychedelic sequences, and which call to mind the video aesthetics of the late 1970s and 1980s, were conceived as a series entitled *Whispering Pines* (2002–). The fictional character Cynthia – an alter ego played by the artist – is a bored, hypochondriac housewife who, as an antithesis to the fun-loving and ravenously adventurous female characterization found in the work of Swiss artist Pipilotti Rist, is on an ongoing quest for redemption.

By placing her protagonist in a domestic setting, and in her choice of the televisual format, Moulton draws on narrative concepts

developed in soap operas and so transfers a popular genre into the context of art. The moments that illustrate the world of Cynthia's imagination, which frequently slides into a psychedelic register, are often also marked by a 'migration of form(s)' – characters and motifs drawn from the canon of an already recognized history of art and from alternative subcultures.

Born in 1976 in Fresno, Shana Moulton lives and works in New York and California. She received a BA from the University of California, Berkeley (1999), MFA from Carnegie Mellon University, Pittsburgh (2004), and attended the Skowhegan School of Painting and Sculpture, Skowhegan (2004) and De Ateliers Amsterdam (2004–6). Moulton has had solo exhibitions at: Palais de Tokyo, Paris; Kunsthauus Glarus; Museum of Fine Arts, St. Petersburg; MOCA Cleveland (all 2016) and Yerba Buena Center for the Arts, San Francisco (2015) among many others.

*The film score is composed by Nick Hallett.*

## Rachel Maclean

The aesthetics of Rachel Maclean's films remind the viewer of a supersaturated, candy-coloured, LSD-soaked Alice in Wonderland, created with the help of green-screen technology. In this innocent, fanciful setting Maclean unfolds her narratives with characters – often played by the artist – that quote popular films such as *The Wizard of Oz* but also draw from horror movies, talent shows and the world of television adverts. In the tradition of postmodernism, Maclean mashes up all sorts of popular film genres, quoting from different artistic fields and offering a critique of contemporary culture and capitalism. In her new film Maclean will work with actors for the audio component.

Maclean's films, with their use of an excessive vocabulary of forms and characters, could be read in the tradition of the carnivalesque, after Mikhail Bakhtin. The annual carnival season is regarded as a vent, a release that permits a society temporarily to undermine rigid political and hierarchical structures, using humour and laughter, and giving licence to imaginings of a new organization of the world. This blurring of boundaries and departure from the norm, enabled by the breaking of taboos, also allows for a commingling of high and popular cultures. Maclean's use of the carnivalesque can be considered a 'performative act' – the body in its grotesque and transgressive form.

Rachel Maclean was born 1987 in Edinburgh and lives and works in Glasgow. She has a BA in Drawing and Painting from Edinburgh College of Art. She has had solo exhibitions at: Zabłudowicz Collection, London (2014); Edinburgh Printmakers (2013); Collective Gallery, Edinburgh (2013); and Trade Gallery, Nottingham (2013). In 2013, Maclean received the Margaret Tait Award for her contribution to Glasgow Film Festival and was shortlisted for the Film London Jarman Award. Her film is a co-commission with HOME, Manchester, and forms part of the artist's first major solo show of new work at the venue running from 29 October 2016 to 8 January 2017.



Rachel Maclean, *Again and again and again*, 2016,  
Courtesy of the artist



Samson Kambalu, *Psychogeographical Nyau Cinema*, 2015  
Courtesy of the artist and Kate MacGarry, London and Stevenson, Johannesburg

## Samson Kambalu

Samson Kambalu's films, which he calls 'Nyau cinema', are based on a set of ten rules, which the artist published in 2013. This method of film production, after a programmatic written set of rules, can be read in the tradition of the *nouvelle vague* and Dogme 95 movements. Some of Kambalu's rules are: 1. Nyau film must be conceived as a clip no longer than a minute. 2. Performance should be spontaneous and site-specific to found architecture, landscape, or object. [...] 6. Acting must be subtle but otherworldly, transgressive and playful. 7. Editing must be limited to the aesthetics of primitive film and silent cinema. [...] 10. Nyau cinema must encourage active participation from [the] audience.

These spontaneous, site-specific works using the body in performance collide different art-historical traditions and possible readings. In imposing such formal simplicity and limitations on filmic instruments, Kambalu takes very early film history as his

point of departure. *Nyau* is the word for excess in Chichewa (one of the languages spoken in Malawi). Film theorist Leger Grindon makes a distinction between 'excess' and 'spectacle' by describing filmic excess as containing an aspect of reflection, even a self-reflective component. In that sense Kambalu's films could be also read in the tradition of many African cultures, where the performing body serves as an instrument of notation of memory, a living archive.

Born in 1975 in Malawi, Samson Kambalu lives and works in London. He has a BA in Fine Art and Ethnomusicology from University of Malawi (1999), an MA in Fine Art from Nottingham Trent University (2003), and a PhD from Chelsea College of Art and Design (2015). His first book, *The Jive Talker, or How to Get a British Passport* (Jonathan Cape, 2008 / Unionsverlag, 2010), was voted favourite of National Book Tokens' 'Global Reads' (2010). He was included in the Liverpool Biennial (2016), Dak'art, Senegal (2016), and the 56th Venice Biennial (2015).





Ming Wong, *Aku Akan Bertahan / I Will Survive*, 2015, Courtesy of the artist, Vitamin Creative Space, Guangzhou and carlier | gebauer, Berlin

## Ming Wong

Questions of identity and gender, as well as the queer politics of representation, are at the core of Ming Wong's filmic practice. Wong often reworks scenes drawn from world cinema classics – from directors Rainer Werner Fassbinder to Wong Kar-wai – frequently 'miscasting' himself in multiple roles irrespective of language, gender or ethnicity. For his contribution to the Singapore Pavilion at the 53rd Venice Biennale in 2009 he paid tribute to the 'forgotten' history of Singapore cinema – a multi-ethnic film heritage infused with elements from Europe, America and South East Asia – in order to explore the notions and potentialities of what a 'national' cinema could be.

In *Life of Imitation* (2009) Wong restages a key scene from Douglas Sirk's Hollywood melodrama *Imitation of Life* (1959), in which

the African American housekeeper character Annie visits her runaway daughter Sarah Jane, who is passing as white and thus rejects her own mother. In Wong's restaging, the roles are played in turns by three male actors from the main ethnic groups in Singapore (Chinese, Malay, Indian), who switch roles with every cut. By this *détournement* the film's focus begins to shift between the fluid categories of gender, ethnicity and place.

Ming Wong was born 1971 in Singapore and lives and works in Berlin. He studied Chinese art at Nanyang Academy of Fine Arts in Singapore, and has a MFA in Fine Art Media from the Slade School of Art in London. Numerous solo exhibitions include those at: Ullens Center for Contemporary Art, Beijing (2015); Shiseido Gallery, Tokyo (2013); REDCAT, Los Angeles (2012); and the 53rd Venice Biennial (2009) where he was awarded a Special Mention.

## Frieze Sounds



Frieze Sounds is a programme of sound works featuring specially commissioned audio works curated by Cecilia Alemani and presented with BMW. Frieze Sounds 2016 presents the UK premieres of new sound commissions by Giorgio Andreotta Calò, GCC and Liz Magic Laser and can be accessed at a listening station located in the Frieze London BMW Series Lounge.



Liz Magic Laser, *In Camera*, 2012, five-channel video, 121 min. Featuring actors Anders E Larsson, Karin Hallén and Maria Lindh. Commissioned and produced by Malmö Konsthall in collaboration with SVT.

### Liz Magic Laser *Nothing Special*

Liz Magic Laser ventriloquizes the voices of Donald Trump and an investigative reporter in a philosophical dialogue that takes on the character of therapeutic ruminations.

*With voice actors Julie Cummings and Chris Ferretti*



GCC, *Berlin Congratulant*, 2013 Glass, Brass, Metal, Zirconia Diamond Trophy, Marble Veneer. 50 x 50 x 168 cm Courtesy of the artists

### GCC *revitalising spaciousness*

GCC explores power, imperialism and allegiance through a script gleaned from antidepressant ads, airline marketing material and quotes from the Qur'an and read by a generic female voice of vague British extraction.



Giorgio Andreotta Calò, *Per Ogni Lavoratore Morto* (For every dead worker), 2010 Marble of Carrara, 250 x 130 x 80 cm Courtesy of the artist

### Giorgio Andreotta Calò *IT*

This sound piece resembles the gradually unfolding techniques of ambient music: equalization, convolving, phase vocoding and granular synthesis depict the evolution of an imagined landscape that keeps unveiling structurally.

*With Maderiema (Emanuele Wiltsch Barberio e Massimiliano Lupò)*

# Frieze Talks

# Auditorium

Frieze Talks is a series of daily conversations taking place in the auditorium at Frieze London. Frieze Talks provide a space to take part in daily debates and to hear first-hand from the world's most influential artists, curator, musicians and cultural commentators.

For the first time, Frieze Talks presents a special daily series of lunchtime discussions focusing on a single, urgent theme – that of 'Borderlands'. From the recent Brexit to Donald Trump's 'border wall', from the ongoing refugee crisis to debates over 'safe spaces', we invite artists and others to discuss the geographic, communal and psychological borders that we construct and fight to break down. What role can art play in this process?

Each afternoon, Frieze Talks will feature lively and intimate conversations with leading artists and culture figures, including a keynote presentation by legendary musician Lee 'Scratch' Perry.

Frieze Talks 2016 is curated by Christy Lange (Associate Editor and Curator of Public Programming, Frieze) and Gregor Muir (Executive Director, ICA, London, and incoming Director of Collection, International Art, Tate).

Places can be booked from 12pm on the day of each talk at the auditorium desk. For a full schedule and more information, visit [frieze.com](http://frieze.com)



Jonny Woo

## Borderlands / The Social

Thursday 1pm

Artist and writer Hannah Black, artist Erik van Lieshout, and performer Jonny Woo discuss the social and communal aspects of borders with curator Sarah McCrory.



Wolfgang Tillmans, installation view at Buchholz & Buchholz, Cologne, 1993  
Courtesy of the artist and Galerie Buchholz, Berlin/Cologne

## Upstarts / New '90s Art

Friday 5pm

Julia Peyton-Jones, Wolfgang Tillmans and Jane & Louise Wilson join *Guardian* critic Adrian Searle to talk about how the landscape of contemporary art has changed in the 25 years since *frieze* magazine was founded in 1991.



Fatima Al Qadiri  
Photo: Daniel Sannwald

## Borderlands / The Political

Friday 1pm

Musician and artist Fatima Al Qadiri, filmmaker Omar Al-Qattan, artist Adelita Husni-Bey and curator Pablo León de la Barra debate the role of borders in our current political climate.



Jananne Al-Ani, *Aerial I*, production still from *Shadow Sites II*, 2011

## The Desert Imaginary

Saturday 5pm

Writer and curator Shumon Basar explores the utopian and dystopian potential of the desert landscape as a source of inspiration, with artist Jananne Al-Ani, Ballroom Marfa curator Laura Copelin and filmmaker Ben Rivers.



Alexandra Bachzetsis  
Photo: Blommers & Schumm

## Borderlands / The Personal

Saturday 1pm

New Museum curator Lauren Cornell moderates a discussion on how artists negotiate personal and psychological boundaries in their work, with artists Alexandra Bachzetsis, Josh Kline and Jill Magid.



© 2013 Fufoo Film GmbH  
Photograph by Volker Schaner

## Lee Scratch Perry

Sunday 4pm

Influential Jamaican musician and producer Lee 'Scratch' Perry – widely regarded as the godfather of dub – reminisces on his over 50-year career as the legendary 'Upsetter'.



# Frieze Music, The Vinyl Factory and Hayward Gallery

*Party and Performance*

*Thursday October 6, 20:30 to 01:00*



Jeremy Deller & Cecilia Bengolea 'Bom Bom's Dream

**THE INFINITE MIX:**  
*Contemporary Sound and Image*  
9 September – 4 December 2016

Frieze Music, The Vinyl Factory & Hayward Gallery present an unique evening at The Store, 180 The Strand in collaboration with Jeremy Deller – featuring live performances by Cecilia Bengolea, with DJs The Heatwave and special guests. Access to the party is via the exhibition entrance at 180 The Strand. A limited number of tickets to this exclusive performance on Thursday 6 October 2016 will be available on a first-come-first-serve basis.

*To reserve a maximum of two places  
contact: [music@frieze.com](mailto:music@frieze.com)*

*Frieze Music is the off-site music programme  
of Frieze London and Frieze Projects. Past  
Programmes have included 18+ (2015), Mereditch  
Monk (2013), Glenn Branca (2007) and Karlheinz  
Stockhausen (2005).*

## Schedule

### Frieze Projects

Wednesday 5 – Sunday 9 October

#### **P1 Martin Soto Climent**

Acrobats will activate this installation throughout the duration of the fair.

#### **P2 Operndorf Afrika**

Check the board at the stand for times of daily Skype conversations with Operndorf Afrika.

#### **P3 Sibylle Berg and Claus Richter**

Performances of *Wonderland Ave.* will begin at:  
12:30pm  
2:30pm  
4:30pm

#### **P4 Samson Young**

Places can be booked on the day for each slot at P4. Walks commence at:  
12:30pm  
1:30pm  
2:30pm  
3:30pm  
4:30pm  
5:30pm

Thursday 6 October

#### **P7 Coco Fusco**

This one-off performance will take place at 7pm in the Auditorium (prebook at [frieze.com](http://frieze.com)).

### Frieze Film

Friday 7 – Sunday 9 October

Showing in the auditorium at 11:30am and 6:30pm on Friday and Saturday; 11:30am and 5:30pm on Sunday.



Frieze Projects and Frieze Artist Award Partner

**LUMA**  
FOUNDATION