

WILLIAM KENTRIDGE

Monday 5 May, 5.30 p.m.

Conference: "A Walking Tour of the Studio"
Basilica di San Giovanni Maggiore (near Via Mezzocannone)
The conference is open to the public, while seats last.

Tuesday 6 May, 7-9 p.m.

Solo exhibition, opening
Galleria Lia Rumma Napoli, Via V. Gaetani, 12 – Tel. +3908119812354

Galleria Lia Rumma is pleased to announce the fifth solo exhibition of works by William Kentridge, in its gallery in Naples.

There are many underlying causes that bring about William Kentridge's art. He himself is disinclined to let his work be classified in any strict manner, and in any case its kaleidoscopic nature would make this pointless. This is clear to see in this exhibition, which includes an extensive and varied body of works made between 2012 and 2014.

Both in the three flip-book films, one of which, *NO, IT IS*, consists of a triple screen projection, and in his linocuts and drawings made with a generously flowing, expansive use of India ink made from carbon black, Kentridge works on pages from encyclopaedic dictionaries, such as the Oxford Dictionary, the Technology Dictionary, and the Britannica World Language Dictionary. These unusual supports are not neutral surfaces but rather palimpsests from which his "second-hand readings" emerge as images and words chase each other across the ordered sequences of the entries.

So, while reinventing one of the oldest forms of animation, Kentridge also creates a space from which to observe the contradictions of reality and its discontinuities. *DISINTER AND RECONFIGURE*, *SHOWING AND HIDING* and *SHOWING AND VANISHING* are but some of the many actions that emerge from huge, luxuriant trees.

Many of the objects (including a megaphone, a typewriter and a coffee pot) that come out from the pages find a material echo ["a mistranslation"] in *Rebus* of 2013, a group of nine bronze sculptures lined up on a wooden plank like words on a line. But while the enigma is literally a form of expression through objects, in Kentridge's view these same things - which highlight the ambiguities and uncertainties of the real world - have no given, immutable meaning. Rather, they become new objects when the viewpoint from which they are observed changes.

Kentridge's art thus forms an uncertain "grammar of the world", reminding us that aspiring to a single, all-embracing vision is quite simply an illusion.

The exhibition in the gallery will be preceded on **Monday 5 May** by a lecture entitled "A Walking Tour of the Studio" in the Basilica of San Giovanni Maggiore, upon the invitation of the Department of Humanities and Social Sciences of the University of Naples "L'Orientale". Here the artist will meet with students, the public and the scientific community for a special lecture on the singular nature of his creative process, using images and animated films.

Kentridge will also be in Italy in 2014 and 2015 with another two important new projects: *Paper Music* will be presented from 10 to 21 September at the Bargello Museum in Florence during the FLAME festival of contemporary music. Created together with the South African composer Philip Miller, the work combines film, performance and music. In the spring of 2015, as part of an initiative promoted by the Tevereterno association in Rome, Kentridge will create a frieze representing a "procession" of figures. About 9 metres tall and 550 metres long, it will appear on the embankments of the Tiber, between Ponte Sisto and Ponte Mazzini. The frieze will be revealed by cleaning away the patina of smog that has accumulated on the travertine stone walls.

The works of William Kentridge (Johannesburg, 1955) first came into the international spotlight in 1997, when he took part in dOCUMENTA X in Kassel. Solo exhibitions of his works 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 was the venue for 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 moving to Lille, to the Teatro San Carlo in Naples, to Caen and then Geneva 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 relationship with Italy and with its history and its culture was further reinforced by *Zeno Writing* of 2002. This involved a reinterpretation of Italo Svevo's novel *Confessions of Zeno* (1923) as well as work on documents and papers of the Kingdom of Naples, which he chose as the territory in which his *porters* could move forwards. This led to his *Streets of the City* exhibition and other tapestries for the Museo di Capodimonte in 2009, more recently finding space in the large mosaics of Toledo, the award-winning station of the art metro in Naples. 2009 marked the launch 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 Metropolitan 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, his powerful *The Refusal of Time* installation was shown on the occasion of dOCUMENTA (13) and later at MAXXI in Rome at his solo *Vertical Thinking* exhibition. In 2013, William Kentridge was awarded an Honorary Doctorate in Fine Arts from Yale University.