

Frieze
Press Release
28 July 2016



Frieze Film 2016: Artists Announced

Today Frieze announced the artists participating in Frieze Film 2016: **Samson Kambalu**, **Rachel Maclean**, **Shana Moulton** and **Ming Wong**. A series of new artist films premiered at Frieze London and broadcast on national television, Frieze Film is curated for the first time by Raphael Gygax as part of Frieze Projects, the fair's celebrated non-profit programme. In 2016 Frieze Film continues its long-standing partnership with Random Acts, Channel 4's short-form strand dedicated to the arts. Frieze London will take place in The Regent's Park from 6–9 October, with a Preview Day on 5 October.

Rooted in the art-historical tradition of video performance, this year's Frieze Film artists use their own bodies on screen. For her Frieze Film commission, California-based artist Shana Moulton will continue the series 'Whispering Pines' (2002–), performing her alter ego 'Cynthia' – a bored, hypochondriac housewife – to investigate the West's fascination with esotericism and New Age philosophy in the form of a TV mini-series. Also taking a critique of popular culture as her point of departure, Glasgow-based Rachel Maclean's hyper-saturated videos unfold narratives through characters – often played by the artist – that quote classic films such as *The Wizard of Oz* but also draw from horror movies, talent shows and TV advertising. Maclean's film is presented in collaboration with HOME (Manchester), for the artist's forthcoming solo exhibition of new work at the end of October.

The London-based artist Samson Kambalu will debut a new work from his series of spontaneous site-specific performances, 'Psychogeographical Nyau Cinema' (2013), based on the artist's ten rules. Finally, for his commission, Berlin-based Ming Wong will build upon his explorations of identity and gender, by 'miscasting' himself in a shapeshifting role in a re-working of classic European arthouse cinema.

Each film will premiere in the Frieze London Auditorium during the fair and later show as part of Channel 4's Random Acts strand. The schedule of film presentations will be available on Frieze's website [here](#).



About Frieze Film

Since its foundation in 2007, Frieze Film has seen the creation of more than 20 short artists' films, presenting the work of a diverse selection of the world's most forward-looking artists, both emerging and established. 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. Frieze Film forms part of the annual non-profit programme at Frieze London, established in 2003 and curated in 2016 by Raphael Gygax.

Further Information

Taking place a week earlier this year, Frieze London and Frieze Masters will run from 6–9 October 2016, with a new Preview Day on Wednesday 5 October. Frieze London is sponsored by Deutsche Bank for the 13th consecutive year, continuing a shared commitment to discovery and artistic excellence. Deutsche Bank is also the Main Sponsor of Frieze New York and Frieze Masters since their launch in 2012.

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Further information about Frieze Film 2016

Samson Kambalu (b. 1975 , Malawi), lives and works in London

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 Kam-balu’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).

Rachel Maclean (b. 1987, Edinburgh), lives and works in Glasgow

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 presented in collaboration with HOME, Manchester's international centre for contemporary visual art, theatre and film, where the artist will have a solo show of new work, 29 Oct 2016 – 8 Jan 2017.

Shana Moulton (b. 1976, Fresno), lives and works in New York and California

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, California, 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; Kunsthaus Glarus; Museum of Fine Arts, St. Petersburg; MOCA Cleveland (all 2016) and Yerba Buena Center for the Arts, San Francisco (2015) among many others.

Ming Wong (b. 1971, Singapore), lives and works in Berlin.

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 Fassbinder to Pasolini to Polanski to Wong Kar-wai – frequently 'miscasting' himself in multiple roles irrespective of language, gender, ethnicity, nationality or historical period. For his contribution to 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.

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 of Contemporary Art, Beijing (2015); Shiseido Galley, Tokyo (2013); REDCAT, Los Angeles (2012); and the 53rd Venice Biennial (2009) where he was awarded a Special Mention.

Editors' Notes

Dr. Raphael Gygax (born 1980) is Curator of Frieze Projects (UK). He is also Curator at the Migros Museum für Gegenwartskunst in Zurich, where he has organized solo exhibitions by Ian Cheng (2016), Xanti Schawinsky (2015), Wu Tsang (2014), Carey Young (2013), Stephen G. Rhodes (2013), Alex Bag (2011), Marvin Gaye Chetwynd (2007), and Cory Arcangel (2005), among others; while his group exhibitions have included 'Sacré 101 – An Exhibition Based on *The Rite of Spring*' (2014). He studied Art History, Film and Drama Studies at the universities of Berne and Zurich. The topic of his PhD was on the use of instrumentalized bodies in contemporary art. In addition he is a freelance curator, organizing exhibitions in Zurich, Paris, London and New York. He has assumed teaching positions, including at the Zurich University of the Arts (ZHdK) and Swiss Federal Institute of Technology, Zurich. He is on the board of the Kunsthalle Stavanger, Norway and Primary Information, New York, as well on the advisory board of the Postgraduate Programme in Curating at the Zurich University of the Arts (ZHdK). He writes regularly for several catalogues and art magazines, including *frieze* and *frieze d/e*.

Random Acts: Random Acts is home to the world's most innovative and creative short-form content. This exciting partnership between Channel 4 and Arts Council England has created a strand that showcases original shorts by artists from a multitude of different practices. From visual arts, performance, music, animation, spoken word or an amalgamation of the above, Random Acts shows work from a highly diverse range of creative talent from across the UK and beyond, giving breaks to new talents and premiering work by established ones.

HOME, Manchester's centre for international contemporary art, theatre, film and books, officially opened its doors over the 2015 May Bank Holiday weekend. Designed by Dutch architects Mecanoo and featuring a 500-seat theatre; a 150-seat flexible theatre; a 500m², 4m high gallery space; five cinema screens; digital production and broadcast facilities; a café bar and restaurant. HOME's theatres are a platform for questioning and ambitious artistic projects that involve audiences with new and extraordinary theatrical experiences. The international contemporary visual art programme is dedicated to presenting new commissions by emerging and established artists of regional, national and international significance, with a bold, proactive policy of visual, innovative storytelling with the ability to experiment and explore, probe and provoke, creating a distinct experience for both artists and audiences. HOME's five cinemas showcase the very best in contemporary and classic cinema, screening works by artists and filmmakers both established and new. HOME is a centre for co-production, talent development and artistic creation, dedicated to learning, for people of all ages. A place for new work and playful ideas; of festivals and commissions; of artists and of audience engagement. The patrons of HOME are Danny Boyle, National Theatre Artistic Director Nicholas Hytner, actress Suranne Jones, playwright and poet Jackie Kay MBE, artists Rosa Barba and Phil Collins, filmmaker Asif Kapadia, and actress and author Meera Syal CBE. www.homemcr.org | [@HOME_mcr](https://twitter.com/HOME_mcr)

Frieze is the world's leading platform for modern and contemporary art for scholars, connoisseurs, collectors and the general public alike. Frieze comprises four magazines—*frieze* magazine, *frieze d/e*, *Frieze Masters Magazine* and *Frieze Week*—and three international art fairs—Frieze London, Frieze Masters and Frieze New York. Additionally, Frieze organizes a program of special courses and lectures in London through Frieze Academy.

Frieze was founded in 1991 by Matthew Slotover and Amanda Sharp, with the launch of *frieze* magazine, the leading international magazine of contempo-

rarty art and culture. In 2003, Sharp and Slotover launched Frieze London art fair, which takes place each October in The Regent's Park, London. In 2012, they launched Frieze New York, which occurs each May in Randall's Island Park, and Frieze Masters, which coincides with Frieze London in October and is dedicated to art from ancient to modern. Frieze fairs are sponsored by Deutsche Bank. For further information please visit frieze.com.

Deutsche Bank: Frieze London is sponsored by Deutsche Bank for the thirteenth consecutive year, continuing a shared commitment to discovery and artistic excellence. Deutsche Bank is also the Main Sponsor of Frieze New York and Frieze Masters since their launch in 2012. Deutsche Bank has been supporting the work of cutting edge, international artists and their galleries for more than 35 years and has distinguished itself as a global leader in corporate art programs. For further information please visit db.com/art and db-artmag.com

New Opening Dates: Frieze London & Frieze Masters 2016

Preview Day: Wednesday, 5 October (invitation-only)

Thursday, 6 October, 11am-7pm

Friday, 7 October, 11am-7pm

Saturday, 8 October, 11am-7pm

Sunday, 9 October, 11am-6pm

For further information please visit frieze.com.

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