

That
Which
We
Do Not
Remember

WILLIAM KENTRIDGE

On the Arriving Artist

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The embankment of the river Tiber between the bridges of Sisto and Mazzini: for decades, these walls have collected mold, bacteria, and waste that darkened the original color of the stone. An ornamental frieze is commissioned on five hundred meters of flat sandstone; the decision of the artist, William Kentridge, is unexpected – rather than drawing figures on the stone, it is washed so as to reveal the shapes on a clean surface. Water from the Tiber is pumped, heated, and blasted on the stone walls using a high-pressure sprayer to remove only that which the drawings do not require. Thus, the artist realizes his work only by removal – nothing is added or painted on the surface. The stone will surely darken after some time, again gathering layers of bacteria and waste, and the work will gradually vanish, leaving but a barely visible trace. The title of this strikingly ephemeral work is *Triumphs and Laments* (2016).

It became clear only when the sketches of the drawings were moved onto the working surface that a section of the wall had been left empty. Several meters of stone were missing another figure. In its place, the artist leaves a dark square, a black stain with the Italian words *Quello che non ricordo* (“That which I do not remember”) written underneath.

According to Kentridge, the origins of the project in Rome were rooted in his own ignorance of the fact that the city’s first Jewish ghetto was located not far from the embankment, about a kilometer from the famed St. Peter’s Basilica. Both the Basilica of St. Peter and the ghetto are indeed products of modernity. The embankment that still carries elements of the washed frieze in its stone is located precisely between the Basilica of St. Peter and the Jewish ghetto. According to the work’s author, “this has to stand in for all our gaps and my gaps of understanding. That which we do not remember, because it was hidden from us, or because our heads were too filled with easier, more consoling thoughts, or because we could not summon the energy to find the connections in our histories.”

WHO IS WILLIAM KENTRIDGE?

Born in the Republic of South Africa in 1955, and currently one of the most acclaimed active artists of our time, William Kentridge will exhibit his works in Lithuania – in Kaunas, the city of his Litvak origins – for the first time. Raised in the South African city of Johannesburg, a place marked by its striking contrast of natural and industrial landscapes, Kentridge began his artistic career during the apartheid era. Thus, his works are permeated by themes of human rights, racial and wealth inequality, revolution, and the stark differences between posited ideals and shameful daily practices.

Kentridge's father was lawyer who represented victims of the apartheid system. William himself first graduated with a degree in political science but later majored in visual art, and subsequently in acting and directing. Drawing from these sources of inspiration, William Kentridge refined his style when he weaved different means of civic and artistic expression into a unique voice that has already spoken in some of the world's principal artistic institutions. Kentridge's works are naturally concerned with the political and the social, as he maneuvers between harsh content and striking aesthetics in a way that has now become the artist's distinguishing feature. Kentridge often questions the stereotypical and surprises the prejudiced; viewers can expect the same from his exhibition *That Which We Do Not Remember*.

The power of Kentridge's works is derived from the sensation of participation that the artist creates and establishes in a given space. We will explore the exposition in a trajectory arranged for us by the artist himself together with scenographer Sabine Theunissen (who Kentridge has worked with since 2005), and thus we will experience alternative universes and perspectives constructed through a diverse use of genres and mediums.

Kentridge begins his creative process with a static, two-dimensional charcoal drawing. He creates motion by erasing from or adding to the drawing and photographing each change; he combines these video works and cycles with scenes directed on a film set and then layers these elements in the space of the exposition, finally supplementing the space with static, kinetic, and auditory objects; Kentridge moves some of his drawings onto the walls and stairs of the room, effectively creating both open and intimate spaces for viewers to observe his works. Kentridge also ventures into the spheres of performance art, filmmaking, directing operas, and creating microuniverses for his works.

The Kaunas European Capital of Culture 2022 program will present to its visitors an exhibition of works by William Kentridge titled *That Which We Do Not Remember*, which speaks on the selective memory of humanity. The people of Johannesburg, Rome, and Kaunas too are all familiar with the expulsion of facts, stories, and memories, either as a form of self-preservation or propaganda. We choose (sometimes we feel like we must, so that we preserve our own mental well-being) the things we remember and the things we forget. Thus, our perception of reality is altered by these gaps in thinking, gaps which the artist offers to supplement by offering us a way to seek ties between differing versions, or narratives, of reality.

Kentridge is coming to a country where the history of his family, as well as that of his people, has so far been expelled into the margins of history. The artist does this in an effort to supple-

ment his own gaps of memory and to discuss with us the things we either chose or were made to forget. Kentridge offers us the possibility to engage in dialogue with ourselves, his striking works becoming conduits of energy that connect broken pieces of history into a mosaic of meaning.

WHERE IS KOVNO?

I first came across the name Kentridge in 2009 when I was curating the 8th Kaunas Biennale. His daughter Alice Kentridge was a member of the South African Litvak creative team that presented the Biennale with their interdisciplinary project "Where Is Kovno?". The artists Yda Walt, Cheryl Rumbak, and Philip Miller initiated a workshop that lasted for several weeks and worked with the local youth of Kaunas in search for the city's Jewish heritage. Alice had joined them as an observer, participating in the meetings with students and documenting the process. Her essay, written after Alice's first visit to the country of her ancestry, was a text of sincere pity and disappointment about a city that had removed one-third of its inhabitants from its own memory and its own being. Alice did not find any signs of a living Jewish culture in Kaunas, neither did she encounter any attempts to establish signs of memory for the city's Jewish community, which for some time had contributed immensely to the development and flourishing of Kaunas. In the words of Alice Kentridge, visiting Lithuania was in part a project in disappointment. In spite of the work done by Lithuanians to preserve memorials and museums, it is "impossible not to feel overwhelmed by the loss of what existed before. What was there to 'go back' to? Empty buildings, isolated monuments deep in the woods. To go back was to be confronted with the absence, the violent absence of Jewish life that had so filled the streets."¹

I must admit that before the "Where Is Kovno?" project, the theme of the Holocaust and the Jewish genocide in my own immediate surroundings, my own native city, was new to me. And I was not alone in this. These matters were never discussed in our history books or the media. The identities of Lithuanians that had assisted the Nazi regime in the killings were not yet made known to the public. The names of those that had suffered a tragic death were erased, as if these individuals had not even existed. In her essay, Alice mentions the buildings that stand

¹ Alice Kentridge, *Lithuania Notes*. 2009.

on Laisvės Avenue and their empty second floors, which had once belonged to the city’s Jewish residents, and then of course there is every other house in the city’s old town that is today run-down and ownerless. I did not know why these spaces were empty. When I was born, thirty years had passed since the tragedy of the Holocaust. Another thirty had passed by the time of the project organized by the Litvaks from the Republic of South Africa. I recall choking on my own tears as I translated the questions given at a discussion with the local youth. An existential dread came over me when I realized I knew nothing of these events. I do not know what power had stifled the voices of our parents and grandparents. I do not know why, as a child, I did not ask again about the whereabouts of that one Jewish family that had owned a store in the area and who my grandmother described, in a strangely somber voice, as exceptionally pleasant, always willing to put food or other goods on a tab for their struggling customers.

Nobody in my environment had ever spoken about these matters – not a shout, nor even a whisper about the missing people, the tragic deaths, or the trauma of the survivors. Before the project “Where Is Kovno?” these were the things that I did not remember...

ME AND THE THINGS I DO NOT REMEMBER

The desire to fight my own ignorance led me to discover and highlight the theme of memory both in the Kaunas Biennale and within the *Kaunas 2022* program; the works of art that we showcase for our visitors, including exhibitions, performances, street art, living accounts, and books, were curated to help our society observe the unabridged history of its city and state, recover from its amnesia, and cultivate its capacity for empathy as well as its courage to remember and to engage in dialogue.

When I invited William Kentridge to present his works as part of the *Kaunas 2022* program, I did not realize that it was his daughter Alice that I had previously met in Kaunas. I asked this great artist to visit Kaunas while fully aware of the moral right Kentridge has to refuse my invitation; I was asking him to come to the country that his great-grandparents had fled in the late 19th century, during the Tsarist pogroms, thus avoiding the tragic events of the 20th century that would inevitably follow. I was fully aware of the valid attitudes that South African Litvaks have about present-day Lithuania as a country that does not fully reflect upon the losses of the Holocaust and its role in the genocide. All these are bitter and uncomfortable truths. However, my efforts in writing letters and organizing meetings since 2016 were always focused on bringing Kentridge’s works to Lithuania. I was so persistent partly because I had never previously

witnessed more impactful works than those presented by Kentridge in New York, London, or Basel. But mostly I was hoping that with his agreement to participate, the artist would contribute to the much-needed process of recovering our memory and healing from the things we cannot remember, or the things we have chosen to forget.

Since he agreed to participate, Kentridge has shown us the full extent of his creative energy and will accompany some of his most famous works – *Refusal of Time*, *Drawing Lessons*, and *Drawings for Projections* – with an installation titled *You Who Never Arrived* at the M. K. Čiurlionis National Museum of Art.

THE REFUSAL OF TIME

The Refusal of Time by William Kentridge (2012) is an installation consisting of five video projections and a kinetic object that always moves at a steady pace, which the artist himself refers to as “the machine” or “the elephant.” In his exhibition in Kaunas, Kentridge also uses monumental extensions of these works – the motive of global procession used in the installation is transposed in the form of drawings on the walls of the museum. The viewers, following the experiential trajectory offered to them by the exhibition architect Sabine Theunissen, become the participants of this enduring procession.

William Kentridge explores the phenomenon of time by referring to the theory of special relativity proposed by Albert Einstein in 1905 and based on Kentridge’s own readings of works by American historian of science Peter Galison. The artist has spent hour upon hour with the Harvard professor discussing the prevailing premises of science in the late 19th century that had led to the emergence of the theory of relativity. Kentridge and Galison, both respective “heavyweights” in their spheres of art and science, were engaged in this discussion not because Kentridge had sought to visualize scientific theories in his works. The conversations functioned as a repository of images and inspirations, references about the period and the available information on the technological advances of the era that gave birth to the theory of relativity. Kentridge sought to explore the phenomenon of the speed of light, the waves of sound and light, the silent, black and white cinema of the early 20th century, the clocks that had been installed in the very first railway stations, their mechanisms and means of synchronization, and the global time zone charts compiled by Henri Poincaré, French mathematician and President of the *Bureau des Longitudes*. Both Poincaré and Einstein had encountered a radical idea: a fully measured (both in longitude and latitude), industrialized, and interlinked world still cannot account

for the fact that time is never absolute but instead relative and uncontrollable. This conclusion forms the central axis of William Kentridge's *The Refusal of Time*.

A contained thirty-minute world and a chaos of harmony (a deliberate oxymoron), arranged through the help of sight and sound, allows its observers to leave the orbit of reality and return once again to the realm of perfect order – time bridled by the clicks of a metronome. At the center of this piece is a machine that pumps air which the artist compares to the bellows of a pair of lungs, or refers to as “the elephant,” a metaphor he borrows from Charles Dickens's novel *Hard Times* (1854), wherein the writer describes a machine that “worked monotonously up and down, like the head of an elephant in a state of melancholy madness.”

The melancholic rhythm of the machine that operates independently from the imagery in the video projections becomes intertwined with the sounds and music (composed by Philip Miller) that follow the projected images. Kentridge arranges his work in a spherical shape, in the form of an endless universe, while placing the viewer in its center, offering them a vantage point for observing the pulsations of light waves, the measurements of Earth's amplitudes, the efforts of metronomes to control chaos and arrhythmia; humanity's desperate desire to reverse time; a macabre procession of shadows that dance toward a black hole, which is devoid of either time or matter. The world of the creator has transgressed planetary boundaries; as stated by William Kentridge in one of his interviews, “If we look at the space with big telescopes now, we are looking at things that happened thousands, billions of years ago. But were you two thousand light-years away, then you could see, if you had a good enough telescope, the events on the Earth that had happened two thousand years ago. If you were in the right place in the Universe you could see Christ being crucified or Pontius Pilate washing his hands. Instead of the Universe being an empty space you could think of the Universe as crammed, full of all the images that have been released from the Earth or other spaces zooming out through the Universe at the speed of light, waiting to be caught at different places.”²

The Refusal of Time by William Kentridge is without a doubt one of his most striking works, representing both the range of Kentridge's creative capacity and the full spectrum of the artistic

² William Kentridge, *On 'The Refusal of Time'*. Louisiana Channel: channel.louisiana.dk (2017).

means at his disposal: charcoal drawing (reverse drawings in this instance), filmmaking, silent cinema scenes, Dada Masilo's choreography, and music composed by Philip Miller that pulls the chaos-borne elements of the artistic work into a single unified experience. With this piece Kentridge showcases time and yet also rejects it as a form of fiction, a construct created by humans to sustain control over their daily lives, and yet a meaningless concept within the context of the bodies and distances of the universe. It is also an attempt to discuss the human condition and eternity within the image of the timeless universe.

DRAWINGS FOR PROJECTION

The works that have established William Kentridge in the global art scene are his animated films exploring time, colonial history, and the complexities of revolutionary politics. These eleven films created from 1989 to 2020 were made using the stop motion technique on a series of drawings by Kentridge and in time became known as the *Drawings for Projection*; even though Kentridge never planned a series, the works became his trademark.

Both in terms of content and chronology, the *Drawings for Projection* cover the political transition of the Republic of South Africa from apartheid violence to the euphoria of democracy and its grimaces. According to the author, all films were made without any scriptwriting or narrative in advance, and they all wield motives of loss, love, anger, compassion, guilt, and forgiveness. These stories revolve around the power-hungry mining magnate Soho Eckstein, his wife Mrs. Eckstein, and her lover, the loner artist Felix Teitlebaum. During the course of the series, as his empire crumbles, Soho makes peace with his weaknesses and the first signs of his own mortality.

Kentridge has spent the past thirty years developing the cycle, meaning the whole of his artistic career, which coincides with an intense shift in South African politics. Each film from the cycle will be presented in Kaunas on a monthly basis, offering the viewers a chance to observe the transforming characters and the changes in the artist's attitude to the shifting realities of politics, society, and culture.

“Initially I would always conceive Soho as an Other, as an alien, very much based on images of rapacious industrialists from Russian and early Futurist propaganda drawings, of George Grosz and German Expressionism. But after a few films I understood that in many ways he looked like my paternal grandfather, and in fact years ago I had made some drawings of my grandfather in his suit on the beach that looked just like Soho. This made me understand that maybe he was not as far from me as I had anticipated. Over the next few films, up to *Weighing... and Wanting*,

I understood Soho and Felix much more as two different sides of one character rather than two fundamentally different characters.”³

Drawings for Projection are intimate meditations by Kentridge that reflect on the turbulent history South Africa of the past three decades. This cycle made Kentridge famous as an artist who is mindful of social topics, and one committed to his country. “I am interested in a political art, that is to say, an art of ambiguity, contradiction, uncompleted gestures, and uncertain endings” says Kentridge, also clarifying that he never intended to illustrate the apartheid, although the imagery did certainly come from the brutality that society inflicts upon itself.

YOU WHO NEVER ARRIVED

The culmination of William Kentridge’s exhibition in Kaunas is the installation *You Who Never Arrived*, uniquely created for the space of an amphitheater auditorium. The artist opts for a space often most suited for solemn speeches rather than exhibitions and abandons the concept of space in favor of a collage representing an artistic reality. It is expected that viewers will remain within the amphitheater’s stage, with four speakers suspended above them playing music composed specifically for this piece by Philip Miller and performed by two singers, an African and a Litvak. Kentridge arranges his drawing on the walls, windows, and several ascending rows of desks which highlight the grandeur of the auditorium. The drawing is horizontally divided into two narratives. A South African landscape with colossal trees prevails on the upper part of the composition covering the walls and windows. The lower segment shows the image of a Jewish gravesite: a composition of overturned and desolate gravestones that is familiar to every visitor of the old Jewish cemetery in Kaunas. The artist comments on the gravesite at its present condition, stating: “As if it were not enough to kill living people, in many places across the world Jewish gravesites are also desecrated, thus destroying the very possibility to remember.”

William Kentridge’s exhibition titled *That Which We Do Not Remember* welcomes its viewers with a procession of human figures in the courtyard of the museum and concludes the journey with a procession of century-old trees arranged within the panorama of the auditorium. The

branches and the roots of these trees connect life with death, and memory with oblivion. The trees thus bid us the question: what are the things that we have forgotten about ourselves?

I sincerely hope that the visitors of the exhibition will experience Kentridge’s works as a conscious effort to remember, as if it were the only true way to live and make peace. I invite our visitors to reflect, together with the author, upon gaps of memory both global and personal. *That Which We Do Not Remember* extends our capacity to contemplate memory, beginning with the human condition and its place in the universe, to the sociocultural and political processes of our generation, and to the things that we have obscured from ourselves in our personal memories.

— Curator Virginija Vitkienė, August 2021.

³ William Kentridge, *Making Sense of the World*. Louisiana Channel: channel.louisiana.dk (2014).

A long distance interview with WILLIAM KENTRIDGE was conducted by SANDRA BERNOTAITĖ over the period of three months. It went the following way: the questions were sent in written form; the answers were recorded in audio format, in the privacy of the artist's studio, alone. There were four batches of questions, but they're omitted here. So here we have

Invisible Questions, Inaudible Answers

WILLIAM KENTRIDGE:

When I was eight or nine years old, I made a list, similar I am sure to that made by many children of that age. It was written in a school exercise book, and it went:

THE UNIVERSE
THE MILKY WAY
THE SOLAR SYSTEM
THE EARTH
SOUTHERN HEMISPHERE
SOUTH AFRICA
TRANSVAAL
JOHANNESBURG
HOUGHTON
KING EDWARD'S PREPARATORY SCHOOL
STANDARD I
DESK 12
WILLIAM KENTRIDGE

WHERE AM I?

I am sitting at the desk in the room adjacent to my studio, it has a view out into the trees in the lower half of the garden. Next door to me is the studio in which I make drawings and films. The studio itself, with its office, small kitchen, drawing room, store room, is a building in the garden of the house in which I live in Johannesburg. It's a house I've lived in, on and off, for the last fifty-seven years, since I was nine years old, the year my parents bought the house. The house has a library, the room for storing books, the room for storing artwork. Film editing happens there. There is a porousness between the house and the studio. The 30-meter walk from the house through the garden to the studio is my morning commute. I also have a studio in town, which is for sculpture and for rehearsing theatre and opera projects or for filming, if there are larger groups of performers. This studio is in the rough part of downtown Johannesburg, right next door and connected to *The Centre for the Less Good Idea*: a small art center that I helped found about six years ago.

WHITE SHIRT, BLACK TROUSERS.

The story behind my dressing style is that I got very bored with this white shirt and black trousers, and I asked the costume designer who's worked with us on many different projects to choose something new for me to wear. She just looked me up and down and said, "No. I think what you have is satisfactory." So I'm doomed to this color scheme.

I look at the shirt I'm wearing now, which has black spots on it and frayed cuffs. If one is working with charcoal or pastel, then a white shirt, ironically, is a good color to work with because you can boil it, you can bleach it and you're not going to damage any pattern or colors on the shirt. My shirts get divided into work shirts and non-work shirts. But gradually all the clean non-work shirts make their way across to the other pile, and they go through the cycle of being clean for traveling or formal events to being worn in the workshops where they acquire their spots and splashes. When these are finally worn through, they get ripped up and put in the bottom drawer in the worktable as beautiful soft cotton rags to rub and wipe and clean with. Then they may even get recycled and turned back into the paper that I'm drawing on.

PRACTICAL WAY OF TEACHING.

My wife likes to tell the story about Jewish husbands: they never leave you but when they turn fifty, they become rabbis. So sometimes I think I have become a 66-year-old rabbi. And in the context of *The Centre for the Less Good Idea*, a lot of what I do is in a role of teaching.

For years when I was asked to teach, I thought, well, I'm still learning, I've got nothing to teach. Now I feel I'm still learning, but I do have something to teach. And more than that, often I learn from working with the younger artists. New projects emerge, new collaborators come forward. It's all very practical teaching, making things in the studio, whether it's a theater performance or woodcuts.

This teaching is very rarely of the kind of reflective thinking. It is a thinking in one's hands, allowing one's body to do the thinking. All you have to do is observe what you're being shown by your hands or by your body.

There's been enough experience in the studio; sometimes now I am able to respond to the misery of the anxieties that younger artists have, and which I had when I was much younger. Not that there aren't anxieties now, but they are different anxieties, they're not those of a young artist.

TO BE AN ARTIST IS ABOUT A GAP.

I think of myself in my 20's, when I had no sense of whether what I was doing was going to make sense, if it would work, if people would be interested in the work, if I had the right to be an artist. The activity of going on every day, even with pictures that got worse and worse the longer you worked at them. That took a kind of courage, although at the time it didn't feel like it. What else was I meant to do? The alternative was to get a job in a bank, but I had no skills for that.

The activity of continuing with work day after day, whether you're a writer or a painter, is hard when you're starting. I think that requires more courage than it does to keep going when you've got a trajectory and a momentum, and an experience of projects having worked out in the past.

When you're starting out, every new piece is vital. If one drawing or one painting seems to disintegrate and be not worth it: is this telling me the truth about who I am? I'm doomed for things to fail! So, to get past that is a kind of artistic courage. It also takes a mixture of obstinacy, stubbornness, thick-skinnedness to not mind the responses of people to one's work if they don't like it. This is never something that I've been able to do.

I think to be an artist is so much about a psychic lack, a gap.

If one doesn't have this gap or this hole in one's center, then there's no need to be an artist, you can get on with your life and do all the things that people do and not curse yourself with feeling you have to invent the world every day.

And what is this gap? This gap is feeling that in yourself you're not enough. You have to leave this trail of objects and things behind you for other people to see, so that you can see yourself, looking at these objects. Look at this. Look at this drawing. Look at what I've written. Look at this film I've made. That's a pathetic need, but it's there right in the heart of what it is to feel you have to be making something. It's not about courage, it's about inadequacy.

ANXIETIES OF A MATURE ARTIST.

It is the fear of repetition, that whenever you start to make something, believing it's going to be something new, it ends up being the repetition of something you've done five years ago or 30 years ago. Connected to that is the anxiety about the death of the imagination, that within the work there will be no sparks and connections which are essential for something new or interesting to emerge. There's fear that it's too late to leap forward, to learn another skill, to learn

another way of working, that your usual way of working is going to sit so deeply into the muscle, that this is who you are.

When you are young, there's always hope that one is going to discover a new person: that the person you are is the provisional person, while waiting for the real you to emerge. Obviously at this age that is an impossible desire.

ORIGINALITY AND AUTHENTICITY.

Authenticity as a starting point doesn't interest me. I'm interested in what emerges through the process. I'm more interested in stupidity, or another way of saying that: giving the whim, giving a quick idea, the benefit of the doubt and seeing where that leads us.

The vast majority of the projects I've done, and the discoveries which have been interesting to myself or to other people, have inauthentic origins. You start from thinking of one thing and then you're following one idea, and then something else emerges. It's not that a clear thought and a clear line of investigation lead to an answer to a question you've asked yourself.

I might do a project that is a piece of theater, which needs certain drawings for the narrative structure. I do this, but along the way I suddenly discover: here's a whole new way of drawing, here's a whole new way of thinking about a particular question, new images, a new way of making a mark which otherwise I would have never come across.

ON NEGATIVES.

I'm interested in the negative in the photographic, metaphoric sense. The negative is what is recorded on that piece of film from which we make a second negative, which is the positive print. It is often a practical way of thinking: if you want to make a projection on a blackboard to look like a chalk drawing, you need to draw with white lines on the black board and film that and project that. What I often do instead is to draw with either a pen or charcoal (black on white) and then invert the image, look at its photographic negative.

You film the ants on a sheet of white paper moving around in their different formations and then invert: the white paper becomes the night sky and the black ants become spots of light in the night sky. You've made a herd of moving stars and planets.

In the same way, a shadow can sometimes be used as a source of illumination. If you cast a shadow and reduce the light, then your camera can pick up the differentiation, so your shadow becomes that which makes an image possible.

That's the practical sense of the negative, which is not the void, but it shows the explanatory power of darkness – rather than assuming, from Plato onwards, that everything has to do with light as an explanation, that one has to bring light to darkness to understand. Sometimes one needs that strange mixture of darkness and light for things to make sense.

THE VOID I'M INTERESTED IN IS THE BLACK HOLE.

A black hole in space as a place of massive gravity that will absorb all light and anything that it swallows. That finality. Of course, in understanding physics I am trying to make sense of our own black hole, a six-foot grave that we're heading into, that void. If you can't bear the thought of the finality of that void, you need to believe that something can still emanate from that darkness, in which case one believes in a soul. If you're a physicist, you believe that there is still some peripheral information that's been left outside of the hole when everything's disappeared; that one can reconstruct and resurrect whatever has been swallowed. It's a principle of letting the literal inform the metaphoric, finding the metaphor in the literal. Finding what working literally with negative darkness, in versions of light and darkness, is suggested to you after the event rather than in advance.

ON ENTROPY.

The artist's job is to resist entropy. If you throw a vase up, it shatters on the ground. If you pick up all the shards and throw them back into the air, it's very unlikely that they're going to reform exactly as the intact vase was before it was broken. It's that statistical improbability, which is the basis of entropy, of something that is ordered breaking down into a state of disorder. The artist's job is to take those fragments, the shards of the vessel, those torn up pieces of paper, and reconstruct something new, a new image. The form is of collage, but it's a different way of saying that we construct our understanding from fragments that we pick up all around us and inside us. That battle against entropy – and the fact that in the studio this is a battle that we win every day – makes entropy an important and good category to work with.

TRADITION AND BASTARDY.

Growing up in a colonial country like South Africa, but of Jewish origins, of Eastern European origins, connected to the Anglo-Saxon world through schooling and through the language and through books, connected to the United States of America through the power of popular culture,

its films, its music, its television, connected (in a more distant way) to traditions from inside South Africa, I would have to say my work is always about bastardy, about impurity, about a skepticism of deep tradition, of understanding that if you're outside of a tradition or at the edges of it, you could work with it most productively.

I was very happy to do productions of *Woyzeck*, the great German classics, because I didn't know the history of its performance. I've never tried to direct a piece of Shakespeare because of the weight that tradition has.

I am interested in mistranslation, in imagined context, rather than deeply understood context. I'm skeptical of an art of identity and the politics of identity, but rather interested in the politics of bastardy, of hybridization, of resisting tradition and believing also that most traditions are invented and constructed. Certainly, in the colonial world, the work that was done by the colonial administrations was to invent the tribes, the cities, the clans, the tartans of Scotland, to understand those as constructions rather than as things to be discovered.

Certainly, we always work on the basis of the history of our eye: what our eyes have seen from childhood onwards, the obvious direction, that has taken the hard work we do to redirect it, to look at other things, to consider things in a different way, to unlearn habits of seeing, and unlearn habits of understanding, to try to get beyond common sense.

We have to be aware of tradition, because even if we deny it, our eyes and our brains are constructed through all the things we've heard, seen and been told. Our eye sees differently to the way anyone's eye has seen in the centuries before us.

We can't pretend to see the same way that Rembrandt did, but we also can't pretend that Rembrandt is not inside how our eye sees.

CONSTRUCTED IGNORANCES.

We have to understand different forms of constructed ignorances in which things are deliberately hidden from us, histories are hidden from us, archives closed, shameful facts burned.

Then there are ignorances involving things we should know if we had done proper research and not simply been satisfied with the first easy answer that has been given to historical questions.

Then there are deeper ignorances where we know the facts, but we still can't resist particular interpretations or ways of understanding the world.

Even though I knew that part of the First World War was fought in Asia Minor, that there were South African soldiers drowned of a troopship off France, in my head I couldn't really stop

myself from thinking of the First World War as the trenches in France and in Flanders. It took more than an act of will, it took a making a whole project on it, to actually shift that balance of understanding of what the war was and what its ramifications were. That was a constructed ignorance: facts of the Africans in the First World War were hidden.

I think one of the things that I'm aware of now is needing to give more attention to the periphery, to the things which one puts in the side cabinet. To take them out again, look at them again.

COLLAGES OF HISTORY.

Because of art's way of working with fragments, of constructing meaning through collage, is that we can construct other narratives, and narratives of history as well, by putting together different fragments. So, what is a natural process in the studio – taking a fragment from one drawing, a detail from a photograph, constructing an image from these different fragments – is also a model of how we can think of history.

DISCONNECTED.

I grew up completely monolingual, only speaking English, which means that the Zulu, Xhosa, Tswana, Sesotho, Sepedi, all the other languages (and there are 11 official languages in South Africa), I would hear and I would live within them, but could never understand. At one point I tried to learn Southern Sotho at university, but after a year I discovered my brain could not keep the grammar and the words in place. It has to do with the weakness of what it is to be in the situation of authority, as white people were, when you have no need to learn another person's language, everybody who is subservient has to learn your language. This is also the basis of colonialism. I ended up speaking only English. In a very deeply personal way, the apartheid still sits very much inside all of us in South Africa.

DARKNESS INSIDE AND AROUND.

Psychologists talk about three categories in South African psyche: rage, envy and greed. Those are the storms inside us. But at a fundamental level, I'm very aware of all the different streams that rush through and the different, contradictory thoughts – the aggressive, the possessive, the defensive impulses that flow through us. I know that one is meant to do yoga, to try to still the chattering voices inside us. But for me, these multiple voices have always been the source of work and the source of energy.

I have a strong belief in a kind of anti-Zen, in encouraging the voices rather than stilling them, to discover who you are, from what they make of you.

Obviously, these thoughts and impulses get edited, they get censored, they get held in check, they get policed. But the particular way we do all of these acts of repression ends up becoming who we are, whether it's repression through politeness or through aggression or through displacement. I'm sure all of these are there in the work.

CAUTIOUSLY CURIOUS.

I've always thought of myself as being of that part of South African Jewry, the Litvak – people who came from Lithuania (which is where most South African Jews come from). But I've never been to Lithuania.

My grandfather in his autobiography only gives one sentence to the place where he spent the first several years of his life. He simply says: I was born in Lithuania, from which many South African Jews come, I left Lithuania and went to England.

I am aware of historical conundrums between people whose families came from Lithuania but never felt Lithuanian themselves, always felt outsiders historically in the country in which they grew up and lived. There was a kind of apartheid between the Shtetls of Lithuania and the Lithuanian people themselves.

I have no sense of Shtetl life, of my ancestors' life in Lithuania. I have no wish for restitution, certainly not of retribution, of thinking that I'm owed anything by Lithuania.

Eleven years ago, my daughter visited Lithuania and found almost no acknowledgement of what had happened there. I'm interested to come to Lithuania to see how it feels and whether my imagined country and its history corresponds to what I find when I am there.

CHARCOAL MARKS FOR TOMORROW.

It's dark evening already, even though it's only six thirty in the evening right now. Autumn going towards winter. So warm during the day, but cold enough at night to have a fire burning in the dining room. I'll go inside to cook supper. But it's still a little bit early to go and start cooking. So, I am going to make notes for what has to happen in the studio tomorrow. On a fresh sheet of paper up on the wall, I will put some not quite random charcoal marks across it as a preparation for drawing tomorrow.

What did I forget? I forgot to spend more time with my friends, I forgot to go outside the studio, I forgot to keep a diary. I forgot to go to the gym every day for an hour. I forgot to learn German. I forgot to learn Italian. And there was something else which I can't remember.

THE UNIVERSE

THE MILKY WAY

THE SOLAR SYSTEM

THE EARTH

NORTHERN HEMISPHERE

EUROPE

LITHUANIA

KAUNAS

European Capital of Culture 2022

Thoughts on a Return

ALICE KENTRIDGE

1.

On the occasion of the first exhibition of my father's work in Lithuania, the country of much of our family's origins, I am thinking about the idea of return. The exhibition is his first solo exhibition in the country, and has been many years in the making, perhaps representing a wariness of both sides. What would it feel like for his work to take up this space? Is it an arrival, a return, a visit, a reunion, an absolution or a denouncement?

I have been to Lithuania once. I went in 2009 as part of a group going on a research trip. The artists Yda Walt and Cheryl Rumbak, the composer Phillip Miller, and the filmmaker Andy Spitz were making a work for a textile Biennale being held in Kaunas later that year and I was invited along to write something about the process of making the piece and to be part of workshops they were holding for students at a university. Yda had been to Kaunas before and she'd been unsettled by the contrast between the richness of the Jewish history of the area (Kaunas, at one point, published five daily Jewish newspapers) and the invisibility of this history in modern day Lithuania at that time. I was interested in the questions their project was asking: How do we mark what is lost? What does it mean to "return" and bear witness? What did we have to offer as South Africans who have been trying to make sense of our own violent history?

I was interested in the project's ideas but on another level it was a very personal project for everyone. Like many South African Jews we each had a family connection to Lithuania. Most of the group had known grandparents who had lived there, some had been told a few stories and knew a place name, the Yiddish name of a village that we tried to place on the modern Lithuanian maps. My connection was two generations further removed. My grandparents were born in South Africa. My great grandfather left Lithuania as a child. Without anything specific to link myself to, a story, a place, a memory passed down, I might not have felt there was any purpose in such a trip. But the project gave me permission to do that strange thing: return to a place you've never been.

2.

At the time of my trip I felt I had so little to hold onto. I had nothing specific to search for, no names of places or people. Our family name was Anglicized, and before that is spelled in many different ways. Was it Kantrovitch, Kantorovich?

My grandfather's father had left Lithuania as a child. My grandfather never knew his Lithuanian grandfather, who died in 1918, and remembers his grandmother as a warm but silent

presence. She spoke only Yiddish; he was encouraged to speak none. When I talked to him about this trip, he realized that he never knew her maiden name. While I may have had an idea of returning as a way of connecting with my family's past, my grandfather was skeptical. He didn't know where his family had come from. Changing the family name in 1908 drew a clear line between the family as it was and as it would be. There were no stories, no photographs. Coming from a family that seemed determined to shed the past, he also could not understand my interest. From his conversations with his father he felt they'd been glad to leave Lithuania, and any losses (people left behind or places missed) were not spoken about. Talking to my grandfather about my upcoming trip, he adapted a joke. "There was once a competition," he told me, "where second prize was a trip to Lithuania. Want to know what the first prize was? Not having to go to Lithuania."

In part he was right. Visiting Lithuania, as a South African of Jewish Lithuanian descent in 2009, was in part a project in disappointment. There was a small but active Jewish community in Kaunas and Vilnius, the two largest cities. And there were non-Jewish Lithuanians working to preserve memorials and museums. But it was impossible not to feel overwhelmed by the loss of what existed before.

Jews have been present in what is now Lithuania since the 14th century. By the late 19th century Vilnius, the current capital of Lithuania, was 40% Jewish and came to be known as "the Jerusalem of Lithuania." During Lithuania's brief independence in the interwar years, 250 000 Jews made up the country's largest minority at about 10% of the population. But during the German occupation of Lithuania, 90% of its Jewish population was murdered with 208 000 people killed in the first four months of German rule. Today only 0.3% of the population is Jewish.

The late 19th and early 20th centuries saw increased Jewish emigration. South Africa was a popular destination for Jews wanting to leave behind the poverty, everyday anti-Semitism, and sporadic pogroms of the region. In the late 1930s South Africa, like many other countries, closed its borders to Jews trying to escape the increasingly volatile European continent. For those who had left, as for many emigrants in the nineteenth and twentieth centuries, there was a finality to their departure. For European Jews, this severing of ties was further forced by the complete destruction of all there was to return to, a disappearance of both people and places. In the case of Lithuania, this rupture was compounded by 50 years of repressive Soviet rule that isolated the society.

What was there to "go back" to? Empty buildings, isolated monuments deep in the woods. To go back was to be confronted with the absence, the violent absence of Jewish life that had so filled the streets. The emptiness, the absence in the city mirrored silences within our own families.

3.

The sense of connection to Lithuania by South African Jews feels rich and complicated. South Africa has the largest ancestrally Lithuanian Jewish community in the world, and so its Jewish life is infused with the culture, food, Yiddish slang and humor brought across by Jews in the late 19th century. There is a pride to this heritage that holds tight to the idea of "der heim," a Yiddish phrase meaning home, roughly equivalent to "the old country," as a center of Jewish learning and religious study. "Litvaks" (as Lithuanian Jews are known in the Diaspora) are considered, primarily by themselves, as particularly learned and cultured.

An abstract sense of Litvak-ness infuses many South African Jewish homes. But it is also accompanied by a silence. We each felt a great veil had been placed over parts of our family history. That the stories or memories were always only partially told with suffering, poverty, pogroms, and the daily indignities of anti-Semitism that preceded the long journey south, implied but unspoken. This reluctance to speak of the past combined with the need to assimilate resulted in a disappearance of the specificities of places and names never spoken. The blurring of history, not only the result of a gradual forgetting but also a refusal to remember.

This act of looking away is enacted more broadly across South Africa's own shameful history. For Jews who left the prejudices of the shtetl, South Africa was a new beginning. While certainly not devoid of its own measure of anti-Semitism, the country provided a hierarchy in which Jews were no longer near the bottom. Being a white South African regardless of religion bestowed huge privileges, opportunities and rights denied to the majority of the population. And so in "returning" to Lithuania we held dual roles as descendants of those victimized and inheritors of privilege. We were there as Jews of Lithuanian decent, but also as white South Africans, privileged subjects of our own violent pasts asking whose responsibility is it to remember? How do young people, on both sides of history, respond to a legacy of violence? How can history hold overlapping stories of suffering? What if one's national heroes are also perpetrators of violence? Questions that resonate in both Lithuanian and South African contexts.

4.

On that trip in 2009 Jewish deaths felt maddeningly absent from museums, and school curriculums. I wanted people we met there to know and to care about what had been done. Walking around Kaunas, the Jewish history of the city was unmarked, but you could often tell which were the Jewish buildings. They were the ones boarded up, unused while ownership disputes continued. The silence behind the boarded up doors of Kaunas's buildings that were once yeshivas and hospitals, bakeries and libraries, was also accompanied by a contemporary silence that surrounded the city's Jewish history and the country's Holocaust past.

Lithuania emerged from Soviet rule with its Holocaust history deeply unexamined. The Soviet memorials erected after the war at many of the country's Holocaust killing sites say only, "Here Soviet citizens were killed by the Hitlerites." Jewish suffering during the Holocaust continues to be seen by many as outside of and in competition with Lithuanian suffering under Soviet occupation. The only mention of Jews in the Museum of Lithuanian Genocide Victims, housed in the old KGB headquarters, was bracketed in a list of numbers on a poster in the hallway. "Number of people killed during the German occupation: 240 000." Then in brackets "(of these 200 000 were Jews)." As one of the Lithuanian students in the workshop we ran explained to us, "We are too busy being angry at the Soviets to think about the Jews."

Since this trip in 2009 this silence has shifted significantly. Reading about the range of projects that have taken place in the 12 years since, I have a sense of history being attended to, not tidied away but put into words, images, and encounters. The Kaunas 11th Biennale (2017) is an example, with its focus on the impossible interplay of memorialization and forgetting, and a range of other projects that have looked to capture public histories and make interventions in the city. I imagine the haunted feeling remains but is less determinedly ignored.

5.

The idea of return has a particular narrative logic. Reading Mark Gevisser's account of his trip to Lithuania in his book *Lost and Found in Johannesburg* (2014), it gives a good account of how we think a "return" "should be done." It's a very moving account. He describes his mixed feelings, sometimes feeling connected to what he sees and then very distant. He goes to small towns and finds that his extended family are still remembered. He meets someone with a connection to the members of his family who stayed behind and then died in the Holocaust. The woman produces a photograph. He now has faces to put to the names on the family tree, his

second cousin and her child. This is what in many of our minds a trip like this should be like. You're sent out as an emissary for the family, to add to what is known. At its best you bring back an object, something to hold onto.

Objects, things people have touched, and handled, seem weighted with unclear emotion. Encountered in images or found in an unused drawer of the family home, they are untethered from their lineage and purpose. Overdetermined signifiers that mean nothing but seem to ask to be kept safe.

As part of my trip in 2009 we visited a small museum in a little town. A room really, with a few objects that related to the Jewish life of the town, mostly from the local synagogue. Objects saved by people in the town and gathered and displayed by a non-Jewish Lithuanian woman. Looking at the small collection of candlesticks and prayer books, through the glass of a museum vitrine, trying to imagine their weight, I was filled with at once a wonder that they survived and an awareness of their insignificance as a tiny fraction of what was lost.

The artist and writer Terry Kurgan in her book *Everyone is Present* (2018) uses photographs taken by her grandfather to enter the world of her family in Poland in 1939. In an almost forensic project, she does an intensely close reading of the images that survived, zooming in on the hands, spaces, and objects to draw out every scrap of information about their lost world.

"I pore over the unobtrusive objects in these photographs [...] a familiar stain upon the burnished surface of the dining-room table. The bleached brocade cover of a comfortable armchair. A treasured porcelain coffee cup that is chipped at the lip." (p. 232)

She fills these images with an imagined life and then, by extension, its imagined dissipation and plunder.

"How long did the neighbor continue to water the violets on the balcony and the rubber plants in the living room before she considered ransacking the cupboards and upturning the drawers? I try to imagine the dismantling. Carpets with carpets. Chairs with chairs. Glass with glass, mattresses with mattresses, and silverware with silverware. Strangers. Rifling through my grandfather's desk, his documents and diaries. Their bedrooms. The linen closet." (p. 245)

In setting out the project of the 2017 Kaunas Biennale, curator Paulina Pukytė proposes a relationship to history and memory with "a monument as a constant effort [...] as a process" (p. 21).

Taking up the that idea perhaps an object can be an effort, a process. As much a site of invention and imagination as a concrete reality. A locus of holding even when seen through the glass of a museum case, or on a screen, or in a photograph.

6.

Speaking to someone else about a trip to Lithuania, they talked about a relative going back determined to find the house of her childhood memories. “It was at the end of a street with two trees,” she said. They tried to prepare her for disappointment. “A lot has changed, it was a long time ago.” But when she went back to the town there was the street, the trees, the house.

The psychoanalyst Donald Winnicott brought his attention to the rich complexity of children’s play. Extrapolating from games of hide-and-seek, he famously said: “It is a joy to be hidden and a disaster not to be found” (1967, p. 187). To play the game of return, to come back as a treasure hunter is a dangerous desire. We go back wanting to find. But in this process what we come up against is what is gone. Or else what was lost is found and then lost again more profoundly. The house is there at the end of the road, the two trees. But not the people.

Having journeyed “back” in an attempt to find some illusive connection, and faced the silence and emptiness of spaces, and the paucity of objects, the occasion of this exhibition offers a different logic of return. Instead of a return in search, with the hope of finding connection, I imagine this as a return with arms full. A camel trail through the desert. Joseph cast out by his brothers, returning laden with gifts.

I imagine the work in this exhibition: spilling out from the galleries into the hallways. Sound from installations traveling into corners. Posters on the streets and people moving through the spaces. I see it in conversation with the empty spaces, the silent rooms, of my earlier visit. Countering the paucity of objects with a profusion.

I also have a sense of a family space reconstituted. Again spotted on the edges, of screens, drawings, and sculptures, are things that feel familiar. Objects that I grew up with that inevitably migrate from the house to the studio and then into the frame of the camera. Ways of mark-making, themes, music and the overall familiarity of being in an exhibition by my father. As if the sitting room from my grandparents’ house had been transported back. The tea set, the carpet, the strange rocking footstool, wood with a leather seat, that I played on during family gatherings. Back to a place those objects have never known but where they sit, taking up space, testing out the air, trying to remember back beyond themselves.

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William Kentridge

William Kentridge was born in Johannesburg, South Africa, 1955.

Kentridge's work has been seen in museums and galleries around the world since the 1990's, including the Museum of Modern Art in New York, the Albertina Museum in Vienna, Musée du Louvre in Paris, Whitechapel Gallery in London, Louisiana Museum in Copenhagen, the Reina Sofia Museum in Madrid, the Kunstmuseum in Basel and Zeitz MOCAA and the Norval Foundation in Cape Town. He has participated a number of times in Documenta in Kassel (2012, 2002, 1997) and the Venice Biennale (2015, 2013, 2005, 1999, 1993).

Opera productions include W. A. Mozart's *The Magic Flute*, D. Shostakovich's *The Nose*, and Alban Berg's operas *Lulu* and *Woyzeck*, and have been seen at opera houses including the *Metropolitan Opera* in New York, *La Scala* in Milan, *English National Opera* in London, *Opera de Lyon*, *Amsterdam opera*, the *Sydney Opera House* and the *Salzburg Festival*.

Kentridge's theatrical productions, performed in theatres and at festivals across the globe include *Refuse the Hour*, *Winterreise*, *Paper Music*, *The Head & the Load*, *Ursonate* and *Waiting for the Sibyl* and in collaboration with the *Handspring Puppet Company*, *Ubu & the Truth Commission*, *Faustus in Africa!*, *Il Ritorno d'Ulisse*, and *Woyzeck on the Highveld*.

In 2016 Kentridge founded the *Centre for Less Good Idea* in Johannesburg: a space for responsive thinking and making through experimental, collaborative and cross-disciplinary arts practices. The centre hosts an ongoing programme of workshops, public performances, and mentorship activities.

Kentridge is the recipient of honorary doctorates from several universities including Yale and the University of London. In

2010, he received the Kyoto Prize. In 2012 he presented the Charles Eliot Norton Lectures at Harvard University. In 2015 he was appointed an Honorary Academician of the Royal Academy of Arts in London. In 2017, he received the Princesa de Asturias Award for the arts, and in 2018, the Antonio Feltrinelli International Prize. In 2019 he received the Praemium Imperiale award in painting in Tokyo. In 2021 he was elected as a foreign associate member to the French Academie des Beaux Arts.

His work can be found in the collections of Art Gallery of Western Australia (Perth), Art Institute of Chicago, Carnegie Museum of Art (New York), San Diego Museum of Art, Fondation Cartier (Paris), Zetiz MOCAA (Cape Town), Norval Foundation (Cape Town), LACMA (Los Angeles), Haus der Kunst (Munich), Sharjah Art Foundation, Mudam (Luxembourg), Musée d'Art Contemporain de Montreal, MOMA (New York), SF MOMA (San Francisco), Castello di Rivoli (Turin), Moderna Museet, Stockholm, MOCA (Los Angeles), Stedelijk Museum (Amsterdam), National Gallery of Victoria (Melb), William Kentridge THAT WHICH WE DO NOT REMEMBERs Vuitton (Paris), National Gallery of Australia (Canberra), Tate Modern (London), Sifang Art Museum (Nanjing), Kunsthalle Mannheim, Vehbi Koç Foundation (Istanbul), Luma Foundation (Arles), Museum of Fine Arts (Budapest), Fundación Sorigüe (Lerida, Spain), Guggenheim (Abu Dhabi), Kunsthalle Praha (Prague) and Amorepacific Museum of Art (Seoul); as well as private collections worldwide.

William Kentridge **THAT WHICH WE DO NOT REMEMBER**

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EXHIBITION DESIGNER Sabine Theunissen
EXHIBITION National M.K. Čiurlionis Art Museum
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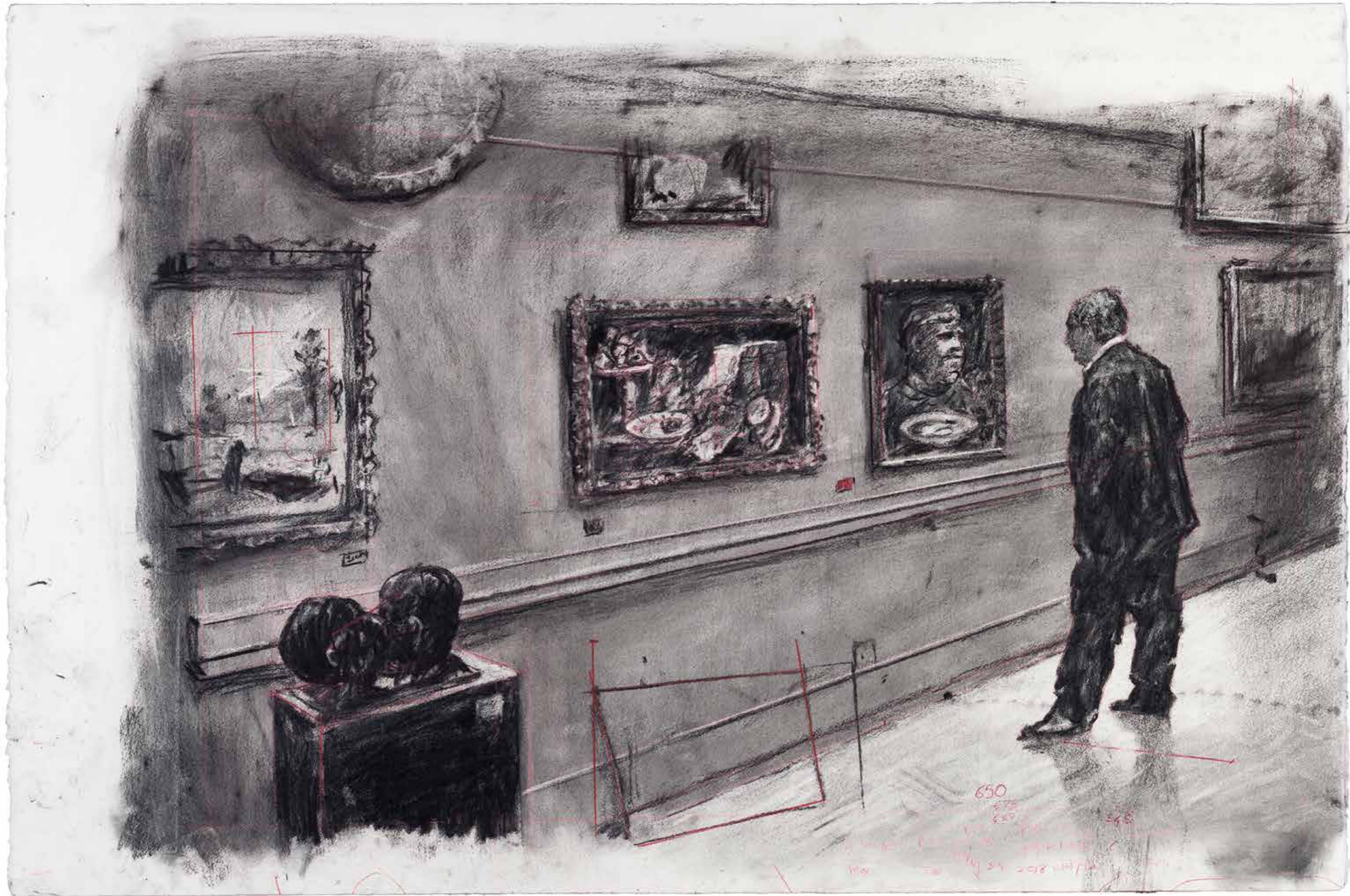
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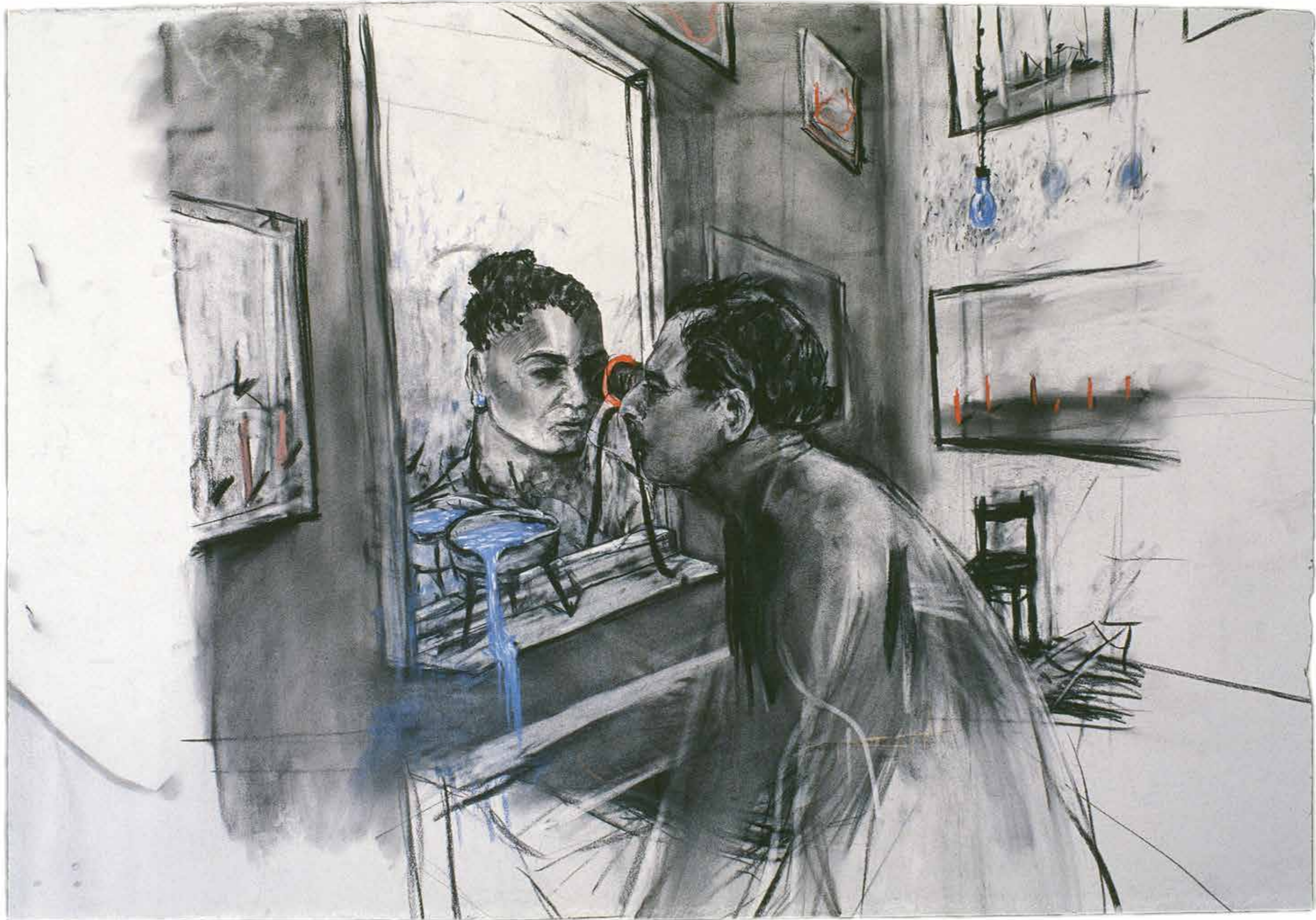


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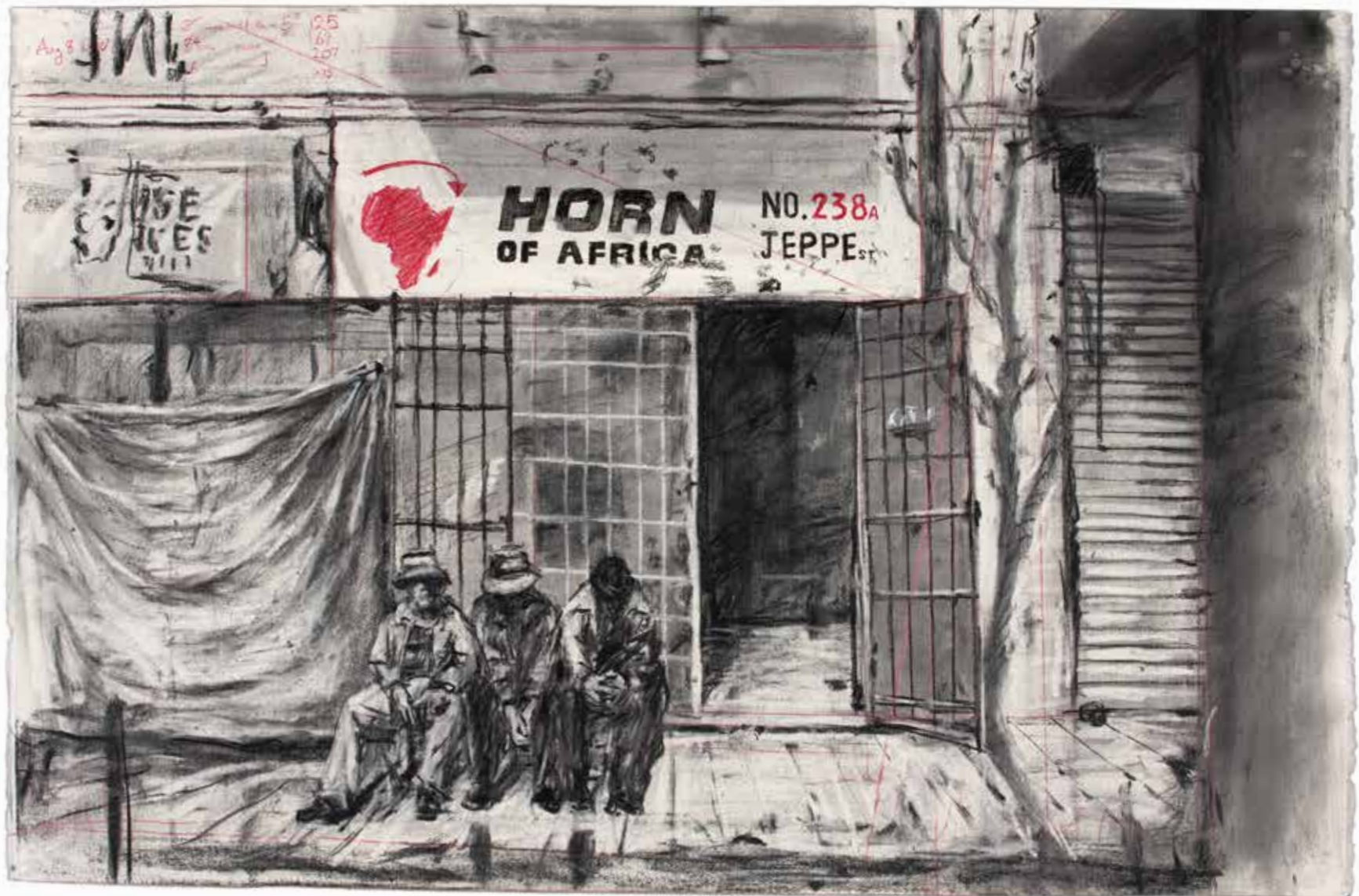
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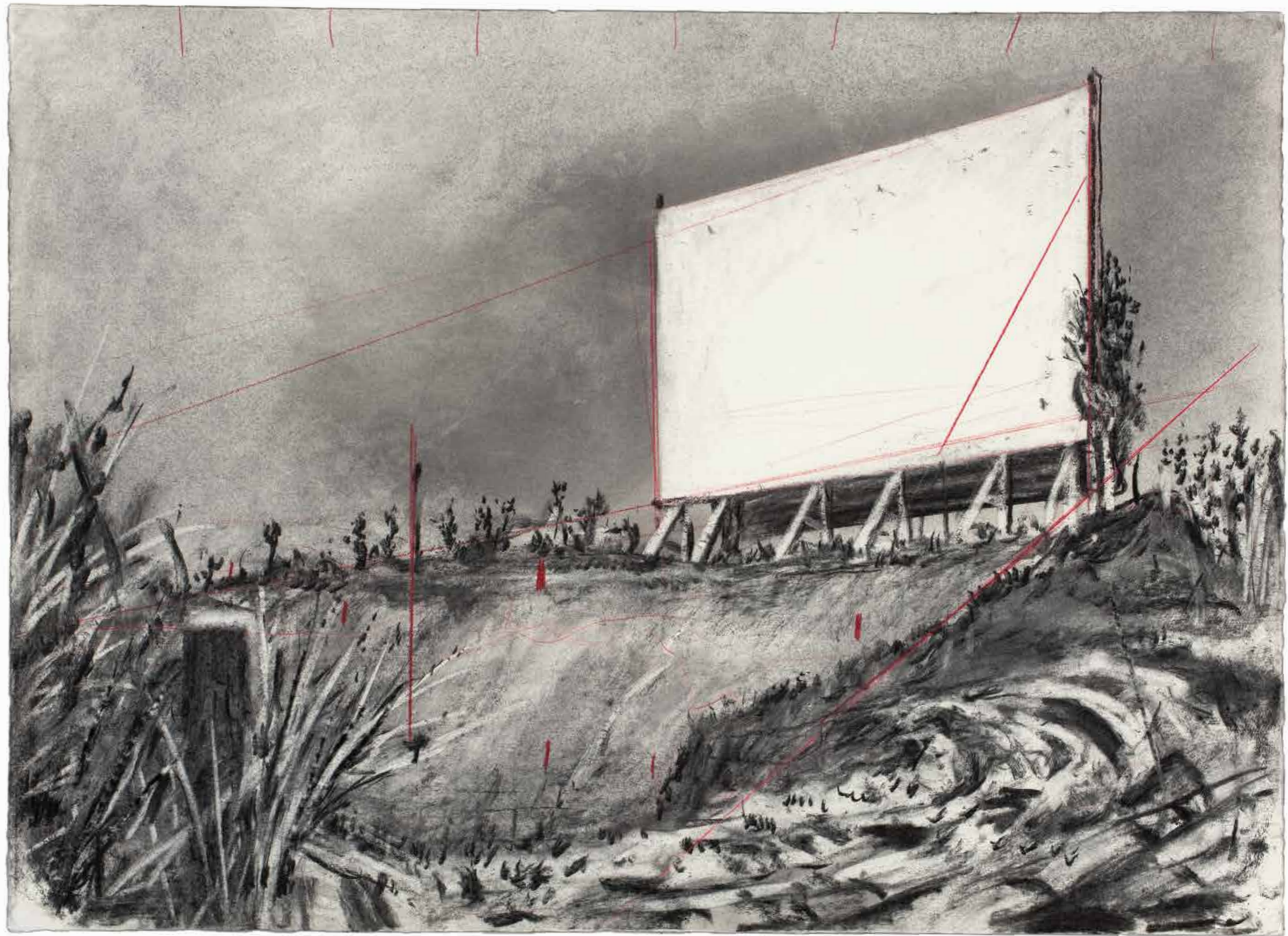


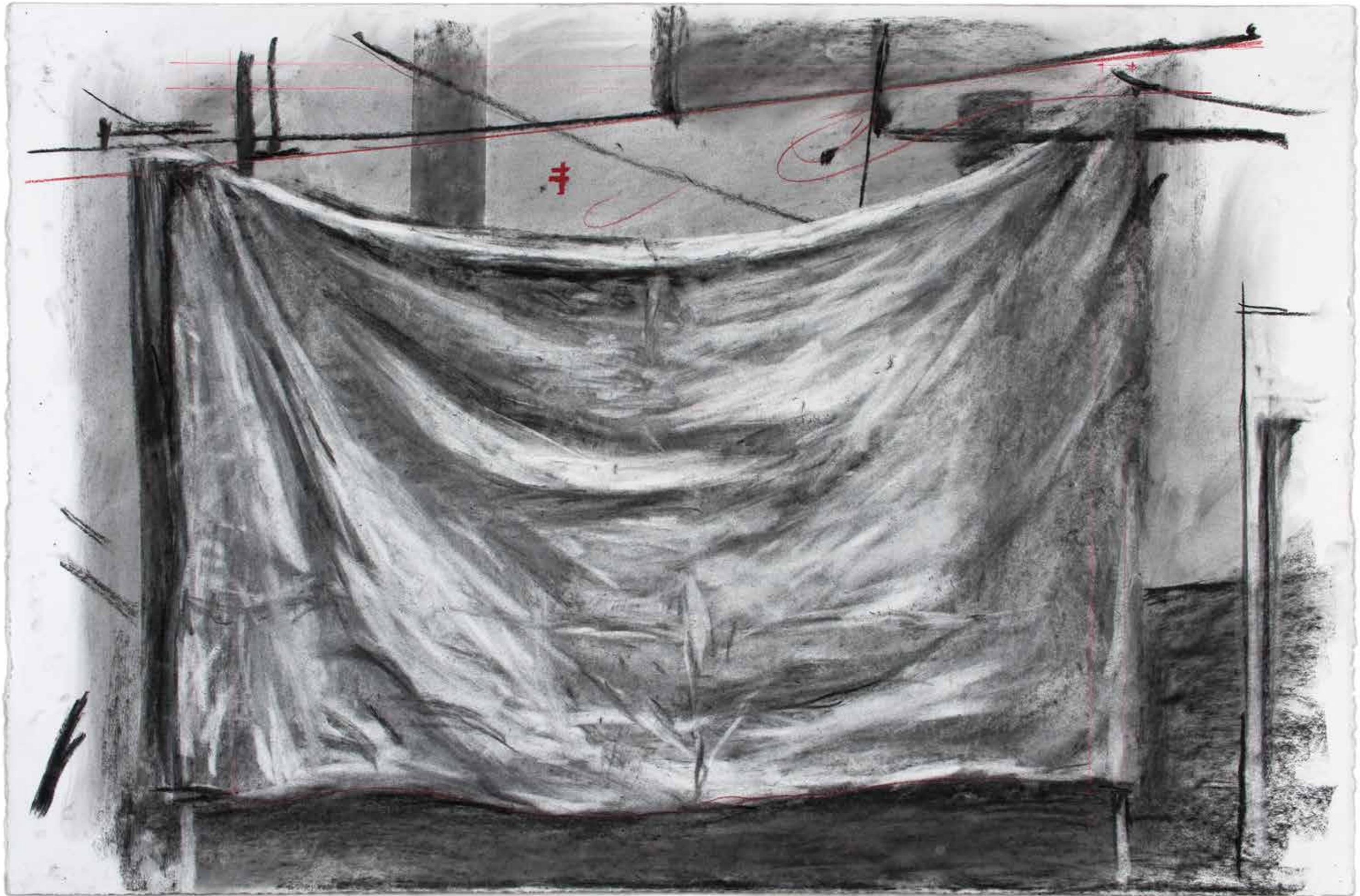








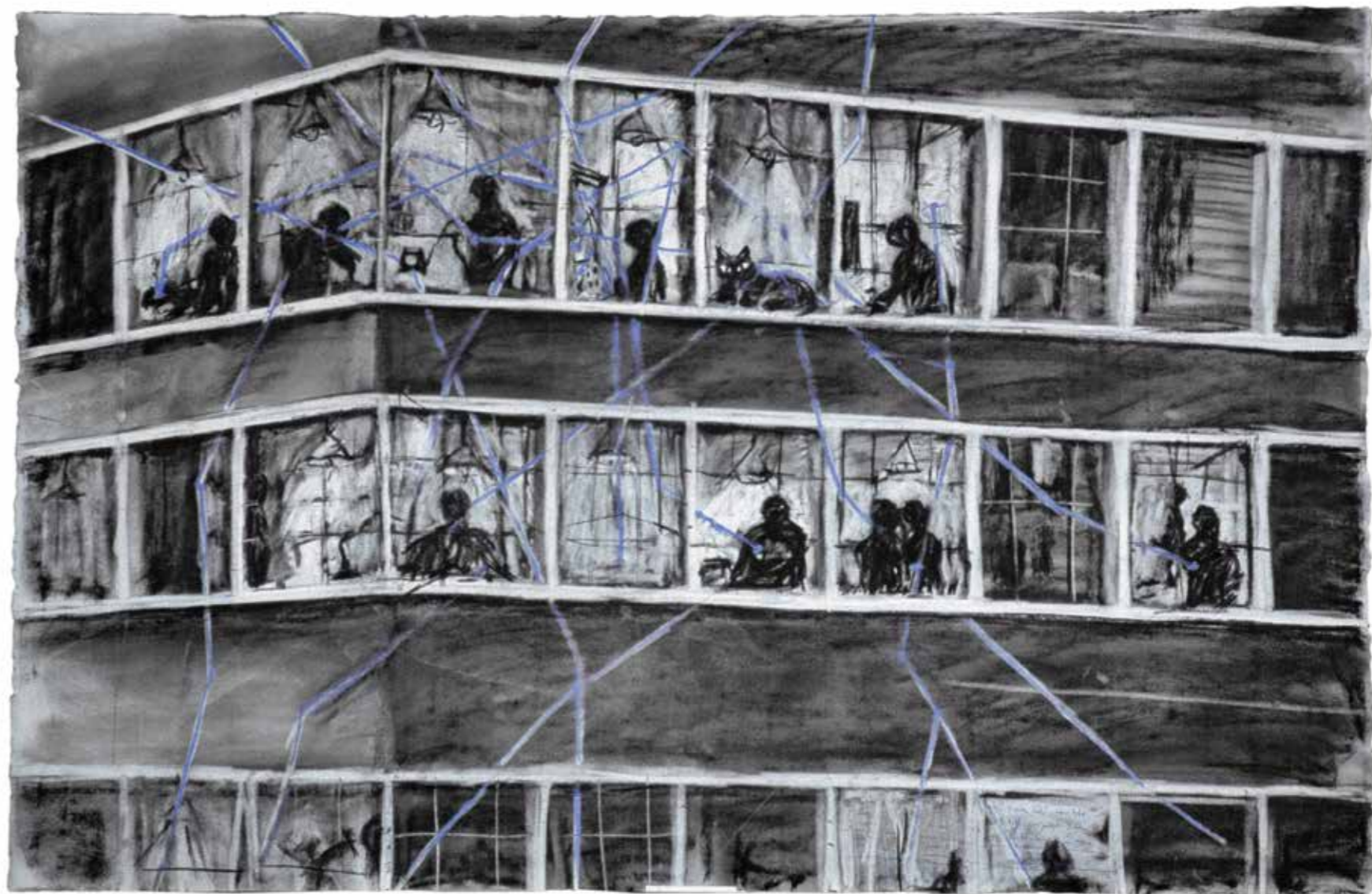


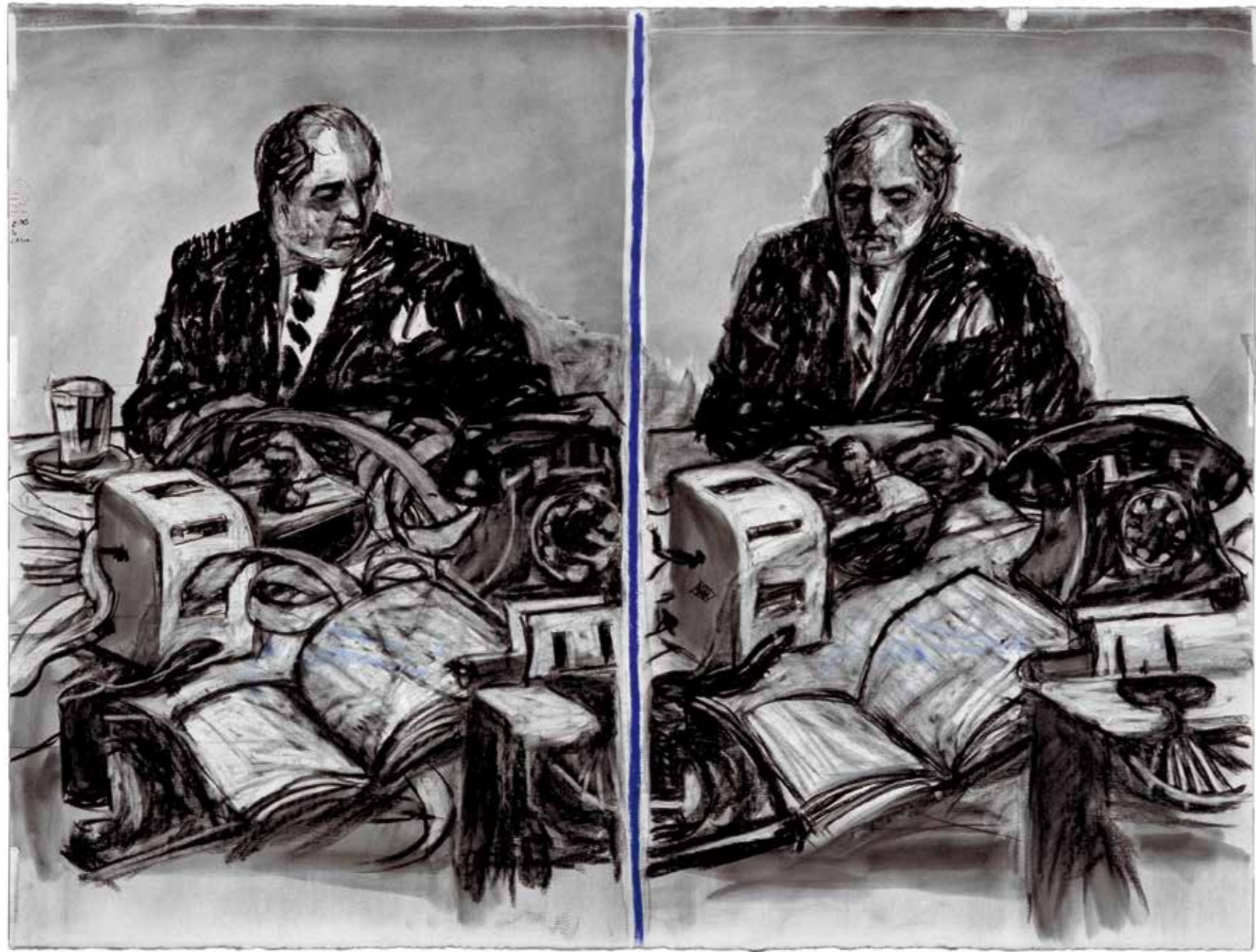






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Business Report

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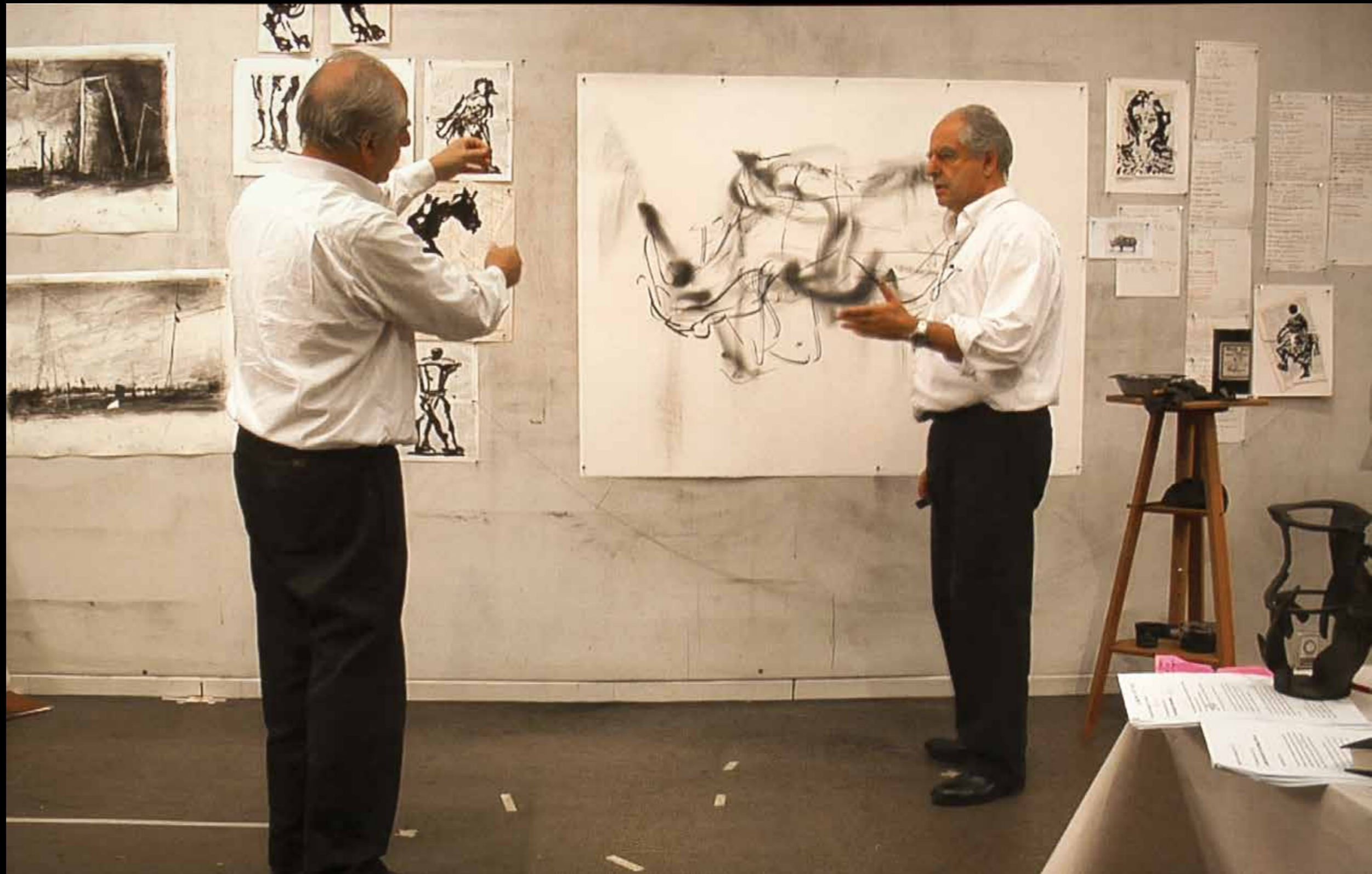


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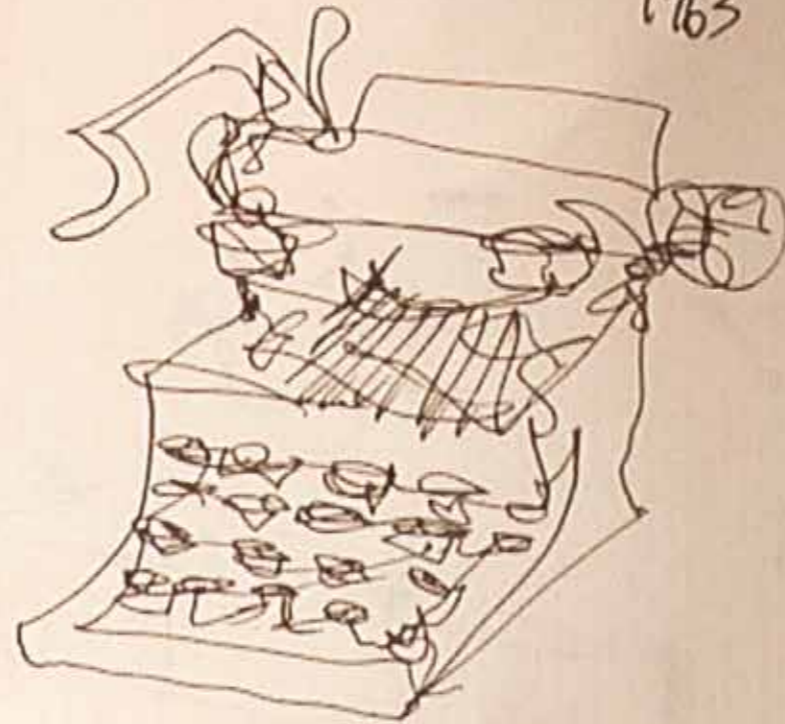




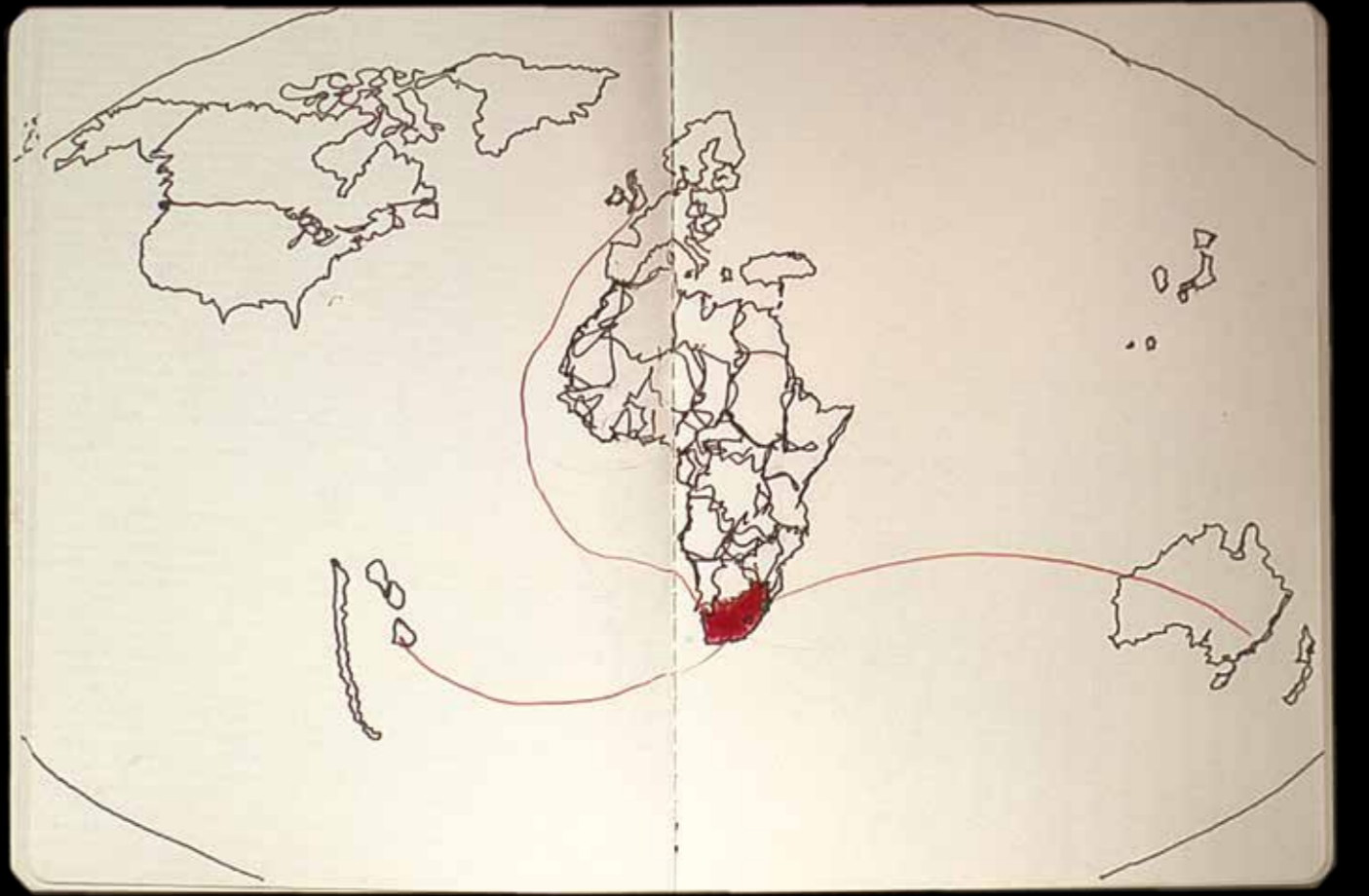


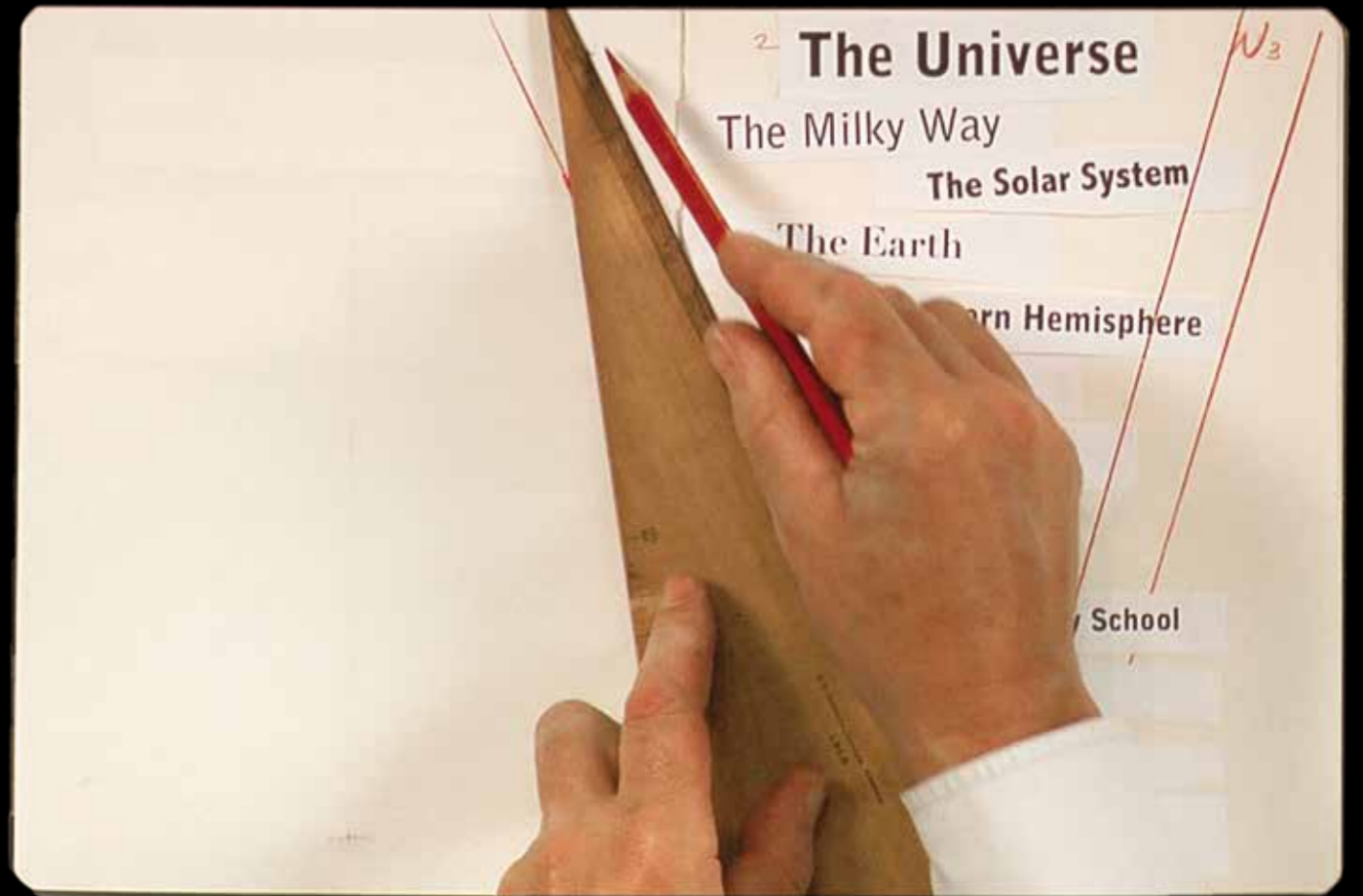
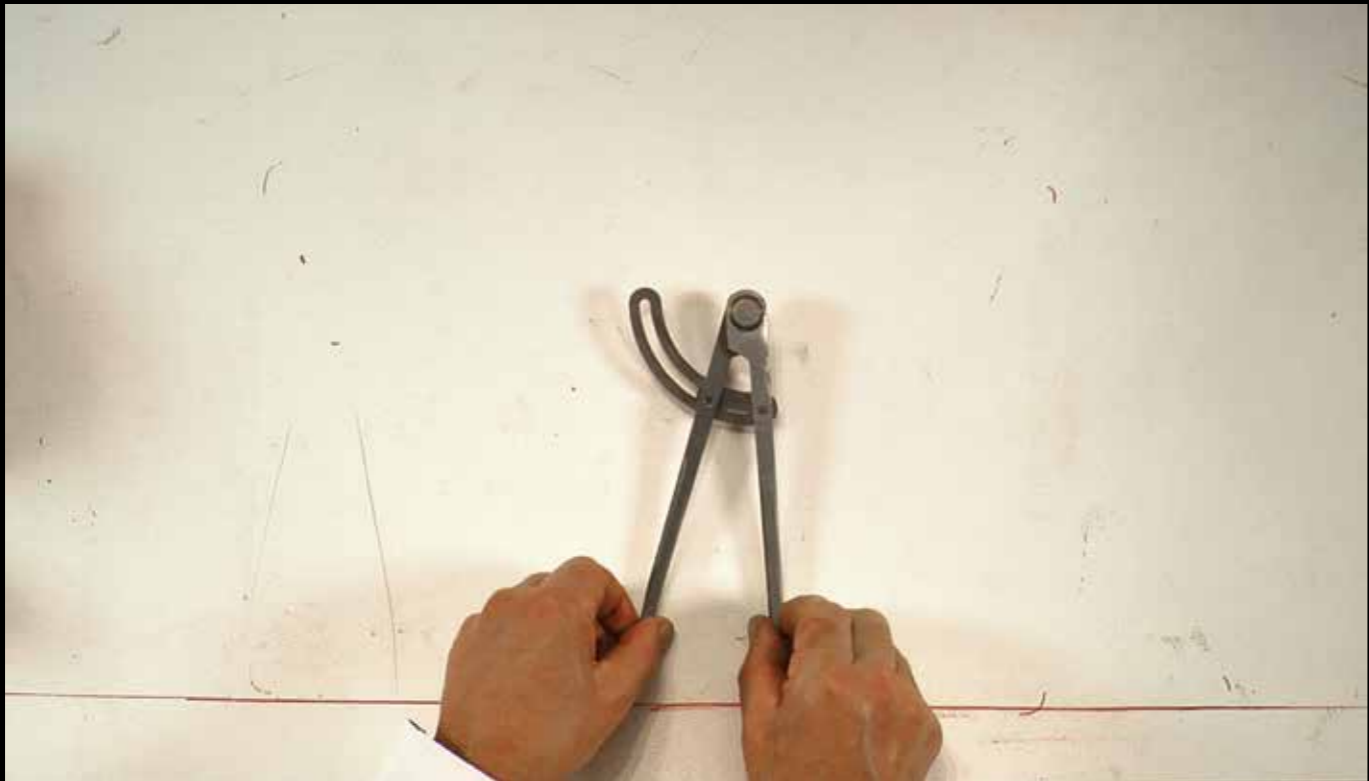
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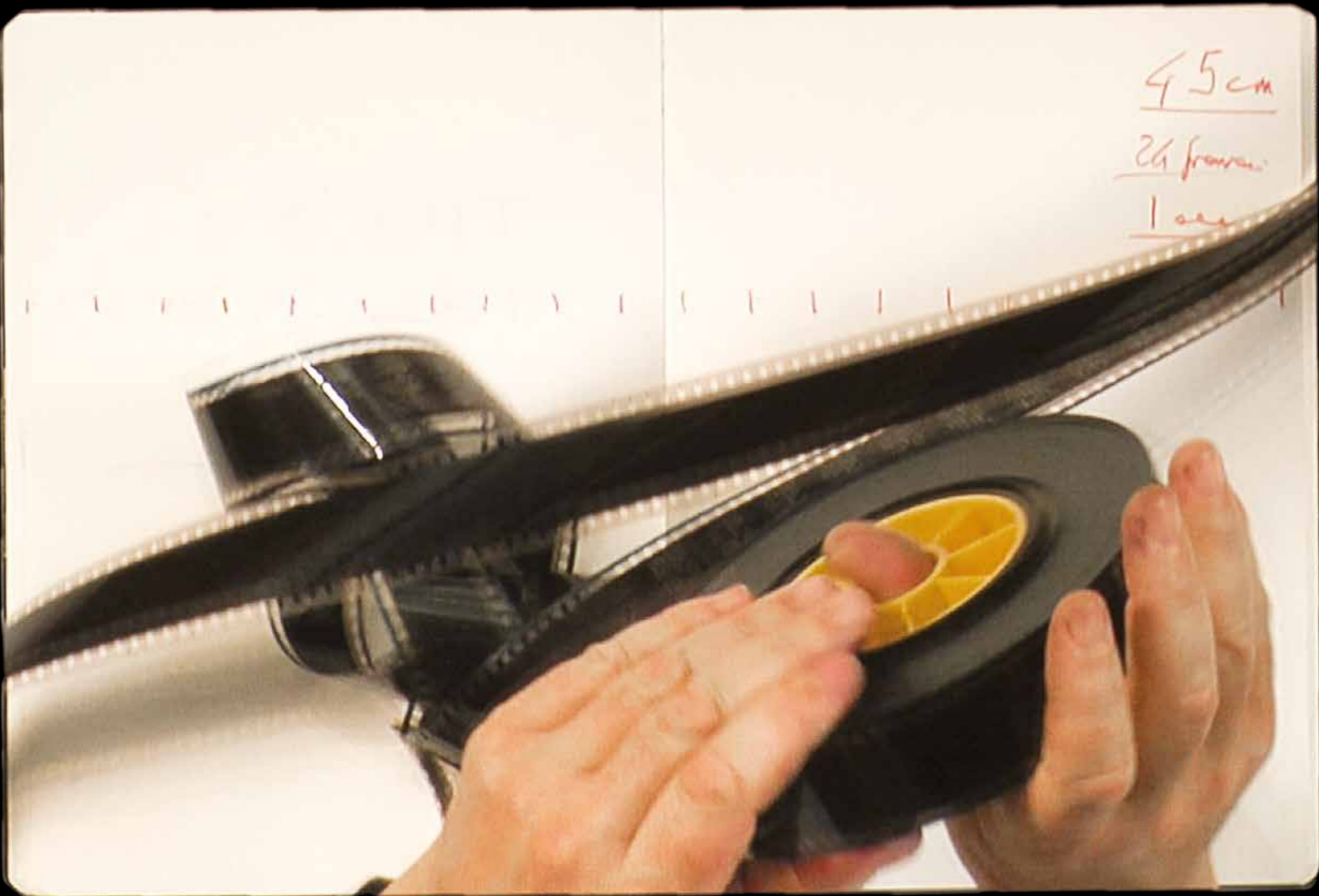




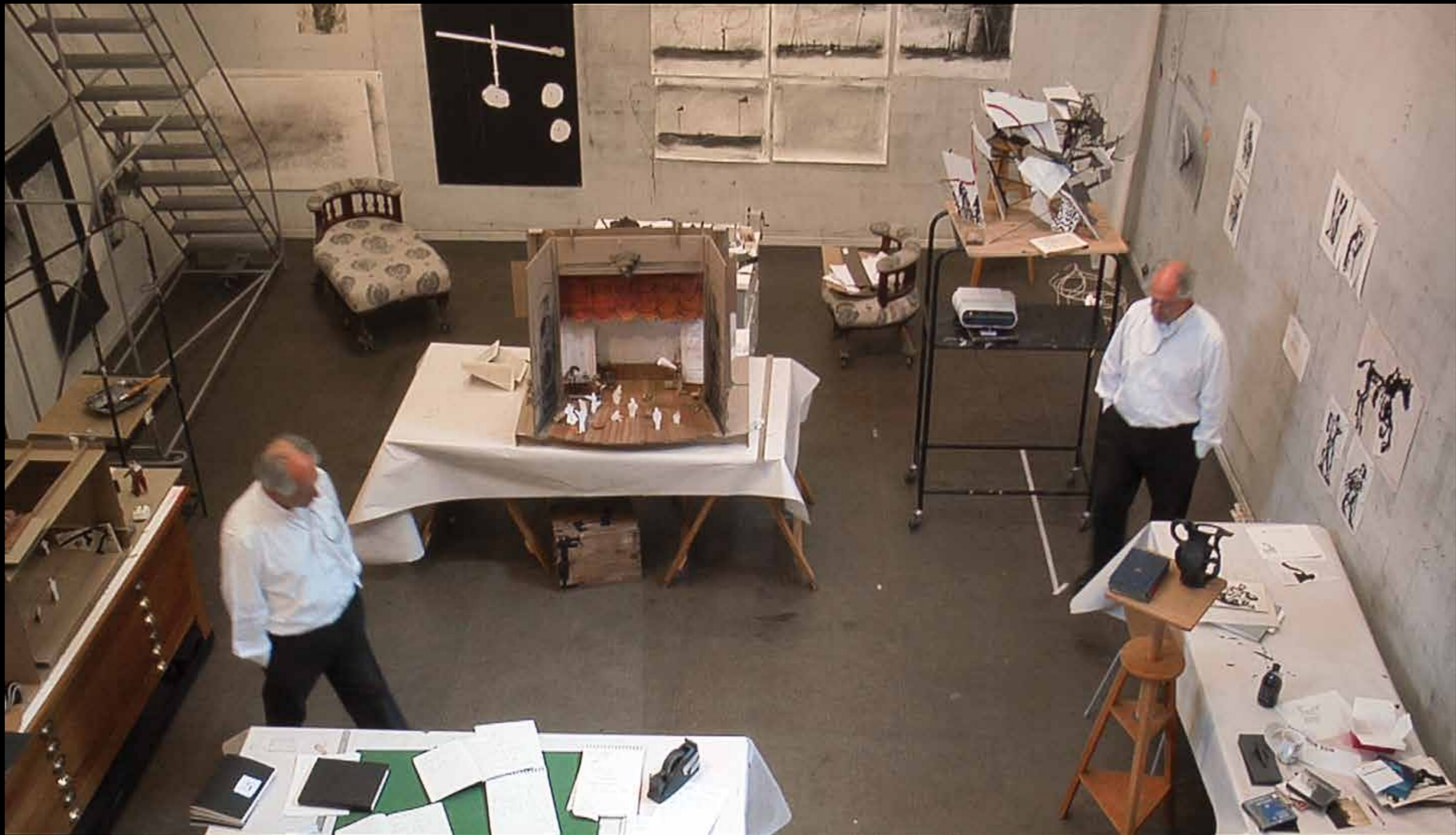
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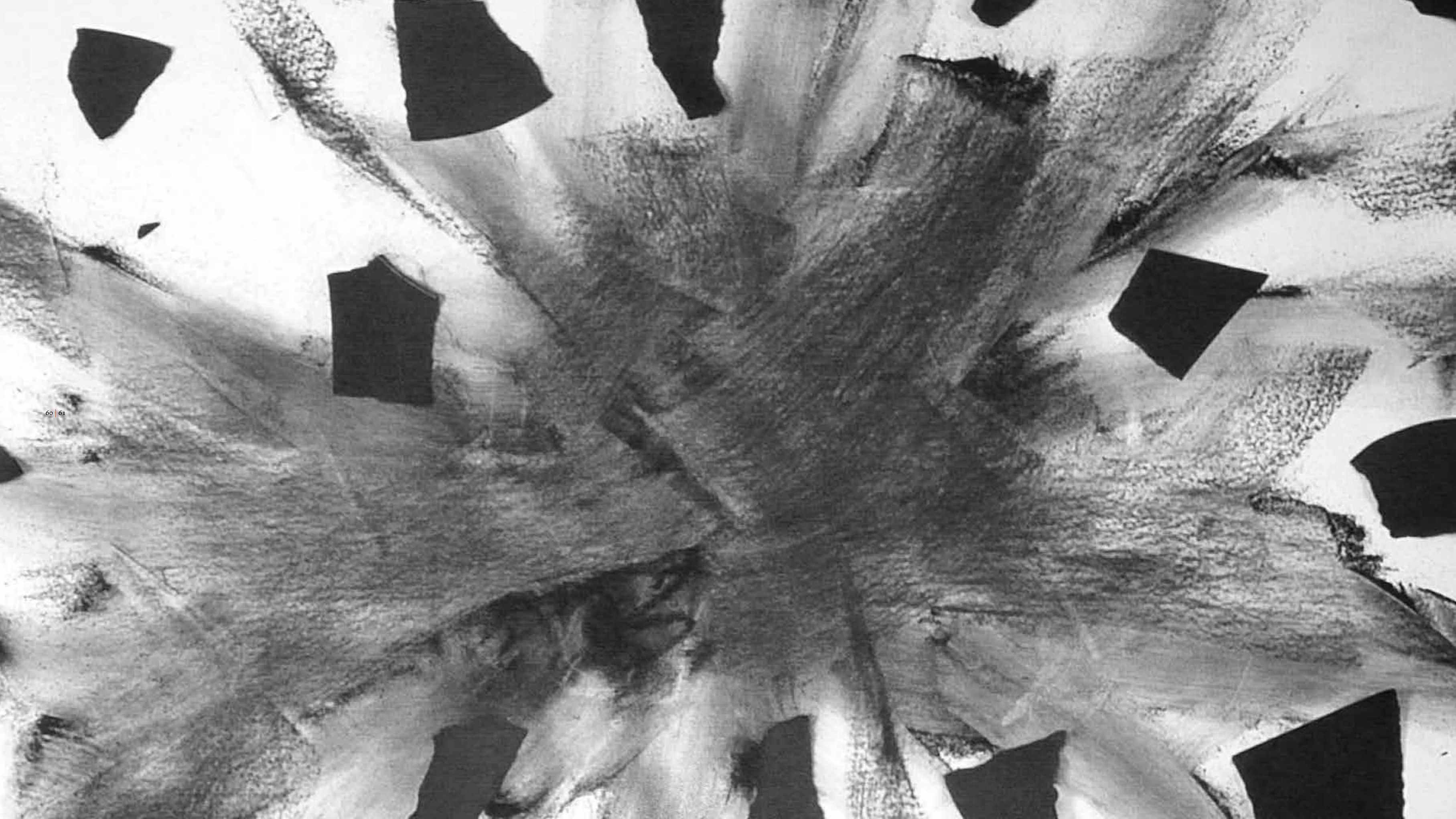
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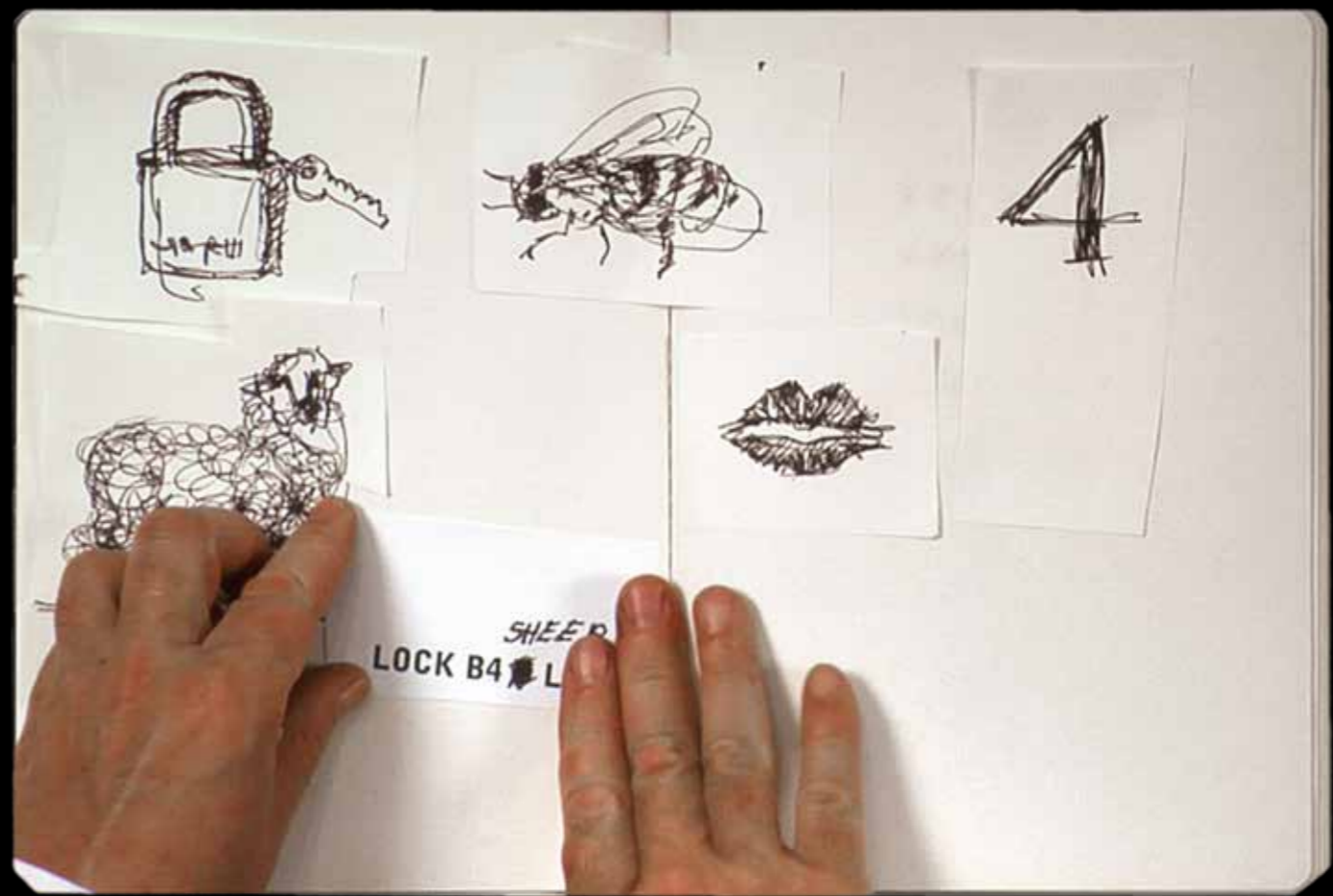
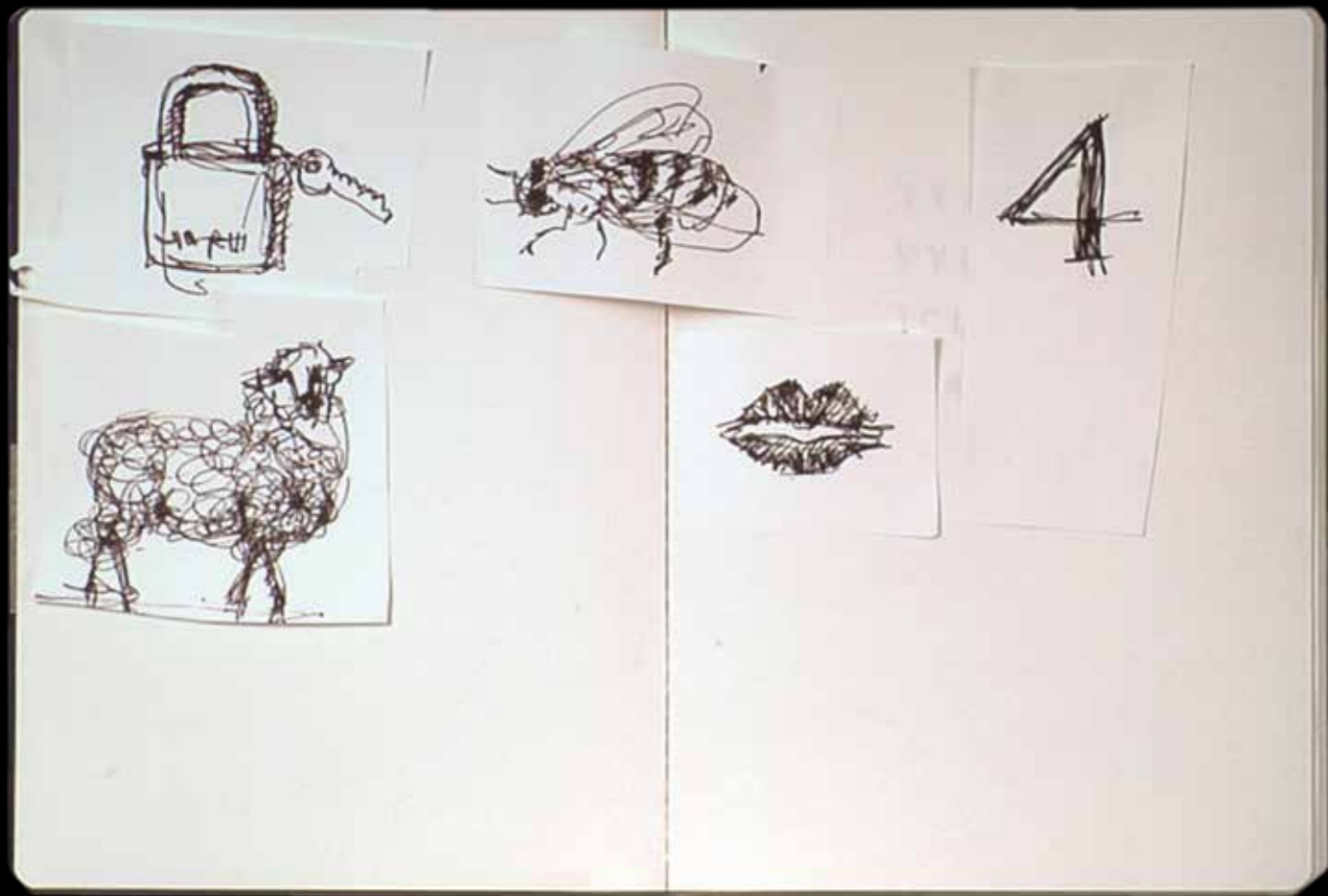




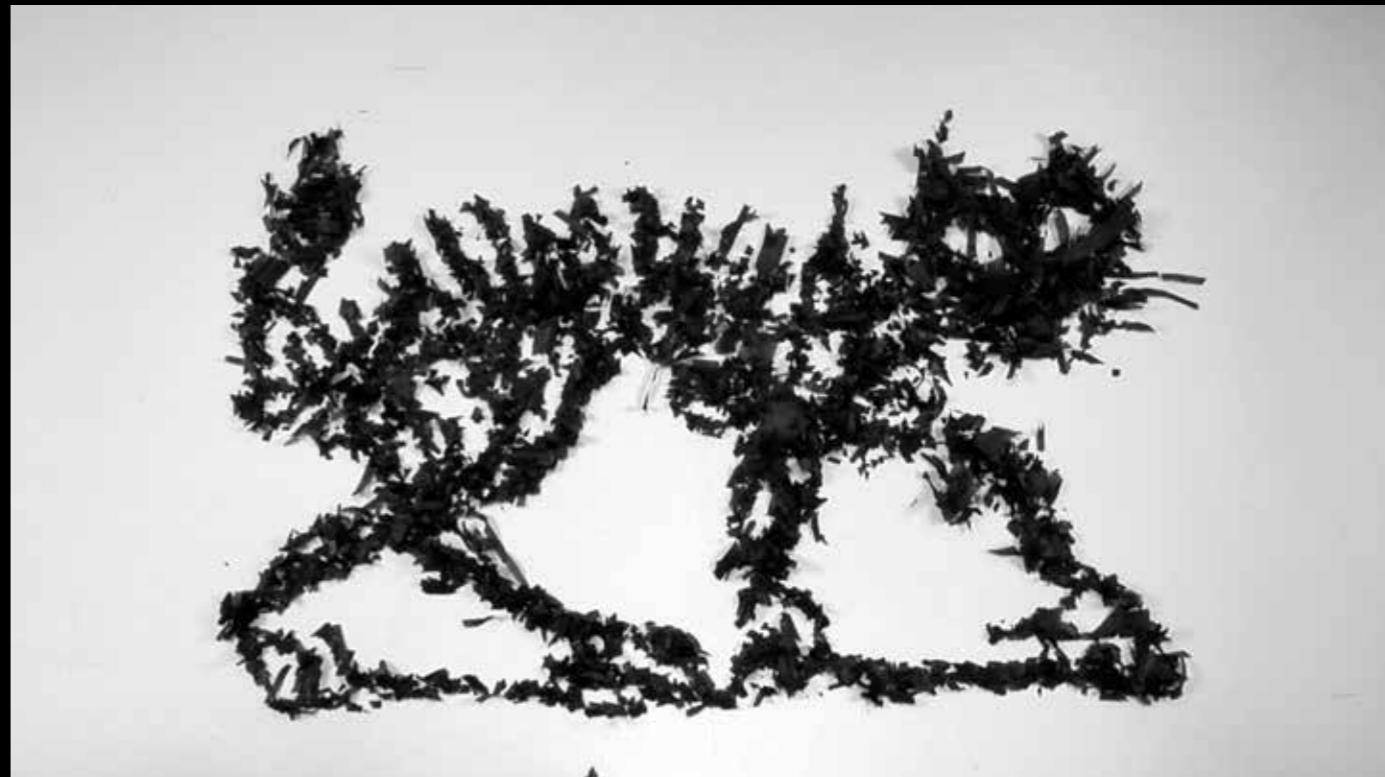


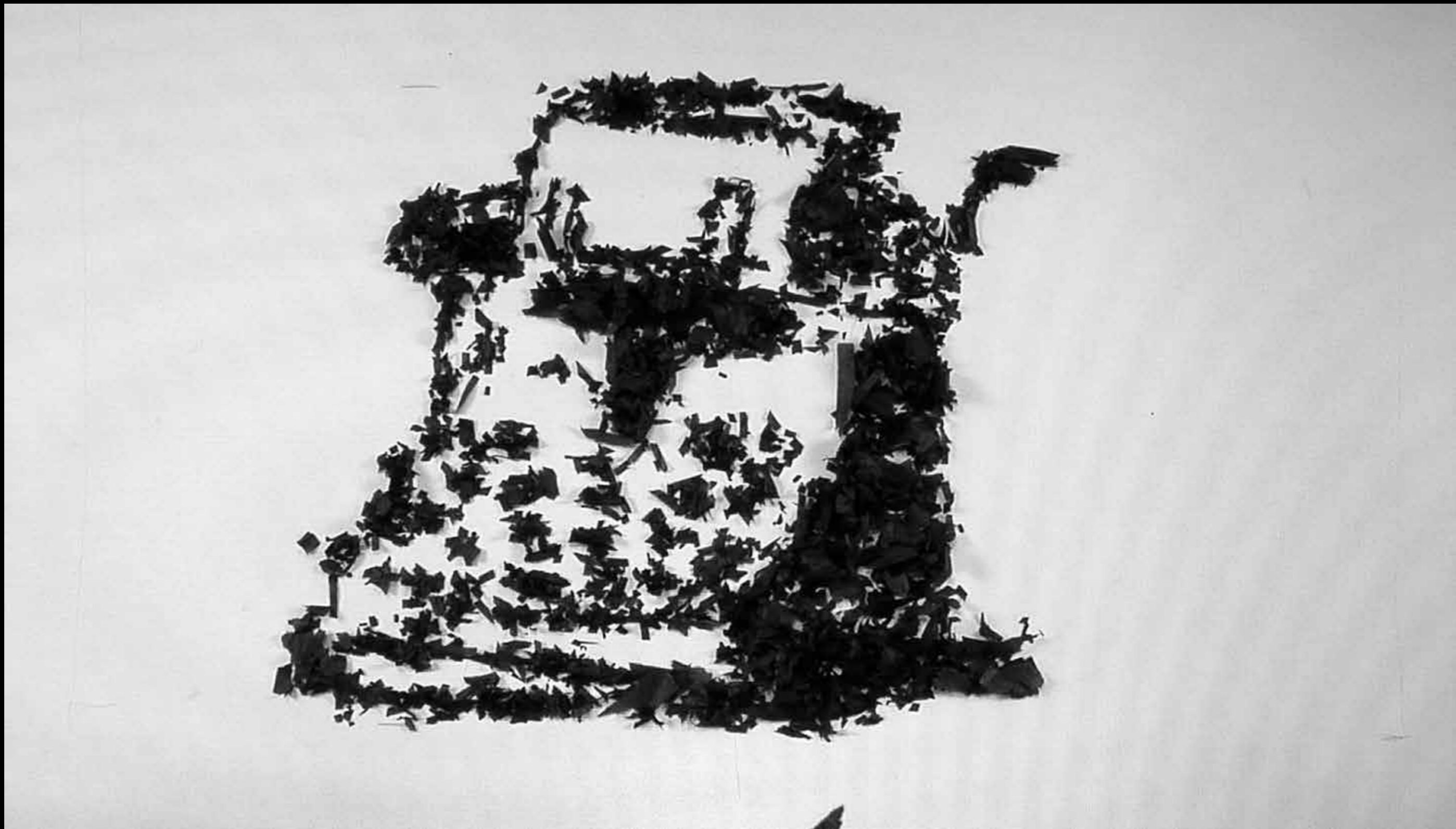




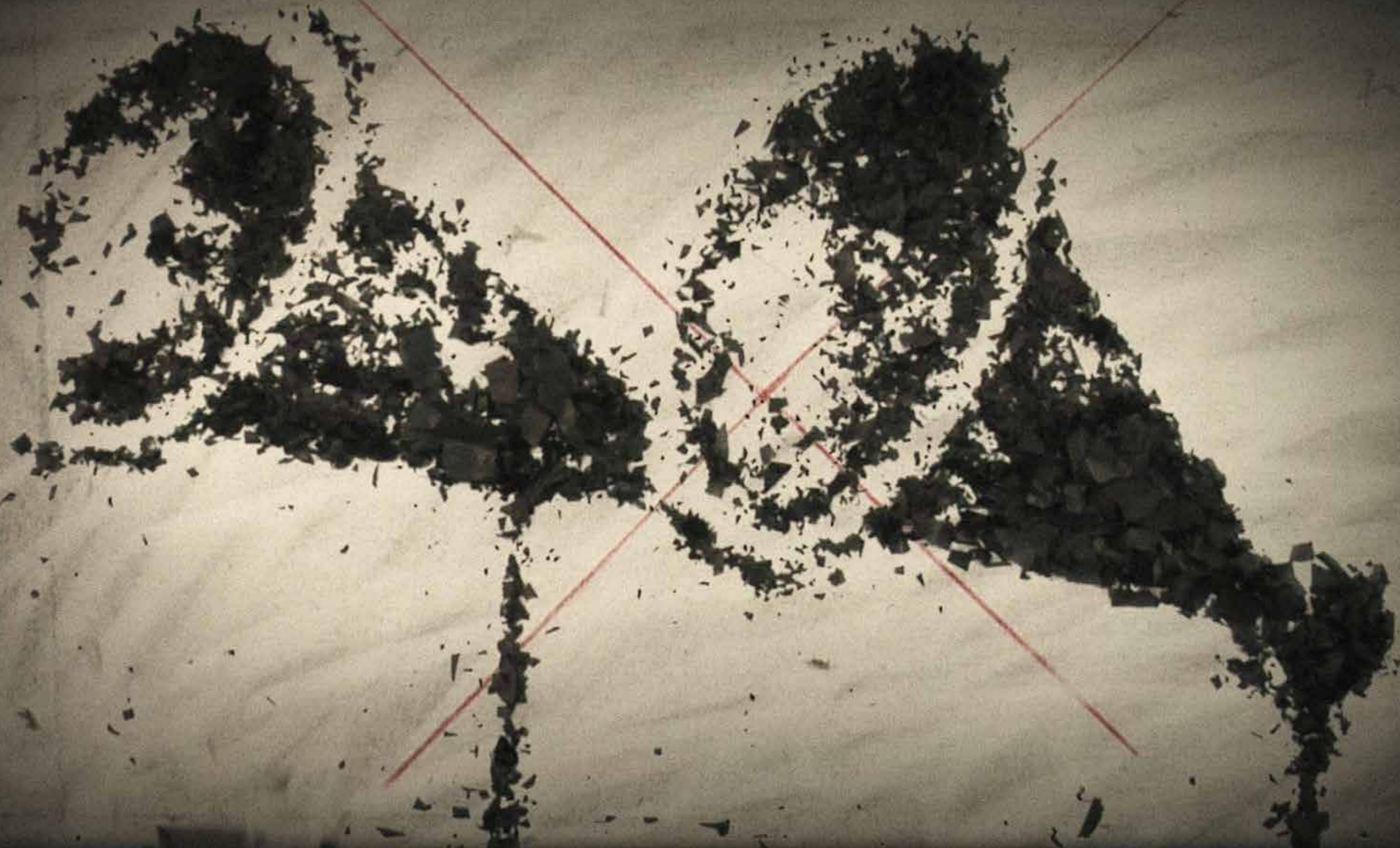






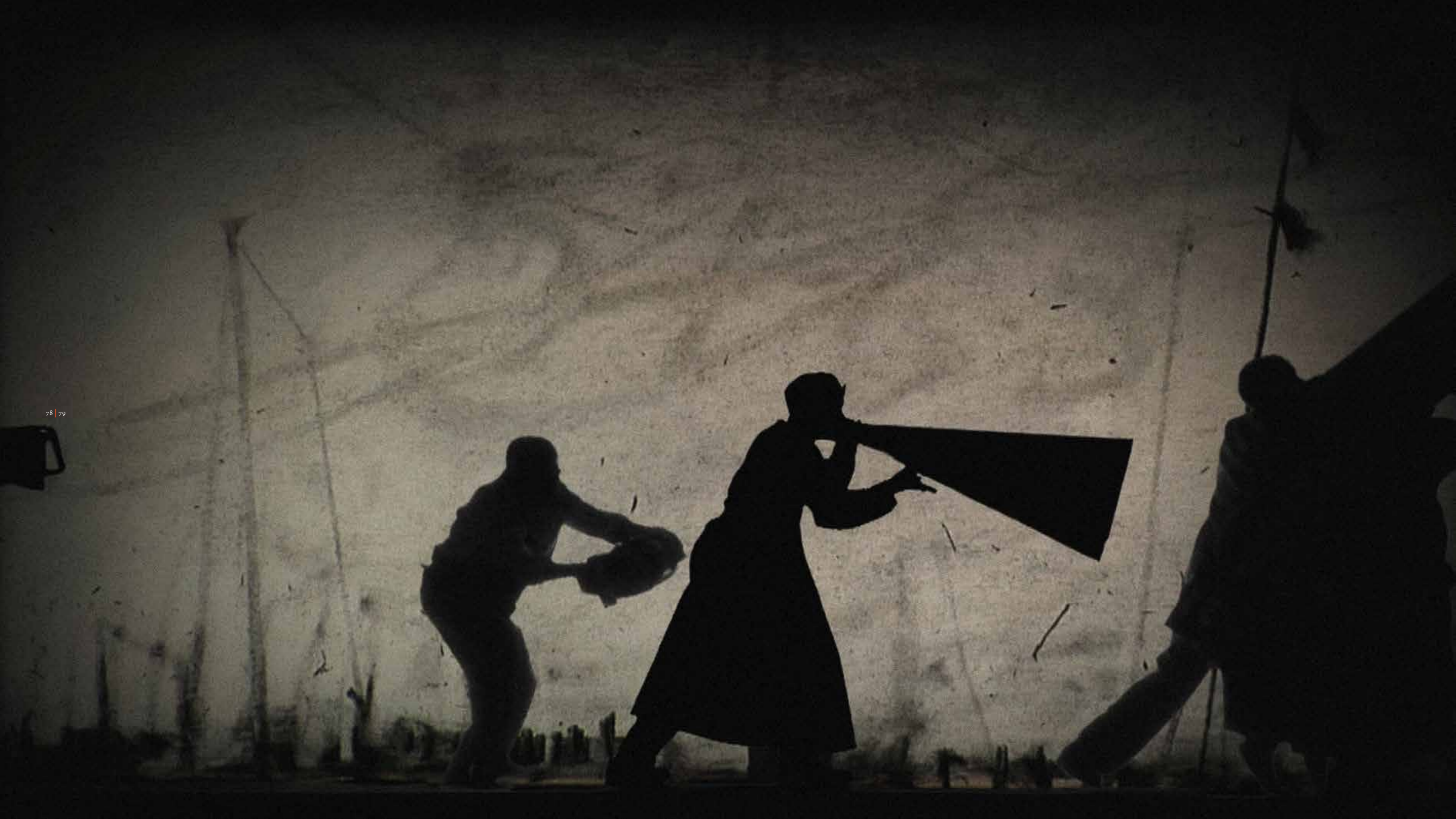






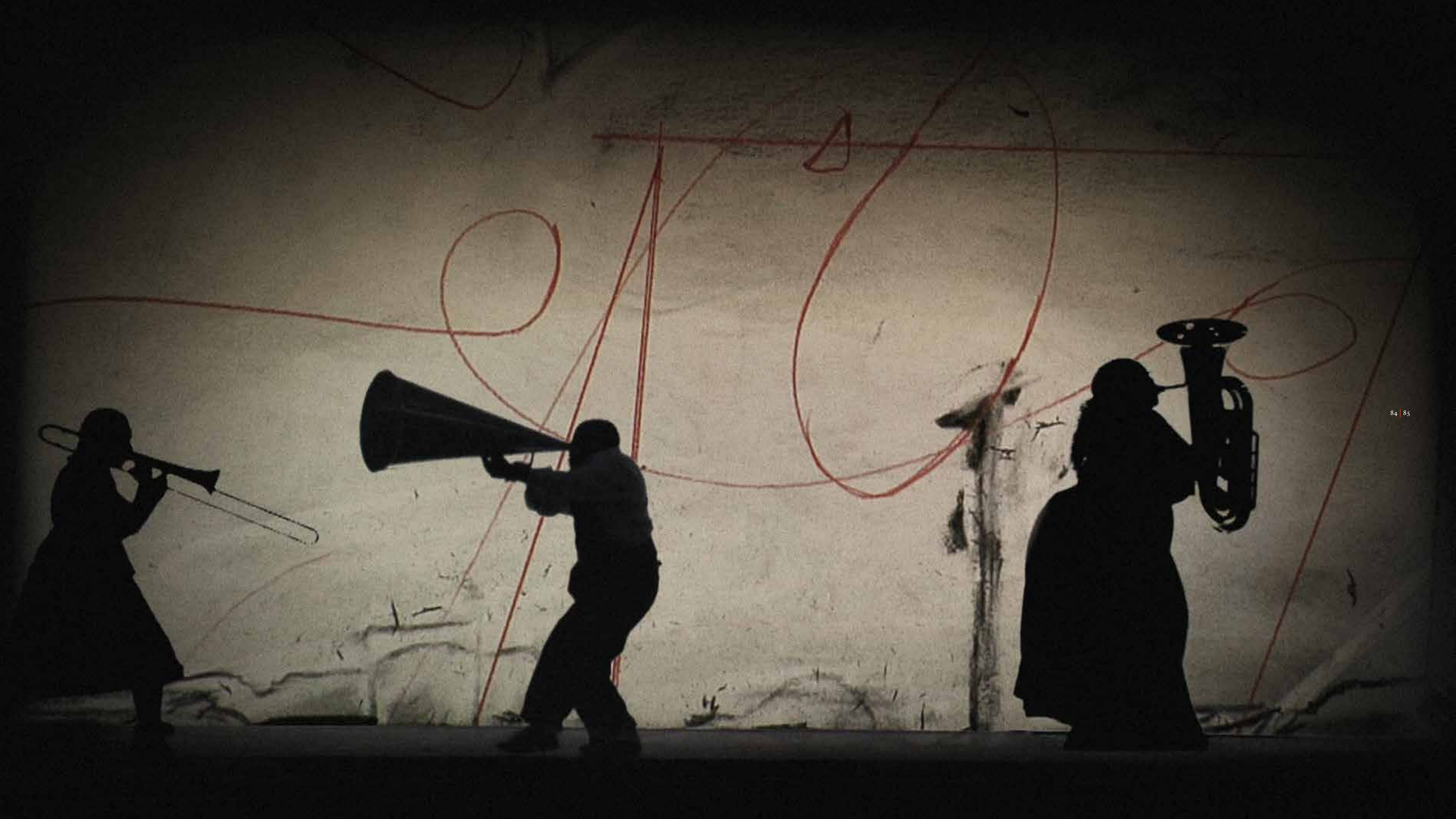




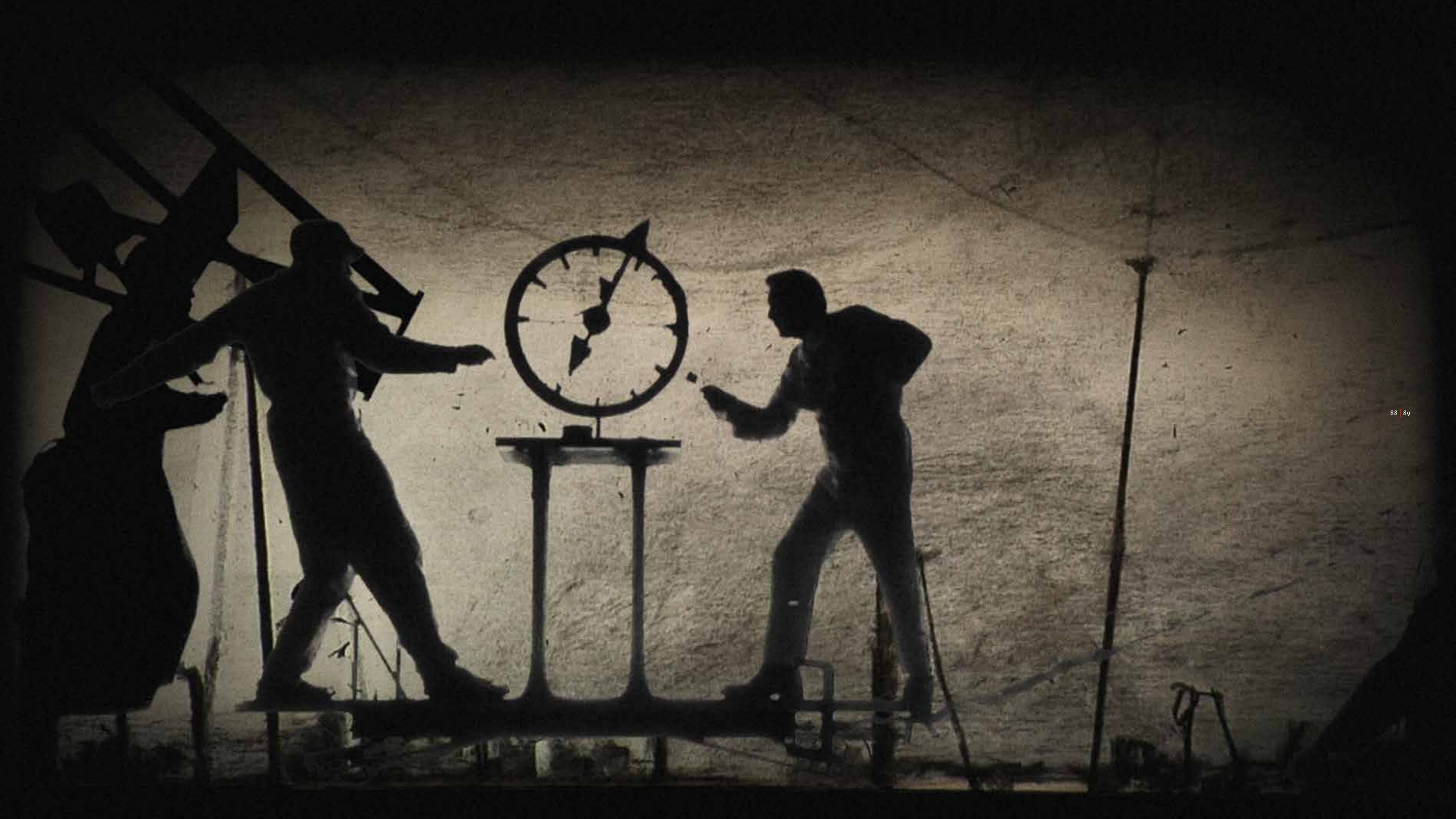












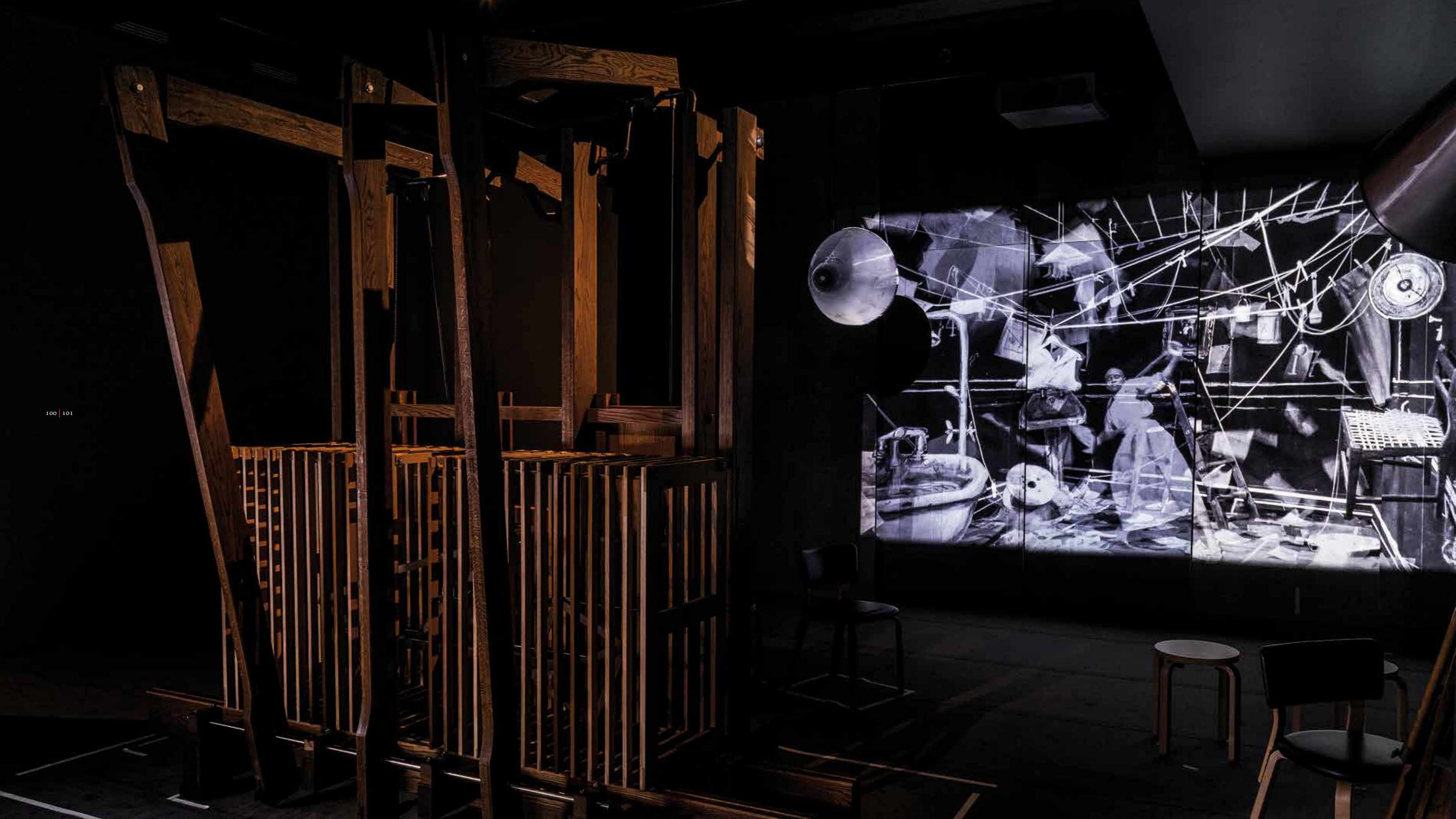


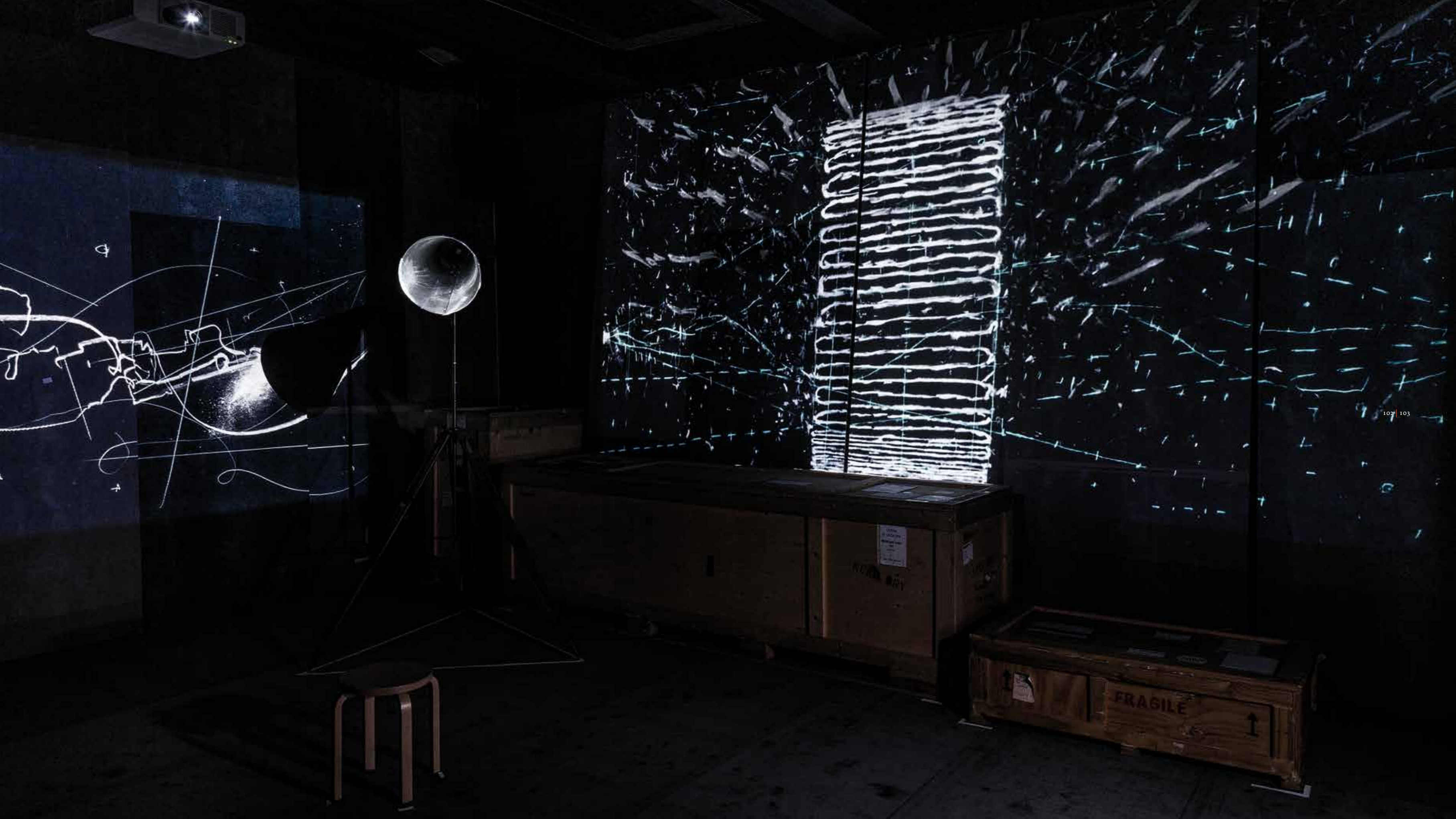




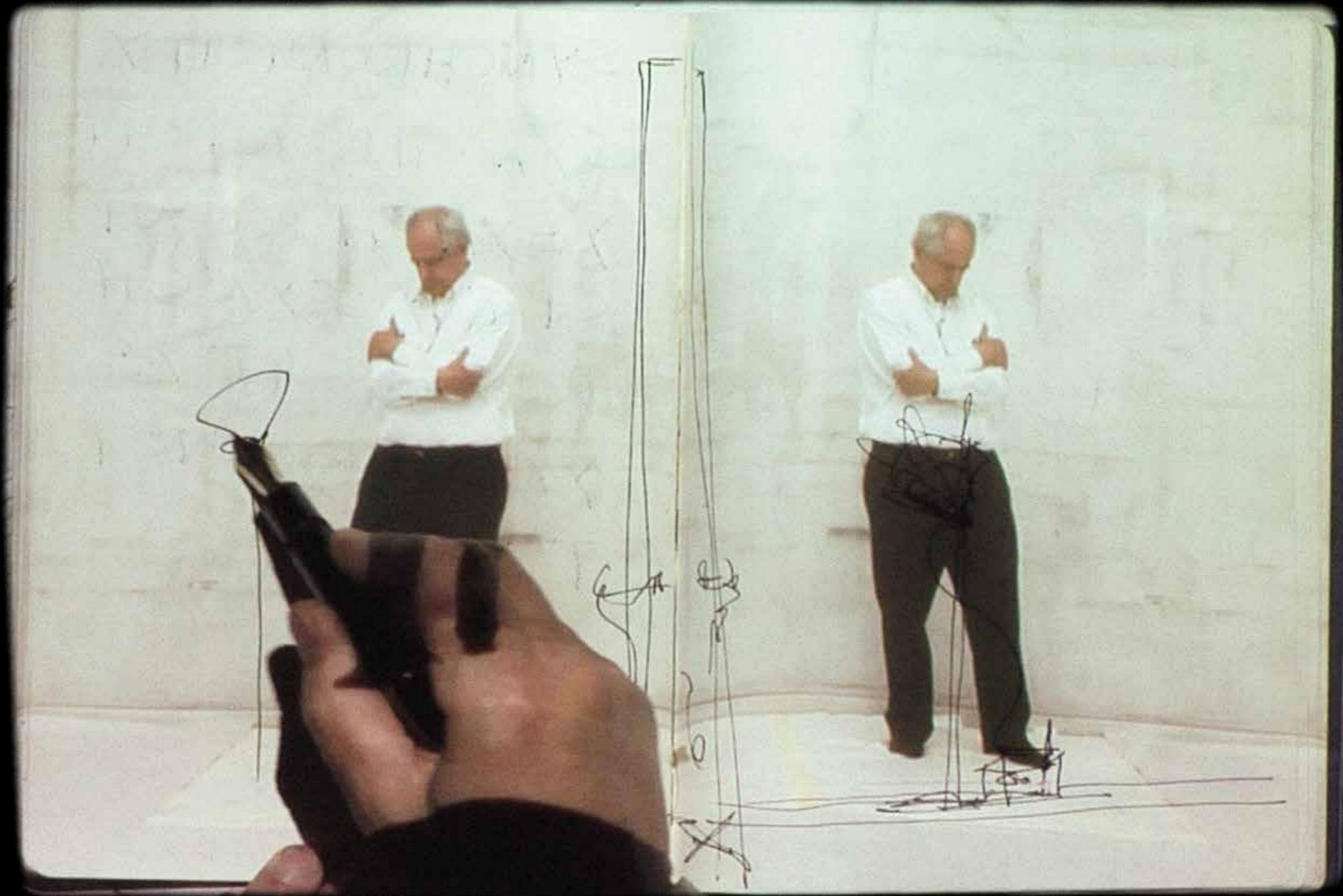












disturbance of the stars is compared with the sun. Luminosity is usually expressed by means of stellar magnitudes, i.e. the magnitude of a star which has a brightness of a standard amount of 4875 times that of the sun is 4.75. The absolute magnitude of the sun is 4.75. The luminosity of a star is compared with the sun is usually deduced from the absolute magnitudes. The following table shows how widely the stars differ in absolute magnitudes.

Star	Luminosity (Sun = 1)	Absolute Magnitude
Sun	1	4.75
Aldebaran	400	0.7
Arcturus	170	-0.3
Antares	100	-1.1
Rigel	100,000	-7.0
Betelgeuse	30,000	-5.5
Spica	10,000	-3.5
Gamma Centauri	10,000	-3.5
Gamma Crucis	10,000	-3.5
Gamma Orionis	10,000	-3.5
Gamma Scorpionis	10,000	-3.5
Gamma Virginis	10,000	-3.5
Gamma Carinae	10,000	-3.5
Gamma Eridani	10,000	-3.5
Gamma Monocerotis	10,000	-3.5
Gamma Sagittarii	10,000	-3.5
Gamma Tauri	10,000	-3.5
Gamma Ursa Majoris	10,000	-3.5
Gamma Ursa Minoris	10,000	-3.5
Gamma Cygni	10,000	-3.5
Gamma Delphini	10,000	-3.5
Gamma Draconis	10,000	-3.5
Gamma Equulei	10,000	-3.5
Gamma Leporis	10,000	-3.5
Gamma Librae	10,000	-3.5
Gamma Ophiuchi	10,000	-3.5
Gamma Perseus	10,000	-3.5
Gamma Sagittarii	10,000	-3.5
Gamma Serpentis	10,000	-3.5
Gamma Virgo	10,000	-3.5
Gamma Zodiaca	10,000	-3.5

Double Stars.—When the luminosity of a star is compared with the sun, the luminosity of the sun is 1. The luminosity of a star which has a brightness of a standard amount of 4875 times that of the sun is 4.75. The absolute magnitude of the sun is 4.75. The luminosity of a star is compared with the sun is usually deduced from the absolute magnitudes. The following table shows how widely the stars differ in absolute magnitudes.

...the sun is 1. The luminosity of a star which has a brightness of a standard amount of 4875 times that of the sun is 4.75. The absolute magnitude of the sun is 4.75. The luminosity of a star is compared with the sun is usually deduced from the absolute magnitudes. The following table shows how widely the stars differ in absolute magnitudes.



...the sun is 1. The luminosity of a star which has a brightness of a standard amount of 4875 times that of the sun is 4.75. The absolute magnitude of the sun is 4.75. The luminosity of a star is compared with the sun is usually deduced from the absolute magnitudes. The following table shows how widely the stars differ in absolute magnitudes.

Spectroscopic Binary Stars.—Many stars which are too faint to be resolved into their components in the telescope have been proved to be double by spectroscopic observations. In the course of the actual motions of the two components of a double star around the common centre of gravity, each star is successively approaching and receding from us. The lines of a star is determined, as explained in the article on the Doppler effect, by the change in the wavelength of the lines in its light. If the lines of the two stars are seen to shift in opposite directions, it is evident that they are moving towards and away from us alternately. The amount of the displacement of the lines is proportional to the velocity of the star. If the displacement of the lines is not upon the distance of the star, it is perpendicular to the line of sight. If the displacement is upon the distance of the star, it is parallel to the line of sight. From a sufficient number of observations, the orbital period can be determined, and also the velocity curve, which gives the position in velocity throughout a single period.

Mass of the Stars.—As we have seen, it is only by comparatively few stars that the masses can be determined. The sufficient knowledge has been gained to prove that the masses of the stars do not show the great ranges which characterize the luminosities and sizes of the stars. The masses generally lie between one-fifth and twenty times the mass of the sun, though a few stars are known with appreciably greater masses. It is found that there is a very close relationship between the masses and the luminosities of the stars; the greater the luminosity of the star the greater is its mass. Thus a star with mass 10 (10 times the mass of the sun) has a luminosity 100 (100 times that of the sun); a star with mass 4 has a luminosity 16; a star with mass 1/2 has a luminosity of about 1/16. From this relationship between mass and luminosity, it is possible to infer the mass of any star of known luminosity, with an accuracy of only about 10%.

Variable Stars.—There are many stars whose light is variable. The study of these stars may be said to have begun with the discovery by John Flamsteed in 1702 of the periodic variation of Mira Ceti. Variable stars differ greatly in their behaviour; the light changes of some are slow and regular, and others are rapid and irregular.

...the sun is 1. The luminosity of a star which has a brightness of a standard amount of 4875 times that of the sun is 4.75. The absolute magnitude of the sun is 4.75. The luminosity of a star is compared with the sun is usually deduced from the absolute magnitudes. The following table shows how widely the stars differ in absolute magnitudes.

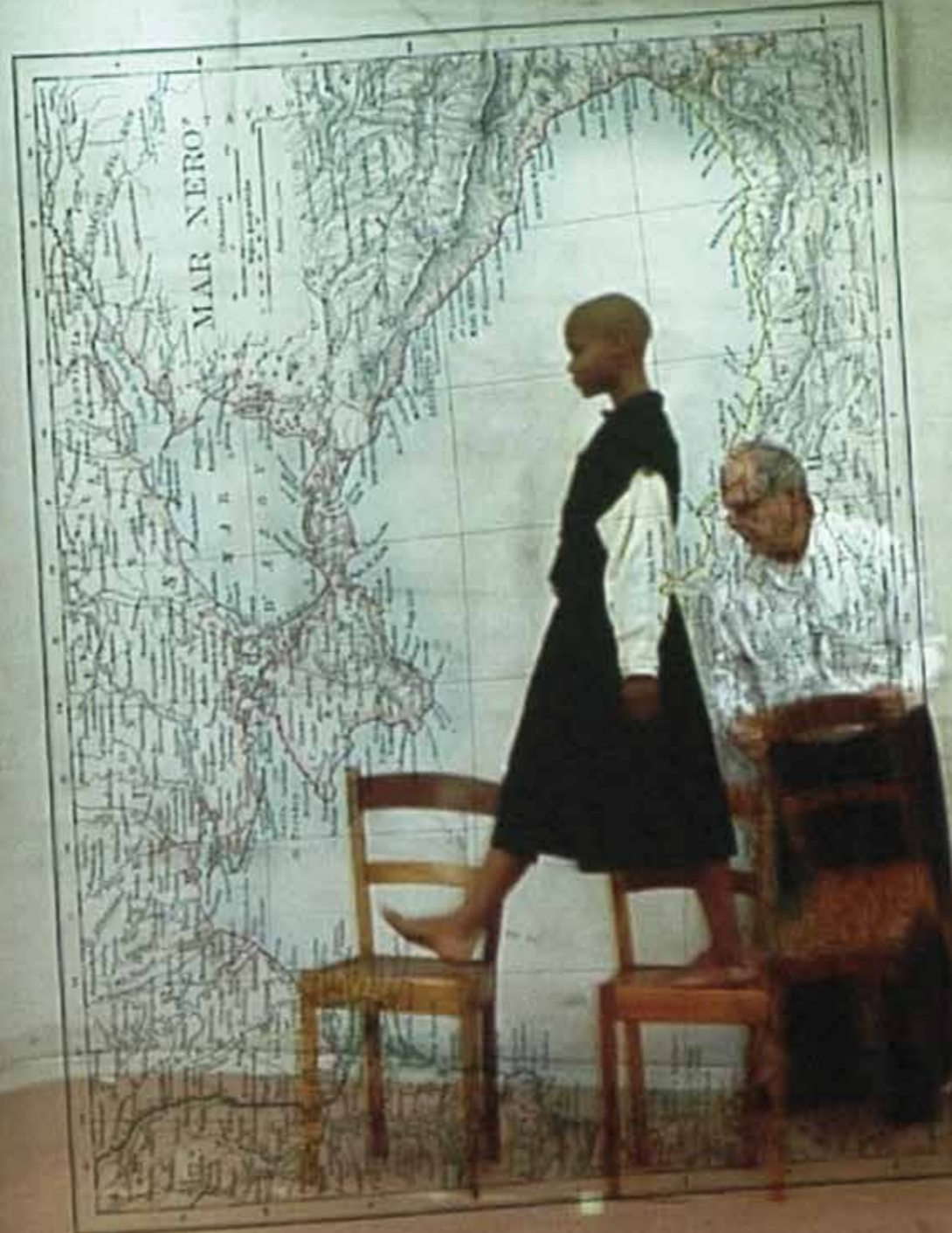
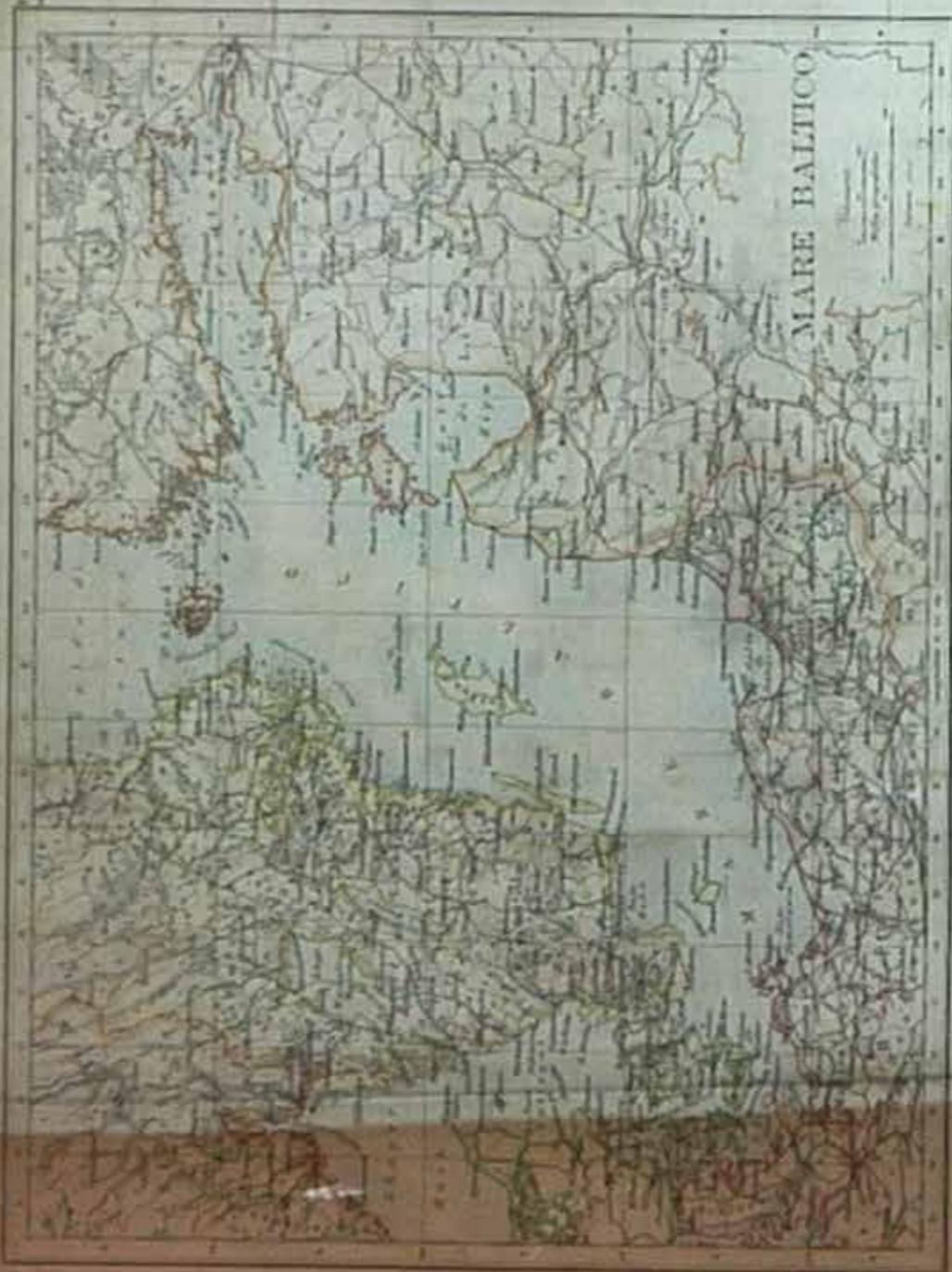
...the sun is 1. The luminosity of a star which has a brightness of a standard amount of 4875 times that of the sun is 4.75. The absolute magnitude of the sun is 4.75. The luminosity of a star is compared with the sun is usually deduced from the absolute magnitudes. The following table shows how widely the stars differ in absolute magnitudes.

Eclipsing Binary Stars.—The best example of these stars is the second-magnitude star Algol. In 1669 Monnier noticed that it was sometimes fainter than usual; in 1782 Goodricke found that the variations were periodic with a period of 2 d. 20 hr. 49 min. The brightness, when it starts to decrease, falls to one-third of its value in about five hours, followed by a rise to its original brightness in the next five hours. It then remains substantially though not exactly steady, until a small secondary decrease of brightness occurs, after which the star returns to its normal brightness and again remains steady for several days. The variations in brightness are caused by mutual eclipses of the two stars. The brighter star is eclipsed by the other star, in which case the brightness between the two stars is not disturbed by the eclipse. It is also evidence of the fact that the two stars are in the same plane as the line of sight.

Masses of Stars.—As we have seen, it is only by comparatively few stars that the masses can be determined. The sufficient knowledge has been gained to prove that the masses of the stars do not show the great ranges which characterize the luminosities and sizes of the stars. The masses generally lie between one-fifth and twenty times the mass of the sun, though a few stars are known with appreciably greater masses. It is found that there is a very close relationship between the masses and the luminosities of the stars; the greater the luminosity of the star the greater is its mass. Thus a star with mass 10 (10 times the mass of the sun) has a luminosity 100 (100 times that of the sun); a star with mass 4 has a luminosity 16; a star with mass 1/2 has a luminosity of about 1/16. From this relationship between mass and luminosity, it is possible to infer the mass of any star of known luminosity, with an accuracy of only about 10%.

Cepheid Variable Stars.—Cepheid stars are generally called Cepheids, after the typical example, δ Cephei, which was discovered by Goodricke in 1784. It is a star which regularly changes its magnitude from 4 to 0, taking 56 days to go from faint to bright, and a few days to return to its original brightness. The periods of these stars range from a few hours to a few weeks; their variation in brightness is regular and is usually less than ten magnitudes; the rise to maximum is usually more rapid than the fall to minimum and the maximum is more sharply marked than the minimum. The changes in brightness are accompanied by changes in the line-of-sight velocity, the star approaching us when it is brightest and receding when it is faintest. These phenomena cannot be explained by the motion of a single star around a distant companion, but are explained by a regular pulsation.









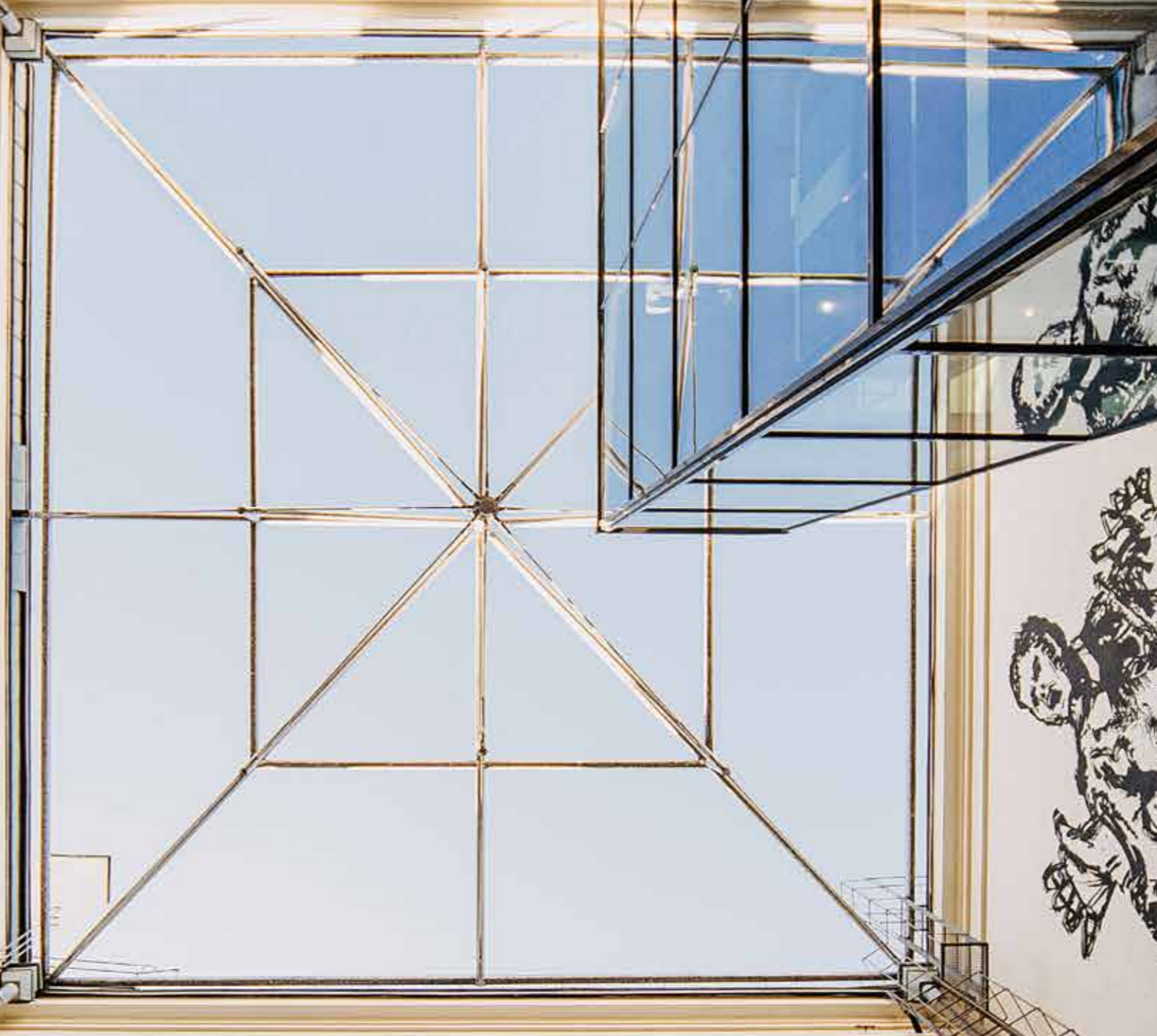


HE THAT FLED HIS FATE

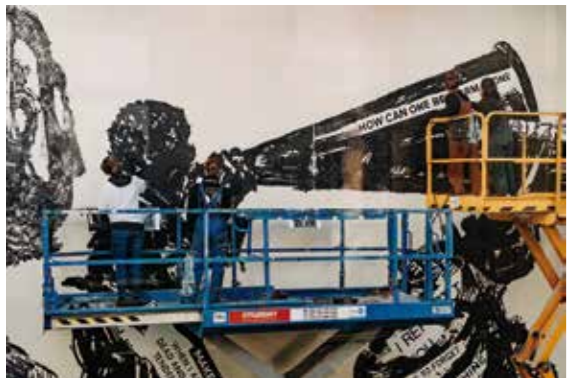


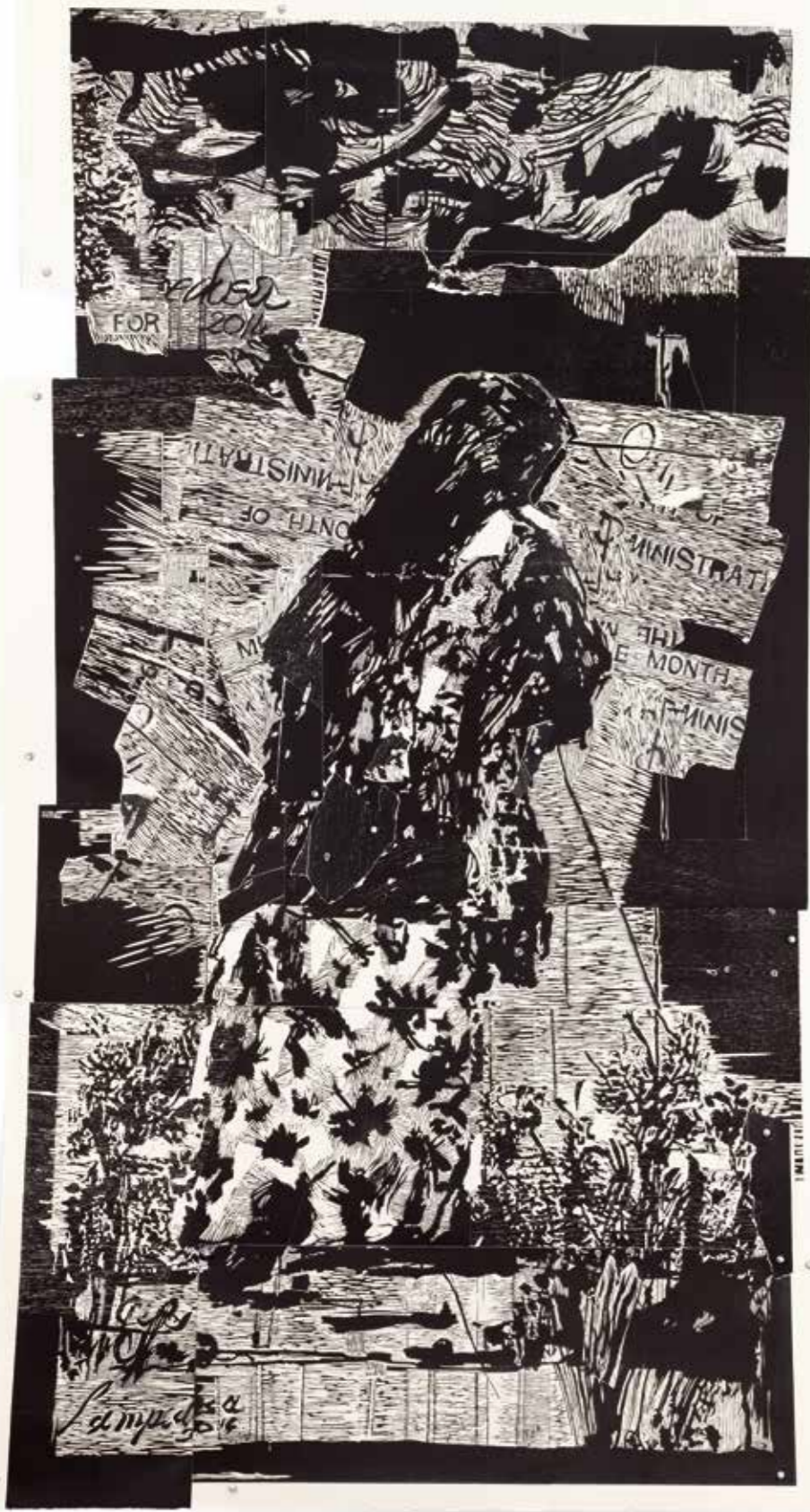


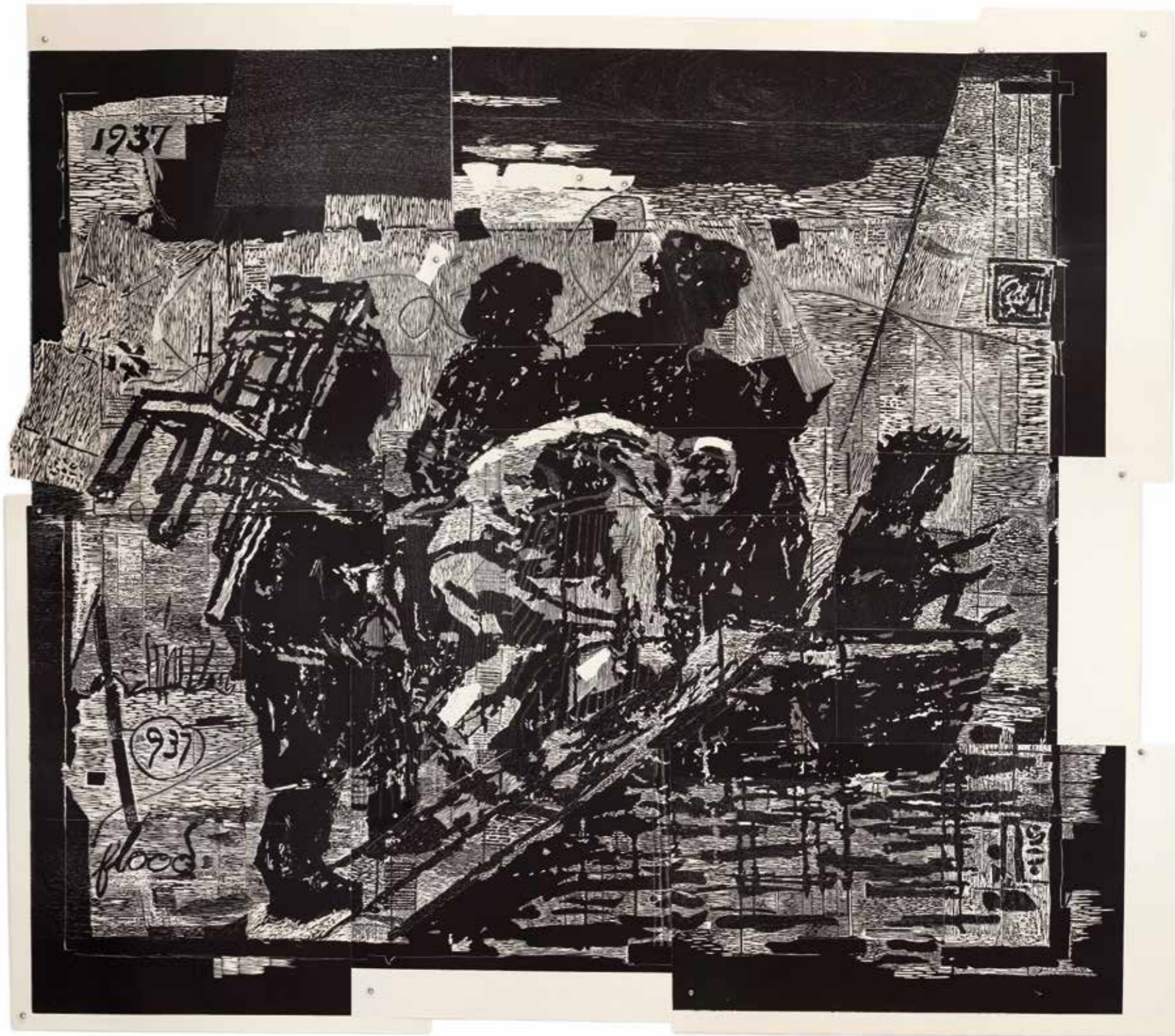




















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THE FULL STOP SWALLOWS LOWS SENTENCE FOR STUPIDITY

ANNO DOMINI PAULI V. BONAEPH II. REGNANTIBUS
1546. AN. 5. ET 7. ANNO 55.

ANNO DOMINI PAULI V. BONAEPH II. REGNANTIBUS
1546. AN. 5. ET 7. ANNO 55.

152 | 153

POEMS
USED
TO KNOW

ANNO DOMINI 1608. PAULI V. AN. 3. ET 4.

ANNO DOMINI 1609. PAULI V. ANNO 4. ET 5.

AGAINST
ARGUMENT
(BUT NOT THIS ONE)



List of Works

DRAWINGS FOR PROJECTION

City Deep

2020, HD video (1920×1080), stereo audio, 9 minutes 15 seconds.

Editing Janus Fouché. Music *Imimoya* (spirits): composed by Nhlanhla Mahlangu, vocals Xolisile Bongwana, Thulani Zwane, Siphwiwe Nkabinde, Zama Maphumulo, Muzi Shili, Mandla Sibanyoni, Sibusiso Shozi. *Works for Prepared Piano*: composed by John Cage, performed by Markus Hinterhäuser.

- 2** | **3** Drawing for *City Deep (Soho at Vitrine)*, 2018. Charcoal and red pencil paper. 104,5 × 152 cm.
- 4** Drawing for *City Deep (Miner with Hammer and Pick)*, 2019. Charcoal and red pencil paper. 80 × 98 cm.
- 4** Drawing for *City Deep (Soho Studying Vitrine)*, 2019. Charcoal and red pencil paper. 63,5 × 121 cm.
- 4** Drawing for *City Deep (Collapsing of the Gallery)*, 2019. Charcoal and red pencil paper. 75 × 128 cm.
- 5** Drawing for *City Deep (Soho Gazing at Portrait)*, 2019. Charcoal and red pencil paper. 80 × 120 cm.
- 6** | **7** Drawing for *City Deep (Soho in Gallery)*, 2019. Charcoal and red pencil paper. 80 × 120,5 cm.
- 8** | **9** Drawing for *City Deep (Zama Zama Pits)*, 2019. Charcoal and red pencil paper. 103,5 × 152 cm.

Felix in Exile

1994, 35 mm film transferred to video, 8 minutes 43 seconds.

Editing Angus Gibson. Sound Wilbert Schübel. Music Philip Miller, String Trio for Felix in Exile (musicians: Peta-Ann Holdcroft, Marjan Vonk-Stirling, Jan Pustejovsky); *Go Tlapsha Didiba* by Motsumi Makhene (sung by Sibongile Khumalo).

- 10** | **11** Drawing for *Felix in Exile (Nandi with Theodolite)*, 1995. Charcoal, pastel and Indian ink on paper. 75 × 105.5 cm.
- 12** | **13** Drawing for *Felix in Exile*, 1994. Charcoal and pastel on paper. 80 × 120 cm.
- 14** Drawing for *Felix in Exile*, 1994. Charcoal and pastel on paper. 120 × 150 cm.
- 14** Drawing for *Felix in Exile*, 1994. Charcoal and pastel on paper. 120 × 160 cm.
- 14** Drawing for *Felix in Exile*, 1994. Charcoal and pastel on paper. 106 × 150 cm.
- 15** Drawing for *Felix in Exile*, 1994. Charcoal and pastel on paper. 50 × 60 cm.
- 16** | **17** Drawing for *Felix in Exile*, 1994. Charcoal and pastel on paper. 120 × 150 cm.

Other Faces

2011, 35mm film transferred to video, 9 minutes 45 seconds.

Editing Catherine Meyburgh. Music and sound design. Philip Miller. Voice Ann Masina and Bham Ntabeni. Sound mix Wilbert Schübel and Gavan Eckhart.

- 18** | **19** Drawing for the film *Other Faces*, 2011. Charcoal and red pencil on paper.

Darbu sąrašas

PIEŠINIAI PROJEKCIJOMS

Giliai mieste

2020, HD video (1920×1080), stereogarsas, 9 minutės 15 sekundės.

Montažas Januso Fouché’s. Muzika *Imimoya* (dvasios) kompozitorės Nhlanhla’os Mahlangu, dainuoja Xolisile Bongwana, Thulani Zwane, Siphwiwe Nkabinde, Zama Maphumulo, Muzi Shili, Mandla Sibanyoni, Sibusiso Shozi. *Darbai paruoštam fortepijonui*: kompozitorius Johnas Cage’as, atlikėjas Markusas Hinterhäuseris.

Piešinys filmui *Giliai mieste (Soho’as prie vitrinos)*, 2018.

Anglis ir raudonas pieštukas ant popieriaus. 104,5 × 152 cm.

Piešinys filmui *Giliai mieste (Angliakasys su kūju ir kirtikliu)*, 2019. Anglis ir raudonas pieštukas ant popieriaus. 80 × 98 cm.

Piešinys filmui *Giliai mieste (Soho’as tyrinėja virtiną)*, 2019. Anglis ir raudonas pieštukas ant popieriaus. 63,5 × 121 cm.

Piešinys filmui *Giliai mieste (Galerijos griuvimas)*, 2019. Anglis ir raudonas pieštukas ant popieriaus. 75 × 128 cm.

Piešinys filmui *Giliai mieste (Soho’as žvelgia į portretą)*, 2019. Anglis ir raudonas pieštukas ant popieriaus. 80 × 120 cm.

Piešinys filmui *Giliai mieste (Soho’as galerijoje)*, 2019. Anglis ir raudonas pieštukas ant popieriaus. 80 × 120,5 cm.

Piešinys filmui *Giliai mieste (Zama Zama duobės)*, 2019. Anglis ir raudonas pieštukas ant popieriaus. 103,5 × 152 cm.

Feliksas egzilyje

1994, 35 mm juosta perkelta į video, 8 minutės 43 sekundės.

Montažas Anguso Gibsono. Garsas Wilberto Schübelio. Muzika Philipo Millerio, styginių trio atlikėjai: Peta-Anna Holdcroft, Marjana Vonk-Stirling, Janas Pustejovsky’is; *Go Tlapsha Didiba*: kompozitorius Motsumi’s Makhene’as, dainuoja Sibongile’ė Khumalo.

Piešinys filmui *Feliksas egzilyje (Nandi su teodolitu)*, 1995. Anglis, pastelė ir sepija ant popieriaus. 75 × 105.5 cm.

Piešinys filmui *Feliksas egzilyje*, 1994. Anglis ir pastelė ant popieriaus. 80 × 120 cm.

Piešinys filmui *Feliksas egzilyje*, 1994. Anglis ir pastelė ant popieriaus. 120 × 150 cm.

Piešinys filmui *Feliksas egzilyje*, 1994. Anglis ir pastelė ant popieriaus. 120 × 160 cm.

Piešinys filmui *Feliksas egzilyje*, 1994. Anglis ir pastelė ant popieriaus. 106 × 150 cm.

Piešinys filmui *Feliksas egzilyje*, 1994. Anglis ir pastelė ant popieriaus. 50 × 60 cm.

Piešinys filmui *Feliksas egzilyje*, 1994. Anglis ir pastelė ant popieriaus. 120 × 150 cm.

Kiti veidai

2011, 35mm juosta perkelta į video, 9 minutės 45 sekundės.

Montažas Catherine’os Meyburgh. Muzika ir garso dizainas: Philipo Millerio. Balsai Annos Masina’os ir Bhamo Ntabenio. Garso montažas Wilberto Schübelio ir Gavano Eckharto.

Piešinys filmui *Kiti veidai*, 2011. Anglis ir raudonas pieštukas ant popieriaus.

- 20 Drawing for the film *Other Faces*, 2010–2011. Charcoal and red pencil on paper. 80.5 × 121 cm.
- 20 Drawing for the film *Other Faces*, 2010–2011. Charcoal and red pencil on paper. 56 × 76 cm.
- 20 Drawing for the film *Other Faces*, 2010–2011. Charcoal on paper. 56 × 76 cm.
- 21 Drawing for the film *Other Faces*, 2010–2011. Charcoal and red pencil on paper. 78.5 × 121 cm.
- 22 | 23 Drawing for the film *Other Faces*, 2010–2011. Charcoal and red pencil on paper. 57 × 78.5 cm.
- 24 | 25 Drawing for the film *Other Faces*, 2010–2011. Charcoal and red pencil on paper. 80 × 120 cm.

Stereoscope

- 1999, 35mm film transferred to video, 8 minutes 22 seconds. Editing Catherine Meyburgh. Music Philip Miller (musicians: Peta-Ann Holdcroft, Marjan Vonk-Stirling, Ishmael Kambule, Minas Berberyan). Sound Wilbert Schübel.
- 26 | 27 Drawing for the film *Stereoscope*, 1998–1999. Charcoal on paper. 80 × 120
- 28 Drawing for the film *Stereoscope*, 1998–1999. Charcoal on paper. 80 × 120
- 28 Drawing for the film *Stereoscope*, 1998–1999. Charcoal and pastel on paper. 80 × 120
- 29 Drawing for the film *Stereoscope*, 1998–1999. Charcoal and pastel on paper. 79 × 121.5 cm.
- 30 Drawing for the film *Stereoscope*, 1998–1999. Charcoal and pastel on paper. 80 × 120 cm.
- 31 Drawing for the film *Stereoscope*, 1998–1999. Charcoal and pastel on paper. 80 × 120 cm.

Tide Table

- 2003, 35mm film transferred to video, 8 minutes 50 seconds. Editing Catherine Meyburgh. Music *Likambo Ya Ngana* by *Franco et le TP O.K. Jazz*; singers from the *Market Theatre Laboratory*. Sound Wilbert Schübel.
- 32 | 33 Drawing for the film *Tide Table*, 2003. Charcoal on paper. 80 × 120
- 34 Drawing for the film *Tide Table*, 2003. Charcoal on paper. 92.5 × 133 cm.
- 34 Drawing for the film *Tide Table*, 2003. Charcoal on paper. 81.5 × 121.5 cm.
- 34 Drawing for the film *Tide Table*, 2003. Charcoal on paper. 80 × 120 cm.
- 35 Drawing for the film *Tide Table*, 2003. Charcoal on paper. 120 × 160
- 35 Drawing for the film *Tide Table*, 2003. Charcoal on paper. 80 × 120 cm.
- 36 | 37 Drawing for the film *Tide Table*, 2003. Charcoal on paper. 120 × 160
- 38 | 39 Drawing for the film *Tide Table*, 2003. Charcoal on paper. 120 × 160

Piešinys filmui *Kiti veidai*, 2010–2011. Anglis ir raudonas pieštukas ant popieriaus. 80.5 × 121 cm.

Piešinys filmui *Kiti veidai*, 2010–2011. Anglis ir raudonas pieštukas ant popieriaus. 56 × 76 cm.

Piešinys filmui *Kiti veidai*, 2010–2011. Anglis ant popieriaus. 56 × 76 cm.

Piešinys filmui *Kiti veidai*, 2010–2011. Anglis ir raudonas pieštukas ant popieriaus. 78.5 × 121 cm.

Piešinys filmui *Kiti veidai*, 2010–2011. Anglis ir raudonas pieštukas ant popieriaus. 57 × 78.5 cm.

Piešinys filmui *Kiti veidai*, 2010–2011. Anglis ir raudonas pieštukas ant popieriaus. 80 × 120 cm.

Stereoskopas

- 1999, 35mm juosta perkelta į video, 8 minutės 22 sekundės. Montażas Catherine’os Meyburgh. Muzika Philipo Millerio (atlikėjai: Peta-Anna Holdcroft, Marjana Vonk-Stirling, Ishmaelis Kambule, Minas Berberyanas). Garso operatorius Wilbertas Schübelis.
- Piešinys filmui *Stereoskopas*, 1998–1999. Anglis ant popieriaus. 80 × 120
- Piešinys filmui *Stereoskopas*, 1998–1999. Anglis ant popieriaus. 80 × 120
- Piešinys filmui *Stereoskopas*, 1998–1999. Anglis ir pastelė ant popieriaus. 80 × 120
- Piešinys filmui *Stereoskopas*, 1998–1999. Anglis ir pastelė ant popieriaus. 79 × 121.5 cm.
- Piešinys filmui *Stereoskopas*, 1998–1999. Anglis ir pastelė ant popieriaus. 80 × 120 cm.
- Piešinys filmui *Stereoskopas*, 1998–1999. Anglis ir pastelė ant popieriaus. 80 × 120 cm.

Potvynių grafikas

- 2003, 35mm juosta perkelta į video, 8 minutės 50 sekundės. Montażas Catherine’os Meyburgh. Muzika *Likambo Ya Ngana* – *Franco et le TP O.K. Jazz*; dainuoja *Market Theatre Laboratory*. Garso operatorius Wilbertas Schübelis.
- Piešinys filmui *Potvynių grafikas*, 2003. Anglis ant popieriaus. 80 × 120
- Piešinys filmui *Potvynių grafikas*, 2003. Anglis ant popieriaus. 92.5 × 133 cm.
- Piešinys filmui *Potvynių grafikas*, 2003. Anglis ant popieriaus. 81.5 × 121.5 cm.
- Piešinys filmui *Potvynių grafikas*, 2003. Anglis ant popieriaus. 80 × 120 cm.
- Piešinys filmui *Potvynių grafikas*, 2003. Anglis ant popieriaus. 120 × 160
- Piešinys filmui *Potvynių grafikas*, 2003. Anglis ant popieriaus. 80 × 120 cm.
- Piešinys filmui *Potvynių grafikas*, 2003. Anglis ant popieriaus. 120 × 160
- Piešinys filmui *Potvynių grafikas*, 2003. Anglis ant popieriaus. 120 × 160

40 | 63 **SIX DRAWING LESSONS** Video stills from the lecture series *Six Drawing Lessons*, 2012.

THE REFUSAL OF TIME

The Refusal of Time is a 5-channel video installation with a complex soundscape. The installation includes four steel megaphones and a breathing machine (‘elephant’). Duration 28 minutes. Director – William Kentridge. Music and soundscape – Philip Miller. Video construction – Catherine Meyburgh. Choreography – Dada Masilo. Dramaturge – Peter Galison. *Breathing machine* – Jonas Lundquist, Sabine Theunissen. Sound design – Gavan Eckhart. Movement direction – Luc de Wit. Costume design – Greta Goiris. Design – Sabine Theunissen. Lighting design – Urs Schoenebaum.

- 64 | 93 Video stills from *The Refusal of Time*, 2012.
- 94 | 115 Installation of *The Refusal of Time*, 2012.
- 117 *Bicycle Wheel 1*, 2011. Bicycle wheel, gears and chain, steel, wood, brass, aluminium sheets, tripod, castors, mechanical hardware and other materials. 260 × 100 × 100 cm.
- 119 | 121 *Large Bellows*, 2012. Steel, wood, bellows, brass, tripod, aluminium sheet, cardboard, textile, leather and other materials. 250 × 150 × 150 cm.
- 123 Drawing for *The Refusal of Time (He That Fled His Fate)*, 2011. Charcoal, coloured pencil and poster paint on brown pattern-makers paper, diptych. 198 × 267 cm.
- 124 | 125 Drawing for *The Refusal of Time (Anti-Entropy / Dances for Those Who Should Know Better)*, 2011. Charcoal, coloured pencil and poster paint on dress-maker’s pattern paper. Diptych, 224 × 152 (L) cm, 230 × 152 CM (R).
- 126 | 127 Making of *The Refusal of Time*.
- 128 | 131 Courtyard installation *Kaunas Procession*, 2021. Realized by Marine Fleury, Anaïs Thomas, Aurélie Ranalli, Julie Vandendael. Special edition from *The Refusal of Time* for Kaunas exhibition. Photography by Martynas Plepys.
- 132 | 133 Making of the courtyard installation *Kaunas Procession*, 2021. Photography by Martynas Plepys.

FROM TRIUMPHS AND LAMENTS

- Triumphs and Laments*: 500 m frieze on the walls of the Tiber River, Rome, 2016.
- 134 *Widow of Lampedusa*, 2017. Woodcut printed from several woodbocks onto sheets of various sizes of Somerset Soft White, 300 gsm. 207 × 117 cm. Edition of 12.
- 135 *Mantegna*, 2016. Woodcut printed from 12 woodblocks onto 21 sheets of various sizes of Somerset Soft White, 300 gsm. 200 × 200.5 cm. Edition of 12.
- 137 *The Flood*, 2017. Woodcut printed from 10 woodblocks onto 15 sheets of various sizes of Somerset Soft White, 300 gsm. 181 × 213 cm. Edition of 12.
- 138 | 139 *Refugees (God’s Opinion is Unknown; Leaning on Air)*, 2019. Woodcut dyptich, relief printed from 26 wooblocks on Somerset Velvet, Soft White, 300 gsm. Final work comprised of 77 individual sheets adhered by 136 aluminium pins. 188 × 350 cm. Edition of 12.
- 141 *That Which I Do Not Remember*, 2017. Woodcut, relief, printed from 13 woodblocks on Somerset Velvet, Soft White, 300 gsm. Final work comprised 29 individual sheets adhered by 56 aluminium pins. 210 x 200 cm. Edition of 12.

ŠEŠIOS PIEŠIMO PAMOKOS

Vaizdo kadrai iš paskaitų serijos *Šešios piešimo pamokos*, 2012.

LAIKO ATMETIMAS

Laiko atmetimas yra penkių kanalų videoinstaliacija, lydima keliasluoksniu įgarsinimo. Instaliacijos dalis yra keturi plieniniai megafonai ir kvėpuojanti mašina („dramblys“). Trukmė 28 minutės. Režisierius – Williamas Kentridge’as. Muzika ir įgarsinimas Philipo Millerio. Vaizdo konstrukcija Catherine’os Meyburgh. Choreografé – Dada Masilo. Dramaturgas – Peteris Galisonas. *Kvėpuojanti mašina* Jonas’o Lundquisto, Sabine’os Theunissen. Darso dizainas Gavano Eckharto. Ju-desio režisūra Luco de Wito. Kostiumų dizainerė – Greta Goiris. Dizainas Sabine’os Theunissen. Šviesų dizaineris – Ursas Schoenebaumas.

Vaizdo kadrai iš instaliacijos *Laiko atmetimas*, 2012.

Instaliacija *Laiko atmetimas*, 2012.

Dviračio ratas 1, 2011. Dviračio ratas, pavaros ir grandinė, plienas, medis, žalvaris, aliuminio plokštė, trikojis, ratukai, mechaninė aparatūra ir kitos medžiagos. 260 × 100 × 100 cm.

Didelės dumplės, 2012. Plienias, medis, dumplės, žalvaris, trikojis, aliuminio plokštė, kartonas, tekstilė, oda ir kitos medžiagos. 250 × 150 × 150 cm.

Piešinys instaliacijai *Laiko atmetimas (Tas, kuris pabėgo nuo savo lemties)*, 2011. Anglis, raudonas pieštukas ir plakatų dažai ant popieriaus siuvimo iškarpoms, diptichas. 198 × 267 cm.

Piešinys instaliacijai *Laiko atmetimas (Antientropija / Šokiai tiems, kurie turėjo žinoti)*, 2011. Anglis, raudonas pieštukas ir plakatų dažai ant popieriaus siuvimo iškarpoms, diptichas, 224 × 152 (L) cm, 230 × 152 CM (R).

Instaliuojant *Laiko atmetimą*.

Kieme instaliuojant *Kauno procesiją*, 2021. Instaliavo Marine Fleury, Anaïs Thomas, Aurélie Ranalli, Julie Vandendael. Pritaikyta iš instaliacijos *Laiko atmetimas* specialiai Kauno parodai. Fotografas Martynas Plepys.

Kieme instaliuojant *Kauno procesiją*, 2021. Fotografas Martynas Plepys.

IŠ TRIUMFAI IR AIMANOS

Triumfai ir aimanos – 500 m frizas. Tibro upės krantinė, Roma, 2016.

Lampedūzos našlė, 2017. Medžio raižinys atspaus tas iš keletos medinių blokelių ant įvairaus dydžio *Somerset Soft White* 300 gsm popieriaus. 207 × 117 cm. 12 atspaudų.

Mantegna, 2016. Medžio raižinys atspaus tas iš 12 medinių blokelių ant 21 įvairaus dydžio *Somerset Soft White* 300 gsm popieriaus lapų. 200 × 200.5 cm. 12 atspaudų.

Potvynis, 2017. Medžio raižinys atspaus tas iš 10 medinių blokelių ant 15 įvairaus dydžio *Somerset Soft White* 300 gsm popieriaus lapų. 181 × 213 cm. 12 atspaudų.

Pabėgėliai (Dievo nuomonė nežinoma; Remtis į orą), 2019. Medžio raižinio diptichas, reljefinis spaudinys iš 26 medinių blokelių ant *Somerset Velvet, Soft White* 300 gsm popieriaus. Galutinį kūrinį sudaro 77 atskiri lapai susegti 136 aliuminio smeigtukais. 188 × 350 cm. 12 atspaudų.

Tai, ko nepamenu, 2017. Medžio raižinys, reljefinis spaudinys iš 13 medinių blokelių ant *Somerset Velvet, Soft White* 300 gsm popieriaus. Galutinį kūrinį sudaro 29 atskiri lapai susegti 56 aliuminio smeigtukais. 210 × 200 cm. 12 atspaudų.

VIDEO TRANSFERS

- 142 *Video Transfers (02:18:20)*, 2002.
Charcoal, gouache and dry pigment on paper. 80 × 60.6 cm.
- 143 *Video Transfers (02:19:16)*, 2002.
Charcoal, gouache and dry pigment on paper. 80 × 60.6 cm.
- 143 *Video Transfers (02:19:23)*, 2002.
Charcoal, gouache and dry pigment on paper. 80 × 60.6 cm.
- 143 *Video Transfers (02:20:03)*, 2002.
Charcoal, gouache and dry pigment on paper. 80 × 60.6 cm.
- 144 *Video Transfers (02:20:07)*, 2002.
Charcoal, gouache and dry pigment on paper. 80 × 60.6 cm.
- 144 *Video Transfers (02:20:10)*, 2002.
Charcoal, gouache and dry pigment on paper. 80 × 60.6 cm.
- 144 *Video Transfers (02:20:14)*, 2002.
Charcoal, gouache and dry pigment on paper. 80 × 60.6 cm.
- 145 *Video Transfers (02:20:20)*, 2002.
Charcoal, gouache and dry pigment on paper. 80 × 60.6 cm.

THE RUBRIC

- 146 *The Full Stop Swallows the Sentence*, 2011.
Silkscreen print on pages from *Septem Linguarum Calepinus* 1746.
43.8 × 56.5 cm.
- 147 *A Safe Space for Stupidity*, 2011.
Silkscreen print on pages from *Septem Linguarum Calepinus* 1746.
44.2 × 53 cm.
- 148 *The Pleasures of Self Deception*, 2011.
Silkscreen print on pages from *AD Pandectas Duobus Tomis Dilfributus*
1757. 44 × 52 cm.
- 149 *Torschlusspanik*, 2011.
Silkscreen print on pages from *Septem Linguarum Calepinus* 1746.
43.8 × 56.7 cm.
- 150 *Practical Epistemology*, 2011.
Silkscreen print on pages from *Septem Linguarum Calepinus* 1746.
43.6 × 56.8 cm.
- 151 *Anti-Entropy*, 2011.
Silkscreen print on pages from *George McGrave Encyclopaedia*.
43 × 56.2 cm.
- 152 *Poems I Used to Know*, 2011.
Silkscreen print on pages from *AD Pandectas Duobus Tomis Dilfributus*
1757. 43.8 × 52 cm.
- 153 *Against Argument (But Not This One)*, 2011.
Silkscreen print on pages from *Septem Linguarum Calepinus* 1746.
43.8 × 56.7 cm.

YOU WHO NEVER ARRIVED

- 154 | 155 *Drawing for site-specific installation You Who Never Arrived*, 2021.
Indian ink and pencil on paper, 106 × 355.5 cm.

VAIZDŲ PERKĖLIMAI

- Vaizdų perkėlimai (02:18:20)*, 2002.
Anglis, gvašas ir sausas pigmentas ant popieriaus. 80 × 60.6 cm.
- Vaizdų perkėlimai (02:19:16)*, 2002.
Anglis, gvašas ir sausas pigmentas ant popieriaus. 80 × 60.6 cm.
- Vaizdų perkėlimai (02:19:23)*, 2002.
Anglis, gvašas ir sausas pigmentas ant popieriaus. 80 × 60.6 cm.
- Vaizdų perkėlimai (02:20:03)*, 2002.
Anglis, gvašas ir sausas pigmentas ant popieriaus. 80 × 60.6 cm.
- Vaizdų perkėlimai (02:20:07)*, 2002.
Anglis, gvašas ir sausas pigmentas ant popieriaus. 80 × 60.6 cm.
- Vaizdų perkėlimai (02:20:10)*, 2002.
Anglis, gvašas ir sausas pigmentas ant popieriaus. 80 × 60.6 cm.
- Vaizdų perkėlimai (02:20:14)*, 2002.
Anglis, gvašas ir sausas pigmentas ant popieriaus. 80 × 60.6 cm.
- Vaizdų perkėlimai (02:20:20)*, 2002.
Anglis, gvašas ir sausas pigmentas ant popieriaus. 80 × 60.6 cm.

RUBRIKA

- Taškas praryja sakinį*, 2011.
Šilkografija ant puslapių iš knygos *Septem Linguarum Calepinus*
(1746). 43.8 × 56.5 cm.
- Saugi erdvė kvailumui*, 2011.
Šilkografija ant puslapių iš knygos *Septem Linguarum Calepinus*
(1746). 44.2 × 53 cm.
- Saviapgaulės malonumai*, 2011.
Šilkografija ant puslapių iš knygos *AD Pandectas Duobus Tomis Dilfributus* (1757). 44 × 52 cm.
- Paskutinės minutės panika*, 2011.
Šilkografija ant puslapių iš knygos *Septem Linguarum Calepinus*
(1746). 43.8 × 56.7 cm.
- Praktinė epistemologija*, 2011.
Šilkografija ant puslapių iš knygos *Septem Linguarum Calepinus*
(1746). 43.6 × 56.8 cm.
- Antientropija*, 2011.
Šilkografija ant puslapių iš knygos from *George McGrave Encyclopaedia*. 43 × 56.2 cm.
- Eilės, kurias esu žinojęs*, 2011.
Šilkografija ant puslapių iš knygos *AD Pandectas Duobus Tomis Dilfributus* (1757). 43.8 × 52 cm.
- Prieš argumentą (bet ne šitą)*, 2011.
Šilkografija ant puslapių iš knygos *Septem Linguarum Calepinus*
(1746). 43.8 × 56.7 cm.

TU, KURIS NIEKAD NEATVYKAI

- Piešinys skirtas vietos instaliacijai *Tu, kuris niekad neatvykai*, 2021.
Sepija ir pieštukas ant popieriaus, 106 × 355.5 cm.