



21 JAN 2020

Frieze Film & Talks On Visibility And Invisibility – And LA As The Perfect Meeting Place For Cultures

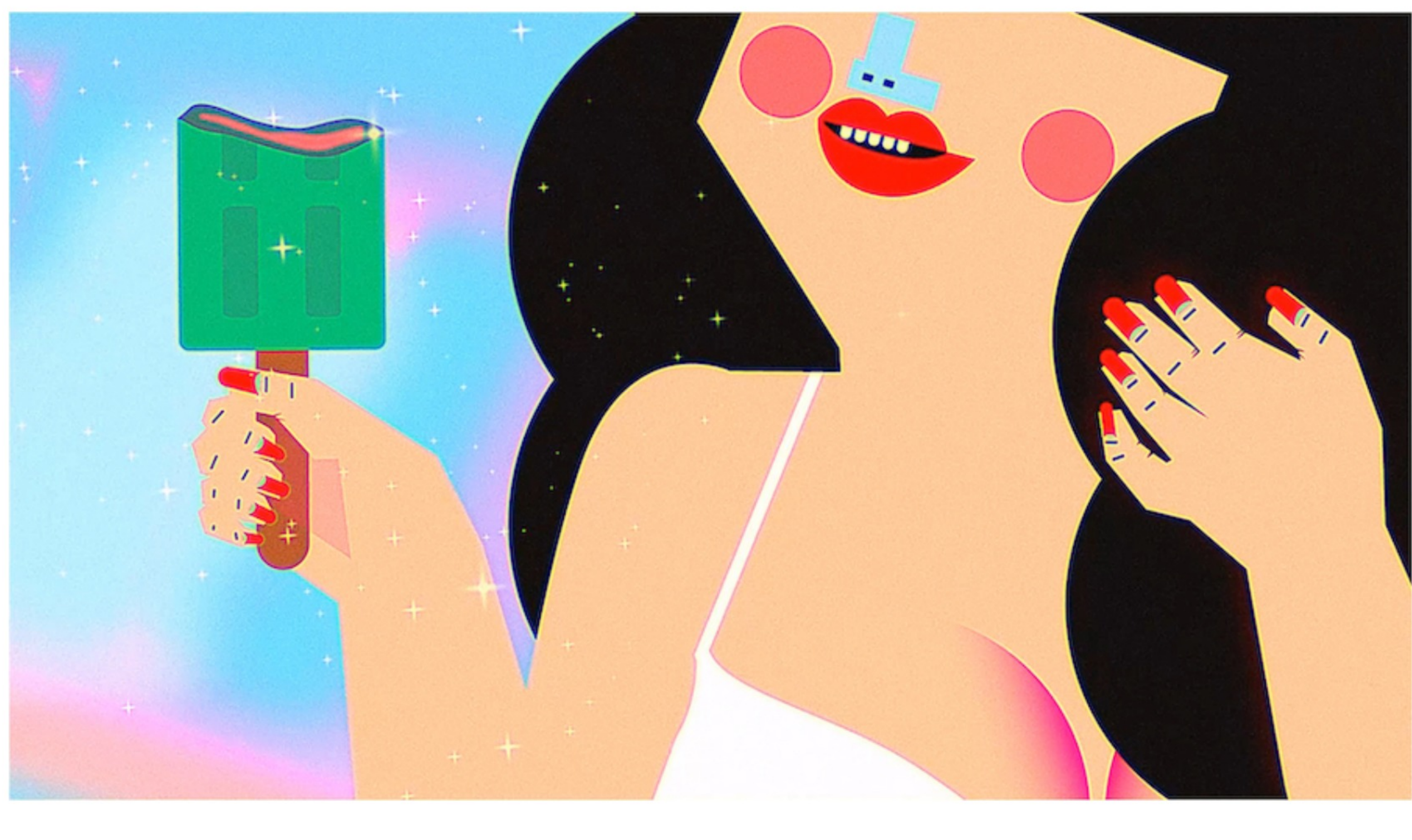
Curated by Venus Lau, this year's program at Frieze Los Angeles features a series of films by Cao Fei, Wong Ping, Sophia Al-Maria and Victoria Sin and many more

Entitled *Cobalt Hour*, the screening program explores the 'in-between' – not a rigid, narrow gap between two opposites, but a fluidity, like the blue hour that exists between day and night. In addition to screenings, artists [Yang Fudong](#) and [ITEM IDEM \(Cyril Duval\)](#) will talk about their work.



Apichatpong Weerasethakul, *Cemetery of Splendour* (still), 2015. Courtesy of Strand Releasing

- **Katsuhiro Otomo's** cyberpunk classic *Akira* (1988) is set in the post-WWII Neo-Tokyo in 2019 – already the "past" for us, but it shows a possible future, a speculative reality that is not here yet.
- **Apichatpong Weerasethakul's** *Cemetery of Splendour* (2015) presents a dream-state between spectrality, irrationality and romance.
- Paying homage to zombie films, **Cao Fei's** *Haze and Fog* rethinks the modern "living-death" situation in Capitalist society characterized by over-work and over-production; while Cao's *Asia One* (2018) is a love story between humans and machines, questioning our emotional limits.



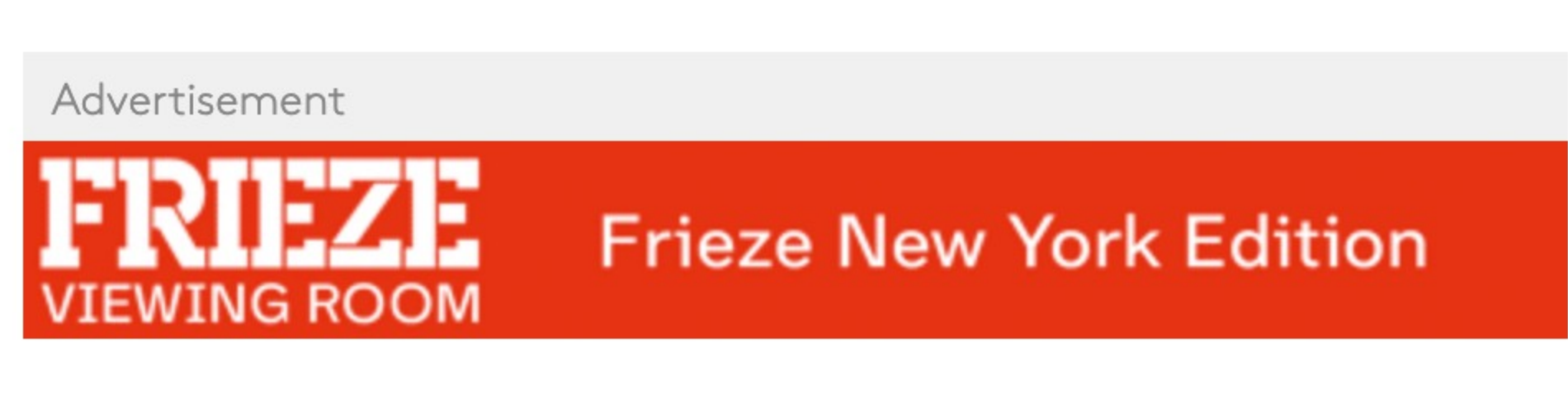
Wong Ping, *Stop Peeping* (still), 2014. Courtesy the artist and Edouard Malingue Gallery, Hong Kong / Shanghai and Tanya Bonakdar Gallery, New York / Los Angeles

- The robotic movements in the film resonate with the virtual fleshiness in **Jon Rafman's** works, *Disasters under the Sun* (2019) and *Poor Magic* (2017).
- **Wong Ping's** *Stop Peeping* (2014) and *The Other Side* (2015) move between physical intimacy, social and ontological issues such as life and death.



Yang Fudong, *Yejiang/The Nightman Cometh* (still), 2011. Courtesy of Yang Fudong Studio and ShanghART Gallery

- Drawing on Taoist beliefs, **ITEM IDEM's** *Cold Single* (2019) draws on the idea that redemption should be achieved through extreme physical experiences, especially pain.
- In his black-and-white movies, **Yang Fudong** finds a way to widen the spectrum of visual textures in shades of grey
- **Sophia Al Maria's and Victoria Sin's** film *BCE* (2019) unfurls a contemporary myth, by placing the dark universe in parallel with an infinitude of identities.



Cheng Ran, *Always I Trust* (still), 2014. Courtesy of the artist

- **Adrián Villar Rojas' The Most Beautiful Moment of War** (2017) frames sculptural moments from everyday life in Yangji-Ri, a village on the Civilian Control Line along the Korean DMZ.
- A spam email inspires *Always I Trust* (2014) by **Cheng Ran**, a work that oscillates between language and glossolalia.
- **Tao Hui's The Dusk of Tehran** (2014) inserts late diva Anita Mui's conversation with her fans at her last concert into a totally different geopolitical context.

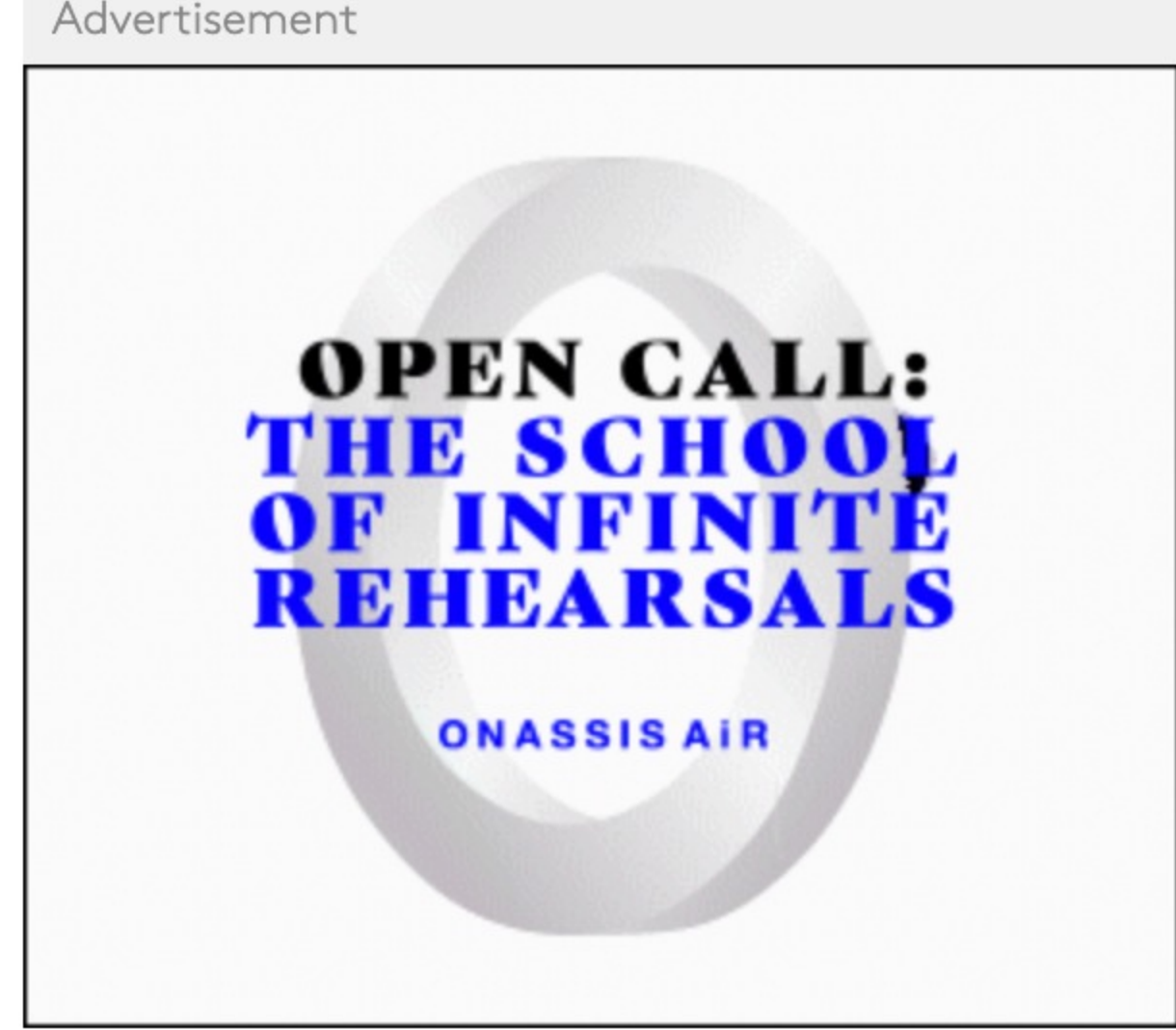
[Explore the full program here](#)

Frieze Los Angeles returns to Paramount Pictures Studios, February 14-16, 2020.

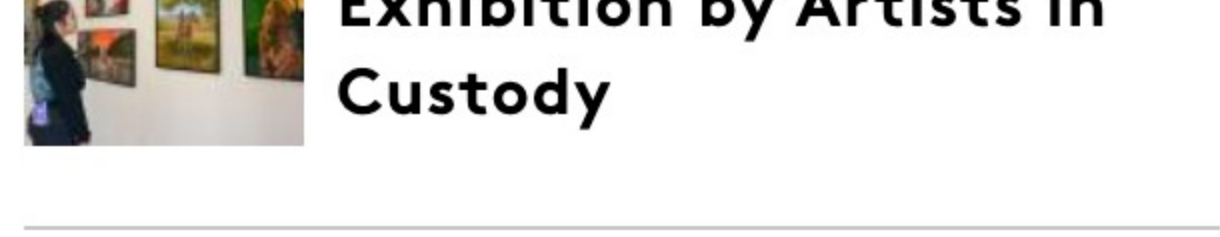
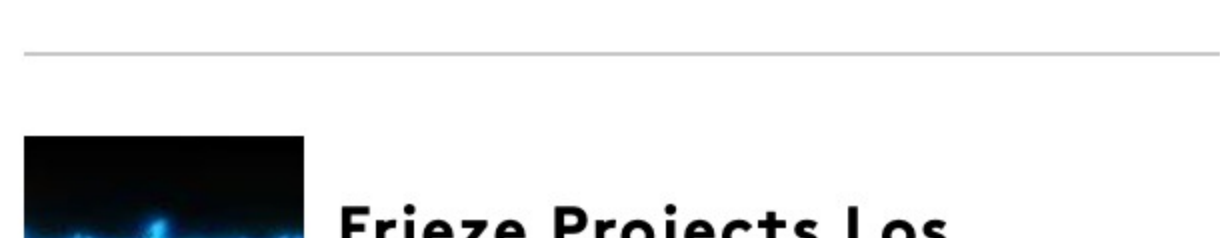
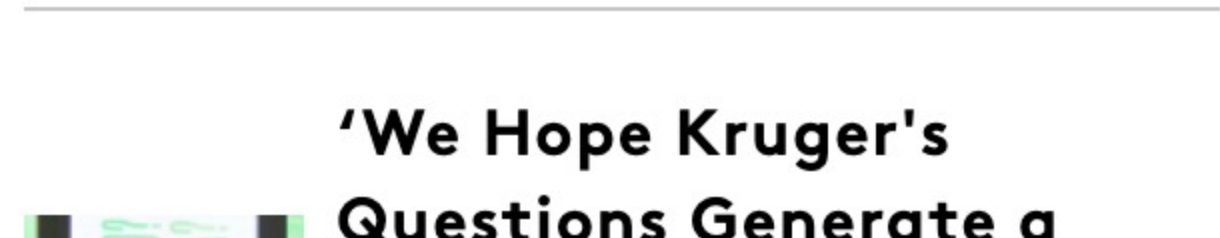
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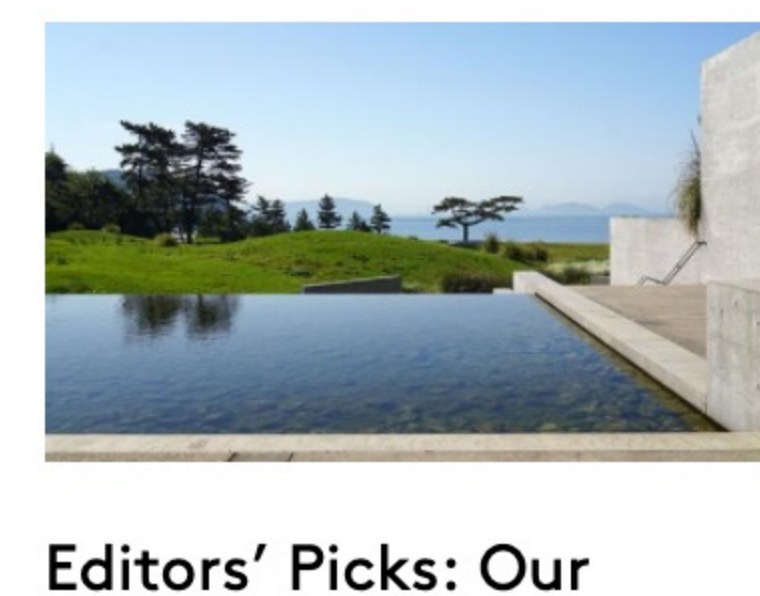
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