

Samson Kambalu

Andersen*s

SAMSON KAMBALU

PAINTED STATES

28 January – 26 February 2022

Rentemestervej 49, 2400 Copenhagen, Denmark

Andersen's is pleased to announce the opening of *Painted States*, the first solo exhibition in Denmark by Malawi-born and Oxford-based artist Samson Kambalu. To mark his Danish debut, Kambalu will present newly conceived works, including a site-specific installation, video, and paintings. *Painted States* also marks the inauguration of the gallery's new premises on Rentemestervej 49 in Copenhagen NV.

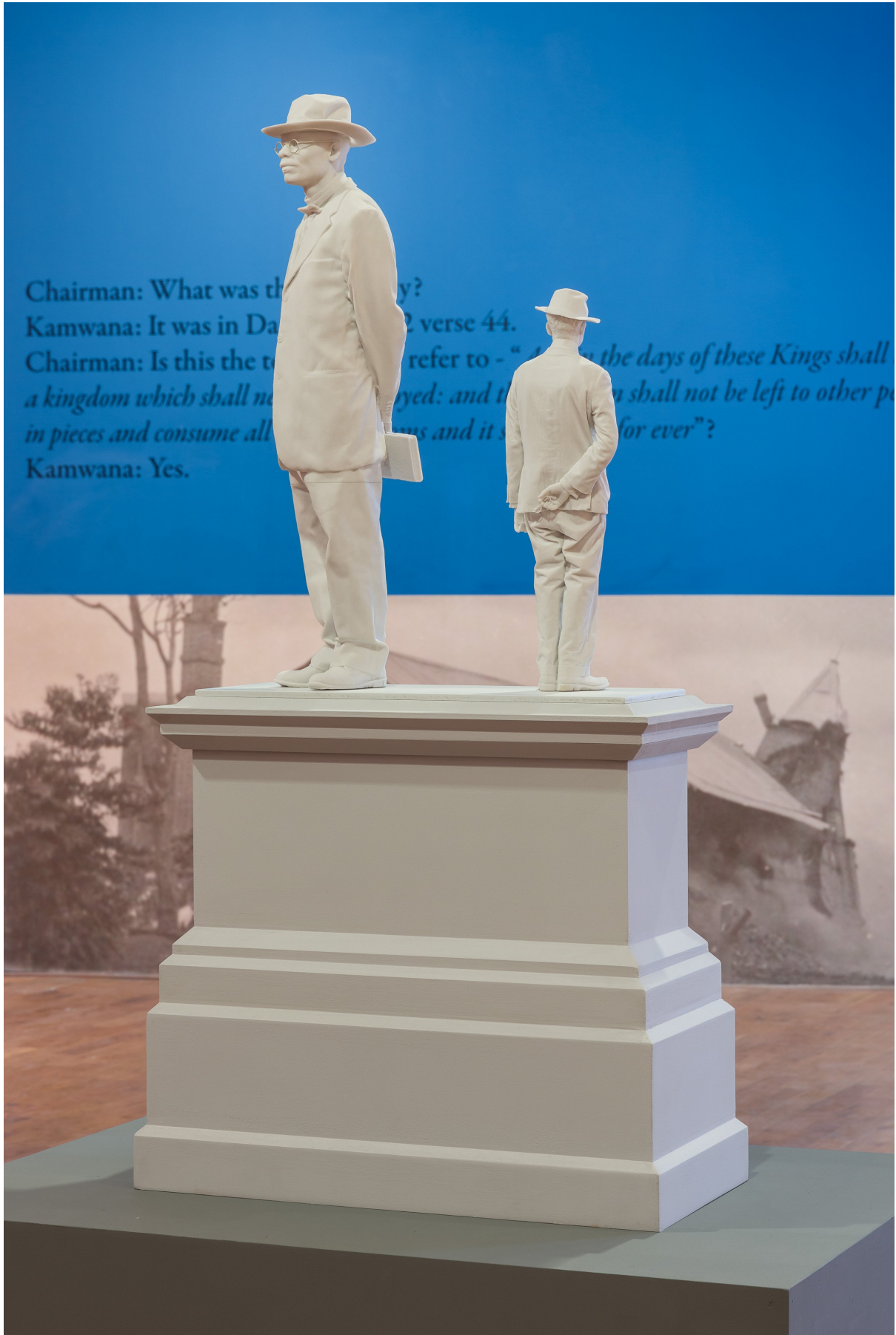
Balancing philosophy and play, Kambalu is known for performance and video installations with inspirations ranging from Nietzsche to the Nyau ritual of the Chew peoples secret society and its belief system. In his work, the artist subverts the canons on Western philosophy, art and cinemas through the lens of his Malawian heritage, often recurring to an irreverent fusion of social, national and artistic tropes, which are held in juxtaposition to his playful and provocative spirit. His aim is to skew our reading of cultural behaviour and customs and to seek out the areas where humanity meets.

Born in Malawi, his work fuses aspects of the Nyau masking culture of the Chewa, the anti-reification theories of the Situationist movement and the Protestant tradition of inquiry, criticism and dissent. Kambalu's practice often recurs to autobiographical aspects and approaches art as an arena for critical thought and sovereign activities.

Kambalu's first book, an autobiographical novel of his childhood upbringing in Malawi, *The Jive Talker*, was published by Jonathan Cape in 2008 and toured around Europe for four years. He has been featured in major exhibitions and projects worldwide, including the Dakar Biennale (2014, 2016), Tokyo International Art Festival (2009) and the Liverpool Biennial (2004, 2016). He was included in *All the World's Futures*, Venice Biennale 2015, curated by Okwui Enwezor. His public sculpture *Antelope*, featuring the Malawian Baptist Preacher and Pan-Africanist John Chilembwe, has recently been selected to go on the *Fourth Plinth*, in Trafalgar Square, London, in 2022.

Samson Kambalu attended Kamuzu Academy (1989-1995), studied at the University of Malawi (BA Fine Art and Ethnomusicology); Nottingham Trent University (MA Fine Art) and Chelsea College of Art and Design (PhD Fine Art). Kambalu, who began his academic career at the University of Malawi, has won research fellowships with Yale University and the Smithsonian Institution, and is a professor of Fine Art at Ruskin School of Art, and a fellow at Magdalen College, Oxford University.

SELECTED WORKS

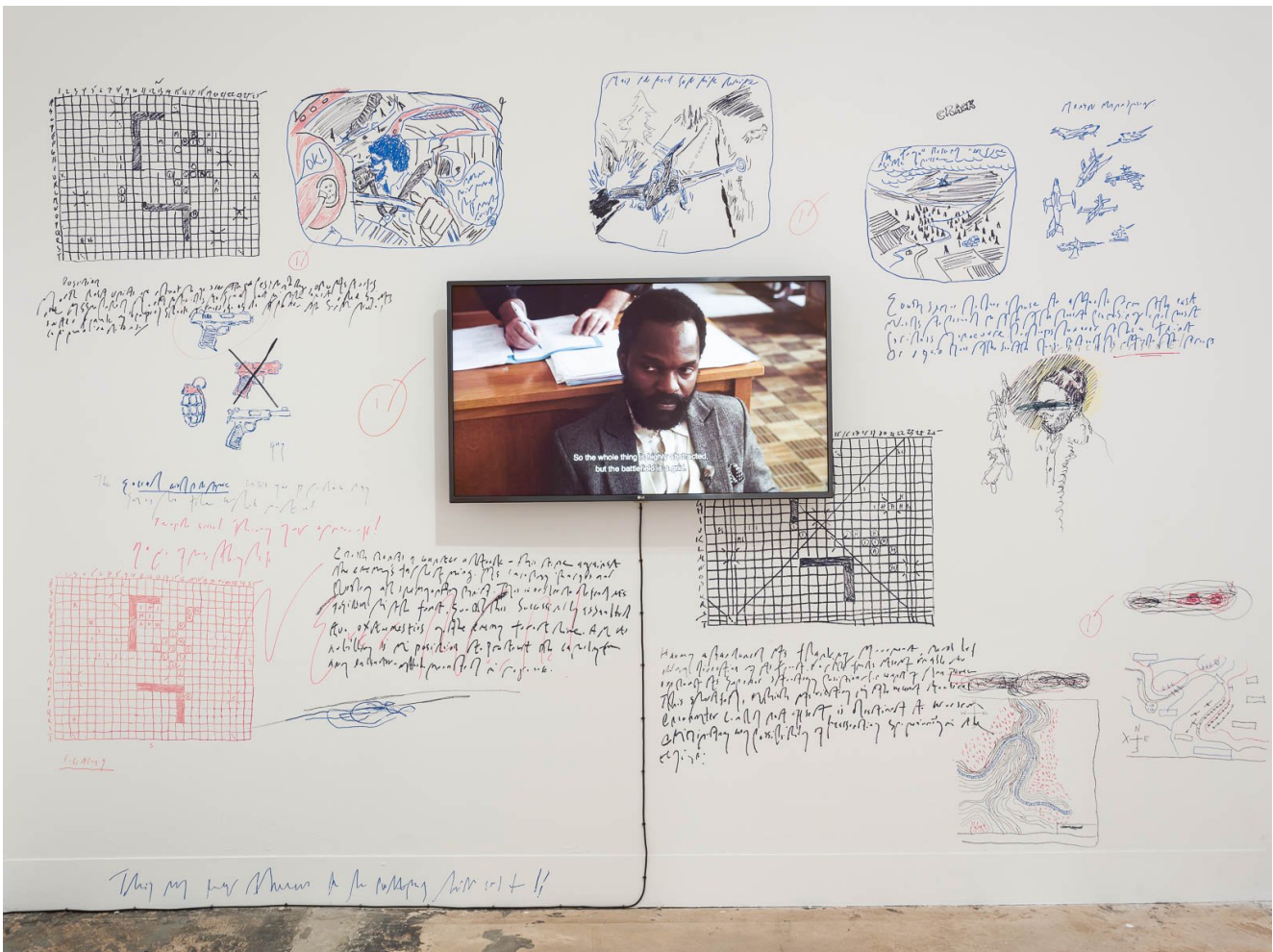


New Liberia, Modern Art Oxford, Oxford (2021)

Andersen's



New Liberia, Modern Art Oxford, Oxford (2021)



New Liberia, Modern Art Oxford, Oxford (2021)
Andersen's



Black Jack, Southbank, London (2021)



Nyau Cinema, installation view, NSU Art Museum, Fort Lauderdale Florida 2016

Andersen's



The Last Judgement, live installation view, Venice Biennale 2015

Andersen's

SELECTED PRESS

England | Regions | London

Trafalgar Square Fourth Plinth: Winning design a 'litmus test' for society

🕒 5 July 2021



REUTERS

| Samson Kambalu said he proposed his design before the Black Lives Matter protests were held last year

An artist whose design has been chosen for Trafalgar Square's Fourth Plinth has said it is a "litmus test" for how much he belongs to British society.

Malawi-born Samson Kambalu's sculpture *Antelope*, depicts a 1914 photograph of Baptist preacher John Chilembwe and European missionary John Chorley.

It has been chosen alongside Teresa Margolles's sculpture which features casts of the faces of 850 trans people.

They will go on display in 2022 and 2024 respectively.

Mr Kambalu said the original picture his artwork was based on "looks ordinary" at a first glance.

"But when you research the photograph, you find that actually there's subversion there, because at that time in 1914 it was forbidden for Africans to wear hats before white people," he said.



JAMES O'JENKINS

It restages a 1914 photograph of Baptist preacher and pan-Africanist John Chilembwe and European missionary John Chorley

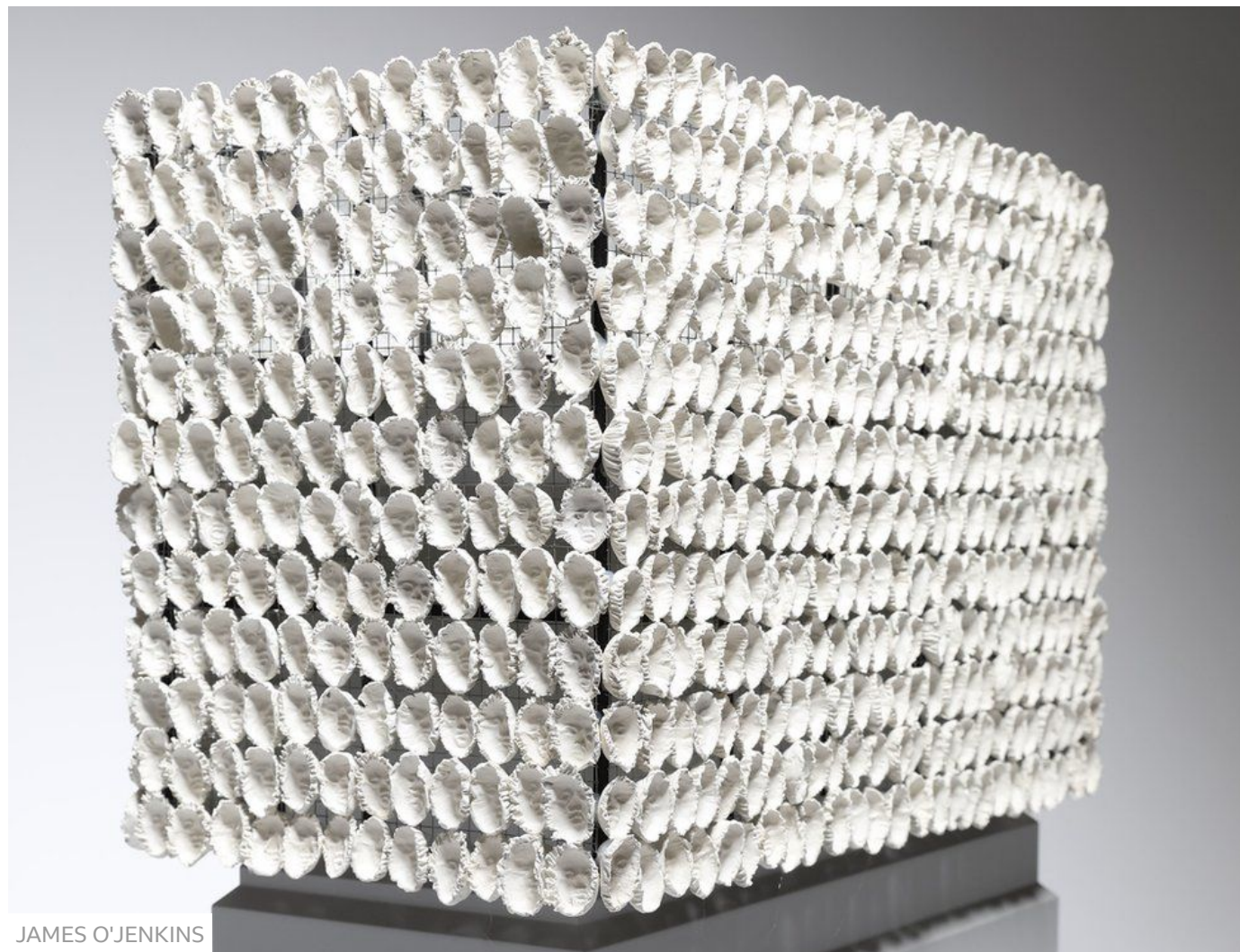
In his design, Chilembwe is larger than life while Chorley is life-size. The judges said by increasing his scale, the artist elevated Chilembwe and his story, revealing the hidden narratives of underrepresented people in the history of the British Empire in Africa and beyond.

Black Lives Matter

"For me, the Fourth Plinth and my proposals were always going to be a litmus test for how much I belong to British society as an African and as a cosmopolitan, and so this fills me with joy and excitement."

He added: "When I proposed, this was before Black Lives Matter and George Floyd had been taken into the mainstream and I thought I was just going to be like the underdog, because I had made up my mind that I was going to propose something meaningful to me as an African."

"But we have to start putting detail to the black experience, we have to start putting detail to the African experience, to the post-colonial experience."



JAMES O'JENKINS

| Teresa Margolles' work features casts of the faces of 850 trans people, most of whom are sex workers

Mr Kambalu and Ms Margolles's artworks were chosen after nearly 17,500 people voted for their favourite.

The artworks were selected by the Fourth Plinth Commissioning Group alongside entries from artists Paloma Varga Weisz, Ibrahim Mahama, Goshka Macuga and Nicole Eisenmans.

Ms Margolles's winning sculpture 850 Imprints will see "life masks" arranged around the plinth in the form of a tzompantli, a skull rack from Mesoamerican civilisations.



Featured in
Issue 211

Samson Kambalu Toys with Heidegger's Bourgeois Romantic Fantasies

With shades of the flâneur, the artist wanders the German philosopher's rural retreat at Todtnauberg in a new series of short films

T BY [TOM MORTON](#) IN [FILM](#), [REVIEWS](#), [UK REVIEWS](#) | 23 MAR 20



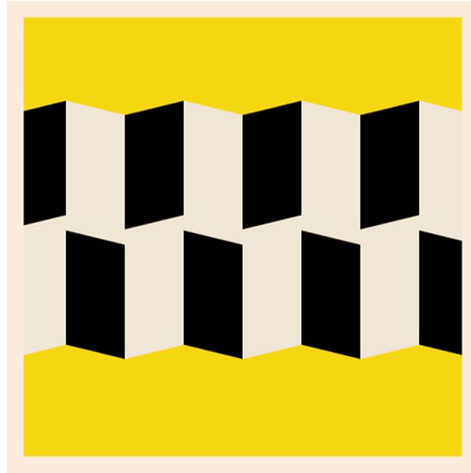
Of the ten films in Samson Kambalu's exhibition 'Postcards from the Last Century' at PEER, London, none is more than 53 seconds long. Soundless and, with one exception, sepia-toned, they draw on the very earliest experiments in the medium, before it adopted theatre's timecodes and preoccupation with narrative, although they're shot and edited using 21st-century tech. The result is something Kambalu terms 'Nyu Cinema', after a Chewa secret society characterized by its masked dances and stare-into-the-void philosophy, into which the artist was initiated during his youth in Malawi. The twinning of these two lodestars – one cinematic, one metaphysical – points to his adroit way with cross-fertilization, and with compression. It's a lot to consider when watching something that's as short as a TikTok clip.



Samson Kambalu, *Early Flight*, 2019, film still. Courtesy: the artist and Kate MacGarry, London

The artist's avatar in these films is a kind of vagrant-cum-flâneur, part Charlie Chaplin's Little Tramp (1914–38), part Samuel Beckett's Vladimir and Estragon from *Waiting for Godot* (1953), part Charles Baudelaire's Monsieur G from 'The Painter of Modern Life' (1863). Played by Kambalu, this figure embarks on a journey through Bavaria and the Black Forest, taking in the town of Bayreuth, home to the annual Richard Wagner Festival, and Martin Heidegger's rural retreat at Todtnauberg, a wooden cabin where the German philosopher underwent a heroic confrontation with existence, or else (depending on your reading of his life and thinking) indulged a bourgeois romantic fantasy with alarmingly fascist undertones.

Significantly, Kambalu's films do not foreground the contested influence of the work of either Wagner or Heidegger on Nazi ideology. Instead, we see his avatar strolling in a public park not far from Bayreuth's opera house, the Festspielhaus, purposefully ignoring a neo-classical sculpture of a bearded god or hero (*Opera I*, 2019) and inspecting the teeth of a marble horse as though he were considering purchasing it as a steed (*Napoleon Rush*, 2019). Likewise, in the sylvan environs of what Heidegger called his 'work world', the artist's avatar relaxes in a garden chair (*Todtnauberg (Heidegger's View)*, 2019) or passes through the walls of the cabin like a ghost, before nonchalantly folding up his scarf (*Todtnauberg (Heidegger's Hut)*, 2019). As in the Lumière brothers' 1895 short film *Train Pulling into a Station*, something happens in each of Kambalu's films, but that something is not a story. Perhaps it is simply presence, being in time.



Samson Kambalu, *The Wall*, 2019, sewn polyester flag.
 Courtesy: the artist and Kate MacGarry, London

The question, though, is which time? The past summoned up by the artist's sepia tones is a knowingly thin digital veneer, and we wonder how this Black African visitor would have been received at the inaugural Wagner festival in 1876, or at the ground-breaking of Heidegger's hut in 1922. Travel, in this show, is not merely spatial, but (impossibly) temporal. Maybe this is why Kambalu transforms stills from his films into postcards, displayed in a series of tourist-shop racks. In this context, the stock holiday missive 'Wish you were here' points to both highly mythologized locations and eras that never were.

If Kambalu's avatar has shades of the *flâneur*, other works in the show speak to a neglected episode in the history of dandyism. Standing in the gallery's corners like stony-faced invigilators are several life-sized, photographic, cardboard cutouts of members of the King's African Rifles, a British colonial regiment. Following their service in two World Wars, these soldiers brought a new menswear sensibility back to their homelands, which both celebrated European fashion and satirized its power.



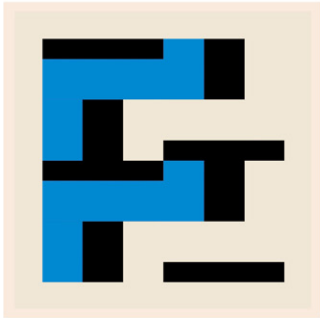
Samson Kambalu, 'Postcards from the Last Century', 2020, installation view. Courtesy: the artist and Kate MacGarry, London

Cloth of a different sort features in Kambalu's wall hangings, which the artist designed on a phone app that scrambles national flags into abstract compositions. Looking at the black and red cross of his *Beni Flag, Literate Nation* (2020), I can't help thinking of Wagner, Heidegger and the title of a 1984 painting by Martin Kippenberger: *With the Best Will in the World, I Can't See a Swastika*.

Main image: Samson Kambalu, *The Country Drowning in Unhealthy Nationalism (detail)*, 2019, sewn polyester flag. Courtesy: the artist and Kate MacGarry, London

**MODERN ART
OXFORD**

EXHIBITION NOTES



**Samson Kambalu:
New Liberia**

▲ Kambalu explains that 'ancestral' is a European simplification - initiated Nyau primarily bring energy from the 'pre-ontological void', the liminal space between life and death.

**"My work is inspired by where I come from, Malawi. In Malawi we have a strong masking tradition called Nyau, and it's a very playful approach to life. In my work, play is very important. Play and creativity, or creative play."
- Samson Kambalu**

Samson Kambalu (b. 1975 Chiradzulu, Malawi) is one of South East Africa's most significant contemporary artists. Recognised for his profoundly playful films and installations, through *New Liberia* he asks how our individual freedoms can manifest, or be curtailed, by the specific place and moment in history we live in.

Kambalu was born into the first generation of the Republic of Malawi, following over 60 years of British colonial rule (c.1891 – 1963). Self-determination via education was a political priority for the newly independent country, and within the Kambalu family home. Kambalu's unique exhibition draws on elements of his childhood and his current life as a professor at the Ruskin School of Art, University of Oxford. He plays with the powerful influence of images on the public imagination: photography, early cinema, and edited footage, along with the visual symbolism of flags, costumes, and statues.

Installation view of Samson Kambalu:
New Liberia, 2021.



New Liberia is a series of installations exploring notions of social freedom. Kambalu's work is informed by early films, the itinerant cinema of his childhood, research into emancipatory movements, and his interpretation of *Nyau*, the secret society of the Chewa people that populate Malawi. Notably, the Nyau perform short energetic dances for the traditional Gule Wamkulu (The Great Dance) wearing 'masks' (costumes assembled from cut-up materials) to communicate ancestral wisdom with the aim of generating harmonious communities in times of transition.

John Chilembwe's Church at Mbombwe, Chiradzulu, Nyasaland in February 1915. Courtesy of the David Stuart-Mogg collection.

In the Upper Gallery, Kambalu imagines a Gule Wamkulu initiation ceremony to mark today's shifting attitudes towards social justice. Visitors are greeted by two Nyau elephant chiefs, heralded by multi-national flags, with cinema signs describing artists at work. Here, spiritual and academic community rituals merge as the *Drawing Elephants*, made from cut up Oxford University gowns, evoke ancestral knowledge. This evocation includes the social philosophical insights of John Ruskin (1819–1900), conveying the importance of both art and education as ways to see the world afresh. The flags of *New Liberia* are spliced together from real national flags and become symbols of a united diasporic global community. Kambalu's cinema signs contain text which advertise the actions* of drawing and sculpting, which are the subject of two of his Nyau films in the final gallery.



Central to the Middle Gallery is a sculpture Kambalu proposes for the empty Fourth Plinth in Trafalgar Square, London. It celebrates the national hero of Malawian independence, John Chilembwe (b. 1871, Chiradzulu – d.1915), who called for Malawi (then named Nyasaland) to become independent from British rule 50 years before it was achieved.

The sculpture is recreated from the last photograph taken of Reverend Chilembwe, with his friend Reverend Chorley, as they stand together to promote the Providence Industrial Mission; the church established by Chilembwe where he preached self-respect and personal responsibility. At that time, a black man could be violently punished for being near a white man without removing his hat, and sometimes shoes, to signal his perceived inferiority. Chilembwe found the British government's exploitation of Malawians increasingly unbearable. In 1915, Chilembwe organised an uprising, attacking the most abusive plantation owners. British officials killed Chilembwe, and tore down his popular church for photographic propaganda. Chilembwe became legendary.

On the gallery walls the photographs and texts from the courtroom inquiries following the uprising bear witness to injustices that still resonate. Kambalu's sculpture, designed in 2019, honours Chilembwe, and imagines the two

● Drawing in the 18th Century (Synopsis), 2021 and Sculptor (Synopsis), 2021.

figures as Nyau dancers, secretly wearing the most important costume of the matrilineal Gule Wamkulu, the antelope form of the great mother ancestor - the origin of all people.

**“The kind of playing we are doing here is what Nyau culture would describe as gule wamkulu, 'the great play'. It's a form of play on a universal scale.”
– Samson Kambalu**

In the small gallery, Kambalu suggests the space is a prison cell containing his controversial book, *Sanguinetti Theses* (2015). For the *Theses* Kambalu photographed the protest art archive of Italian Situationist writer Gianfranco Sanguinetti (b. 1948, Pully, Switzerland), an action for which Sanguinetti sued him in 2015. On the walls are scribbled drawings by Sanguinetti. These playfully imply that someone has recently spent time in this room watching the legal trial as seen on the screen. Kambalu's successful defence was that the *Theses* was created on the principles of collective ownership as advocated for in Sanguinetti's work, which draws from cultural traditions preceding capitalist property law.

In the final gallery, Kambalu shows expressions of individual freedoms in public spaces as joyfully transgressive acts. In *Nyau Cinema* (2012 - ongoing), Kambalu performs as a liberated 'everyman', wittily demonstrating how creative forms of freedom can spark social connection. *Nyau Cinema* is informed by film presentations that show an awareness of the viewer. As a young person, Kambalu delighted at the rapid live editing done by Malawian projectionists, who would splice together highlights from different Western action films in response to lively and proactive audiences. This experience is a key influence on Kambalu's work, as well as the creative exploration by film makers of Early Cinema (c.1890–1910s). For example, Thomas Edison often made films less than a minute long that featured simple actions by vaudeville performers playing directly to the camera.

In *Nyau Cinema*, Kambalu works within a framework of 10 rules. As a Nyau he does not represent himself as an individual within the films, but instead performs short 'rants' of free expression in public spaces. He chooses locations in real life that could pass as film sets. Off camera the artist talks to intrigued strangers, who then sometimes hold the camera to film his activity.

The central podium in the gallery offers visitors a chance to briefly re-enact an exchange about hats, which happened during the 1915 courtroom inquiry into the uprising led by Chilembwe during which he called for 'a second Liberia'. This is to give voice to the seemingly small yet politically significant disputes around the performativity of clothes and social power in colonised Malawi. At that time simple acts of self-respect, such as wearing your hat as you please in public, were demonstrations of personal freedom and colonial resistance.

In 'New Liberia' Kambalu invites us to value our freedom of choice as we decide how we navigate the life we have been born into.

How Five African Artists Living Outside the Continent are Responding to the Lockdown | By Kojo Abudu

Samson Kambalu



Samson Kambalu. Image courtesy of the artist

Kambalu is on lockdown in Oxford, where he teaches at the Ruskin School of Art and is a fellow at Magdalen College, Oxford University. “The first thing I noticed was my shows being shut”. The Malawi-born writer and conceptual artist is referring to his solo exhibition, “Postcards from the Last Century”, at PEER in London; a group exhibition, “History Without A Past”, at Mu.ZEE in Oostende; and this year’s FotoFest

Biennial, "African Cosmologies" in Houston. Kambalu usually makes work in the College's studio but, due to the pandemic, has been working mostly from his home in Summertown.

Kambalu echoes the sentiments of many other artists in this piece saying "For an artist, life is always kind of an emergency already. This lockdown changes things in that I can't travel as much I'd have liked, but an artist works alone a lot". Indeed, the artist's turn from painting to conceptual, often installation-based, art was inspired by a prior pandemic – the HIV/AIDS crisis in his hometown in the 1990s. "There was death everywhere ... and it drove me to a lot of thoughts, so I made this football plastered with pages of the Bible" (Kambalu is referring to 'Holy Balls', a recurring work in his practice). His politically informed, intellectually rigorous work has thus been long driven by the conditions that frame our current moment. He wryly states "I think the world has come to me".

Kambalu is known for his less-than-one-minute silent videos (what he's termed "Nyau Cinema") which, typified by sped-up motion and a grainy, sepia-tinged aesthetic, cross-reference early cinema (à la Charlie Chaplin) with 20th-century European avant-garde techniques. Remarking on the abrupt brevity of his films, he remarks "The cuts you see in my films are the cuts of history". His approach is also highly influenced by Nyau philosophy – a set of cosmological beliefs indigenous to his home country – explaining how its principles (expressed through masking traditions) complement the theories of many radical European thinkers, from Martin Heidegger to Guy Debord. Nyau's idea of time, which is unlike the West's linear conception and more akin to "a series of ruptures", both animates his work and aptly describes this unprecedented period of swift, disjointed, structural change.



Installation View: Samson Kambalu, "Postcards from the Last Century" at PEER, 2020. Photo by Jackson White.

The artist has been reading a lot of philosophy, in particular, Slavoj Žižek's *The Plague of Fantasies* and *The Ticklish Subject*. "His argument is simply that you can't have life without the excess of negativity". He has also been watching the films of Spanish director, Luis Buñuel, and listening to Blues music, saying "I hear a lot of Africa in them ... what *makes* the Blues is the varying imperfections".

Kambalu has also been at work, composing his flag-like images, which resemble the bold, abstract geometric patterns of many African postcolonial flags. He is considering filming in his local environs, whereas he would typically film during his travels. These improvised acts of spontaneity and re-adjustment are nothing new for the artist who says of his work "It was built around trying to make the most of bad situations". Kambalu hopes that the pandemic will form "a more creative world ... a more creative approach to life", one where increasingly flexible forms of work and government-funded art initiatives become the norm. "I find this time interesting. For me, this is it". He is quick to mention that he does not wish for anyone to die, but he believes that the pandemic has jolted us into a state of urgency, which could lead us to make the kinds of changes that have been long overdue.

CURRICULUM VITAE

Samson Kambalu: CV

Education

2011–2016, PhD, Chelsea College of Art and Design, London, Fine Art (AHRC funded)

Thesis: *Nyau Philosophy: Contemporary Art and the Problematic of the Gift*

CLTAD Graduate Teaching certificate (Distinction)

2002–2003, Nottingham Trent University, MA, Fine Art (Distinction)

1995–1999, University of Malawi, BA, Fine Art and Ethnomusicology (Distinction)

Teaching

2017–, Associate Professor of Fine Art, Ruskin School of Art

2017–, Slade School of Art, London: intermittent visiting tutor

2016–, Goldsmith, University of London: intermittent visiting tutor

2016–, Camberwell School of Art: intermittent visiting tutor

2016–, Leeds Beckett University, School of Art: guest lecturer and tutor

2014–15, Chelsea College of Art: GTA tutor

1999–02, Chancellor College, University of Malawi, Associate Lecturer in Fine Art

Exhibitions

Solo

2021, *Fracture Empire*, Culturgest, Lisbon, Portugal

2021, *Fracture Republic*, Galerie Nordenhake, Stockholm, Sweden

2021, *Fractured Mission*, Magdalen College Old Library, Oxford

2021, *Beni*, Kate MacGarry, London

2021, *New Liberia*, Modern Art Oxford, Oxford

2021, *Black Jack*, Southbank, London

2020, *Nyau Cinema*, Cable Club, British Council Collection, online

2020, *Postcards from the Last Century*, Peer, London

2019, Dallas Medianale 2019, The MAC, Dallas, USA

2019, *Nyasaland Analysand*, Goodman Gallery, Johannesburg, South Africa

2018, *Graphomania*, The James Gallery, The Graduate Centre, CUNY, New York

2017, *Wounded Negatives*, Zietz Mocca, Cape Town, South Africa

2017, *Ghost Dance*, Goodman Gallery, Cape Town South Africa

2017, *Nyau Western: American Psychogeographicals*, Art Basel Statements, Switzerland

2017, *Red Barn Farm*, Galerie Nordenhake, Stockholm, Sweden

2016, *Nyau Cinema (Black Maria)*, NSU Art Museum, Fort Lauderdale, Miami USA

2016, *Introduction to Nyau Cinema*, Whitechapel Gallery, London

2016, *Capsules, Mountains and Forts*, Kate MacGarry, London

2015, *The Unbearable Lightness of Nyau Cinema*, Gallery U Mloka, Olomouc, Czech Republic
2014, *Sepia Rain*, Stevenson Johannesburg, South Africa
2012, *Tattoo City: The First Three Chapters* (with guests), Castlefield Gallery, Manchester
2009, *Roseanne*, Sai Gallery, Osaka, Japan
2004, *Holyball Exercises and Exorcisms*, Usher Gallery, Lincoln
2001, *The Gideons' Room*, Winston Hotel, Amsterdam, The Netherlands
2000, *Exercise IV*, Thami Mnyele Foundation, Amsterdam, The Netherlands
2000, *Holyball Exercises and Exorcisms*, Chancellor College, Zomba, Malawi

Group

2021, *Eclipse*, Athens Biennale
2021, *Bold Black British*, curated by Aindrea Emelife, Christie's, London
2021, *Fourth Plinth Shortlist Exhibition*, National Gallery, London
2021, *Light the Night*, NSU Art Museum, Fort Lauderdale, USA
2021, *We are Here: Artists Moving Image from the British Council Collection – Songs from a Forgotten Past*, Centro Centro, Madrid, Spain
2020, *Fotofest Biennial – African Cosmologies*, Houston, Texas
2020, *History Without A Past – with Vincent Meessen of Venice 2015 Belgian Pavilion*, Muzee, Ostend, Belgium
2020, *Happy*, NSU Art Museum, Fort Lauderdale, Florida
2019, Pierrick Sorin and Samson Kambalu film screenings, Centre Pompidou, Paris
2019, *African Cosmologies*, Dallas Media Fest, Dallas, Texas
2018, *African Metropolis*, curated by Simon Njami, Maxxi, Rome
2017, *The Art of Dissonance*, Seoul Museum of Art, South Korea
2017, *The Public Body*, Artspace, Sydney, Australia
2017, *Afriques Capitales/Capital Africas*, curated by Simon Njami, La Villette, Paris, France
2017, *Cinema Mon Armour*, Aargauer Kunsthhaus, Aarau, Switzerland
2017, *Summer Show*, Goodman Gallery, Cape Town, South Africa
2016, *Qalandiya International Biennale*, Haifa, Gaza, London, Beirut, Amman, Jerusalem, Ramallah & Bethlehem 2016, *Retrogarde*, The Rogan Centre, University of Chicago, USA
2016, *Detail is All*, Kunsthalle Mainz, Germany
2016, Dakar Biennale, Senegal
2016, Liverpool Biennial, UK
2016, Art Festival Watou, Belgium
2016, *Lost & Found*, Paradiso, Amsterdam, The Netherlands
2015–2021, *Lumieres d'Afriques*, Théâtre National de Chaillot, Paris; Donwahi Foundation, Abidjan, Cote d'Ivoire; Institut Fondamental D'Afrique Noire, Dakar, Senegal; Palais des Nations, Geneva; Africa Union's Headquarters, Addis Ababa;

EUMESTAT, Darmstadt, Germany; Mohammed VI Museum, Rabat, Morocco; Johannesburg, South Africa.
2015, *Embodied*, Nikolaj Kunsthal, Copenhagen, Denmark
2015, *50/50*, New Church Museum, Cape Town
2015, Drawing Biennial, London
2015, *Transformation Marathon*, curated by Hans Ulrich Obrist, Serpentine Gallery, London
2015, *Schema*, Stevenson Cape Town, South Africa
2015, *All the World's Futures*, 56th Venice Biennale, curated by Okwui Enwezor, Venice
2014, *Chroma*, Stevenson Cape Town, South Africa
2014, Dakar Biennial, Senegal 2014, Nyau!, Espace D'art Contemporain, Porrentury, Switzerland
2013–14, *The Book Lovers, Artist novels project*: Museum of Modern Art, Warsaw; De Appel, Amsterdam; Cricoteka, Krakow
2009, Tokyo International Art Festival, Tokyo, Japan
2009–2010, *Dialogue Among Nations, Art for Humanity*, South Africa. (Part of FIFA World Cup 2010)
2008, Art Osaka, Osaka, Japan
2008, *The Mausoleum of Lost Objects*, INIVA, London
2008, *Next We Change Earth*, The New Art Exchange Gallery, Nottingham
2006, *Hinterland*, Nottingham
2006, *Ballkünstler*, (Part of FIFA World Cup 2006) Museum der Bildenden Kunste, Leipzig, Germany. Artists included Kendall Geers, Greg Colson and Wim Delvoye.
2006, *The Beautiful Game*, Brooklyn Institute of Contemporary Arts, USA
2004, *Bloomberg New Contemporaries 2004*, The Barbican, London, UK.
2004, *Bloomberg New Contemporaries 2004*, Liverpool Biennial, UK
2004, *One Step Beyond*, Derby Museum and Art Gallery, UK
2003, *Guess Who*, Stedelijk Museum, Zwolle, The Netherlands
2003, *Black My Story*, Museum De Paviljoens, Almere, The Netherlands. (Artists included Jimmie Durham, Remy Jungeman, Shirana Shahbazi and Chikako Watanabe.)

Film

2021, *A Game of War: Sanguinetti v Kambalu Trial at Ostend*, in collaboration with Twee-eiige Drieling and Mu.Zee. Screenings followed by discussion at the Vredegerecht Oostende and Rechtbank Antwerpen.
2019, *The Boy Who Harnessed the Wind*, BBC, Netflix (Actor, translator, and consultant)

Publications Authored by the Artist

2022, *More Lasting than Bronze*, contributor and editor, Harvard University Press,

2016, *Nyau Cinema*, in Liverpool Biennale catalogue, The Two-Sided Lake, UK
2014, *Great African Minds: Dr Charles Chanthunya*, published by Peter Hammer Verlag
2013, *The Museum and the Individual*, essay on Meschac Gaba's Museum of Contemporary African Art, commissioned by Tate Modern
2012, *Uccello's Vineyard (a novel)*
2011, *Der skurrile Diktator (A review of Ngugi wa Thiong'o's The Wizard of the Crow)*, published Kulturaustausch, IFA, Germany
2010, *Dr Albert Schweitzer's Troublesome Young Brother*, Kulturaustausch, IFA, October 2010, Germany
2010, *Windmill Jive*, Salz Magazine, April 2010, Austria
2009, *Action Bitte – Malawians at Leisure*, Kulturaustausch, IFA, August 2009, Germany
2008, *The Jive Talker* (autobiographical novel), published by Jonathan Cape, UK; Simon and Schuster, USA; Unionsverlag, Germany

Publications on the Artist's Work

2021, *African Artists: From 1882 to Now*, Phaidon, London
2020, *African Cosmologies: Photography, Time and the Other*, Mark Sealy, Schilt Publishing, Amsterdam
2018, *The Artists Who Will Change the World*, Omar Kholeif, Thames and Hudson, London
2017, *Afriques Capitales/Capital Africas*, Simon Njami, Kehrer, Heidelberg
2017, *Cinema Mon Armour: Kino in der Kunst/Film in Art*, Madeleine Schuppli, Kunsthau Aargauer, Scheidegger & Spiess, Aarau
2015, *Embodied*, Jacqui Davis, Nikolaj Kunsthal, Copenhagen
2015, *All the World's Futures*, Okwui Enwezor, Venice Biennale 2015
2014, *Black Artists in British Art: A History Since the 1950s*, Eddie Chambers, IB Tauris, London
2014, *Nyau Cinema*, Stevenson Gallery, South Africa
2011, *Atelier Gesprache*, Sabine Coelsch-Foisner, Verlag Anton Pustet
2010, *Southern African Travel Guide*, recommendation by Lonely Planet Publications
2010, *Malawi and Zambia Travel Guide*, recommendation by Lonely Planet Publications
2009, *Artsadmin 30th Anniversary*, Artsadmin, London
2008, *Next We Change Earth*, The New Art Exchange Gallery, Nottingham
2006, *The Bradt Travel Guide to Malawi*, recommendation by Phillip Briggs
2006, *Ballkünstler*, Museum der Bildenden Kunste Leipzig
2004, *Museum de Paviljoens: Journal of a Building 1992-2004*, the Museum de Paviljoens
2003, *Black My Story*, Museum De Paviljoens, Almere, The Netherlands.
2003, *Exedra*, Phillip Van De Bossche

Artist Talks, Book Festivals, Performative Readings and Lectures

- 2021, *Annual lecture*, Institute of Development Studies, Brighton
- 2021, *Cinema and Praxis*, Christ Church, Oxford
- 2021, *African Artists: From 1882 to Now*, panellist at book launch, Sotheby's, London
- 2021, *The Mayor of London's "In conversation" series*, hosted by Eve Makena, online
- 2021, *Cinema and the Antelope*, Scotland Malawi Partnership AGM, online
- 2021, *Cinema and the Antelope: Webinar* hosted by Dinah Rose QC, Magdalen College, Oxford
- 2021, *Samson Kambalu: Fracture Republic*, Galerie Nordenhake, Stockholm, Sweden
- 2021, *Mackenzie Wark with Samson Kambalu on the Situationist International at Modern Art Oxford*, Humanities Cultural Programme, TORCH, Oxford
- 2021, *In Conversation: Samson Kambalu and Emma Ridgway*, Modern Art Oxford, TORCH, Oxford
- 2021, *Two Seminars on John Ruskin: Second Guild: Remarks on the Turning St Crumpet*, TORCH, Oxford
- 2021, *Keynote lecture on Cinema and Socialised Praxis*, UNESCO RILA Spring School, University of Glasgow
- 2020, *Samson Kambalu and Emma Ridgway In Conversation*, Hoxton Hall, London
- 2019, *The Last Brexfast: What is Democracy?*, panellist, Deveron Projects, Huntly, Scotland
- 2019, *Cinema and Praxis*, UWE Bristol, Bristol
- 2019, *Nyasaland Analysand*, Wits University, Johannesburg, South Africa
- 2019, *Cinema and Praxis*, Smithsonian Institution, Pembroke, Oxford
- 2019, *Witchdoctor's Guide to Psychoanalysis*, Pitt Rivers Museum, Oxford
- 2018, *Cinema and Praxis*, Magdalen College, Oxford
- 2018, *Cinema and Praxis*, Smithsonian Institution, Arnolfini Gallery, Bristol
- 2018, *Politics of Craft Symposium*, TimeSpan, Helmsdale, Scotland
- 2017, *The Aporia of the Gift and my Praxis*, Slade School of Art, London
- 2017, *The Last Judgement and Nyau Cinema*, ICA Live Art Festival, Cape Town, South Africa
- 2017, *The Aporia of the Gift and my Praxis*, Slade School of Art, London
- 2016, *The Aporia of the Gift and my Praxis*, NSU Art Museum, Fort Lauderdale, Florida
- 2016, *The Aporia of the Gift and my Praxis*, The Headlands, Sausalito - San Francisco, USA
- 2016, *Diagrammatic Cinema*, Logan Centre, University of Chicago, USA
- 2016, *Cinema and my Praxis*, Whitechapel Gallery, London
- 2016, *Permissions: The way we work now*, Goldsmith, University of London

2016, *Cinema and Praxis*, Artist talk, Leeds School of Contemporary Art, Leeds Beckett University

2016, *Nyau Cinema*, Ruskin School of Art, University of Oxford

2016, *Nyau Cinema*, Camberwell School of Art, UAL, London

2016, *Why I am so Clever*, Lost and Found, Amsterdam, The Netherlands

2015, *Doing Time*, and *Why I am so Clever*, Transformation Marathon, Serpentine Gallery, London

2015, *Double Feature*, Schirn Kunsthalle, Frankfurt

2015, *Photography and the Archive*, panel speaker, chaired by Paolo Barrata, 56th Venice Biennale

2015, *Symposium: Art and Collaboration*, SOAS, University of London

2015, *Psychogeography in African Art*, Smithsonian National Museum of African Art

2014, *Psychogeography in William Blake*, Yale Centre for British Art, Yale University

2014, Nottingham Trent University: intermitted visiting tutor

2013, *The Art of Hyperbole: Meschac Gaba's Museum of Contemporary African Art*, Chelsea College of Art and Design, with Paul Godwin and Lara Pawson

2013, African Film and Literature Festival, The Gasteig's Blackbox, Munich

2013, *Africa: The Place of Non-Fiction*, Royal African Society's Africa Writes, British Museum, London

2013, *Uccello's Vineyard presentation*, Formation International Photography Festival

2013, Artist Talk for Tattoo City, Whitworth Art Gallery, Manchester, UK

2012, Salford University, Manchester: guest lecturer

2012, *The Jive Talker*, Nightingale Theatre, Brighton, UK

2010, *The Jive Talker* reading tour with Unionsverlag: SiemensForum, Auditorium, Munich, Germany; Weltempfang, Frankfurt International Bookfair, Germany; Museum Baerengasse, Zurich Switzerland; Vienna Public Library, Austria; Afrika Festival, Graz; University of Salzburg, Austria; Allerweltshaus, Cologne, Germany; St Gallen Library, St Gallen Switzerland; Literature House, Basel, Switzerland; Cabaret Voltaire, Zurich, Switzerland; Ono Theatre Bern, Switzerland; Literature House, Basel, Switzerland; Literarischer Salon, Leibniz University, Hannover, Germany; Rauriser Literaturtage, Rauris, Austria; Schloss Elmau, Bavaria, Germany

2009, Edinburgh International Book Festival

2008, Plum Live, Whitechapel Gallery, London

Curating and Jury

2021, Swedenborg Film Festival: judge

2021, Oxford Art Society: Young Artist Prize judge

2018, Sheffield Doc/Fest, Sheffield: jury

2015, *Nyau Cinema for The One Minutes*, Amsterdam

2012, *Tattoo City: The First Three Chapters*, curator with Clarissa Corfe of Castlefield Gallery. Guest artists included Joseph Beuys, Lee Appelby, Jochem

Hendricks, Sigrid Holmwood, Kevin Hunt, Rei Kakiuchi, San Keller and Nicolas Pople.

Awards, Grants and Residencies

2021, Paul Hamlyn Foundation Award for Artists

2021, Fourth Plinth Commission 2022-24

2021, TORCH Oxford, Knowledge Exchange Fellowship

2021, John Fell Award, New Liberia, Modern Art Oxford

2021, John Fell Award, Fourth Plinth maquette 2020, London Mayor's Fourth Plinth shortlist

2016, Artist residency, Headlands Centre for the Arts, San Francisco, USA

2015, Research fellowship, Smithsonian National Museum of African Art, USA

2014, Research fellowship, Yale Centre for British Art, USA

2013, Adler Entrepreneurship Award, Germany

2013, AHRC PhD Research Award, UK

2010, Artlink, Performative reading book tour award, Switzerland

2010, Schloss Elmau Writer-in-Residence, Bavaria, Germany

2010, Rauris Literature Festival Honoured Guest, Austria

2010, Jive Talker Winner of National Book Tokens Global Reads

2010, Arts Council Writing Grant for Tattoo City

2010, Society of Authors Writing Grant, London for Tattoo City

2006, The Fritschy Award Nominee, The Netherlands

2005–2010, ACME, The Fire Station Residency

2004, Decibel Visual Arts Award (Arts Council)

2004, The Arts Council Exhibition Grant (Holyballism, The Art Exchange Gallery, Nottingham)

2004, Bloomberg New Contemporaries. Selectors: Kate Bush, Dinos Chapman, Tacita Dean, Brian Griffiths.

2000, The Thami Mnyele Artist Residency, Amsterdam

Public Collections

The UK Government Art Collection; British Council Art Collection; Tate Modern; NSU Art Museum; Bury Museum of Art; Magasin III – Museum of Contemporary Art, Stockholm; Kunsthalle Hamburg; Contemporary Art Society and private collections

Gallery Representation

Kate MacGarry, London; Nordenhake, Stockholm; Goodman Gallery, South Africa

Press

TV and Radio Appearances: Google

Ongoing Press: Google

Membership of Professional Bodies

Fellow in Fine Art, Magdalen College, Oxford
Member of Congregation, University of Oxford
Board of Trustees, Modern Art Oxford (2022-)
Oxford Art Society Associates
Society of Authors, London
Artist Membership, Tate

Consultancy

2004, Architectural design consultancy for the New Art Exchange in Nottingham.
2019, *The Boy Who Harnessed the Wind*, BBC, Netflix: cultural consultant.