

**WILLIAM KENTRIDGE**  
**Triumphs, Laments and other Processions**

**Galleria Lia Rumma MILAN**

**Opening: Saturday 9 April 2016, 3-9 p.m.**

**Gallery opening hours: Tuesday-Saturday 11 a.m.-1.30 p.m. / 2.30-7 p.m.**

Galleria Lia Rumma Milan is pleased to announce *Triumphs, Laments and other Processions*, a solo exhibition by the South African artist William Kentridge, which will open on 9 April.

Kentridge's artistic practice ventures into many fields, from engraving to shadow theatre, to drawings and animated films, sculpture and tapestries, through to productions for opera houses and large-format installations.

Visitors will be greeted and surrounded on the ground floor of the gallery by a video installation, *More Sweetly Play the Dance*, which unfolds like an accordion on eight large screens, and which premiered in 2015 at the Eye Film Institute in Amsterdam. A parade of dancers, porters and animated images wind their way through space and through history to the strains of a poignant, rhythmical music, evoking political marches and migrations, conflicts and poverty, death and civil strife.

On the upper floors, there are charcoal drawings on sheets of old book-keeping registers, preparatory pen and ink works, sculptures, tapestries and cut-outs created for what promises to be one of the most important artistic events of 2016: *Triumphs & Laments: a Project for Rome*, a site-specific work inspired by the age-old history of the city, which is taking shape on the stretch of embankment along the River Tiber, between the Ponte Sisto and the Ponte Mazzini. This is a monumental 550-metre-long frieze that is emerging simply by cleaning away the biological patina that has accumulated on the travertine walls. It will eventually portray a procession of 80 figures, of up to 12 metres (40 feet) in height, showing the triumphs and defeats of the Eternal City, from the death of Remus to that of Pier Paolo Pasolini, and from the bombing of the San Lorenzo district to the personalities of the Dolce Vita.

It is an epic undertaking and yet one that is transient, for it will gradually fade away with the passage of time.

The unveiling of *Triumphs & Laments: a Project for Rome* is scheduled for 21 and 22 April, the first day of which is highly significant as it is the date when the founding of Rome is celebrated. As in a Gesamtkunstwerk, the project will be completed by a series of musical and performance events under the direction of the South African composer Philip Miller, in collaboration with street musicians who work in Italy and with the musical team that has been following William Kentridge for many years. Live music and moving processions of large dancing shadows on the backdrop formed by the friezes will bring the two opening days to life.

William Kentridge's works first hit the international spotlight in 1997, when he took part in documenta X in Kassel. Solo exhibitions of his work have followed on one after the other in museums and galleries around the world: from the Palais des Beaux-Arts in Brussels to MCA in San Diego (1998) and MoMA in New York (1999). In Italy, Castello di Rivoli put on a travelling retrospective, curated by Carolyn Christov-Bakargiev, in 2004. In 2006, Kentridge directed and created the stage design for *The Magic Flute*, which premiered at the Theatre de la Monnaie in Brussels, before going on to the Teatro San Carlo in Naples and, in 2011, to the Teatro alla Scala in Milan. In 2008 the *(REPEAT) From the Beginning / Da Capo* project, curated by Francesca Pasini, was presented at the Fondazione Bevilacqua La Masa and at the Teatro la Fenice in Venice. His interaction with Italy and with its history and its culture was further strengthened by *Zeno Writing* of 2002. This emerged from a reinterpretation of Italo Svevo's novel *Confessions of Zeno* (1923), and through work on documents and papers of the Kingdom of Naples. This led to his *Streets of the City* exhibition and other tapestries for the Museo di Capodimonte in 2009, more recently finding a place in the large mosaics of "Toledo", the award-winning station of the art metro in Naples. 2009 marked the beginning of 5 Themes, a major exhibition that opened at SFMoMA in San Francisco and then went on to MoMA in New York, the Jeu de Paume in Paris, and the Albertina in Vienna, among others. In 2010 Kentridge directed Shostakovich's *The Nose* at the Met Opera in New York. That year he also received the prestigious Kyoto Prize in Arts and Philosophy. In March and April 2012, the artist gave The Charles Eliot Norton Lectures, a series of six lectures at Harvard University, and in June 2012, he showed his massive *The Refusal of Time* installation at DOCUMENTA (13) and later at MAXXI in Rome as part of his solo *Vertical Thinking* exhibition. In 2013, William Kentridge was awarded an Honorary Doctorate in Fine Arts from Yale University. In 2014, the Museo Bargello in Florence presented *Paper Music: a Ciné Concert* with music by Philip Miller; in 2015 he directed and staged Alban Berg's *Lulu* at the National Opera in Amsterdam and at the Metropolitan in New York.

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