

2009/2010 Special Exhibition  
The National Museum of Modern Art, Kyoto  
Press Release Ver. 1 (July 1, 2009)

ウィリアム・ケントリッジ—歩きながら歴史を考える  
そしてドローイングは動き始めた……

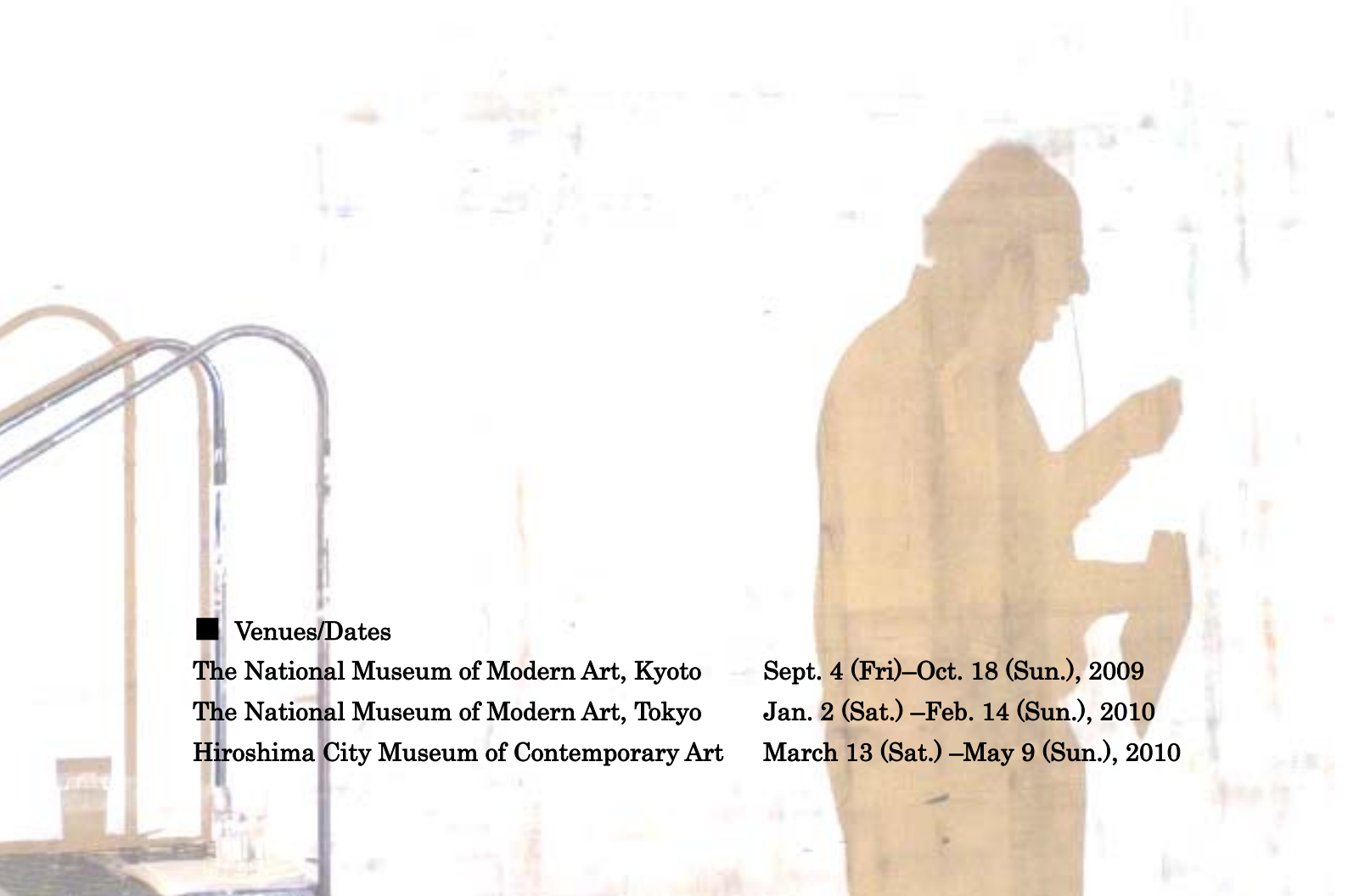
**William Kentridge: What We See & What We Know**  
Thinking About History While Walking, and Thus the Drawings Began to Move...

**京都国立近代美術館**

The National Museum of Modern Art, Kyoto

■ Venues/Dates

The National Museum of Modern Art, Kyoto	Sept. 4 (Fri)–Oct. 18 (Sun.), 2009
The National Museum of Modern Art, Tokyo	Jan. 2 (Sat.)–Feb. 14 (Sun.), 2010
Hiroshima City Museum of Contemporary Art	March 13 (Sat.)–May 9 (Sun.), 2010



## ■ Profile

Born in 1955. Lives and works in Johannesburg, South Africa. Studied Politics, African Studies, and Fine Arts in Johannesburg, and mime and theatre in Paris.

Begins creating and presenting hand-drawn animated films—composed of charcoal and pastel drawings photographed with a 35mm motion picture camera—at the end of the 1980s. Creates works full of poetic sentiment that address the past and present of his homeland, including apartheid.

Exhibited at Documenta 10 (1997), the São Paulo Art Biennial (1998), the Venice Biennale (1999), the Carnegie International (1999/2000), the Kwangju Biennale (2000), the Yokohama Triennale (2001), Documenta 11 (2002), the Biennale of Sydney (2008), etc.

Recent exhibition at the San Francisco Museum of Art, currently traveling to Fort Worth, West Palm Beach (Florida), New York, Vienna, Jerusalem, and Amsterdam through 2009–11.

Works in a variety of fields, including acting, stage direction, and writing.



William Kentridge  
Photo by John Hodgkiss

## ■ Past Exhibitions in Japan

**1998** *Shoot at the Chaos: Age of Electronic Image*, Wacoal Art Center, Spiral, Tokyo.

**1999** Tachikawa International Art Festival 1999.

**2001** *Yokohama 2001*, 1st International Triennale of Contemporary Art, Yokohama.

**2002** *Screen Memories*, Art Tower Mito.

**2004** *Afrika Remix*, Mori Art Museum, Tokyo.

*In Bed: Images from a Vital Stage*, Toyota Municipal Museum of Art.

**2005** *The World Is a Stage: Stories behind Pictures*, Mori Art Museum, Tokyo.

**2006** *Collection of the Fondation Cartier pour l'art contemporain*, Museum of Contemporary Art Tokyo.

**2008** *Curatorial Studies 03 William Kentridge—Part II: New acquisition* (10th & 11th Collection Gallery exhibitions, 2008/2009), The National Museum of Modern Art, Kyoto.

Details about Curatorial Studies 03 Part II:

<http://www.momak.go.jp/English/news/20081111-1225.html>

## ■ Statement

The National Museum of Modern Art, Kyoto (MoMAK) is proud to present the Special Exhibition of 2009/2010, *William Kentridge—What We See & What We Know: Thinking About History While Walking, and Thus the Drawings Began to Move...*

**William Kentridge** (b. 1955 in South Africa, based in Johannesburg) began creating his signature ‘drawings in motion’ in the late 1980s. These animated works are created through the laborious process of photographing charcoal-and-pastel drawings with a 35mm motion picture camera, adding new marks and erasures frame by frame to make the drawings ‘move.’ As a continuous record of ceaselessly changing drawings, marks that could not be erased completely are left behind as the animation progresses. These indelible marks contribute a stately air to his expression that could be described as the accumulation of time itself.

Kentridge’s works are deeply affected by the history and contemporary social circumstances of South Africa, and his series of films entitled *9 Drawings for Projection*, imbued with the pain inflicted by his country’s history of apartheid, have drawn a great deal of attention from all over the world—beginning with such exhibitions as the Johannesburg Biennale in 1995 or Documenta X in 1997—as an artistic expression/practice of anti-Eurocentric postcolonial criticism. However, a closer reading shows that, beyond their sociopolitical appearances, Kentridge’s works have consistently been engaged in the verification and storytelling of the universal and primordial issues faced by humans in the modern age: the good intentions and the collapse of an individual in his or her resistance to the status quo; the ambiguity of protection and oppression; the effort to reintegrate one’s fragmented self and the impossibility of doing so; and so on.

The artist’s persistent use of the simple technique that he himself has called “stone-age filmmaking” could also be understood as a result of his intent to seek the origins of modern narrative creation, or to uncover the pathology of colonialism from within the Enlightenment as he travels back through history. His unsophisticated animation technique stands in direct opposition to the contemporary mainstream of sophisticated cel and computer-generated animation. The extremely original and powerful expression of his works, however, demonstrate that old-fashioned hand-drawn animation on paper still holds an enormous potential as an expressive medium, and his works have influenced younger generations of artists since the early 1990s.

William Kentridge is one of the most closely watched artists in the world, with a large-scale international exhibition that opened at the San Francisco Museum of Modern Art in March 2009, subsequently traveling to the Modern Art Museum of Fort Worth (Texas), the Norton Museum of Art (West Palm Beach, Florida), the Museum of Modern Art (New York), the Albertina (Vienna), the Israel Museum (Jerusalem), and the Stedelijk Museum (Amsterdam).

The Japanese exhibition—Kentridge’s first solo exhibition in the country—is the result of three years of close work between the National Museum of Modern Art, Kyoto and the artist himself. 19 film works (including 4 film installations), 36 drawings, and 63 prints will be exhibited, covering the full scope of Kentridge’s artistic activities, from the *9 Drawings for Projection* (1989–2003), a representative body of work that is centered on the history of South Africa, to *I am not me, the horse is not mine* (2008), his latest work based on the Shostakovich opera *The Nose*.



## ■ Basic Information

### William Kentridge—What We See & What We Know

Thinking About History While Walking, and Thus the Drawings Began to Move...

Venue: The National Museum of Modern Art, Kyoto

(3F Exhibition Hall and part of the 4F Collection Gallery)

Dates: Friday, September 4 – Sunday, October 18, 2009

Hours: 9:30AM–5:00PM (–8:00PM on Fridays; admission until 30 minutes before closing)

Closed: Mondays (Exceptions: Open on 9/21 & 10/12 (nat'l holidays), closed on 10/13 (Tue.))

Organized by: The National Museum of Modern Art, Kyoto

The National Museum of Modern Art, Tokyo

Cooperation: Hiroshima City Museum of Contemporary Art

Support: Embassy of the Republic of South Africa in Japan

Admission: Adults / At door: 850 yen, Advance: 700 yen, Group: 600 yen

Univ. students / At door: 450 yen, Advance: 350 yen, Group: 250 yen

\* Group = 20 or more. Free admission for high school students, children 18 & younger, and visitors with disabilities + 1 attendant (please present verification at the door). Admission for the Collection Gallery is included.

Traveling to: The National Museum of Modern Art, Tokyo (Saturday, January 2 – Sunday, February 14, 2010); Hiroshima City Museum of Contemporary Art (Saturday, March 13 – Sunday, May 9, 2010)



## ■ Exhibits

19 film works including 4 film installations; 36 drawings; 63 prints.

118 works in total.



## ■ Exhibition Catalogue

Scheduled to be published on Sept. 3, 2009. Size A4 (210×297 mm), full color, 220 pages, Japanese/English (fully bilingual).

## ■ Contact

The National Museum of Modern Art, Kyoto

Okazaki Enshoji-cho, Sakyo-ku, Kyoto 606-8344 JAPAN Tel +81-75-761-4111

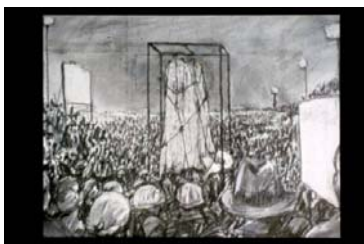
Publicity and Education: (Ms.) Kyoko AOYAMA Tel +81-75-761-4115

Curatorial Department: (Ms.) Mari IKEZAWA Tel +81-75-762-1711

(Appointments required for interviews with the artist. No exceptions made.)

URL: <http://www.momak.go.jp/>

e-mail: [info@ma7.momak.go.jp](mailto:info@ma7.momak.go.jp)



## ■ Related Event

### Lecture/performance by William Kentridge: “I am not me, the horse is not mine”

Date: Friday, September 4, 2009 7:00PM – around 8:00PM (doors 6:30PM)

Venue: Kyoto Kaikan concert hall, Daini Hall 13 Okazaki Saishoji-cho, Sakyo-ku, Kyoto 606-8342

Organized by: The National Museum of Modern Art, Kyoto

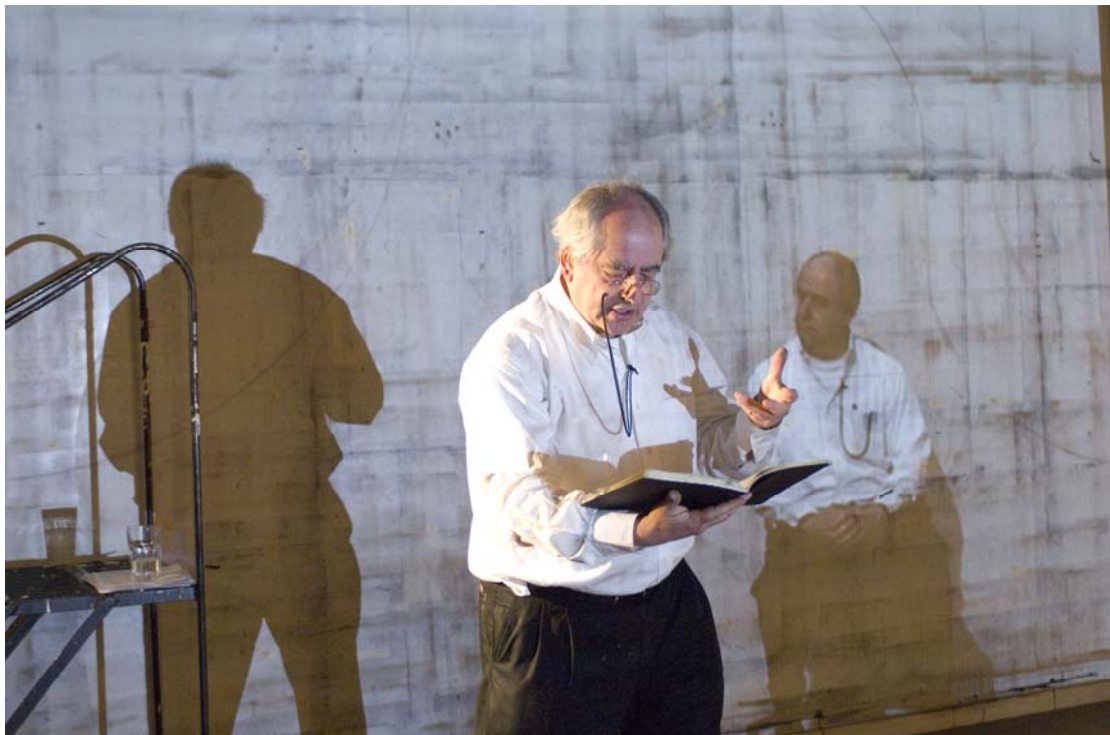
Free admission (approx. 700 seats)

Contact: The National Museum of Modern Art, Kyoto Curatorial Dept. Tel +81-75-762-1711 Mari IKEZAWA

This lecture/performance consists of William Kentridge reciting a text he has written, performing onstage together with filmed footage of himself. Much of it deals with Nicolai Gogol’s short story *The Nose* (1836) and Dmitri Shostakovich’s opera (1930) of the same title based on the short story.

This work came to be in the process of creating his latest work, *I am not me, the horse is not mine*. His interpretation of absurdist theater contains themes shared with his other works, such as ‘the artist in his studio’ and ‘the divided self,’ as well as his boundless sympathy and mournfulness for the oppression and historic erasure of Russian Formalism and its utopian ideals. Among the various texts quoted, the excerpts from Nikolai Bukharin’s accounts at the Central Committee meeting of February 26, 1937 are particularly noteworthy. These deeply moving excerpts are emblematic of the tragedy of an intellectual being crushed by the violence of the establishment.

A prototype of this lecture/performance was delivered in June 2008 at the Sydney Biennale, and was most recently delivered in a tentatively completed state in March 2009 at the San Francisco Museum of Modern Art.



Kentridge onstage, interacting with a projection of himself on the screen behind him.



## ■ Sample Images

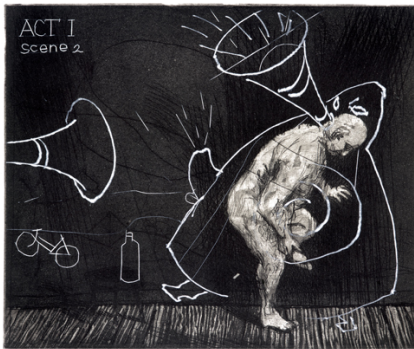
(Images for all works scheduled to be exhibited may be made available upon request.)



1) Drawing for *Felix in Exile* [Felix's room/Nandi with telescope] 1994 drawing (charcoal and pastel on paper) coll. the artist



2) still from *Mine* 1991 animated film, 5'50" coll. the artist



3) *Ubu Tells the Truth (Act I Scene 2)* 1996–97 print (hardground, softground, aquatint, drypoint and engraving on paper) coll. the artist



4) *Spectrometre* 2000 print (digital IRIS print) coll. the artist



5) still from *His Majesty Comrade Nose*, from *I Am Not Me, the Horse Is Not Mine* 2008 installation of 8 film fragments coll. the National Museum of Modern Art, Kyoto

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