

WILLIAM KENTRIDGE



UNIVERSAL ARCHIVE
PARTS (7 - 23)

ACKNOWLEDGEMENTS

Published 2012 by Annandale Galleries
1200 copies

ISBN 978-0-9805402-9-1

Design by Anne & Bill Gregory

Production by Mathieson Trevitt of Annandale Galleries

Printed by Sydney Print & Promotions

Photography by Hannelie Coetzee, Murray Fredericks, Bill Gregory, John Hodgkiss, Samuel Kentridge & Anthea Pokroy

Front cover	William Kentridge <i>Finding the Drawing (Twice)</i> 2011 indian ink on found pages (40 found pages) 295.5 x 239 cm (total) 39 x 49.5 cm (each page)
Frontice piece	William Kentridge & Marguerite Stephens <i>Diva</i> 2011 tapestry 244 x 216 cm (ed. of 6)
Back cover	William Kentridge & Marguerite Stephens <i>Tableau des Finances et du Commerce de la partie Francoise de St Domingue</i> 2011 tapestry 322 x 369 cm (ed. of 6)

WILLIAM KENTRIDGE

UNIVERSAL ARCHIVE (PARTS 7 - 23)

films sculptures drawings tapestries etchings

RECEPTION FOR WILLIAM KENTRIDGE

OPENING Friday 9 March 6:30 - 9:00 pm

Exhibition dates 6 March - 21 April 2012

ANNANDALE GALLERIES

110 Trafalgar Street Annandale Sydney NSW 2038 Australia
Telephone (61-2) 9552 1699 Fax (61-2) 9566 4424
annangal@ozemail.com.au www.annandalegalleries.com.au
Gallery Hours Tuesday - Saturday 11:00 - 5:00 pm
Directors Anne & Bill Gregory **acga**

John McDonald

William Kentridge:

UNIVERSAL ARCHIVE (PARTS 7-23)

In March and April this year, William Kentridge is delivering the Norton Lectures at Harvard. Each of the six presentations is titled *Drawing Lesson*, testifying to the central role this activity plays in Kentridge's multifaceted output. It is left to the subtitles to tease out the full breadth of his preoccupations: *In Praise of Shadows*; *A Brief History of Colonial Revolts*; *Vertical Thinking: A Johannesburg Biography*; *Practical Epistemology: Life in the Studio*; *In Praise of Mistranslation*; *Anti-Entropy*.

These topics will be familiar to those who have followed Kentridge's work over the past couple of decades. During that time he has been the subject of major exhibitions in South Africa, the United States, Europe and Australia. At the same time he has collaborated on a series of large-scale operas and theatrical works, from a 2005 production of *The Magic Flute* for the Theatre de la Monnaie in Brussels, to Shostakovich's *The Nose*, created for the Metropolitan Opera of New York in 2010. In July that year his work was shown simultaneously at the Jeu de Paume and the Louvre. For the latter he made the whimsical collection of short films called *Drawing Lessons*, included in this exhibition.

In Australia, Kentridge was the subject of a survey at Sydney's Museum of Contemporary Art in 2004, and the acknowledged star of the 2006 Biennale of Sydney. In July this year, the San Francisco Museum of Modern Art touring exhibition, *William Kentridge: Five Themes*, will be shown at the Australian Centre for the Moving Image in Melbourne.

In June he will be participating in *Documenta X!!!* in Kassel, with a new multi-media production called *The Refusal of Time*. Works associated with this piece are included in this show, including the short film, *Anti-Mercator*.

It is an effort simply keeping track of Kentridge's numerous projects which in turn have generated a stream of publications. For while he returns, time and again, to the same ideas, the same motifs and even the same characters, his work is constantly

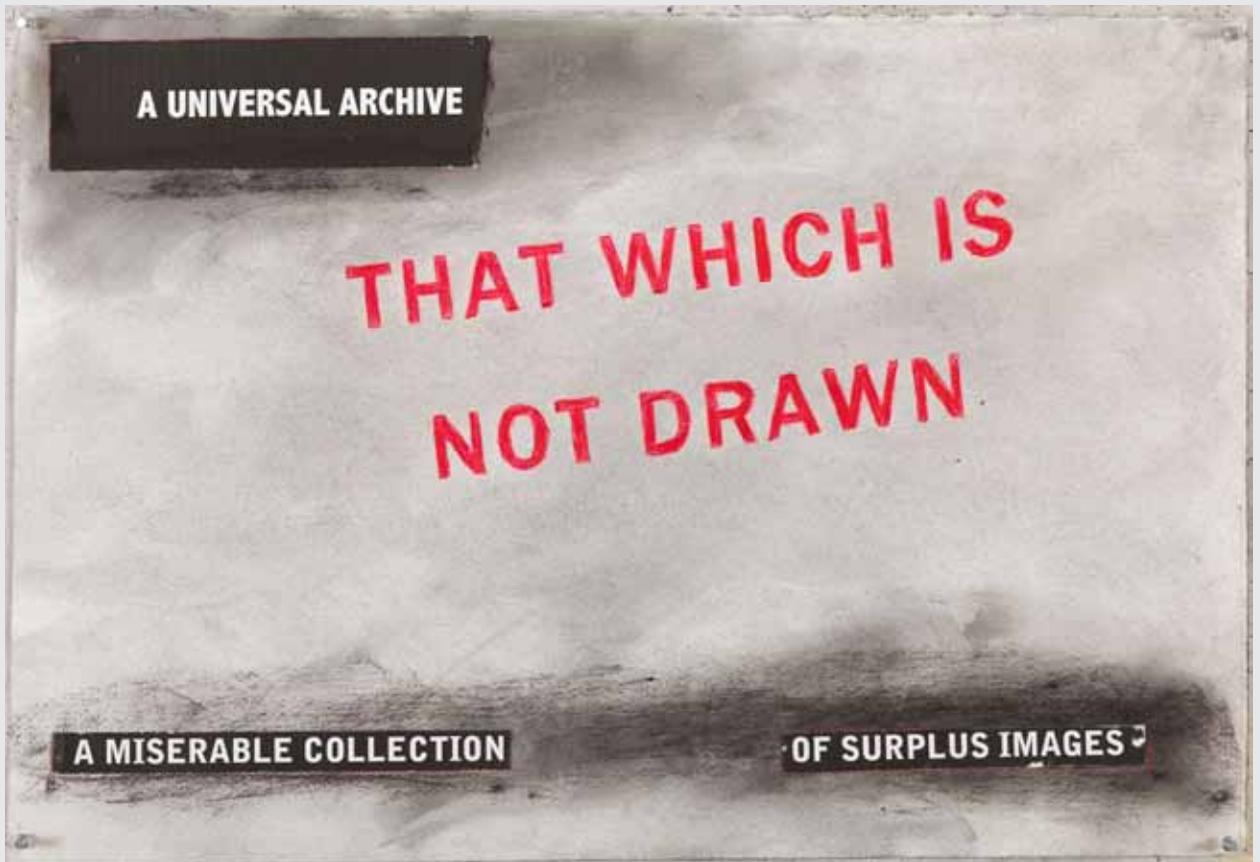
mutating. He has the kind of questing intelligence that is forever finding new departures and variations within familiar scenarios.

The title of this exhibition acknowledges Kentridge's idiosyncratic working methods which are both methodical and anarchistic. If this sounds paradoxical, the methodical element entails the systematic exploration of a master text; the anarchism springs from his free-form, irreverent approach to these models, which are deconstructed, reconfigured, and blended with his personal meditations. The result is a work of art that retains the visible trace of its original source, but unearths a new, unexpected dimension. Over the years his list of sources includes operas by Mozart, Monteverdi and Shostakovich; the films of George Melies; the writings of Alfred Jarry, Italo Svevo, and Nikolai Gogol.

In the creation of a major work Kentridge produces many hundreds of smaller pieces. Notebooks are filled with jottings and drawings. Prints and sculptures proliferate. Motifs from earlier works are revived and given new duties. A shadow play or animation may evolve from the clutter - perhaps even a full-scale, multi-media project such as *The Refusal of Time*.

Kentridge begins by researching his master texts with great thoroughness, searching for associations - historical, aesthetic, or simply intuitive - that keep each work alive and relevant to the present. This is one of the definitions of a 'classic': a work that is discovered anew by every generation. But the way we read these classics is always changing. *The Magic Flute*, for instance, is a celebration of the ideals of the Enlightenment, the triumph of Reason over superstition. Yet those ideals upon which modernity was founded had a political consequence in the spread of colonialism. As a citizen of South Africa, a nation that only threw off the legacy of apartheid in 1994, Kentridge is acutely aware of both the positive and negative legacies of the Enlightenment.

Coming from a white African, Jewish background, Kentridge has always enjoyed an intrinsic marginality to the mainstreams of western culture. This need not imply that he has been victimised in any way. On the contrary: he comes from solid middle-class roots. He is a close observer of the cultural inheritance of Protestants and Catholics, but not a natural participant. He has been able to appreciate



Drawing for the film *Other Faces* 2011
charcoal, coloured pencil & collage on paper 54 x 80 cm

the artistic achievements of Europe and the United States without feeling any sense of ownership.

This marginality translates into a critical distance over space and time. Kentridge is equally at home with the works of Italian and German artists of the Renaissance, and with Russian artists of the Revolutionary period. He can look at a piece in a detached manner - probing, borrowing, experimenting, until he arrives at an understanding that translates into a new creative endeavour.

It is a cliché to describe Kentridge as a citizen of the world, but also inaccurate. While he is culturally promiscuous, and makes art for the broadest, international audience, he is also a proud South African. While so many of his countrymen migrated during and after the apartheid era, Kentridge has chosen to stay put in that most maligned of cities, Johannesburg. He stays because this environment is important to him in a very deep sense. If he is able to reflect with unusual clarity on the artistic heritage of the west, it is partly because he does not live in Paris or London, Berlin or New York.

There is an African element to almost everything Kentridge does. The upheavals of revolutionary Russia are related to the turbulent period in modern South Africa, when the old system finally gave way to majority rule. Compared to the Bolshevik uprising the South African transition was a remarkably benign affair, with a Truth Commission that obliged offenders to admit and confront the past without penalties. In Russia, the innocent were punished along with the guilty.

Nevertheless, South Africa remains a society with many tensions and divisions. This is reflected in the two main characters we find in Kentridge's animated films of the 1990s – Soho Epstein, a millionaire industrialist, and Felix Teitlebaum, poet and dreamer. Both characters bear a resemblance to their creator, and must be seen as representing contradictory aspects of the artist's personality.

Soho returns in Kentridge's most recent animation, *Other Faces*, in which he crashes his car into that of a black preacher. The two drivers stand and scream abuse at each other in a way that transcends road rage, suggesting a simmering anger and resentment that still lurks close to the surface of the so-called Rainbow Nation - as Archbishop Tutu optimistically

dubbed the reformed republic. As the argument develops, a large and angry crowd gathers.

Beyond the violence of the moment we are taken into Soho's mind: "I am nothing and I should be everything" written on an accounts book. But is this Soho, or the voice of the crowd? The line is actually a quotation from an essay by Karl Marx, accusing the Germans of lacking the revolutionary audacity to pronounce these words. The film cuts back to an elderly white woman, apparently on her death bed, who is much in Soho's thoughts. His melancholy introspection is contrasted with the violent encounter with the preacher and the mob.

Kentridge makes no attempt to resolve the ambiguities in the film. The narrative is fragmentary at best, and many images are broadly poetic, shifting between consciousness and dream. In style, there is a pronounced crudeness to the drawing, as if it were produced with more passion than calculation. One might also note that Soho's insecurities and status anxieties echo those of the civil servant in Gogol's *The Nose*, revealing the tenuous threads that link all parts of Kentridge's universe.

In *Anti-Mercator*, we see another side of Kentridge's work. Playing with concepts of time, he runs the film backwards so that a drawing is erased rather than created. Images such as a coffee pot, a nude, a typewriter; a cat, a man with a flag, etc, are created from a swirling chaos of feathery black particles on the pages of a notebook. The artist gives pompous mock-lectures, and is projected running across the open book, which doubles as a screen. The scene recalls a sequence by Muybridge, the turning of pages mimicking a frame-by-frame effect.

The work is a component of *The Refusal of Time*, the centre piece of which is a piece called *Dancing with Dada* - a collaboration with composer, Philip Miller, and dancer and choreographer, Dada Masilo.

Time is a dictator, and we its willing slaves – as indicated by a line that appears on screen: "Man is a Talking Clock". Time is a remorseless destroyer, but art is the antithesis of these entropic tendencies, being essentially the creation of order from chaos. "What we do as people," Kentridge says, "is to try and keep coherence in the face of disintegration." Yet any attempt to resist time is ultimately doomed to failure, and Kentridge recognises the



Drawing for the film *Other Faces* 2011
charcoal & coloured pencil on paper 41 x 80 cm

pathos inherent in the artist's efforts to thwart its destructive advance. Under the impressive-looking sign "A Universal Archive", he writes: "A miserable collection of surplus images."

All images are "surplus", because none can claim to be necessary. The anti-entropy practised by the artist is a form of slapstick comedy, performed in the face of certain defeat. When he is knocked down, or stopped in his tracks, he simply starts again.

Kentridge's archive is a vast collection of false starts, desperate gambits, shafts of black humour. The

trick, perhaps, is to stop looking for resolutions and embrace the uncertainties that arise every day in the studio.

John McDonald - January 2012
www.johnmcdonald.net.au

John McDonald is art critic for the Sydney Morning Herald



The Nose 2010 performed at the The Metropolitan Opera New York
Photo by Ken Howard, courtesy Metropolitan Opera New York



Drawing for the film *Other Faces* 2011
charcoal powder on paper 57 x 79 cm

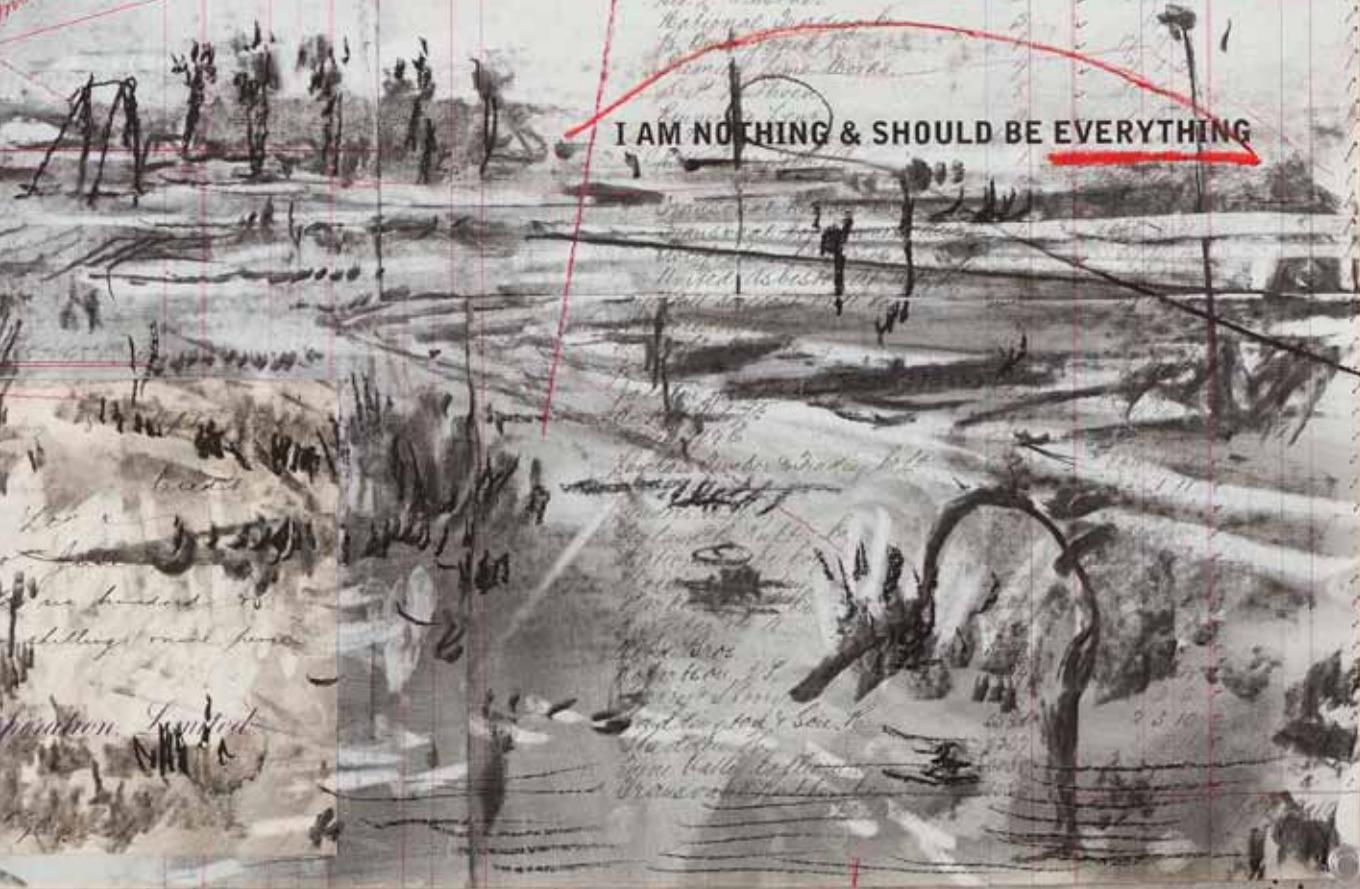
ing Corporation Ltd

Kashaga, October 1906

Cr.

217/10	By Insurance Policy	2000	139
	Kamuk Union, Free Hospital & Jails		
	for 1906		
	<u>E.R.P. House</u>	2000	177
	August 7th passed in September	2000	11
	<u>Wickets</u>		
	1 set in place of chairs 100000		
	for the... ..		
	it is laid, for which... ..		
	<u>Kimethouse</u>	2000	11
	Manager's house, 1000		
	<u>Stationery</u> Printing, etc & bottles etc	1000	117
	<u>Sundry</u> provisions	100	2050
	100000		
	E.R.P. House	6	12
	Janet	7	19
	James & Abalima	8	19
	Baron & Co.	9	19
	Kerebia	10	19
	R. E. Barbra	11	19
	John & Co.	12	19
	Arthur & Co.	13	19
	W. E. Barbra	14	19
	National	15	19
	to... ..	16	19
	to... ..	17	19
	to... ..	18	19
	to... ..	19	19
	to... ..	20	19
	to... ..	21	19
	to... ..	22	19
	to... ..	23	19
	to... ..	24	19
	to... ..	25	19
	to... ..	26	19
	to... ..	27	19
	to... ..	28	19
	to... ..	29	19
	to... ..	30	19

I AM NOTHING & SHOULD BE EVERYTHING



Drawing for the film Other Faces 2011
charcoal & coloured pencil on ledger paper 42.5 x 74.5 cm

Meetings with a Remarkable Man

WILLIAM KENTRIDGE by Bill Gregory

UNIVERSALARCHIVE (PARTS 7 – 23) is an exhibition of new work by William Kentridge in a variety of media. Running at Annandale Galleries from March 9 – April 21, *UNIVERSALARCHIVE (Parts 7 - 23)* has been timed to coincide with the remarkable retrospective *William Kentridge: Five Themes* at the Museum for the Moving Image (ACMI) in Melbourne, opening March 7th. Viewers fortunate enough to see both shows will be able to study varied aspects of the work of one of the world's most important contemporary artists. It's an opportunity I encourage be taken. The richly mysterious and multi-faceted world of William Kentridge is something that has fascinated me for a quarter of a century.

It must have been 1987, in London, when I saw my first Kentridges. The charcoal drawings were in the home of Vanessa Devereaux, the sister of Richard Branson who owned a gallery off Portobello Road in Notting Hill. They were very powerful, expressionist in style, and they reminded me of Goya, Beckman and perhaps Daumier. At the time I had no real understanding of their context, nor had I seen any of Kentridge's video art, which would have provided a broader understanding of his conceptual aesthetic. However, even in isolation, the works stuck in my mind – for seven years! Which says something about their inherent power.

In 1995, I visited Johannesburg to attend the funeral of the ANC freedom fighter, Joe Slovo. I was a close friend of his daughter, Shawn. Who knows how many galleries I'd visited, collections I'd seen, exhibits I'd attended, and works of art I'd looked at in the interim, but those charcoal drawings I'd seen in Notting Hill had stayed with me, and I made a point of looking Kentridge up. Some weeks later I returned to South Africa for the first Johannesburg Biennale. As fate had it, Kentridge's work was featured.

I particularly recall a video that was screened at a drive-in movie theatre atop one of the mountains of mine tailings that surround the city. Hors d'oeuvres, white wine and beer were served from the back of cars and when the sun went down there was a

screening of one of his films. In addition there was a collaboration with Doris Bloom (*Gate* fire drawing 64 x 42 m) that consisted of an installation in the city that was lit so that it could be viewed on the valley floor from the mountain on which the drive-in was situated. I was very impressed with the diversity and conceptual rigour of these two works. I realized that there was much more to William Kentridge than his charcoal drawings.

This was a time of extraordinary change in South Africa. Nelson Mandela had just been elected President. Political transformations – particularly when they were as optimistic and hopeful as South Africa's – often inspire fascinating art. The Johannesburg Biennale was full of diverse, engaging work. But even so, Kentridge stood head and shoulders above the other South African artists in my view. I was surprised that art of such power and originality was virtually unknown outside South Africa. As well, I liked Kentridge - not an absolute necessity when it comes to the relationship between a gallery and an artist, but one that naturally holds the promise of a dynamic and fruitful association. In short order we had organized his first exhibition in Sydney *Eidophusikon: Seven Colonial Landscapes and Drawings From Faustus in Africa!* (Annandale Galleries March 27 – April 20th 1995). Thus began Annandale's association with a man who, in the years since, has become what the influential Mark Rosenthal has described as follows; With a searing body of work ranging from films and drawings to prints, sculptures and theatrical productions, William Kentridge has offered a fresh and distinctive perspective on the contemporary social landscape.

Since that first exhibition, I visited South Africa often - in 1999, 2003, 2007 and 2011 - to work with Kentridge in advance of his major Annandale exhibitions. Kentridge has always attended his major shows at Annandale, and the visits to Sydney of William and his wife, Anne, have always been highlights of an Annandale season. Including our current exhibit *UNIVERSAL ARCHIVE (Parts 7 – 23)* he has been here five times since 1995.

The development of an artist's career, and the growth of an international reputation is often so incremental and the result of so many factors, it can be difficult to track clearly in biographic terms.



Drawing for the film *Other Faces* 2011
charcoal, coloured pencil & pastel on paper 121 x 159 cm

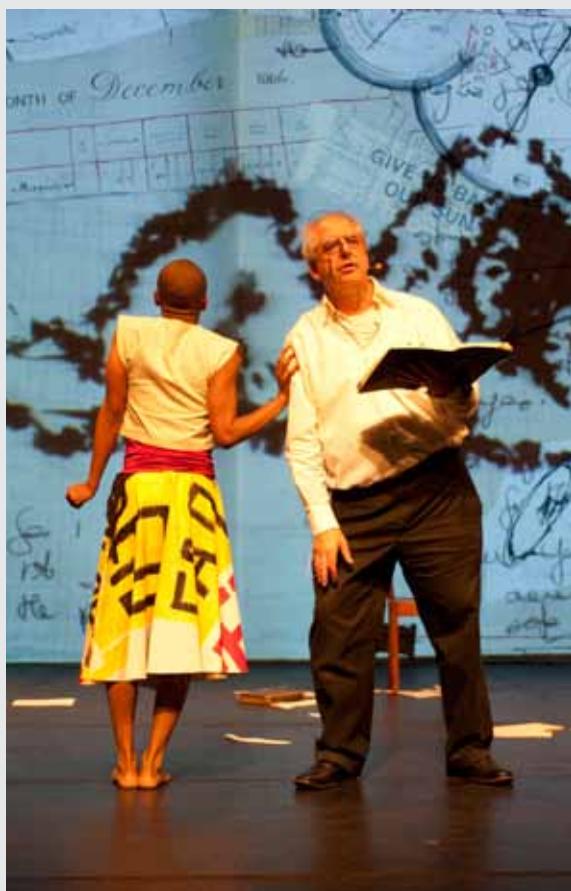
In Kentridge's case, however, the period between my visit to his home and studio in Johannesburg in 2007 and my most recent trip to South Africa, in preparation for this exhibition, is a particularly vivid chapter in his artistic life. The major survey exhibition coming to Melbourne *William Kentridge: Five Themes* has toured many of the most important museums in America and Europe. Kentridge was awarded the prestigious Kyoto prize – sometimes described as “the Japanese Nobel” - for lifetime achievement

South African lawyer. Sir Sydney predicted that the day was coming when William would no longer be known as “the son of the famous anti-apartheid lawyer and commonwealth silk;” but rather, Sydney Kentridge would be known as “the father of William Kentridge.” The prediction – one that Sir Sydney's peers might have found entirely improbable fifteen years ago - proved to be entirely prescient.

In the years between Annandale's 2008 show, *Telegrams From The Nose* and *UNIVERSAL ARCHIVE (Parts 7 – 23)*, William Kentridge has gone from being an acclaimed, respected, and successful artist to an international superstar – while, at the same time, becoming only more adventurous, more protean, more challenging, and more prolific. Myriad new projects and exhibitions are now planned for the future. It's not often that a gallery has its instincts confirmed with such dramatic clarity. But I have to confess that more than once I've said to myself: “I was certainly right about those charcoal drawings.”

In 2007, when I met with Kentridge to consult about *Telegrams from the Nose* the trajectory of his international career was already clear, but his studio was quietly productive. There were few visitors on that occasion. There were only two full time assistants, and Kentridge was working daily – often with me in the studio watching, taking notes and sometimes photos – something he did not mind. I was watching the mechanics of the artist at work – and the process was largely solitary, even traditional. The drawings that he makes for many of his films begin with the blank piece of paper. As is the case with the painter's blank canvas, the sculptor's raw stone, a writer's blank page, Kentridge's work begins in solitude: an artist whose first step is always taken on the faith of inspiration.

By contrast, the intervening years have been years of intense collaboration. Major theatre pieces and opera productions require co-creators, and during my visit last I met the team that Kentridge has put together over the last five years in order to realize his massive projects. William Kentridge the artist was still very much in charge but his 'canvas' was now reaching out to a new audience. Not just to the art-world – to museums, galleries, collectors and the public - but to the world of music, theatre and opera. Kentridge had by no means turned his back on traditional art media. As this exhibition makes



Dancing with Dada 2011

in the arts and philosophy. The Shostakovich opera, *The Nose*, directed and designed by Kentridge premiered at the Metropolitan opera in New York in February 2011 and is currently touring – the festival of Aix en Provence in July and the opera house in Lyon in October 2011. This is a virtually unprecedented feat for a primarily visual artist – even Hockney and Picasso only ever designed sets for operas. These astonishing achievements always remind me of a conversation I once had with William's father, a celebrated London based



Kentridge House



Kentridge Studio

abundantly clear; his work remains closely tied to what have always been the sources of his inspiration. But on this trip, Kentridge made me think of a film director in the middle of an exciting and complex shoot.

I flew into Johannesburg on a Wednesday afternoon last September and was picked up at the airport by and taken to a small boutique hotel around the corner from Kentridge's house and studio. Kentridge travels extensively to support his various projects around the world, but as John McDonald points out in his essay in this catalogue, Kentridge's spiritual and physical home has always been Johannesburg.

Kentridge once remarked that he has lived his whole life within about five kilometers of his current house and studio in the Johannesburg suburb of Houghton. Unlike most other artists who have come anywhere near the level of success and influence Kentridge has achieved, he has not deemed it necessary to move to one of the world's great contemporary art centres such as London or New York. Joan Miro once remarked that an intimate sense of a particular place was necessary in order to achieve something universal and if this is the case then Johannesburg is that place for Kentridge. Indeed, Caroline Christov-Bakargiev, the director of *Documenta XIII* remarked to me while driving around the city how she acutely felt the presence of the artist and his work in the streets of Johannesburg.

During my past visits I have sometimes stayed in an apartment in the studio itself but on this trip there were many visitors and I stayed in a small hotel nearby. Scarcely with time for a shower and a change of shirt, I was off to the Market Theatre for a musical program highlighting some of the major works realized over the years in collaboration between Kentridge and the composer Phillip Miller. After a stimulating performance, it was back to the house for a light supper where I met some of the people involved in the upcoming events and caught up with Anne Kentridge, William's wife, and the indefatigable Linda Leibowitz who manages the studio.

It was during supper, that I realized the scale of the event I was witnessing. *Refuse The Hour* is a two week program of live performance events created by Kentridge in collaboration with composers Phillip Miller and Francois Sarhan, dancer and

choreographer Dada Masilo, video editor Catherine Meyburgh and others. *Dancing With Dada* is the centre piece of this festival of events. A couple of months previously, when I was in Aix-En-Provence to see the opening night of the opera *The Nose*, Kentridge had encouraged me to come to the premiere as there would not be many opportunities to see a work that involves live performance artists, musicians and dancers. He also described it as a precursor to his installation at *Documenta XIII* held every five years in Kassel, Germany, arguably the most prestigious and influential contemporary art exhibition in the world. This will be the third Documenta where Kentridge's work is featured.

The atmosphere around the house and studio was electric, if somewhat cacophonous. My previous visit four years earlier was quiet, almost bucolic by comparison. The house, studio and grounds look much the same but on this occasion there are so many people coming and going – studio assistants, costume designers, curators, musicians and performance artists in the cast of *Dancing With Dada* – that the atmosphere feels almost like an installation in its own right. During my six days in Kentridge's world, the cast of characters keeps changing, as do the residents at my hotel, all of whom are there, it seems, because of William Kentridge. I meet a Who's Who of the international artworld, all Kentridge aficionados, daily at breakfast. The director of Documenta, festival directors from Avignon and Berlin, curators from Eastern Europe, dealers from Paris and New York – all in town to see at least one performance of *Dancing With Dada* or to take in some of the other "Kentridgean" events.

There is an air of anticipation for the premiere the next night. At the centre of it all is Kentridge, meeting, greeting and introducing people. He seems to be enjoying himself and exudes a quiet confidence in the ultimate success of the events unfolding around him – a confidence not always shared by every member of his team, but one that has, as its foundation, his faith, not only in the individual talents of his team, but in the creative energy of an ensemble that becomes, in the process of fulfilling his vision, greater than the sum of its parts. In Kentridge's words, "if it can't be made out of masking tape or cardboard, I need a collaborator. In so far as I have a talent it is choosing collaborators."



Dancing with Dada 2011



Dancing with Dada 2011

There is, naturally, some tension in so complex an undertaking – and the tension has often to do with what is most exciting about Kentridge. He has said that “people who are too certain make difficult collaborators,” and yet he depends on the expertise of the master printers, tapestry workshops, sculpture foundries, film and theatre technicians, film editors, costume designers, lighting experts, prop builders and even commercial gallery dealers with whom he surrounds himself. It is a dance between the zones of uncertainty that Kentridge enthusiastically cultivates and the relative certainty of his collaborators in their specific fields. In the words of choreographer and dancer Dada Masilo, “Normally I take one idea and become obsessed with it, whereas William works with a lot of ideas at the same time, often not knowing where one particular element may or may not lead.”



The Artist in his studio, Arts on Main, Johannesburg

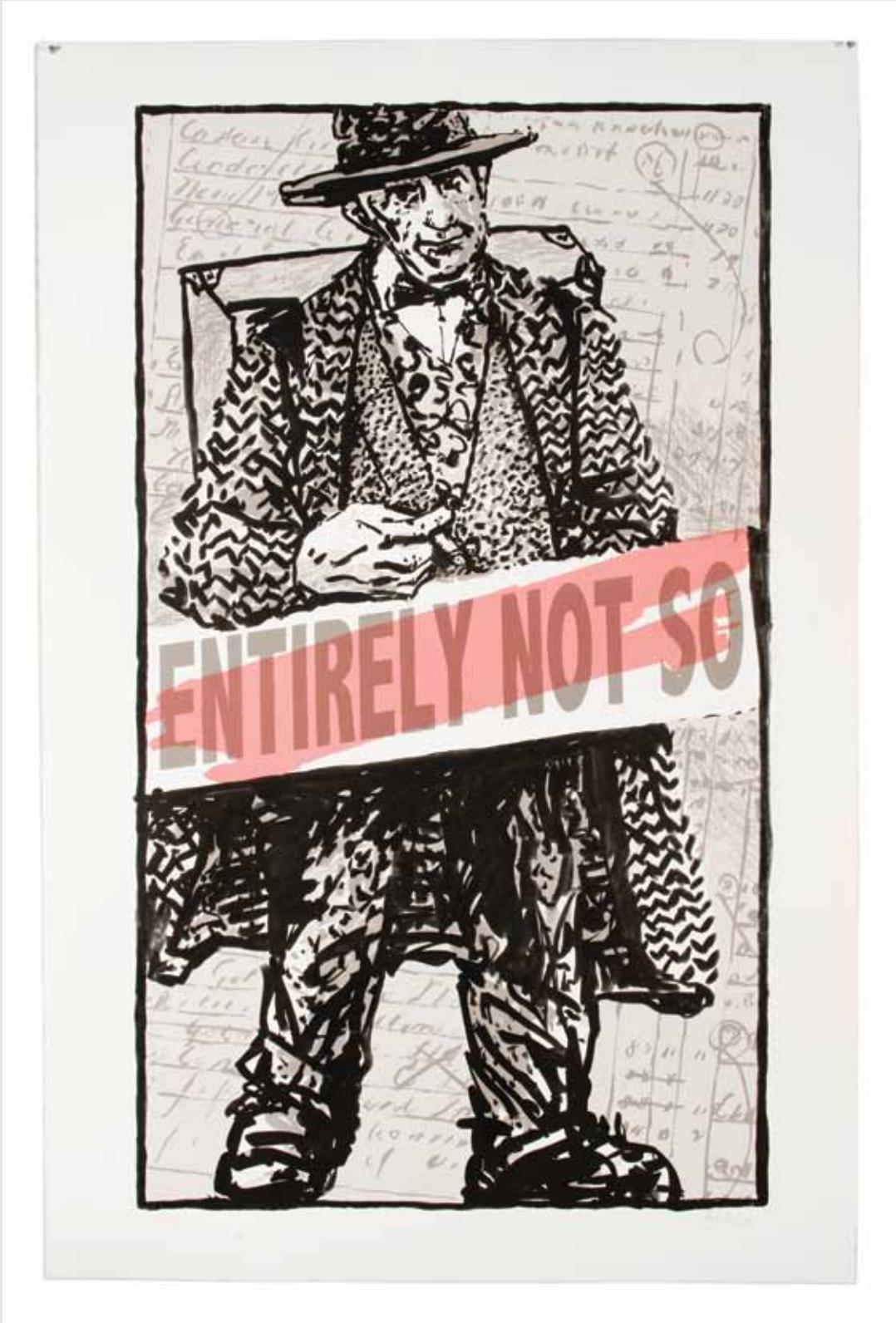
This – so I realized on my most recent visit -- is key to Kentridge’s creativity and output. Up to the very dress rehearsal of *Dancing With Dada* music

was being changed and re-written, last minute script revisions were incorporated, while costumes and choreography were constantly evolving – and not without some frayed nerves. But this controlled chaos within a framework of careful preparation is part of the process that makes Kentridge so successful as an artist.

He never loses focus on the final result, but part of that focus has to do with allowing his collaborators as much room as they need. Naturally, some of these collaborations do not work out in the long term but more often they endure for many, many years. Phillip Miller, who does the original music for the films and Catherine Meyburgh, the film editor have been with Kentridge for over three decades. My own relationship and the association of Annandale Galleries with William Kentridge has been going strong since 1995.

The dress rehearsal for *Dancing With Dada* runs for an hour and fifteen minutes. I find it extraordinary. It is multi-faceted and dense but also hypnotic and simple in outward structure – much like his films. The video, the live music, the extraordinary dancing and the narration of the story by Kentridge, is a lot to take in. But that is, perhaps, an apt description of Kentridge and his work: a lot to take in. During my visit, I end up seeing the dress and all three performances of *Dancing With Dada* each time seeing, hearing, or sensing something that I had missed before.

Following the rehearsal we retire to the house for a late lunch for about thirty people. We finish eating by 4:00 pm and about half an hour later I decide I should head back to my hotel and get some rest before the premiere at 8 pm. However, Kentridge approaches me and asks if we could go down to the studio and have a look at some work to include in the Annandale exhibition. Anne McIleron, his long-time curatorial assistant – someone crucial to the realization of so many exhibitions around the world including all the shows at Annandale - joins us. I am surprised by this meeting, for here is a man who has spent most of the day dealing with a dress rehearsal, has already been on stage for over an hour and is due to go back on stage for the premiere in a couple of hours. But his energy seems unflagging. Kentridge has had numerous solo shows at Annandale since 1995 and knows the space well. While we talk



Entirely Not So 2010
silkscreen on BFK Rives 300gsm, positives drawn on acetate sheets (ed. of 30) 160 x 108 cm

through possibilities, he sketches out the space on a bit of paper and we both discuss not only the choice but also the possible placement of various artworks. For an hour – with so much else going on in his life at that moment - nothing else seems to exist for him.

As John McDonald mentions in his essay, the theatre, operas and videos produce an extraordinary outpouring of work in other mediums ranging from drawings and etchings to kinetic sculptures, bronzes, tapestries and modified books. The traffic is not always one way – sometimes a major video piece may be inspired by a set of etchings that predate the film. Either way it is important for me to understand the theatre and opera pieces as they relate closely to the material in the Annandale exhibitions. Our 2008 exhibition *Telegrams From The Nose* was closely related to the opera Kentridge directed for the Metropolitan Opera in New York. The current material in the Annandale show comes from a number of sources, the films *Other Faces* and *Anti-Mercator* as well as the *Drawing Lessons* short videos that will be exhibited here for the first time since they were originally shown at the Louvre.

Kentridge is an acute observer of both the art of the past and the world around him but his primary aim is to become intimate with past works of art and text and then use them as a route to new and original contexts. He is not searching for monumentality, nor is he attempting to involve us in some spiritual quest.

What he is doing is showing us how art can make us look again. And again. And again! He demonstrates that art can make us feel differently about what we see, how we think and who we are. He has a tremendous empathy with the viewer whether the work is a drawing, an etching, a sculpture or a film - something cultivated by years of directing theatre where direct and immediate communication with the audience is crucial. He knows how to capture our attention -- whether we are art critics or lay-viewers. As *UNIVERSAL ARCHIVE (Parts 7 - 23)* makes clear, William Kentridge is as interested in engaging with those who know his work well as with those who are seeing it for the first time.

I would like to thank David Krut, Jillian Ross, Mlungisi Kongisa and their team of collaborators at the David Krut Print Workshop (Arts on Main, Johannesburg) for their marvellous job of printing the linocuts in this exhibition. I would also like to thank the staff at the Kentridge studio, Linda Leibowitz, Lisa Cloete, Natalie Dembo and particularly Anne McIlleron as well as Nikki Berriman without whom this show would not have been possible, and of course William and Anne Kentridge for their unflagging support and, as always, for the great pleasure of spending time with them during their visit to Australia.

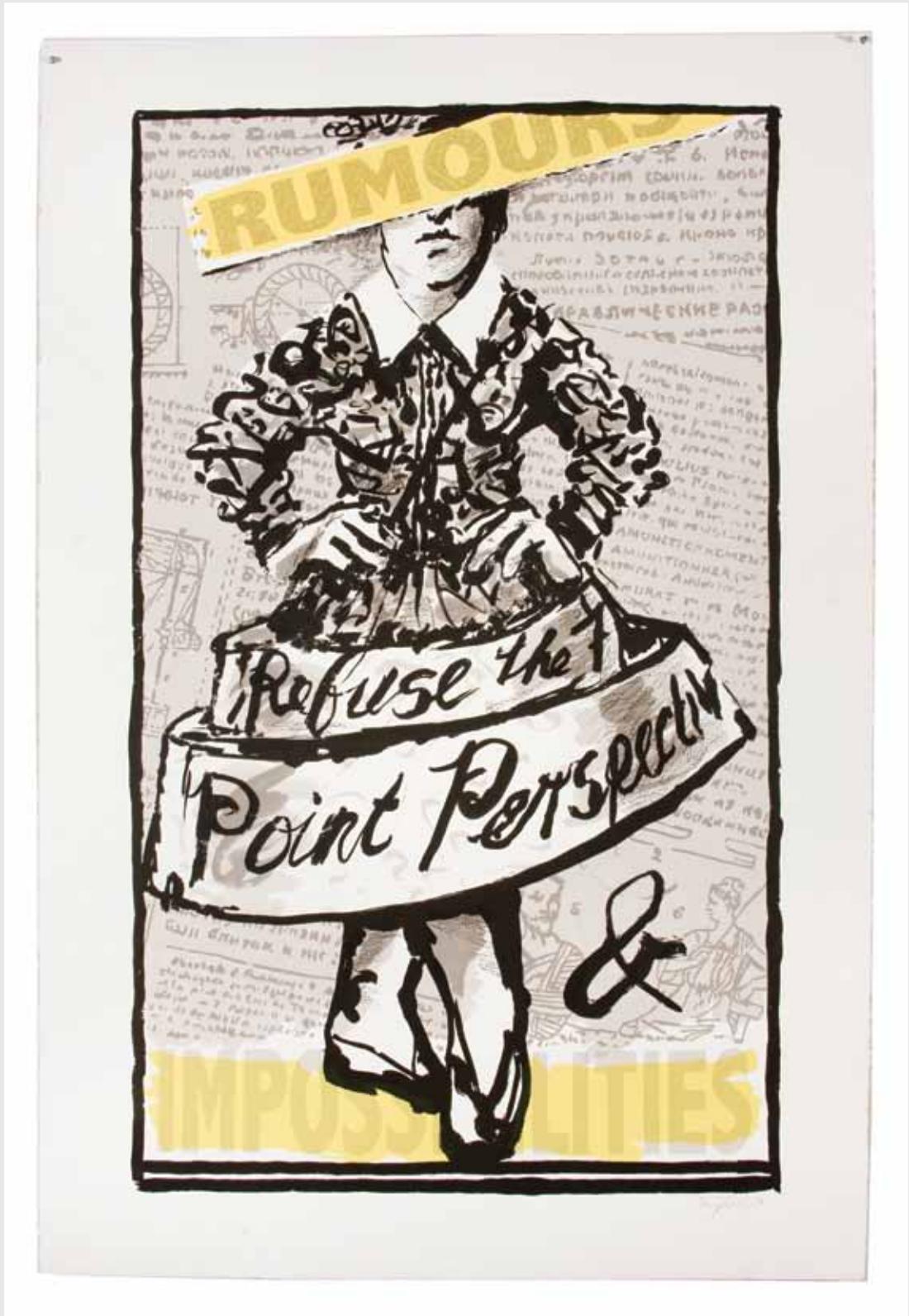
Bill Gregory - Director Annandale Galleries
Sydney February 2012



The Artist in his studio, Arts on Main, Johannesburg



Kentridge with curatorial assistant Anne McIlleron



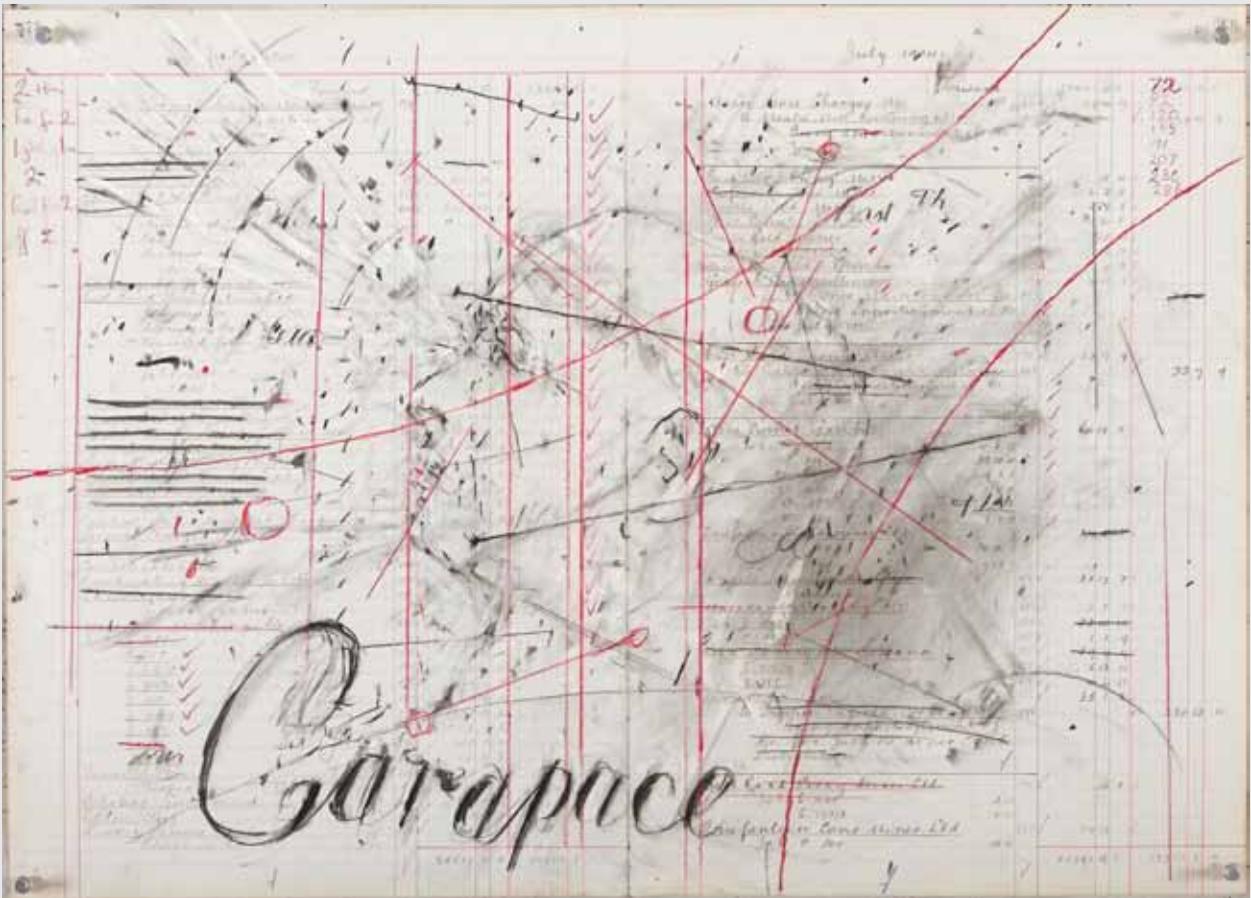
Rumours and Impossibilities 2010
silkscreen on BFK Rives 300gsm, positives drawn on acetate sheets (ed. of 30) 160 x 108 cm

Drawing for the film *Other Faces* 2011
charcoal & coloured pencil on paper 60 x 79.5 cm



Drawing for the film *Other Faces* 2011
charcoal & coloured pencil on paper 62 x 121 cm





Drawing for the film Other Faces 2011
charcoal & coloured pencil on paper
62 x 121 cm



Scribble Cat 2010

sugarlift aquatint, spitbite aquatint & hand painting on 6 copper plates. paper: H , natural white 300gsm (ed. of 30)
102 x 180 cm (dimensions variable) assembly of 6 separate sheets



J. J. J.

Scribe 2010
drypoint on Hahnemühle, natural white, 300gsm (ed. of 40) image: 25 x 19.9 cm sheet: 44 x 39 cm



Scribe 1 2011

two plates with photogravure, dry point & burnishing (ed. of 30) image: 13 x 18.7 cm sheet: 28 x 33 cm



Scribe 2 2011

two plates with photogravure, dry point & burnishing (ed. of 30) image: 12.8 x 17.3 cm sheet: 27.6 x 31.2 cm



Hadedá 2010
linocut (ed. of 10) image: 19 x 21.1 cm sheet: 31.6 x 33.5 cm



Floral Dress 2010
linocut, hand painted by the artist with india ink wash (ed. of 40) image: 21.1 x 19.1 cm sheet: 33 x 31.3 cm



Self Portrait 2010
linocut (ed. of 20) image : 19 x 21.1 cm sheet: 31.7 x 33.1 cm



Splash 2010
linocut (ed. of 10) image: 19.1 x 21.1 cm sheet: 31.4 x 32.6 cm



Solo for a Bicycle 2010
linocut (ed. of 60) image: 35.2 x 20.9 cm sheet: 47.5 x 32 cm



1/40

J. Joyce

Rumours and Impossibilities 2010
linocut (ed. of 40) image: 34.5 x 19.7 cm sheet: 51.5 x 31.7 cm



Untitled (12 Coffee Pots) 2012

linocut printed on Shorter Oxford English Dictionary and Chamber's Encyclopedia mounted onto arches cover white, 400gsm 105 x 108 cm (ed. of 30)



Untitled (Ref. 20a-b / Long Cat) 2012
linocut printed on Shorter Oxford English Dictionary mounted onto arches cover white, 400gsm 35 x 54 cm (ed. of 30)



Untitled (Ref. 29a-b / Bird) 2012
linocut printed on Shorter Oxford English Dictionary mounted onto arches cover white, 400gsm 36.5 x 42 cm (ed. of 30)



Untitled (Ref. No. 30 / Full Male Figure) 2012
 linocut printed on Shorter Oxford English Dictionary mounted
 onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 13 / Coffee Pot) 2012
 linocut printed on Shorter Oxford English Dictionary mounted
 onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



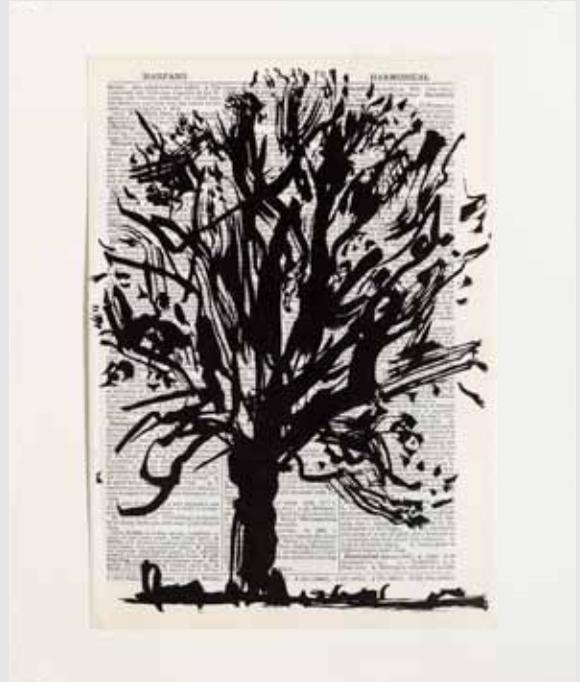
Untitled (Ref. No. 17 / Cat) 2012
 linocut printed on Shorter Oxford English Dictionary mounted
 onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 18 / Cat) 2012
 linocut printed on Shorter Oxford English Dictionary mounted
 onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 19 / Cat) 2012
linocut printed on Shorter Oxford English Dictionary mounted
onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 42 / Tree) 2012
linocut printed on Shorter Oxford English Dictionary mounted
onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 41 / Tree) 2012
linocut printed on Shorter Oxford English Dictionary mounted
onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 16 / Coffee Pot) 2012
linocut printed on Shorter Oxford English Dictionary mounted
onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. 35 / Portrait) 2012
 linocut printed on Shorter Oxford English Dictionary mounted
 onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 33 / Female Nude) 2012
 linocut printed on Shorter Oxford English Dictionary mounted
 onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 32 / Self Portrait) 2012
 linocut printed on Shorter Oxford English Dictionary mounted
 onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. 34 / Dancing Figure) 2012
 linocut printed on Shorter Oxford English Dictionary mounted
 onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



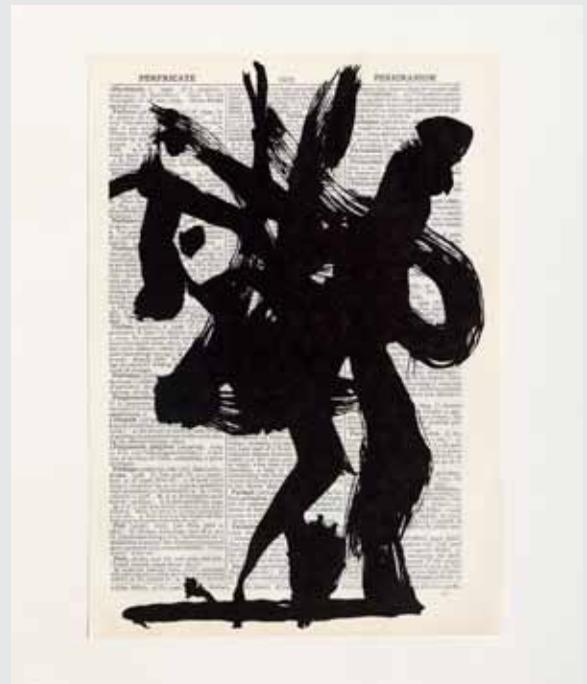
Untitled (Ref. No. 40 / Tree) 2012
linocut printed on Shorter Oxford English Dictionary mounted
onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 39 / Tree) 2012
linocut printed on Shorter Oxford English Dictionary mounted
onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 37 / Tree) 2012
linocut printed on Shorter Oxford English Dictionary mounted
onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Untitled (Ref. No. 43 / Tree) 2012
linocut printed on Shorter Oxford English Dictionary mounted
onto arches cover white, 400gsm 35 x 27 cm (ed. of 20)



Big Tree 2012

linocut printed & assembled on 15 sheets Encyclopedia Britannica mounted onto arches cover white, 400gsm 82 x 90 cm (ed. of 30)



Untitled (6 Birds) 2012

linocut printed on Shorter Oxford English Dictionary mounted onto arches cover white, 400gsm 70 x 81 cm (ed. of 30)



Kentridge Studio, Arts on Main, downtown Johannesburg - showing props for *Dancing With Dada*



William Kentridge & Dada Masilo rehearsing in Kentridge Studio



Kentridge Studio, Arts on Main, downtown Johannesburg



Kentridge Studio, Arts on Main, downtown Johannesburg



William Kentridge & Marguerite Stephens
Streets of the City 2009
tapestry 440 x 443 cm (ed. of 6)



William Kentridge & Gerhard Marx
The Fire Walker (two views) 2009
 painted steel 11.5m x 9 x 7 m
 Newtown, Johannesburg



William Kentridge & Gerhard Marx
World on its Hind Legs (two views) 2010
 painted steel 4.7 x 3.6 x 4.5 m
 Apartheid Museum, Johannesburg

S C U L P T U R E S



Bird I 2011
bronze 30 x 23 x 25 cm (ed. of 10)



Coffee Pot 2011
bronze 37 x 33 x 25 cm (ed. of 10)





Ensemble (Variation) Costume maquettes for The Nose 2011
 wood, cotton paper, steel, wood stain & crayon 34 figures



Kinetic Sculpture / Bellows 201 I
(detail)



Kinetic Sculpture / Bellows 2011
mild steel, found objects, wood, air, springs & steel cables 184 x 74 x 42 cm (ed. of 3 - variable)



Kinetic Sculpture / Rotating Meccano 2011
(detail)



Kinetic Sculpture / Rotating Meccano 2011
mild steel, wood, found objects & cloth 200 x 121 x 121 cm



Kinetic Sculpture / Rotating Steel Megaphone II 2011
(detail)



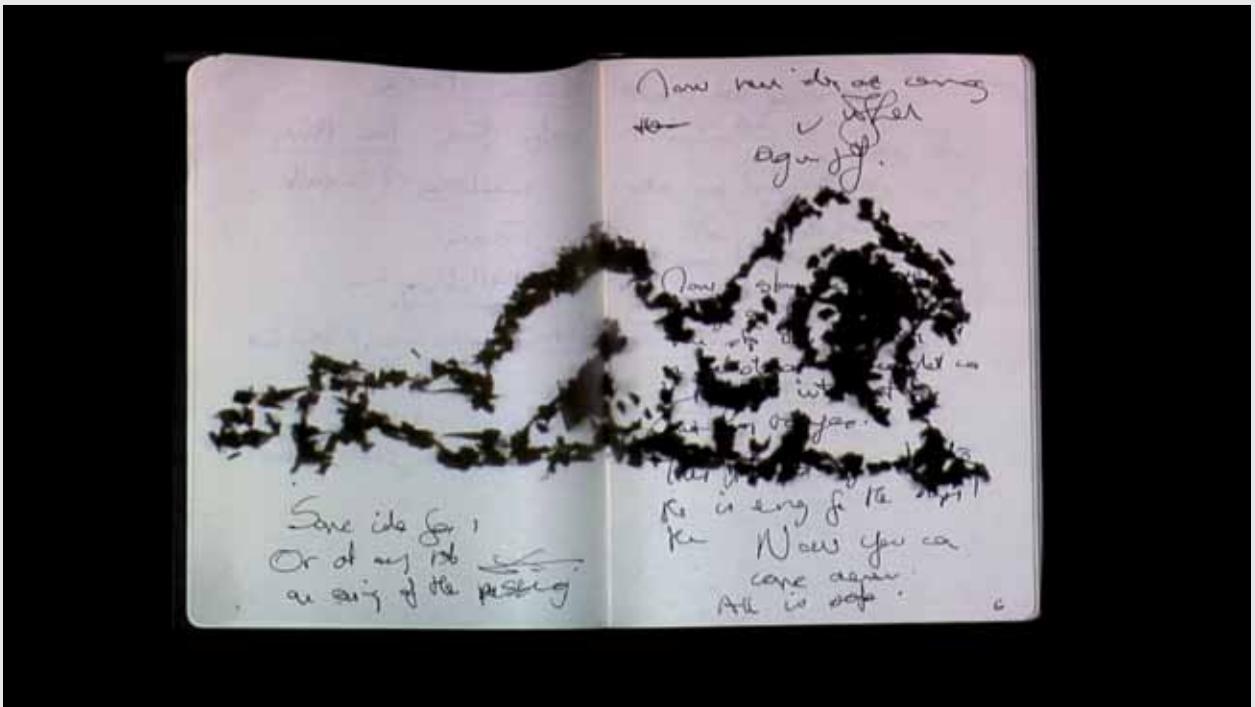
Kinetic Sculpture / Rotating Steel Megaphone II 2011
mild steel, found objects 170 x 73 x 73 cm (ed. of 3 - variable)



Kinetic Sculpture / Rotating Steel Megaphone I 2011
(detail)



Kinetic Sculpture / Rotating Steel Megaphone I 2011
mild steel, found objects 172 x 54 x 50 cm (ed. of 3 - variable)



Anti-Mercator (stills) 2011
film, HD transferred into DVD 9 minutes 45 seconds ed. of 7 with 2 AP's



Other Faces (stills) 2011
film, HD transferred to DVD ed. of 12 with 3 AP's



Drawing Lesson 47 (An Interview with the Artist) (with sound) (still) 2009-2011



Resist the Hour 2011
digital print on archival mould made cotton rag 310gsm (ed. of 50) 187 x 112 cm

WILLIAM KENTRIDGE

Biography

William Kentridge, widely considered by many to be one of the most important artists to emerge worldwide in the last decade was born in Johannesburg in 1955 where he continues to live and work today. He studied politics and African studies at University of Witwatersrand and theatre in Paris.

In the last 18 months, Kentridge's work has been seen at The Metropolitan Opera in New York, La Scala in Milan, MoMA New York, the Albertina Museum in Vienna, the Louvre and Jeu de Paume in Paris. In November last year he received the Kyoto Prize for lifetime achievement in Arts and Philosophy, and in 2011 was elected as an honorary member of the American Academy of Arts and Letters, and received the degree of Doctor of Literature honoris causa from the University of London.

The retrospective exhibition *William Kentridge: Five Themes* was seen in the U.S. curated by the San Francisco Museum of Modern Art and toured extensively. Notably for Australians this huge exhibition will be presented in 2012 at the Australian Centre for the Moving Image (ACMI), Melbourne. The Opening is Wednesday March 7th and the Annandale exhibition has been timed to coincide. Kentridge's production of Mozart's *The Magic Flute* (first staged at La Monnaie in Brussels in 2005, and since then seen in New York, Cape Town, Johannesburg, and at Festival d'Aix, was presented at La Scala in Milan earlier this year. His acclaimed presentation of Shostakovich's *The Nose* at the Metropolitan Opera (New York) in May 2010 traveled this year to Festival d'Aix-en-Provence, and the Opéra National de Lyon, France.

William Kentridge's work has been exhibited widely throughout the world. He has received a number of honorary doctorates and other prestigious awards for his contributions to contemporary art. His recent solo exhibitions, apart from the 2009-2012 Five Themes tour, include most recently William Kentridge: Carnets d'Egypte at the Louvre Museum, Paris (2010) in which he re-explored the world of ancient Egypt and the Napoleonic campaigns of the late 18th century through drawing and film placed in relationship to the museum's collection. In addition, last year brought two exhibitions in Japan at Museum of Modern Art, Kyoto and National Museum of Modern Art, Tokyo (2010). In March and April of this year Kentridge will present the Norton lectures at Harvard.

Current projects include; *Dancing With Dada*, a theatre piece that premiered in Johannesburg in September and will be shown at the Avignon festival in 2012 and the related *Refusal Of Time* for Documenta XIII in June. A good deal of the material in the current Annandale exhibition relates to these works. Exhibitions at Annandale Galleries including *Eidophusikon – seven colonial landscapes and drawings from Faustus in Africa* 1996, *Procession* 2000, *Selected Graphics* 2002, *William Kentridge* 2004 (with full catalogue) and *Telegrams From The Nose* (full catalogue). Kentridge was the officially featured artist at the Melbourne Art Fair in 2002 where Annandale staged a solo show and the film *Shadow Procession*. He was a featured artist at the 2008 Sydney Biennale where he had a multi-screen video installation on Cockatoo Island.

William Kentridge maintains a close affinity with Australia and has family here. His work appears in all State galleries in some depth except Darwin including the National Gallery of Australia in addition to public and private collections around the world too numerous to list here. This is his seventh solo exhibition at Annandale Galleries.

For further awards and exhibitions please see CV opposite page. Full CV and bibliography is available on request.

5 Solo Exhibitions

- 2001–3 Smithsonian Institution, Washington DC, *William Kentridge*, 28 February-13 May 2001 (touring to New Museum of Contemporary Art, New York, 3 June-16 September 2001; Museum of Contemporary Art, Chicago, 20 October 2001 – 20 January 2002; Contemporary Art Museum, Houston, 1 March-5 May 2002; Los Angeles County Museum of Art, Los Angeles 21 July-6 October 2002; South African National Gallery, Cape Town 7 December 2002 - 23 March 2003)
- 2004–5 Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli, Italy, *William Kentridge*, January 7 – February 29, (touring K20 K21, Düsseldorf; Museum of Contemporary Art, Sydney, Musée d'Art Contemporain de Montréal, Montréal; Johannesburg 1st July – 31st October 2005)
- 2006 National Gallery of Victoria, Melbourne, *William Kentridge: 7 Fragments for George Melies*, 24 February - 21 May
- 2010 *William Kentridge: Carnets D'Egypte*, Louvre Paris
- 2009-12 *William Kentridge: Five Themes*, San Francisco Museum of Art and touring to Modern Art Museum of Fort Worth, Norton Museum of Art, West Palm Beach, Museum of Modern Art NY, Albertina Vienna, Israel Museum, Jerusalem, Stedelijk Museum, Amsterdam, Australian Museum for the Moving Image (ACMI) Melbourne March-June

5 Group Exhibitions

- 1997 Museum Fridericianum, Kassel, *Documenta X*, June 21 – September 28
- 2002 Museum Fridericianum, Kassel, Germany, *Documenta XI, The Divine Comedy* (with Goya & Buster Keaton) Art Gallery WA Perth touring to Vancouver
- 2005 *51st Venice Biennale*, Italian Pavilion, *The Experience of Art* 12 June - 6 November
- 2008 *Sydney Biennale* including performance *I Am Not Me The Horse Is Not Mine*
- 2012 *Documenta XIII*, Kassel, Germany, *The Refusal of Time*

5 Works

- 1989-03 *9 Soho Eckstein Films*, 1989 to 2003 (*Johannesburg*, *2nd Greatest City after Paris*, 1989; *Monument*, 1990; *Mine*, 1990 *Sobriety*, *Obesity & Growing Old*, 1991; *Felix in Exile*, 1994; *History of the Main Complaint*, 1996; *Weighing and Wanting*, 1998; *Stereoscope*, 1999; *Tide Table*, 2003)
- 2004 *Shadow Quartet* 4 bronze sculptures circa 2.5 metres commissioned by the Art Gallery of Western Australia
- 2005 *The Magic Flute* opera directed by William Kentridge, Theatre de la Monnaie, Brussels and touring
- 2010 *The Nose* full scale opera directed by William Kentridge premier at Metropolitan Opera, NY, Festival of Aix, Opera house, Lyon
- 2011 *Dancing With Dada* live theatre piece written and directed by William Kentridge, premier September 16-18, Johannesburg

5 Publications

- 2001 *William Kentridge*, Museum of Contemporary Art Chicago; New Museum of Contemporary Art, New York; Harry N. Abrams, Inc., New York, 2001 (catalogue)
- 2004 *William Kentridge* Carolyn Christov-Bakargiev (ed.), Jane Taylor, William Kentridge, Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli-Turin; Skira Editore, Milan, (catalogue)
- 2007 *William Kentridge: What Will Come*, Stadel Museum, Frankfurt am Main, Kunsthalle, Bremen (catalogue)
- 2009 *Five Themes* hardcover 263 page exhibition catalogue w/DVD
- 2010 *William Kentridge: Trace*, Museum of Modern Art New York

5 Awards

- 2000 *Carnegie Prize*, Carnegie Museum of Art, Pittsburgh
- 2008 *Oscar Kokoschka Award*, Vienna
- 2011 *Kyoto Prize* for contributions to the arts & Philosophy
- 2011 elected honorary member of the *American Academy of Arts and Letters*
- 2004–11 *HONOURARY DOCTORATES*; Doctor of Literature, honoris causa, University of London 2011, Royal College of Art, London 2010, Rhodes University, Grahamstown South Africa 2008, Honourary Doctorate University of Witwatersrand, Johannesburg 2004

Quotes by the Artist

There are a set of minimal, banal actions that Dada and I have been doing on the stage. There are certain big themes that we want to undo, unsay ... Art is about anti-entropy – on Dancing With Dada theatre production – 2011

Everything is provisional in my art: there are no absolutes, no answers. I'm just trying to say: "Wake up and look what is going on around you" ... From political oppression to democracy, South Africa has provided me with an important lens through which to understand the world ... but every society is unbalanced and in need of redress. We should never take our place in the world for granted. – 2009

Over the last thirty-five years, printmaking has been close to the centre of the work I have done. Prints have never been a side journey or in the margins. – 2009

All fact is an abstraction of something that is inherently moving and changing. There is a sense in which animation deeply connects to my sense of the world as provisional. Whatever is there is liable to change. Certainties can disappear. Emotions felt so unbelievably strongly don't necessarily endure: they shift and change. – 2009

Everything can be saved. Everything is provisional. A prior action is rescued by that which follows. A drawing abandoned is revived by the next drawing ... The films of Soho Eckstein and Felix Teitlebaum were all made with the principle of NO SCRIPT, NO STORYBOARD. – 2008

I cast a wide net and haul it in ... Some of my works start as theatre or videos, turn into drawings, then film and back to video to projection, to photographs, to photogravures – 2007

I am wary of advice. But more than that I am wary of the certainty that lies behind most advice. I am mistrustful of certainty. Show me a certainty and I will show you a policeman with a sjambok standing behind it – the artist recalling being told to focus on 'one medium such as painting' in his early days - 2007

And what are the worst nightmares that art dealers experience? (Lunch conversation with Bill Gregory) - 2007

... This awareness of how we construct meaning, and this inescapable need to make sense of shapes, seems to me very central, indeed essential, to what it means to be alive – to live in the world with open eyes – 2005

Johannesburg has a very rough and brutal centre, but lush leafy suburbs that spread out from that point. My actual studio is not in the centre of town but in a garden. My view from the studio is not urban streets but a mass of trees – 2004

... Does all this come from what was immediately at hand or possible with low to medium technology? Is our work so much determined by current simple technical possibility? I raise my hand guilty as charged on this count – 2003

... I remember reading a description of someone looking at an old photograph of himself and him feeling, "I am so sorry. I was supposed to look after you. But along the way I made some bad decisions and in the end turned you into me" - 2003

White Guilt come home – White guilt is much maligned. Its most dominant feature is its rarity. It exists in small drops taken at infrequent intervals and its effects do not last long. – 1986

That's when it was explained to me that I was unemployable ... And I decided, sink or swim, I was going to be an artist ... There was no epiphany. Rather a long and painful time of failure. Failure to paint, failure to be an actor. I was reduced to drawing. It was the only thing I could do. – Kentridge on his early days – mid 1980's

I am interested in political art, that is to say an art of ambiguity, contradiction, uncompleted gestures and certain endings – an art (and a politics) in which optimism is kept in check and nihilism at bay – undated



William Kentridge during a performance of *Dancing with Dada* 2011



WILLIAM KENTRIDGE
UNIVERSAL ARCHIVE (PARTS 7 - 23)

ANNANDALE GALLERIES SYDNEY
9 MARCH - 21 APRIL 2012

Annandale Galleries - UNIVERSAL ARCHIVE (PARTS 7 - 23) Exhibition Poster 2012
digital print on archival cotton rag, 310gsm (ed. of 65) 101 x 91.5 cm

Annandale Galleries Exhibition Posters



TOP

Annandale Galleries

William Kentridge Exhibition Poster 2000
lithograph on paper signed & numbered
(ed. of 100) 98 x 61.5 cm

CENTER

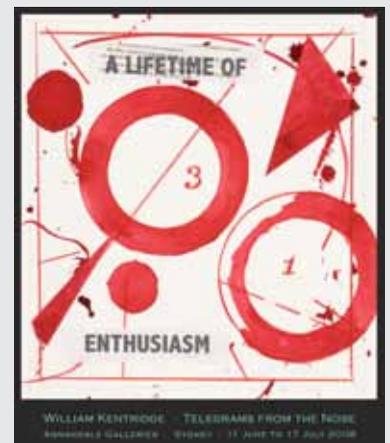
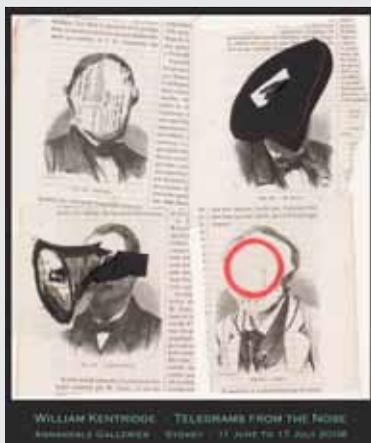
Annandale Galleries

William Kentridge Exhibition Poster 2004
original lithograph (ed. of 125) 55.8 x 90 cm

BOTTOM

Annandale Galleries

William Kentridge, Telegrams From The Nose Exhibition Poster
2008
lithograph on paper, triptych (ed. of 55)
57.5 x 51 cm each





ANNANDALE GALLERIES