

FRIEZE
PROJECTS
FILM
TALKS
MUSIC

Schedule

Frieze Projects

Wednesday 4 – Sunday 8 October

P1 Donna Kukama

Places can be booked on the day at P1.

P5 Georgina Starr

Performances of *Androgynous Egg* will begin at 1pm, 2pm, 4pm, 5pm.

P6 SPIT!

Performances at 2.30pm and 5.30pm

P7 Frieze Artist Award: Kiluanji Kia Henda

This installation will be activated throughout the duration of the fair.

Frieze Film

Showing in the auditorium everyday at 3pm and 6pm, except Sunday where films will be shown at 11.30am and 3pm.

Frieze Talks

Talks take place daily in the auditorium at 12.30pm and 4.30pm.

Frieze Projects 2017

Frieze Projects at Frieze London 2017, supported by the LUMA Foundation, brings together seven complex and thought-provoking projects curated by Raphael Gygax. This year's programme is inspired by different perspectives around the idea of 'communitas' – the construction of collective identities – and the ongoing oscillation of inclusion and distinction from a possible 'Other'.

Artists from different generations and regions were invited to think about how community, the transformative potential of art and the role of human encounters could be linked and made fruitful. The participating artists are Marc Bauer, Donna Kukama, MOON Kyungwon & JEON Joonho, Lucy + Jorge Orta, SPIT! (Carlos Motta, John Arthur Peetz, Carlos Maria Romero), Georgina Starr, and winner of the 2017 Frieze Artist Award Kiluanji Kia Henda.

Frieze Projects 2017 has been made possible through partnerships with a number of national and international organisations. 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 the individuals who so generously supported each of these projects.

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ARTS COUNCIL
ENGLAND

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.

Maja Hoffmann
President, LUMA Foundation

About the LUMA Foundation

In 2004, Maja Hoffmann created the LUMA Foundation in Switzerland to support the activities of artists, independent pioneers and organisations working in the visual arts, photography, publishing, documentary filmmaking and multimedia. It produces, supports and enables challenging art projects committed to an expansive understanding of environmental issues, human rights, education and culture. In 2013, Hoffmann launched LUMA Arles, an experimental contemporary art centre based in the Parc des Ateliers – a 16-acre site in Arles, France – which includes a resource centre designed by Frank Gehry, various industrial buildings undergoing rehabilitation by Selldorf Architects, and a public park designed by landscape architect Bas Smets. In anticipation of the site's completion, the main building, designed by Gehry, will open in 2019. Throughout the rehabilitation and expansion of the Parc des Ateliers, Hoffmann has worked closely with the LUMA Arles Core Group (Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno and Beatrix Ruf), who presents a programme that fills the site's completed venues – the Grande Halle, Les Forges and the Mécanique Générale – on a rotating basis.

For more information visit luma-arles.org

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Introduction



In uncertain times, human cultures have always intensified their use of symbolism and ritual in order to create a sense of security. With his seminal writings, ethnographer and anthropologist Victor Turner made vital contributions to the research on ritual culture with his concepts of ‘social drama’, ‘liminality’ and ‘communitas’.

According to Turner, the participants of a ritual who collectively experience the stage of ‘liminality’ – which occurs before the key transitional moment of a ritual – create a ‘communality’, a new ‘common identity’ which is often supported by symbols, choreographic scores or musical sequences. This identity can be strengthened and emphasised by the fact that the ritual, as an event, stands out from every day and creates a counter-world to daily life. Turner defined this special kind of communality as ‘communitas’ (in which criteria such as sameness, solidarity and spontaneity are

taken up). He identified such figures as court jesters, prophets, hippies or artists as representatives of ‘communitas’. This theoretical framework serves as the point of departure for this year’s projects. How can we create ‘communitas’? Can an art fair be a place where such rituals take place? Or could it even be read as a ritual in itself?

This year’s edition of Frieze Projects was driven by such questions. The projects focus on artistic collaborations and are characterised by a strong performative aspect. They bring together artists of different generations from across the globe, who come from a variety of artistic fields, ranging from literature and theatre to design and performance.

South African artist Donna Kukama will create a garden-like outdoor installation where she invites the audience to participate in a dialogue with her, a contract in which the trade of emotions is central. As a point

of departure for his drawing installation, Swiss artist Marc Bauer borrows from the research material obtained from a series of workshops he conducted with the young people's programme at Peckham Platform, which dealt with concepts of masculinity, feminism and community. South Korean artist duo MOON Kyungwon & JEON Joonho will present part of their new body of work, which is based on their research into Taesung (otherwise known as Freedom Village), a small, isolated farming community which lies in the demilitarised zone that separates North and South Korea. Social and ecological issues are the main topics in the work of British/Argentine artist duo Lucy + Jorge Orta. In their complex body of work *Antarctica*, which will be presented in the form of a performative installation, they consider themes relating to environment, politics, habitat, mobility and community. British artist Georgina Starr, known for her seminal video and sound works from the early 1990s, will premier excerpts of her first novel, *Empress 66 99*, in a sculptural installation which will include a daily performative reading. And, artist collective SPIT! (Carlos Motta, John Arthur Peetz, Carlos Maria Romero) collaborate on a performance piece which will address sexuality, gender identity and politics.

In his work, Angolan artist Kiluanji Kia Henda – this year's Frieze Artist Award winner – re-envisions the history of Angola and analyses its economic and socio-political aspects. Kia Henda's installation will connect elements of the traditional witchcraft of the Bakongo people with the Marxist-Leninist influence in Angola after the independence and the brutal civil war that lasted from 1975 until 2002.

One of Turner's main observations was that people who share a 'liminal' moment often remain connected to each other more frequently. If the change in the liminality is particularly deep, this connection may last a lifetime. Let's try. We would like to thank Maja Hoffmann and the LUMA Foundation for supporting

the Frieze Artist Award and Frieze Projects. Merci mille fois!

We are grateful to Miguel Amado, David Kilian Beck, Marcel Bleuler, Catherine Bray, Michaela Crimmin, Tania Doropoulos, Emily Druiff, Sarah Frappier, Je Yun Moon, Sarah Perks, Sandra Roemermann, Paul Scherer, Mario Schruff, Katrin Sohns, Jo Stella-Sawicka, and Sabine Unamun.

Raphael Gygax
Curator, Frieze Projects

Keziah Goudsmit
Manager, Frieze Projects

Lewis Gilbert
Coordinator, Frieze Projects

Previous page:
Martin Soto Climent
Tights, 2016, dimensions variable
Courtesy Lewis Ronald

This page:
Pauline Curnier Jardin
Explosion Ma Baby, 2015, film
Courtesy the artist



South African artist Donna Kukama is best known for her performances that operate as ‘a medium of resistance against already established “ways of doing”, [...] as a strategy for inserting a foreign, “alien” voice and presence into various moments in history’, she says. She often starts a dialogue by involving the audience as active participants. In *Black Money Market* (2012), Kukama offered members of the audience money from various African countries and negotiated a price in exchange, which had to be paid in a hard currency. At the end of a successful negotiation, the participant would receive the money they had purchased along with a certificate of authenticity. Of course, this playful transaction implies a larger political significance, as most African countries today are still linked to ‘hard’ currencies through their colonial past.

In her “test arrangements”, Kukama often discusses the role of the individual in the global, neoliberal context. For Frieze Projects, Kukama will create a performative outdoor installation resembling a pop-up ‘garden-republic’. The space will be an invitation to visitors to participate and discuss their emotions with the artist. Like *Black Money Market*, the premise of this work is based on transaction and reward – this time, of a more personal nature.

Raphael Gygax: You did your undergraduate studies in Tshwane (Pretoria). Then, you did a Master of Arts in the Public Sphere at the École cantonale d'art du Valais in Sierre, which is located in the Alpine region of Switzerland, and today you live in Johannesburg. How did these different environments shape your artistic practice?

Donna Kukama: Johannesburg and Sierre, as different as they are, shaped my practice in complementary ways. My living and studying in an environment that was as structured as Switzerland contributed to and opened up the 'institutional possibilities' aspect of my work. The idea of banks and other institutions as spaces that maintain – and to a certain extent determine and control – value systems, became a way through which I structured and presented my creative process. I would, for a while, present almost fairy-tale alternatives to what I found sometimes oppressive, often reversing what was an established value system. Living in Johannesburg has been instrumental in developing my voice as a tool to speak to power without always having to 'mimic' it. The experience in Johannesburg is more cerebral, and not always necessarily represented by the reproduction of a physical structure. I've been looking at things like history books, monuments and art education as 'structures' that are better off without their physical forms. In this case, I am dismantling more than I am building. The experience of my undergraduate education, which was traditional and medium-based (painting, printmaking, sculpture, photography, etc.) is slowly coming back into my practice, which almost always considers aesthetics as well as socio-politics.

RG: Your performance works often involve the audience in a participatory way. Very often these works could be described as 'exchange pieces', where you create a contractual situation for the viewer. This can be read in an art-historical tradition of 'participatory art' and its wish to foster 'communities'. In a wider reading, these performances embody a transformative potential, a moment of resistance (for example, when you play with very dry economical instruments like currency trading). Yet, your work also always stays playful. How do you see the relationship between this apparent binary of seriousness versus playfulness?

DK: The work always involves the audience in a participatory way, in the sense that the meaning of the work is considered with the 'audience' in mind. Whether they are active participants or taken on a series of journeys through gestures or storytelling, I always consider a 'rhythm' that allows for breaks, especially when addressing serious subject matters. Also, I honestly find that certain real-life situations are so ridiculously unbelievable that they are in fact funny. So the humour sometimes comes from a desire to make us see how ridiculous we can be.

RG: Your Frieze Project also takes the concept of an 'exchange' as its point of departure. In the work, participating members of the audience will be given a plant, each of which will symbolise a different emotion. The installation will have a garden-like character. I read the piece as a poetic comment on neoliberal reality – that we feel pressured to enhance our body constantly towards productivity. How did you conceptualise this piece?

DK: The point of departure for the proposed 'garden-republic' is indeed the 'exchange moment', and the idea of exchange going back in history, as well as entering a science fiction space that is only imagined but can take on a real form. I was thinking of Regent's Park, and introducing a 'royal garden' that is not a product of the British Empire. The little 'garden-republic' therefore exists as a mini-colony that will spread throughout London, and hopefully Britain. It's an 'Entrit' after Brexit. The plants could very well be an encyclopaedia of exchanges produced by the British Empire in the past 410 years. They do not really serve as a record of that history, but rather desperately wish to 'heal' the present moment by detaching, one-by-one or in groups, from that collective historical baggage. It's a big mess, but one we can hopefully laugh at. And, yes, the plants do stand for human qualities that we wish we had, but might not have time to cultivate.

Donna Kukama's project is a co-commission with the Middlesbrough Institute of Modern Art

mima
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institute of modern art





Donna Kukama
(*1981, South Africa)
Lives and works in Johannesburg

Donna Kukama, *The Cemetery for Bad Behaviour*, 2015
Mixed media, 130 x 116 cm
Courtesy the artist and Moscow Biennale



Swiss artist Marc Bauer's work deals with the representation of history and memory by reworking historical events and their documentation through a drawing-based process which places them in new contexts. The results of this approach are often presented in the form of installations, with drawings made on a range of materials: paper, aluminium, or straight onto the wall. Preceded by extensive research, his works present historiography as a construction that is always subject to personal interpretation.

For his Frieze Project, which will be located in the entrance corridor area, Bauer will present a drawing installation informed by a series of workshops the artist conducted with the young people's programme from Peckham Platform. In the workshops, Bauer and the teenage Youth Platform participants discussed topics around masculinity, feminism, community and how these concepts shape their environment. Working with the results of these discussions, Bauer has created a series of new drawings, as well as an installation which includes wallpaper, carpet and wall drawings.

Raphael Gygax: Your main medium is drawing, often materialised not only on paper but also as wall drawings, animations, carpets and wallpapers, which you often configure as ensembles through installations. Frequently, your point of departure is research into historical topics that are suppressed by our society; black holes in the texture of history writing. Could we describe your drawing practice in the tradition of artistic research?

Marc Bauer: I work with installations of drawings that include many different images. These sets give me a space to develop different narratives. I see them as notes on my memories, descriptions of lost scenes. I am interested in unfolding drawing on different supports, to experiment and stretch the medium to its limit. Usually the works start with a situation in my life, from the news, or a book I read, a podcast I listened to, something I want to comment on or understand. I do the research in an experimental way – not too scholarly. So I can retrace different lines of historical action and reaction, to reactivate forgotten or less known topics. The drawings could be seen as my interpretation of historical unconsciousness. I try to give a voice to the unsaid, to the unseen....

Research is a way to trigger my imagination. In doing this research I learn new historical facts, stories, images that will influence not only the content but also the form of the drawings. Research modifies my perceptions on an emotional or psychological level, which is then translated into the drawings as well. Drawing is a slow process and allows me to slow down the flux of reality and insert different temporalities, confront different contexts.

RG: The content of your Frieze Project will be informed by a series of workshops you're organising with the Youth Platform from Peckham Platform. What will this look like, what will be discussed?

MB: I am doing around six workshops with a group of young people from Peckham: in a way, they are my research, which is very stimulating. We do different activities like drawing, papier mâché masks, photos and videos – kind of little theatre scenes. In early talks, I discovered that they were interested in feminism, we built on that and enlarged

this topic to include social roles, community, group identities versus individual identity. It is very playful and inspiring to be with them and see the associations they have with these grand themes.

RG: Though your artistic practice is dominated mostly by working on your own, you did a number of projects where you worked with scholars or musicians. Can you tell me more about these collaborations? How do you see the balance of working by yourself in the protected/isolated studio space and these rather experimental arrangements?

MB: Some of these collaborations are decided by a specific project, others develop from meeting people that excite me. I think I really need these two realities in my work process sometimes. A very energetic, intense exchange with someone and then a lonely quiet space and process where I can develop the work and concentrate. In telling stories, creating narratives, I am always interested in putting myself in a different context or trying to understand a situation through a different point of view or perspective. These collaborations are often extremely stimulating in creating new ways of thinking and new associations. It's an effervescence of stimuli that I then need to channel in the studio, alone. So there are really these two different phases.

Additional support for this project is provided by
Swiss Cultural Fund UK





Marc Bauer
(*1975, Switzerland)
Lives and works in Berlin and Zurich

Marc Bauer, *Morgengrauen*, 2015, charcoal on wall
Dimensions variable (this version 210 x 380 cm)
Courtesy the artist and Galerie Peter Kilchmann, Zurich
Photo credit: Studio Marc Bauer

Marc Bauer x Peckham Platform



In addition to his presentation at Frieze London 2017, Bauer will create a large-scale multimedia artwork for public view, which will be located in the window of Peckham's Aylesham Centre. Launched as part of Peckham Festival 2017, the Aylesham Centre installation features video and artworks by Youth Platform, and will be on show from September to November 2017, with the generous support of Paul Hamlyn Foundation's Explore & Test grant.

The Youth Platform is a fortnightly, youth-led, culture focused group for 13- to 19-year-olds. Together they work on creative projects, meet artists and designers, go on visits and help organise events in Peckham Platform's gallery space and surrounding area. The sessions are free of charge and no previous experience is required.

This year, the Youth Platform and Bauer have developed displays through a series of workshops exploring personal identity, gender politics and place.

Peckham Platform will take over a new gallery space in the redeveloped Peckham Square, set to open in 2019. Their new permanent home will have more space, better facilities and a greatly expanded programme of free exhibitions, learning and research. They are building a larger and more ambitious Peckham Platform, dedicated to championing social arts and providing an inspirational and engaging creative space. You can influence the future of Peckham's vibrant cultural hub by participating in forthcoming public events.

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**MOON Kyungwon &
JEON Joonho**

P3



Korean artists MOON Kyungwon & JEON Joonho address fundamental questions concerning contemporary civilisation in regards to political, socio-economic and ecological changes. The duo's extensive body of work, *News from Nowhere*, which was first presented at dOCUMENTA (13) in 2012, is premised on a post-apocalyptic scenario: humanity has been wiped out almost entirely and the survivors must envision and reassess the basic terms of human existence. Often working with experts from other fields, MOON & JEON investigate different possibilities and forms of community, social relations, and morality, as well as the function of art within these fields.

For their new project, started this year, the artists turn their attention to Taesung, the so-called Freedom Village in the highly secluded, demilitarised zone between North and South Korea. This strip of land was introduced in 1953 after the extremely brutal Korean War, in which over three million people lost their lives. MOON & JEON's Frieze Project will present a part of this new work, which is based on their artistic research into the village's small farming community.

Raphael Gygax: For your long-term projects, you often collaborate with different experts – architects, fashion designers, city planners and scholars. Though you both still work as individual artists, you have been working together for several years now, and it seems that this desire for all different kinds of collaboration is something essential. Can you tell me more about your artistic approach?

MOON Kyungwon & JEON Joonho: We were attempting to examine the social role and function of art, and the positive effect of art. We wanted to observe such a possibility by producing practical outcomes (whether they are called ‘works of art’ or not), which go beyond the discussion with those who work in the field of art other than the visual arts, like architects, designers and fashion designers. This point was clear when we initiated the project. However, we realised the necessity of art in relation to society, the universal yearning for the notion of beauty and for the investigation of such notion. For this reason, we embarked on an interview project where we met diverse people from various disciplines. The interview project was the necessary condition that emerged during the progression of the whole project. *News from Nowhere*, which started out in this way, has developed into a platform that brings together people posing questions and presenting alternatives to contemporary society by questioning ourselves at present. The project is still ongoing.

RG: You just began working on a new long-term project that takes the so-called Freedom Village as its subject. Can you tell us about your plans in regards to the Freedom Village?

M&J: The Freedom Village (which was formed as a result of the political issues and irrationalities of the Cold War era immediately following the Korean War) continues to exist in concealment, despite changes with time, within the demilitarised zone (DMZ) as both internal and external territory. Our project seeks to unfold the camouflaged thought, to reveal it through the exploration, tracing and imagining the village at Frieze London. This will not be exhibited in a direct or explicit manner,

but rather, will be discovered by visitors in a secretive and careful way. As the Freedom Village exists regardless of the real world, the concealed thought will be metaphorically interpreted at the fair. We hope that the project will present an opportunity for visitors to go beyond the clichéd perception that the Village is a peculiar political situation in Korea, and discover and become aware of the irrationality and contradictions of our surrounding world, as well as reflect upon the communal life of humanity.

RG: The way human beings organise in communities is a central topic in your work. In *News from Nowhere*, you use a dystopian setup to discuss the future of humankind. With this new project, you also reflect on the traumatic history of North and South Korea, which is incredibly relevant right now. What was your motivation to change from a fictional test arrangement to reality?

M&J: Our work is rooted in our aim to understand the world and intervene in it in order to bring about change. As mentioned earlier, the primary focus in developing the project was the restoration of art – which is currently afflicted with deformity – and an investigation into the positive relationship between art and life. In this journey of investigation, the point of departure that we shared with many people was, ‘Let’s go back to the beginning!’ Though it is a rather stereo-typical point to start from, it has been the point where we had to return to, in order to examine the status and role of art today. The *Freedom Village Project* camouflages reality in an unrealistic manner by transforming the reality that is so unrealistic as to be believed as fiction into something that is even more fictional. Amidst such fiction and camouflaging, the audience is able to face the reality, and this penetrates the ironies and errors of the world surrounding us. For us, such a fictional device is like a vast and fertile land that comes across a new worldview by reminding us of reality, so we can face it.



MOON Kyungwon (*1969, Korea) &
JEON Joonho (*1969, Korea)
MOON Kyungwon lives and works in Seoul /
JEON Joonho lives and works in Busan

MOON & JEON's artwork will be included in *The Return of Memory*, 21 October 2017 – 7 January 2018, part of HOME's major Autumn season, *A Revolution Betrayed?*

This project is a co-commission with HOME, Manchester
and in collaboration with KCC UK

HOME



MOON Kyungwon & JEON Joonho
FREEDOM VILLAGE – Absence, 2017, dimensions variable
Courtesy the artists



Lucy + Jorge Orta's artistic practice has focussed on social and ecological issues for nearly 30 years. Their diverse art projects, ranging from drawing, sculpture and video to complex installations, social sculptures and fashion design, have been shown in numerous museum exhibitions.

Since 2007, the artists have worked on the long-term project, *Antarctica*, that negotiates the question of nationality and peaceful coexistence. Under the Antarctic Treaty, which includes signatures from 53 nations, Antarctica is a demilitarised, nuclear-free, neutral zone, which has remained free from any nation's rule. This treaty will be newly negotiated in 2048, which might endanger the region. The Ortas write in a statement: 'Antarctica's immaculate ice landscape has become a powerful symbol of global warming. Geographic transformations and displacement of communities induced by climate change, especially along coastal zones or in desert regions are redefining our local and global borders. Climate change crosses all borders and is affecting every region in the world, without distinction. Faced with this global phenomenon our reaction should also be united, without borders. *Antarctica World Passport* proposes a discursive platform around the concept of No Borders.'

For their Frieze Project, Lucy + Jorge Orta will present a new iteration of their *Antarctica World Passport Delivery Bureau* which will invite the visitors to join the community and become passport holders.

Raphael Gygax: Your artistic practice follows in the tradition of art that has a strong social function, which tries to change predominant value systems. How did the 'social arts movement' change over the course of decades? Can you observe any significant change from the beginning of your career, almost 30 years ago, until today?

Lucy Orta: The early years of our careers were far from easy, and for different reasons.

Jorge Orta: I lived in Rosario, Argentina, between 1972–84, under the pressures of the public silence that was imposed by the oppressive dictatorial regime. The economic instability made it impossible to earn a living from art and there was neither institutional nor gallery support. Furthermore, there was a general social contempt and devaluation of the profession of an artist, and my activities were too far removed from traditional aesthetic preoccupations of that period. To counteract this, I worked collectively and engaged in unofficial modes of organisation. Artworks were given away for free – for example, using the phonebook as mediator for structuring chance encounters and creating communication pedagogies. We selected entries by chance and played a 'concierto por teléfono' (phone concert), or sent mini-exhibitions to peoples' homes. The relationships artists formed and wove together in this kind of process prefigured the work that is done on the Internet today.

Coming to Paris in the 1980s was a complete shock, which took me several years to overcome. In Argentina, there was no economic goal to our work. We wanted to provoke and stimulate a collective voice and act for the transformation of society through artistic channels. We all had other jobs to support our art and often deprived ourselves of family lives. When I arrived in Paris, I encountered a commercial art world with no social goal or interest. FIAC (The Foire Internationale d'Art Contemporain) was the parameter of professional achievement. I was enrolled as a doctoral student at the Sorbonne and attempted to reproduce some of those actions and performances from Argentina. No one wanted to collaborate with me. My colleagues were interested solely in their work as individual artists and were obsessed

with sales. But then the Gulf War broke out in 1990, the stock market crashed, and the wave of impact on the world economy led to a terrible recession. The art system disintegrated, imploded and finally there was a reason to platform the issues I had left in Argentina. The Kurdish refugee exodus, street protests and the visibility of homelessness brought the possibility of engaging directly with new audiences.

Lucy Orta: The economic situation Jorge described also provoked a general sense of fatalism, that there was nothing worth fighting for. When I met him in 1991, he was working collectively and many of his collaborators were 'non-artists'. Their attitude was different, optimistic and constructive and there was a sense of community and shared ideology that was more fraternal than the mainstream egocentric contemporary art world or the world of fashion, where I was operating. I began shifting my practice from commercial fashion to an experimental approach to clothing, exploring its social and communicative factors (like in *Refuge Wear*), organising workshops with young homeless people and staging public interventions to draw attention to their distressing situations.

My first exhibitions were criticised in Paris, I heard colleagues say, 'Art should not make a social critique'. Maybe those that criticised wanted to avoid discussing the problem all together, and suddenly a tent on a plinth seemed deranged because it was too confrontational. Much of our work throughout the early 1990s was conducted outside of the gallery and museum system; it was process-based and co-created. There were very few curators or museums who were willing to test new modes of representation, but we continued to push the boundaries and challenge the role of the institution by conducting workshops with marginalised communities within the gallery space, and taking curators with us into the communities involved in our projects (in venues like the Secession Building in Vienna, MCA Sydney, the 2nd Johannesburg Biennale, and so on). With the rise of new curatorial programmes and the development of public engagement and educational departments in museums, there has been a huge shift in social practice and a better understanding of what it is



and how it can be presented (mediated). Now there is a plethora of artists working socially within both the institutional and community sectors, and thankfully a more critical support structure to mediate these kinds of practice.

RG: In the summer months you work outside of Paris in Les Moulins. You use an old factory where you work with your team Studio Orta. Could you tell me about this special place?

L+JO: Les Moulins is a vision Jorge had as a boy and fate has given us a wonderful opportunity to finally create a powerful space dedicated to contemporary creation. In 1999, we began looking for a larger studio outside of Paris and we discovered the Grand Morin valley in the Brie region, just 30 miles East of Paris. As well as its

natural ecological beauty and its famous cheese, it has a fascinating industrial heritage as the birthplace of the French paper industry, where as many as 50 paper mills once populated the valley. We came across La Laiterie, one of the first mechanical dairy factories in the region, dating from the 18th century. As well as relocating our production studios from Paris, we initiated a residency programme, inviting artists and students to create work in resonance with the ecological and social context. By chance, our project took on a new dimension in 2007 when, a few miles downriver, we acquired an abandoned pulp mill, Moulin de Boissy, which we restored into a complex of art studios and exhibition spaces covering 8,000 square metres. We invited the Continua Gallery to stage exhibitions and develop an international programme of contemporary art. In 2009,

we added a third location along the valley, the Moulin Sainte-Marie, a paper mill occupying 20,000 square metres composed of historical and modern buildings, in a 40-acre landscaped park on the banks of the river. In 2011, the Moulin de la Vacherie completed the portfolio of heritage buildings that now form the complex we named Les Moulins, which meanders five miles along the picturesque Grand Morin river.

With Les Moulins, our objective is to create a living project, a community based on complicity, exchange of ideas and shared creation. We are keen to offer young artists the opportunity to live and work in inspiring surroundings, to share the adventure of art and confront, on a daily basis, all the challenges that allow them to devote their life to contemporary creation. Artists in residence, collaborative projects, on-site commissioned works, production workshops and partnerships with craftsmen, galleries and public events, a cafeteria and restaurant, a library and bookshops are slowly emerging from the vestiges of the former factories. We have planted hundreds of trees to landscape the grounds for the project to take root and mature beyond our lifetimes. Les Moulins may be our most ambitious collective work, an open workshop and a living sculpture, true symbols of the fusion of art and life.

RG: Since 2008, you have been working on the Antarctica project, which has had many different elements and iterations since then. For Frieze Projects, you are working on a mobile passport office which will give the audience the chance to become citizens of Antarctica. How did this project start? Could you tell me more about the beginning of it?

L+JO: In 1995, Jorge was invited to represent Argentina at the 46th Venice Biennale. As Argentina no longer had a pavilion, he created two projects: *Light Messenger*: networks of dust, a series of ephemeral light projections along the Grand Canal, and *Antarctic 2000: territorio sin fronteras*, a written project statement published in his post-Biennale exhibition catalogue (*Transparence: La face cachée de la lumière*, Éditions Jean-Michel Place, 1996). The project included an amendment to the 1948 Universal Declaration of Human Rights (Article 13.3), a flag and a passport

for a new community, taking its inspiration from the Antarctic Treaty which was signed as a founding utopian endeavour to promote peace, international cooperation and the exchange of scientific research between nations.

Our work together had been exploring how we could awaken a deeper consciousness to situations that are humanly tragic, the mass migrations resulting from the first Gulf War, the rise of young homeless people in our capitals, the Balkan wars, the Rwandan genocide, the material and spiritual poverty that were more and more prevalent. With *Antarctica 2000*, we imagined the 21st century as a century of change, of hope, and Antarctica's immaculate ice landscape was our metaphor, a filter for the kaleidoscope that makes up our nations and identities, concentrating all the colours into the sum of light and the purity of hope. We imagined that peoples could come together on a united front to combat acts of barbarity and persecution, that those seeking asylum, leaving their homes for reasons beyond their control, could move freely to safer havens – Antarctica was the symbol of a welcoming land. Today, in 2017, what seemed possible is slipping between our fingers with the rise of terrorism, nationalist tendencies and the devastating effects of climate change that are yet to even manifest themselves. The *Antarctica World Passport* project has given us a glimmer of that original hope.

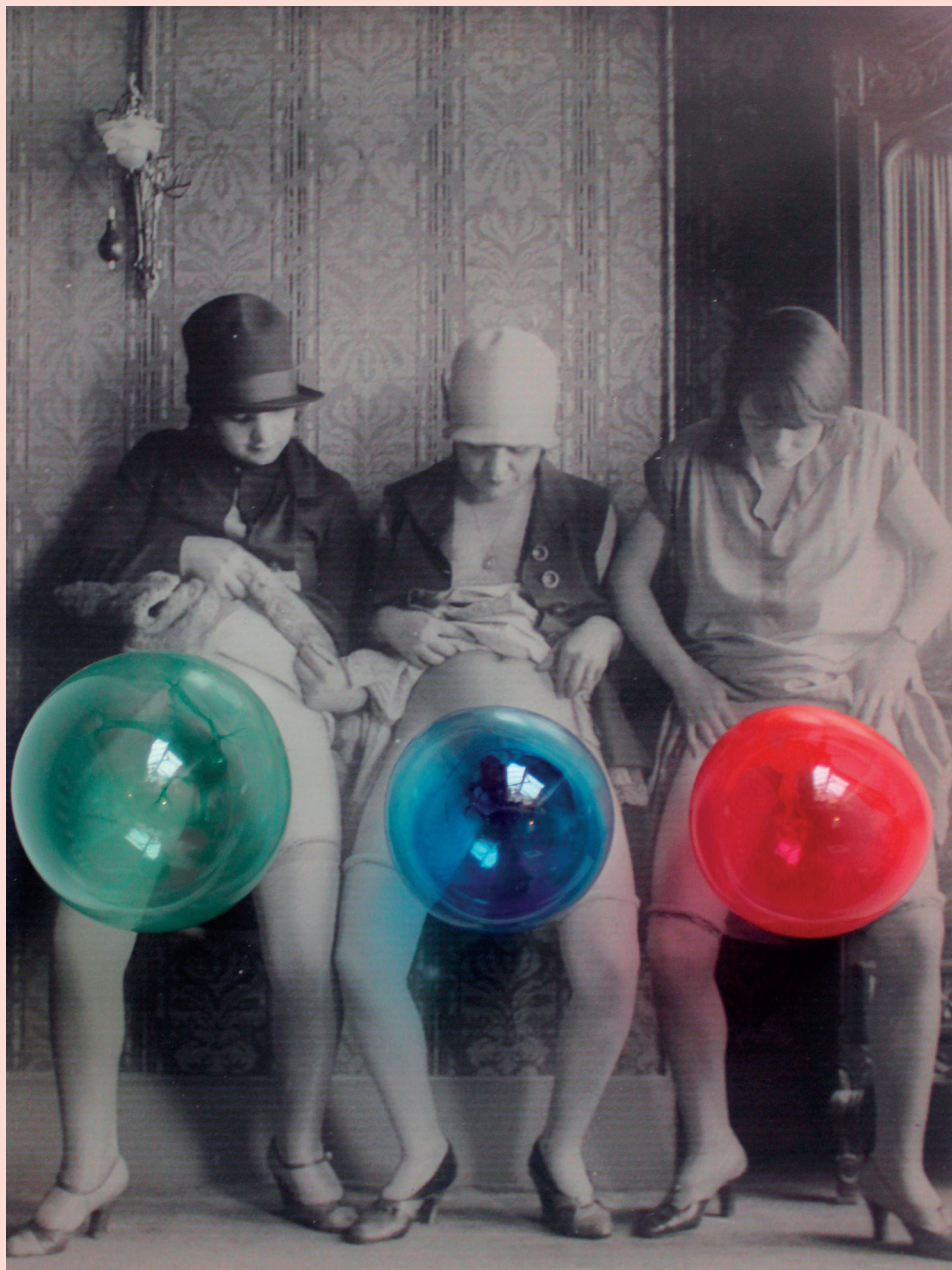
Additional support for this project is provided by
Fluxus Art Projects





Lucy Orta (*1966, United Kingdom) +
Jorge Orta (*1953, Argentina)
Live and work in London, Paris and Les Moulins, France
antarcticaworldpassport.com
studio-orta.com

Lucy + Jorge Orta, *Antarctica World Passport Delivery Bureau*
FIAC Hors les murs Paris, 2012, bureau construction in various
materials, chairs, red cross crates, various objects, ed. 30,000
Antarctica World Passports, passport stamps, ink pads,
200 x 200 x 200 cm (variable)
Courtesy the artists. Photograph: Bertrand Huet



British artist Georgina Starr started to receive significant international attention in the early 1990s with her video, sound, performance and installation pieces. Her works can be characterised by their narrative potential, which draws upon the perception of everyday life and the image of the artist's role in society. With this thematic approach, Starr was often affiliated with other artists of her generation who broke with art that was anti-narrative and linked to an artistic discourse of immanence. The group was infamously branded the Young British Artists.

Starr's work is frequently informed by film and television history, literature, the glamorous promises of popular culture, as well as by psychoanalysis and science. For her Frieze Project, she will take as point of departure her as-yet-unpublished novel, *Empress 66 99*, which she wrote over the course of the past few years. Starr will create a large-scale, multi-layered theatrical performance setting that will be activated by an ongoing performance.

Raphael Gygax: Over the last few years you have written a novel, *Empress 66 99*, can you tell me a bit more about the genesis of it and the story?

Georgina Starr: The process began, like many of my works, from the relationship between a lived experience and the memory of a film linked to this experience. *Visit to a Small Planet* (1995), *The Bunny Lake Series* (1999–2003), *THEDA* (2007) and *Moment Memory Monument* (2017) are all works of mine that explore the idea of merging memory with film history. The writing started as an extension of meetings with a number of film actresses that fascinated me in my youth. These initial conversations quickly moved beyond their original interest and became about the dynamics between of two very different women linked by a shared ‘experience’. The novel follows two female characters: a woman in her late twenties who, through an encounter with a dying man at a hospital, is able to track down a child actress, the object of her life-long obsession. The second character is the actress, a woman in her mid-fifties, no longer an actress but now an eminent archaeologist. Without stating her real motives, the younger woman slowly infiltrates the archaeologist’s life and begins to occupy her living space and become embroiled in her academic research. At the same time, the older woman begins her own transformation, eventually shedding her skin to reveal a new (or is it old) side of her personality. There’s an unravelling of identities, a morphing and a shifting of realities and a reconnection with the location of the original movie – which acts as an umbilical connection between the two women throughout. Without giving too much away, both women undergo a meta-morphosis triggered by an unknown ‘other’ species, borne out of their encounter, burrowing its way into their consciousness.

RG: Your artistic practice is very diverse – from filmmaking to performance, from sound works to stage-like installations. Nevertheless, I have the feeling that writing – especially a novel – needs quite a different mindset. It’s a very lonely act which requires a lot of concentration and stamina. How was it for you to experience the writing process?

GS: I prefer to work alone so this wasn’t a problem. It feels natural to write, as I’ve always written scripts and short stories, although never anything of this length. The major difference was that I found I could live inside the book and completely inhabit the world I had created. This is something I try to do with my work but it only happens for a very brief time when a work exists as a performance or an exhibition. Unless you decide to take up residence inside the gallery when your work is being shown, it’s hardly possible for more than a few days. I remember a moment a few years ago when I had installed a big show and I was suddenly alone for the first time inside this new environment – the feeling was incredible, to really exist within its skin. Then the next day I had to leave town, and the exhibition existed for the next six weeks without me and I never saw it again – the show was dismantled and sent back in boxes, like cremation ashes in an urn. It sounds dramatic maybe, but making this type of installation work and leaving it can be traumatic, like giving birth then abandoning the child. With the book I could more easily slip inside for much longer periods; I can pick it up anytime and walk around and touch things, speak and listen to the people, sniff and taste them. I wrote the things I wanted the characters to experience and the environments I wanted to be inside, so I experienced it through them. In one chapter the younger woman ends up experimenting with a type of hallucinogenic substance – the drug allows her to live momentarily as another species. I spent a lot of time in the mind of this other ‘being’ – learning to move and to communicate in a new way. It became a kind of lesson or re-education. I thought about Henri Michaux and his experiments with mescaline, but I didn’t need to take an actual drug – the writing was enough to take me there. Another unexpected thing was that I found I needed to read the book out loud after each chapter was finished – hearing how it sounded became somehow crucial. This connects very strongly to my preoccupation with sound and voices in my artwork – the need to hear the narrative performed and to swim in the sounds and the words.



Georgina Starr (*1968, United Kingdom)
Lives and works in London

Georgina Starr,
The Lesson & The Birth of Sculpture, 2016, video still
Courtesy the artist and Pinksummer Contemporary Art

**SPIT! (Carlos Motta, John Arthur P6
Peetz, Carlos Maria Romero)**

**BUILD AN AGENDA
BASED ON THE NEEDS OF
QUEER MINORITIES
REJECT THE POLITICS OF
ASSIMILATION, STOP BEGGING
FOR TOLERANCE
WELCOME THE CELEBRATION OF
SEXUAL AND GENDER DIVERSITY
DEMAND
THE TRANSFORMATION OF
THE SYSTEM
TRULY DESACRALIZE
DEMOCRACY AND DEMORALIZE
THE JUDICIARY
DEFINE OUR
EMOTIONAL AND SEXUAL
NEEDS ON OUR OWN TERMS
VALUE CRITICAL DIFFERENCE
INSTEAD OF FALSE EQUALITY**

Under the collective name SPIT! – an acronym for ‘Sodomites, Perverts, Inverts, Together!’ – Colombian artist Carlos Motta, American art writer John Arthur Peetz, and Colombian multidisciplinary artist Carlos Maria Romero collaborate for the first time. Their Frieze Project, with a group of performers including Joshua Hubbard, Claudia Palazzo, Malik Nashad Sharpe, Carlos Mauricio Rojas and Despina Zacharopoulou, will take five self-written manifestos as its point of departure. It will be a crossover of queer activism, art and choreographic movements. These will be performed daily at Frieze London, accompanied by the publication of *The SPIT! Manifesto Reader*, a collection of historical and contemporary queer manifestos from the 1960s to the present, which will be handed out during the performance.

Please be advised that this project features explicit content that may not be suitable for children.

Raphael Gygax: The Frieze Project is the first time the three of you are collaborating as SPIT!. A common characteristic of all your work is your engagement with histories of queer culture and activism and the politics of representation of sex and gender, which will also inform this performance. Could you tell me more about the motivation and how you met?

SPIT!: We come from different fields of practice in the arts: Carlos Motta from the visual arts, John Arthur Peetz from art writing, and Carlos Maria Romero from dance and live art, and we share a long-standing interest in histories of queer activism and sexual and gender politics – topics we have individually addressed in our respective works. After you invited Carlos Motta to work on a commission for Frieze Projects, we saw the opportunity to come together and form a collective that would address and engage the dissatisfaction we feel with the complacent agenda and

moderate strategies of the international LGBTI movement. SPIT! wants to consider what has been deemed ‘progress’ (social, legal, cultural) and think about the shifts in strategy and urgency that have taken place over the last four decades in search of social equality. As a collective, we are interested in thinking about critical difference as a productive way to challenge entrenched systemic discrimination on the basis of sex and gender. The framework of ‘equality’ has succeeded in finding ways to be included and to assimilate in society (marriage equality, inclusion in the military, etc.), yet it has failed to demand and produce the transformation of an oppressive and violent patriarchal system in truly challenging ways. SPIT! wants to revisit historical radical queer attempts to resist assimilation and to produce new projects that think of ways to build a better world. We are also responding to the current state of leftist and radical political strategies that have had to dramatically change in

the context of nationalism and nativism. We see these manifestos as demonstrating the value of a spectrum of political responses: from oppositional positions and declarations to total separatism. Much of this work was inspired by the legacy of written and performed manifestos by socially and politically engaged queer individuals and collectives. In that vein, we decided that one component of our project would be to compile a variety of queer manifestos throughout history in *The SPIT! Manifesto Reader* to accompany the performances, to ground the project in a timeline of activism as well as provide a context for the way in which the manifesto has been integral to queer political movements.

RG: The point of departure for your performance piece are different manifestos that address sexuality specifically. Can you tell me more about the criteria you had for selecting these?

SPIT!: *The SPIT! Manifesto* is a performance that uses speech acts and performative gestures inspired by queer manifestos from the 1960s to the present. We wrote five new manifestos that respond to pressing contemporary issues of sexual and gender oppression, and we have been working with a group of artists and performers to interpret them. We are interested in the ways in which social politics shape identities, bodies, voices and movement, and conceived a series of performative scores to enact this.

The 'Anti-Assimilation Manifesto' considers the ways in which queer lives are forced to assimilate and conform to heteronormative social standards of morality and respectability, and it rejects tokenistic inclusion and cultural tolerance. We respond to issues such as pink-washing and the reduction and consumption of our identities via pop culture as ways in which our communities have been instrumentalised for economic interests without any significant social advancement. This manifesto functions as a critique of the current model of the human rights movement and its insistence on respectability. The 'Faggot Manifesto' presents an ethics of sexual difference. It re-appropriates the slur 'faggot' as a political force of self-identification as well as a polysemous

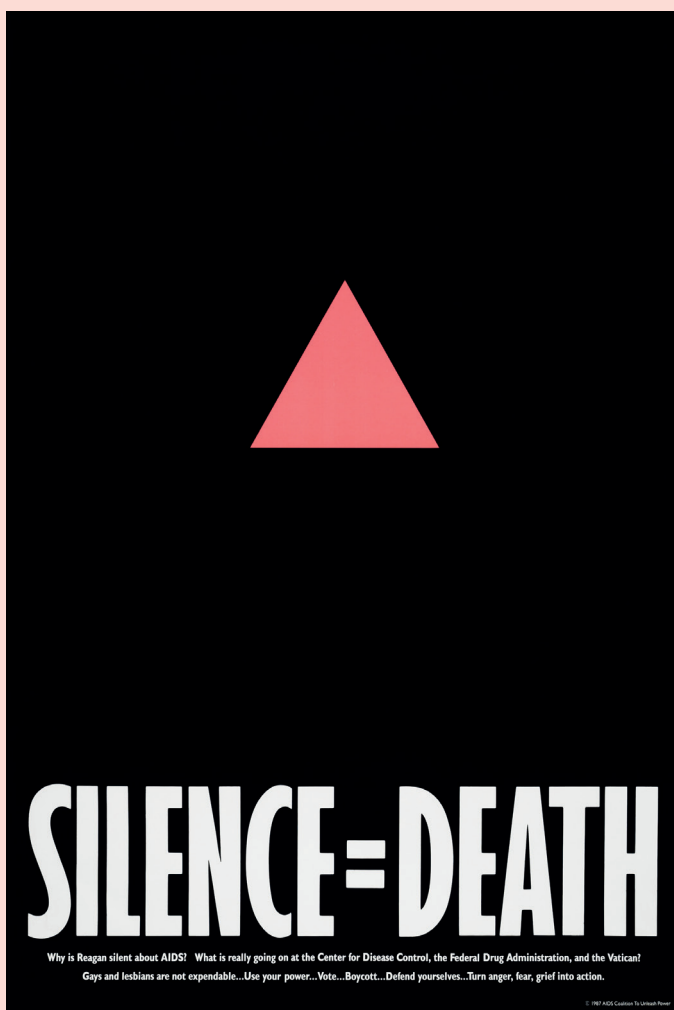
term within the queer community that has both negative and positive attributes. Using this word and its modality, this manifesto assesses both the recent history of the gay rights movement and its impotent current iteration through the proposition: 'How can a faggot act?'

The 'WE THE ENEMY... Manifesto' lists words that have been used to demean queer subjects as well as terms used by queer people to self-identify, written as a long poem with cadence. The manifesto seeks to enervate derogatory slurs and reclaim their usage among members of our communities through a lengthy indexical list of words both violent and coded with desire. The 'PreEP Manifesto' addresses present-day HIV/AIDS politics through the lens of Pre-Exposure Prophylaxis (PrEP) users exposing the myriad contradictions inherent in complying to a daily pharmaceutical regime: from the benefits of the prevention of infection to the social and economic disparities and hierarchies (racial, class, geographic) regarding access to medication. This manifesto seeks to address inequalities in health care that determine whose lives are worth saving. Additionally, it considers the liberatory progress made by HIV/AIDS activism and research.

Lastly, the 'Separatist Manifesto' manifests a vision of critical difference entirely in code. We conceived of a secret language to express distinctly significant ideas about the future of society but performed it in code to resist its cooptation by a heterosexual gaze. Our coded language is an assemblage of various gay codes and dialects that have been created for queer people to express ourselves and our desire invisibly in public without fear of persecution and demonisation.

RG: Can you elaborate more on the performative aspect of the project?

SPIT!: The performance is being conceived as a series of interventions at Frieze London, where several performers will interpret the manifestos individually and collectively through a variety of speech acts, movement sequences and songs. Each performance is being developed collaboratively with the performers. We are not asking them to play scripted roles but are rather interested in the ways in which the manifestos relate to their own experience. We intend these



interventions to present a collective position regarding queer representation. We are interested in thinking about political speech, movements, gestures and words as a performative idiom that is interiorised and expressed both consciously and subconsciously. We hope this performance will demonstrate the ways in which the social and political precarity imposed on the queer collective body has shaped our

modes of self-expression and community interactions. The communicative power and weight of these ideas will be activated by the performers' bodies and their attempt to construct an audience through either identification, empathy or, possibly, antagonism with the audience. The performers' individual contributions will be used as material for the choreographic structures.

Carlos Motta

(*1978, Colombia) Lives and works in New York

John Arthur Peetz

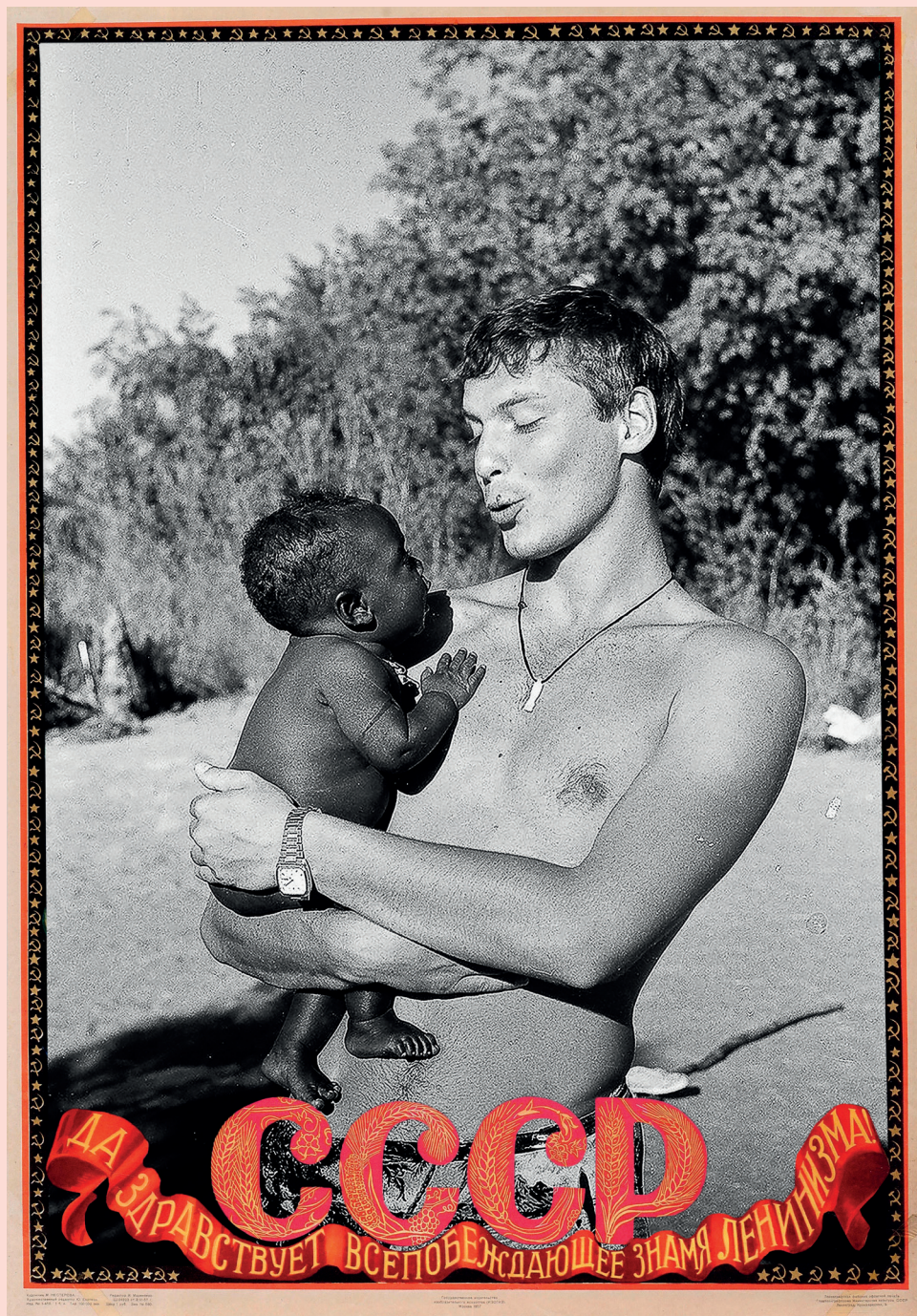
(*1987, USA) Lives and works in New York

Carlos Maria Romero

(*1978, Colombia) Lives and works in Margate

Silence = Death, © 1987 The Silence = Death Project.
Used by permission by ACT-UP, The AIDS Coalition
To Unleash Power ...

Frieze Artist Award: Kiluanji Kia Henda



This year's jury for the Frieze Artist Award – Cory Arcangel (artist), Eva Birkenstock (Director, Kunstverein Düsseldorf), Tom Eccles (Executive Director, Center for Curatorial Studies, Bard College) and Raphael Gyga (Curator, Frieze Projects) – selected the Angolan artist Kiluanji Kia Henda as the recipient of the award. Kia Henda repeatedly applies his critical thinking to the issue of personal identity and heritage. His work often re-examines and negotiates the wounds left in Africa by European colonisation, particularly those emerging during the Cold War period, such as in his home country, Angola, which was occupied until 1975 by Portugal, and then fell into a cruel civil war that only ended in 2002.

Kia Henda's Frieze Project, *Under the Silent Eye of Lenin*, discusses the connection and function of witchcraft and its practice within the Angolan Civil War. The work also investigates the country's relationship to the former USSR, as Angola was an important oil provider for the Soviet Union. Similarly to science fiction narratives in Western countries, witchcraft, during the Cold War period in Angola, was used as a tool for the soldier to resist, a fictional universe, an instrument of psychological warfare. The performative installation, which will also bring together a display of amateur photographs of the Russian army in Angola, will open up a discussion on the political function and instrumentalisation of spirituality, ritual culture and catharsis. The artist says about this work: 'In this project, I intend to create an extension between the spiritual and political dimensions which laid the foundations for a conflict which had an impact on the economic and socio-political life of Africa and also on a global scale.'

Raphael Gygax: You currently live between Luanda, the capital of Angola, and Lisbon, the capital of Portugal, the former colonial power of Angola. Can you tell me how these two very different surroundings inform your artistic practice?

Kiluanji Kia Henda: Luanda is a city extremely 'contaminated' by Western culture, a city that has also had a crucial involvement in the creation of the culture in the Atlantic, from the time it was one of the largest ports used for slave trade in Africa and through the years of colonial oppression, to the armed conflict influenced by the Cold War geo-strategy. These events go far beyond the narratives within the national borders or continental platforms. Travelling has become central to understanding the various historical events and social phenomena that characterise my work as an artist, but it is also part of an infinite and intimate pursuit of the self, myself in this case. Every time I travel, I find another piece of a complex puzzle of a being moulded by multiple cultures. Luanda and Lisbon, or even New York, no matter how dissimilar they may seem, if we look back to a recent past, there is a history that unconditionally unites them. This history made those cities and many others a sort of common place that we are due to share. In this common place that emerged from the many crossings of the oceans, permeated with affections and conflicts, nightmares and utopias, is where I situate much of my interest for my artistic practice and it's an endless source of inspiration.

RG: From its liberation until 2002, Angola was torn by a horrible civil war. Could you tell me a bit more about the situation in which you grew up? How did this affect your generation of artists?

KKH: I was fortunate to have been born in Luanda, which was one of the least affected places during the 30 years of civil war. But of course, given the scale and duration of the war, we lived around a cruel social situation of human degradation, with the arrival of displaced people who came from the zones where the conflict was more intense. In the street where I grew up operated the first

orthopaedic centre in the country, where hundreds of mutilated people lived. In addition to ex-military, there were also women and children who were hurt by landmines. When we live in constant interaction with so much misery and suffering, our sense of humanity is constantly put to the test. The inability to change the situation makes us often indifferent to the dramas that surround us. It is an impulsive response, like the immune system, to self-preserve in order to stay far from the insanity and frustration, but at the same time, it is what gradually makes us colder and inhuman. In my generation of artists, this had a profound impact on our training. To think of making a living from art in such a troubled context was seen as madness. It was an act of rebellion to keep poetry alive.

RG: I read that you're a 'self-taught artist', which in the professionalised art world of today is an exception. Can you tell me more about your interest in visual art and the beginning of your artistic practice?

KKH: I grew up in a family environment where a passion for literature and photography was always cultivated. One of my older siblings came to have a darkroom at our house with materials bought in Moscow. Photography thus became the language I felt most comfortable in to materialise the stories I read and heard. During my adolescence I was also involved in music and theatre projects, until I met the group of visual artists Nacionalistas in downtown Luanda. I then participated in the Luanda Triennale, which was an important platform at the beginning of my career. The visual arts thus became propitious territory, where these multiple languages that were spontaneously arising in my life could coexist peacefully. But all this was a gradual process, the use of the different artistic means depends immensely on the topic that I intend to address. I have always had an enormous fascination with history, but I never wanted to be a historian. I prefer to preserve the freedom of being an artist and to be able to approach history without being bound by the rigour demanded by science. In other words, the legitimacy that fiction gives us to fantasise or even manipulate is also an excellent way of learning in such an unpredictable world.



RG: In an international art context you're known mostly as a photographer. For Frieze Projects you will realise a performative installation. Can you tell us more about why you were interested in this medium?

ККН: The project, *Under the Silent Eye of Lenin*, is a reflection on the post-independence period in Angola, a country that, at that time, politically tended towards communism. But this period is also the moment when a new identity was being formed, towards the construction of a 'New Man'. The generation that had fought for independence was finally busy designing a new flag, composing a new anthem, painting murals and sculpting the monuments of the new heroes; in short, all the essential symbolism to create a nation. During this important historical period, art was a fundamental tool in the service of revolution. In this project, the performative element would be the most effective way of reproducing this vitality that brought about the revolution in

Angola; a revolution that was greatly influenced by the Russian Revolution of 1917. It interests me how the representations of the worker and the peasant and their tools in the images of communist propaganda diverge from the image of a body embalmed in a mausoleum, which was also one of the legacies of Soviet influence in Angola. The relation of the sculptor to the object to be sculpted has become the primary idea for this performance: the force in the arms of the individual who both forges history and is the face of an immortal myth in the same act. In this project, there is the intention to create an amalgam between two supposedly antagonistic or paradoxical dimensions – materialism and spirituality – while at the same time speaking about the merciless interference of the Cold War superpowers in one of the bloodiest conflicts in Africa.

Kiluanji Kia Henda
 (*1979, Angola)
 Lives and works in Luanda and Lisbon

Kiluanji Kia Henda, 2017
 Screenprint, dimensions variable
 Courtesy the artist

Symposium: Working Across Divides

Saturday 4 November 2017

Goethe-Institut, London



Donna Kukama, *Mass Action Strike!*, 2009
Performance at Johannesburg Art Gallery. Photograph: Ivan Eftimovsk

Recent political events have pointed to the fragility of social, cultural and international ties. Amidst the current reactivation of separations in Europe and elsewhere, artists and curators are testing new ways of making connections, challenging the social binaries resulting from divisive politics and polarisations. Given the re-emergence of nationalism, the criteria of collective creation seem ripe for re-evaluation. Through a series of conversations, the symposium explores artistic practices bound by specific moments of precariousness. What are the ramifications of political turmoil, social division and marginalization for art and artists working outside the gallery space? What projects arise when artists and curators involve themselves in grassroots initiatives, activism and inclusive cultural production? And can art make a difference when politics fail?

Speakers include Marc Bauer (artist), Kathrin Böhm (artist), Emily Druiff (Executive Director, Peckham Platform), Alistair Hudson (Director, mima – Middlesbrough Institute of Modern Art), Loring McAlpin (filmmaker and founding member of Gran Fury), Mark Terkessidis (author, member of the Academy of the Arts of the World) and Wato Tsereteli (Director, Center of Contemporary Art Tbilisi).

The aim of this one-day symposium, developed in collaboration with Goethe-Institut, London, is to explore the political-aesthetic thinking and the realities involved in art projects that bring people together, that create dialogue and shared spaces, and that find small-scale solutions for global challenges.

Working Across Divides is programmed by Marcel Bleuler (artasfoundation), Michaela Crimmin (Culture+Conflict and Royal College of Art) and Raphael Gyax (Frieze Projects).

For more information visit frieze.com

Additional support for this project is provided by Swiss Cultural Fund UK and the Goethe-Institut, London



Frieze Film

Auditorium



Gabríela Friðriksdóttir
Cabin Fever, 2017, film
Courtesy the artist

Frieze Film is a series of commissioned artist films screened at Frieze London and broadcast on national television. Curated for the second time by Raphael Gygax, Frieze Film continues its longstanding 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 25 artists' short films. Presenting the work of a diverse selection of international artists, both emerging and established, the programme provides a snapshot of current practice in film. 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 their abundant vocabulary of forms and characters, and their passion for the carnivalesque. Seminal American artist Alex Bag will use elements from advertising, film, music videos, documentaries and reality TV for her new piece. The filmic language of French artist Pauline Curnier Jardin is created through a mixture of surrealism and pop culture. Icelandic artist Gabriela Friðriksdóttir's video works are distinguished by a meditative narrative structure, which breaks with rational logic. In her videos that consist of a raw heavy metal-like atmosphere, German artist Raphaela Vogel uses deformed optics generated from filming with drones.

Each film will premiere at the fair and then be shown as part of Channel 4's Random Acts strand.





Alex Bag

Since the mid 1990s, American artist Alex Bag has been one of the most interesting practitioners of video performance, and is regarded by an entire generation of younger artists as a vital reference point. She became known for her technically simple video performances, in which she humorously exploited the varied formats of TV culture, as well as the art system and its romantic conception of the artist. With convincing precision, Bag cultivated a profound critique of the market and society, often appearing herself in the works as an extraordinarily agile and transformable actor taking on a multitude of roles. In her work, Bag has frequently investigated advertising structures in network TV, as well as diverse TV genres and formats. Elements from advertising, film, music videos, documentaries and reality TV flow into her work, which persistently generates a critique of today's neoliberal societal structures.

Alex Bag, *Diaper Surprise*, 2017, film still
Courtesy the artist



Pauline Curnier Jardin

French artist Pauline Curnier Jardin's films can be described by their eccentric and theatrical character; the *mise-en-scène* is often inhabited by strange handmade props, symbols and characters from high and popular culture. Although there is a script, her characters typically improvise. All these elements help to blur traditional conventions of filmmaking. The departure from the norm in her films echoes a certain nostalgic moment that reflects the golden age of experimental film as exemplified by the work of Jack Smith and others. As a point of departure, Curnier Jardin tends to take a historical event or figure, a mythological character, a site, an object or a sentiment; from there, she develops what can be described as a 'patchwork narration'. Curnier Jardin's films, with their use of an expressive vocabulary of forms and characters, could be read in the tradition of the carnivalesque as theorised by Mikhail Bakhtin.

Additional support for this project is provided by Fluxus Art Projects



Pauline Curnier Jardin, *Teetotum*, 2017
Courtesy the artist



Gabriela Friðriksdóttir

Icelandic artist Gabriela Friðriksdóttir's videos create a microcosm reminiscent of Surrealism, peopled by hybrid and sexually charged beings that can be read as metaphors for melancholy and excess. Her video works are distinguished by a meditative narrative structure that is fed by Nordic sagas and breaks with rational logic. Her creative drive has been influenced by a compulsion to investigate the irrational and mysterious. In her sculptural work, she often experiments with ephemeral materials. These experiments with organic materials also inform her videos, where mud, hay, or dough play a central role. In her works, Friðriksdóttir has frequently collaborated with people from her close-knit circle, including musicians Björk and Jónas Sen, and the renowned dancer and choreographer Erna Ómarsdóttir.

Gabriela Friðriksdóttir, *Cabin Fever*, 2017
Courtesy the artist



Raphaela Vogel

A central element in many of German artist Raphaela Vogel's recent video works is a voyeuristic camera perspective directed at her own body filmed by a drone. In *Prophecy* (2016), you see the artist moving with a white transparent piece of fabric on a beach at sunset while the drone repeatedly flies closer and closer to the body almost like a kamikaze attack. Vogel often plays with this dichotomy of the 'romantic' and the 'raw', and the question of how technology interferes with the human body. Nevertheless, her work can also be read in a feminist discourse around the fe/male gaze. Just as Swiss artist Pipilotti Rist filmed her own body in extreme close-up using a fisheye lens, a kind of bumblebee perspective, Vogel's camera work could be described as a 'hornet perspective' – that tries again and again to attack the female body.

provided by the Goethe-Institute, London



Raphaela Vogel, 2017, film still. Courtesy the artist

Frieze Talks

Auditorium



Frieze Talks is a series of daily events taking place in the auditorium at Frieze London. Since 2003, Frieze Talks has provided a space for debate, featuring some of the world's most influential artists, curators, musicians and cultural commentators.

Frieze Talks 2017 is curated by Ralph Rugoff, Director of the Hayward Gallery, London.

This year's programme addresses how – in an age of 'alternative facts' – art's capacity to beguile, disorientate and disrupt conventional notions of the real can take on new meanings. Against the sinister, even dangerous horizons of the 'post-truth' landscape, Frieze Talks looks at the productive possibilities of performance, counter-narratives and dissimulation.

Participants including Cate Blanchett, Mx Justin Vivian Bond, Cosey Fanni Tutti, Alison M. Gingeras, Dominique Gonzalez-Foerster, Nástio Mosquito and Superflex will explore alternative realities, histories and practices, as well as alternative ways of doing talks, expanding beyond the traditional format of stand-up lecture and sit-down panel.

Tickets can be booked from 12pm on the day of each talk at the auditorium desk at Frieze London. For a full schedule and more information, visit frieze.com or pick up a flyer at the fair.

Frieze Music & The Vinyl Factory

Dancefloor Meditations by Jarvis Cocker & Steve Mackey

Special Guest DJ Jonnie Wilkes (Optimo)

Friday 6 October 2017, 9pm–1am



Are you afraid of the dark?
Would you like to achieve mental tranquillity?
Would you like to achieve mental stability?
Would you like to just go mental?
Is there such a thing as the Perfect Beat?
Can one dance to a mantra?
How low can you go?
How deep is your love?
Can you feel it?

Dancefloor Meditations endeavours to answer these questions

It is an attempt to access the state of mind associated with deep meditation using only the tools to be found in any suburban discotheque

Extreme strobe lighting is used in the performance Radio 4 – Studio 54 – Four to the Floor

The Store Studios
180 The Strand (via Surrey Street)
London WC2

and: DJ Jonnie Wilkes (Optimo)

To reserve a maximum of two places contact:
music@frieze.com

Frieze Music is the off-site music programme of Frieze London and Frieze Projects. Past programmes have included 18+ (2015), Meredith Monk (2013), and Karlheinz Stockhausen (2005).

Kevin Cummins
Hacienda, 1988
Courtesy the artist



BMW Open Work

BMW Lounge, Frieze London

BMW
OPEN
WORK



Curated by Attilia Fattori Franchini, BMW Open Work annually invites an artist to develop a project considering current and future technologies as tools for design, innovation and experimentation.

The initiative's title 'Open Work' is inspired by Umberto Eco's literary essay 'Opera Aperta' (1962) which proposes the idea that artworks are constituted in part by the public or by chance, and are therefore open to a wide range of interpretations.

The inaugural artwork by artist Olivia Erlanger unfolds across physical spaces – BMW Lounge at Frieze London, and Courtesy Car Service – as well as digital platforms.

Including both digital and sculptural elements triggered by viewers transiting between spaces and devices, Erlanger's project, *Body Electric* imagines fictional tales inspired by science fiction, economic flows

and integrated design. An immersive installation occupies the BMW Lounge at Frieze London. Three motion sensitive benches – the oldest industrial element placed in natural public contexts – host and transform into an audio device, introducing viewers to different real and fictional testimonies. Visibility is obfuscated by a mixture of misty blue light and fog, morphing in response to oil price variations.

A selection of videos playing on the Courtesy Car Service visually extend the portraiture of the fictional testimonies, whilst a unique website will be the project final landing platform.

Body Electric speculates on the changing relationship between humans and their surrounding environment, as the embodied experience of an increasingly unpredictable nature is mediated and distorted.

Frieze Projects and Frieze Artist Award Partner

LUMA
FOUNDATION