

William Kentridge
The Colander

Introduction

As we emerge from a long winter and the lifting of recent COVID-19 health restrictions this spring, there is much to celebrate as the summer season begins. First, we launch William Kentridge: *The Colander*, the culmination of the fortuitous meeting between myself and Jillian Ross, William Kentridge's Master Printer in Saskatoon, Saskatchewan in 2012. Over the past several years, we have dreamed of a Canadian project and *The Colander* represents the realization of that wish. We are indebted to the knowledge and expertise of Jillian Ross, who was our guest resident this past February, at Griffin for sharing her collaborative work with William Kentridge, and her own collection with our audiences, and for her research and curatorial assistance through the development of this project. We are also indebted to the many private lenders to the project, for sharing their collections with us: Julian Liknaitzky of Knight Galleries (Toronto), Liz Ingram and Bernd Hildebrandt (Edmonton), David and Jane Arthur (Regina), the Griffin Foundation (Vancouver) and additional private collections in the city. We are grateful for the assistance of Brendan Copestake of Parts and Labour, in planning the design of this complex set of installations within our 3000 square floor space. We are also deeply grateful to Viviane Mehr, of VivianeArt, in collaborating with us to bring the major print work, *Refugees*, to Vancouver, along with the ongoing support of David Krut Projects, Johannesburg.

We hope you will join us for our free international online conference, titled, *Worldings*, presented in collaboration with Urban Shaman, Winnipeg, and with presentations from the Centre for the Less Good Idea and The Bag Factory, Johannesburg, as well panels organized by artist/curators, David Garneau (Regina), Dr. Andrea Walsh (Victoria), Usha Seejarim (Johannesburg), Brownyn Lace and Phala O Phala (Johannesburg), Candice Allison and Kagiso Patrick Mautloa (Johannesburg) and Dr. Karen Tam (Montreal), *Worldings* continues with further residency and public presentations. See our website for details.

Finally, we thank the many private and public supporters for this project, for their collegiality, enthusiasm and generosity, who have made it possible. We are very grateful to the Richmond Art Gallery, The Polygon Gallery, Presentation House Theatre, John McCaig and Michael Batty of Fine Art Framing and Alex Fairbairn and Chris Nichols of Workshop Vancouver, as well as Canadian Heritage and North Vancouver Recreation and Culture for their support of this project.

We hope you enjoy the exhibition!

Lisa Baldissera

William Kentridge: The Colander

Curated by Lisa Baldissera

The motif of the colander has often appeared in the work of renowned South African artist William Kentridge, eliciting how and when formative state and institutional structures give way, beginning with his examination of post-apartheid South Africa and extending to authoritarian ideologies, regimes, and failed states in other parts of the world. Migration, the vulnerability and provisionality of memory and historical account, the absurd and the capricious nature of power and perception in the architecture of socio-political life, are concepts that run throughout Kentridge's expressive work. Formally, fragmentation and assemblage itself is a conceptual and methodological tool for how the works are made, ordered, shaped and re-ordered in his drawings, films, performances, set design, prints, paintings and sculptures.

This exhibition includes key works from the 1990s through to never-before-seen projects produced in 2020-2021. Produced with the research and curatorial assistance of Kentridge's Master Printer, Jillian Ross, and drawing from private collections in Western Canada and Toronto, as well as a selection of previous works, including the decades long film cycle, *Drawings for Projections* (1989 - 2020), this exhibition also features new works from the Kentridge Studio, South Africa produced during the global pandemic. *William Kentridge: The Colander* explores the critique of political structures in Kentridge's printmaking and filmmaking—looking at the layered, kinetic and collaged nature of his formal working processes, to investigate the porousness and vulnerability of artmaking and life—as well as the processes of the studio in his most recent series, *Studio Life*.

The exhibition is accompanied by an extensive public program, titled *Worldings*, (see page 33 in this guide) which includes an international and Canadian online virtual conference as well as public programs and residencies, that explore the unique artistic perspectives and histories that exist in Canadian and South African experience as seen through the eyes of artists, writers, curators and activists. The project reflects on the concept of 'the colander' and how the global events of 2020-2021 expose, through the experiences that have unfolded in each place, unique histories of precarity, globalization and colonization, to focus on resilience and resistance. This project initially was conceived to consider parallels that exist between Canadian and South African histories of colonization, as well as each country's eventual Truth and Reconciliation Commission and the reverberations and effects of these colonial political regimes within contemporary 21st century life. This has since unfolded into a program that will focus on the resiliency with which these challenges have been faced through the lens of the events of historical events of the last year, and the ways in which solidarity, resistance and advocacy are remitted in hope, for their capacities to elicit lasting structural change and collective care.

The Colander includes selections of work from key projects produced by Kentridge over his forty-year career, organized in sections throughout the exhibition.

Section One: Selected Films

The Charles Eliot Norton Lecture Series: William Kentridge: Six Drawing Lessons **William Kentridge, Making Prints: Selected Editions 1998-2021** **Studio Life film series, The Long Minute**

Produced as short studies to prepare for longer film works, these stand-alone studies from *The Long Minute* were developed during the pandemic over the course of the past year, in Kentridge's home studio and presented as experimental works through The Centre for the Less Good Idea. The Centre, an interdisciplinary project space founded by Kentridge to support artistic practice in South Africa, is an homage to the necessity of failure. As articulated in its mandate: "Often, you start with a good idea—it might seem crystal clear at first, but when you take it off the proverbial drawing board, cracks and fissures emerge in its surface, and they cannot be ignored. It is in following the secondary ideas, those less good ideas coined to address the first idea's cracks...in the act of playing with an idea, you can recognise those things you didn't know in advance but knew somewhere inside of you."

Alongside these studies is an excerpt from *Six Drawing Lessons*, from the Norton Lecture series presented at Harvard University in 2012; the full series of six films can be found on the Griffin website; also presented is the short 2021 documentary produced by Marian Goodman Gallery, on the relation between Kentridge's print-making and filmmaking processes.

1. William Kentridge, *Film excerpt: From the Charles Eliot Norton Lecture Series, Six Drawing Lessons* presented at Harvard University in 2012. 15 minute clip from *Drawing Lesson One: In Praise of Shadows* presented on Tuesday, March 20, 2012. See the Griffin Art Projects website, <https://www.griffinartprojects.ca/exhibitions/william-kentridge-the-colander>, for the full lecture series.
2. William Kentridge, *Making Prints: Selected Editions 1998-2021*, Courtesy of the Artist and Marian Goodman Gallery.
3. William Kentridge, *Studio Life film series, The Long Minute*, 2020-2021, HD Video, 1 minute each, Courtesy of the Artist

And this you say is my life
Chair Waltz I
Counting Seconds
HOLD
Struggle for a good heart
Prisoner in the book
Dancing Rhinoceros
Taking one's chances
Miner and artist
Paper Tree
Sculpture is Still Life
The Vanishing Point

Section Two: Drawings for Projections & Studio Life

Mine, 1991 & City Deep, 2020 Studio Life, 2020 -2021

This selection of works entitled *Studio Life*, presents new projects produced in the artist's home studio in Johannesburg, as he experienced various levels of pandemic lock-down and working restrictions over the past year. Normally working between two sites, home and the Arts-on-Main complex in downtown Johannesburg as well as travelling internationally, Kentridge instead pared down and restructured his practice in order to continue initially working remotely from his usual team of staff. The images show Kentridge at work in his studio, surrounded by the various props and drawings that will eventually become his new works. The works together form a kind of stop-motion animation, reminiscent of the animations that the artist has produced in his film works, which call to memory early films such as Charlie Chaplin's gestural political works like *The Great Dictator* and *Modern Times*.

The pairing of the early work, *Mine*, with the newer film, *City Deep*, produced almost thirty years apart, show two stages of Johannesburg's mining industry, one taking place as apartheid was ending, and one in the contemporary moment, in which individual miners attempt to eke out a living within a now depleted landscape. The films explore how colonization is expressed through eroding land and urban scapes—from the once well-attended Johannesburg Art Gallery, its collection established in the 19th century from the industry's proceeds, now in a condition of disrepair due to collapsing economic and political conditions. The lives of earlier migrant miners pictured in *Mine*, set to Dvorak's *Cello Concerto in B minor, Opus 104*, travelled from city to city living in temporary barracks far from home. The contemporary 'self-employment' of the surface mining by individuals pictured in *City Deep* functions as an inversion of the early 20th century entrepreneur, one whose infrastructure has fallen away, and left him in more extremely economically vulnerable terms than ever. The "zama zama" miners --translated from Zulu as 'try your luck' or 'take a chance'--work illegally at the site of decommissioned mines.

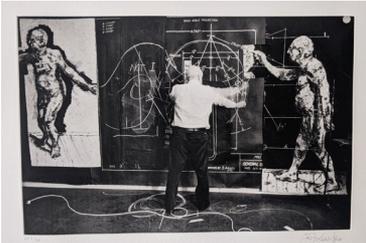
Both films comprise parts of Kentridge's ongoing film series, *Drawings for Projections*, begun in 1989. Produced without a script or storyboard, the films depict mining magnate Soho Eckstein, whose empire slowly crumbles to explore South Africa's history of colonization. The series of stop motion films is based on the artists worked and reworked charcoal and pastel drawings, photographed in 16- and 35-mm film and documented at each stage of drawing and erasure, referencing the layering of memory and nostalgia. *Mine* is the third film in the series, and *City Deep* the eleventh and most recent. Kentridge says, "The making of each film was the discovery of what each film was. A first image, phrase, or idea would justify itself in the unfolding of images, phrases, and ideas spawned by the work as it progressed. The imperfect erasures of the successive stages of each drawing become a record of the progress of an idea and a record of the passage of time. The smudges of erasure thicken time in the film, but they also serve as a record of the days and months spent making the film - a record of thinking in slow motion."

4 - 7. William Kentridge, *Studio Life Series*, 2020-2021

Photogravure, Paper: Hanemühle, Natural White, 300gsm, 44 x 54 cm,
Editions of 18,

Collaborating Printer Jillian Ross, Canada, Plates created by Zhané Warren,
Cape Town, Printed by Kim-Lee Loggenberg, Printed at David Krut Workshop,
Johannesburg, Collection of Jillian Ross Print

4.



5.



6.



7.



4. William Kentridge, *Third Angle Projection*, 2021
5. William Kentridge, *Exercise 2*, 2021
6. William Kentridge, *Exercise 1*, 2021
7. William Kentridge, *Blackboard*, 2021



William Kentridge Studio in lockdown April 2020

8. William Kentridge, *Drawings for Projections: Mine*, 1991, 16mm animated film, transferred to video and DVD, 5 minutes 50 seconds, Edition of 10, Courtesy of the Artist and Marian Goodman Gallery



William Kentridge, *Drawings for Projections: City Deep*, 2020, HD Video, 9 minutes 41 seconds, Edition of 9, Courtesy of the Artist and Marian Goodman Gallery

Section Three: Triumphs and Laments & The Universal Archive

“Every victory has a [corresponding] defeat; therefore, for every person riding in triumph, there will always be someone following behind with a lament.”

Refugees (1. *God’s Opinion is Unknown*; 2. *Leaning on Air*), is a 77-piece collage wood-block print, derived from Kentridge’s major performative and public art project, *Triumphs and Laments: A Project for the City of Rome*. Kentridge developed the project with composer Philip Miller, who has collaborated with the artist for the past twenty years. *Triumphs and Laments* music and performance backdrop was comprised of a 550-meter-long frieze, created through a subtractive method of removing the accreted stains from the travertine embankment walls along Rome’s Tiber River. The dark patina that is left forms individual elements of the frieze, consisting of more than 80 historical figures, each up to 10 meters high and representing the victories and defeats of Roman history, dating from the mythological past to the present. The configuration of the processional, which is to be found in many of Kentridge’s projects, is here fused with the processional works of ancient Roman artefacts, such as Hadrian’s Column. The figure of the refugees found in this cluster of works is a composite of a 2012 image of Rwandan migrants and ancient victims of forced migrations.



Opening Night Performance of *Triumphs and Laments: A Project for the City of Rome*

Accompanying this series is a selection of work from the *Universal Archive* series, which “began as a series of small ink drawings on pages of old dictionaries, made using old and new paintbrushes. Solid and very fine lines form the images, with an unconstrained virtuosity of mark-making. The images were printed on various books’ pages, including early copies of the Shorter Oxford English Dictionary and Encyclopaedia Britannica.

1. William Kentridge, at the press conference in Rome for *Triumphs and Laments*, September 2015.

“As a result of the meticulous mechanical translation of a gestural mark, the linocuts push the boundaries of the characteristics traditionally achieved by the medium. The identical replication of the artist’s free brush mark in the medium of linocut makes for unexpected nuance in mark, in contrast with the heavier mark usually associated with this printing method. Furthermore, the way the paper of the non-archival old book pages holds the ink creates an appealing glossy glow on the surface of the paper.

“Many of the images are recurring themes in Kentridge’s art and stage productions: cats, trees, coffee pots, nude figures. While some images are obvious, others dissolve into abstracted forms suggestive of Japanese Ukiyo-e painting. The parallel and displaced relationships that emerge between the image and the text on the pages relate to Kentridge’s inherent mistrust of certainty in creative processes. This becomes part of a project of unraveling master texts, here questioning ideas of knowledge production and the construction of meaning.

“Aside from the numerous individual images created, there are prints assembled from pieces: cats torn from four sheets, a large tree created from 15 sheets. Groups of prints featuring combinations of individual images – twelve coffee pots, six birds and nine trees – show the artist’s progressive deconstruction of figurative images into abstract collections of lines, which nonetheless remain suggestive of the original form. This movement from figuration to abstraction and back, along with the works’ close relationship to Kentridge’s stage productions, suggests that this body of work holds an intriguing place in Kentridge’s oeuvre on the edge of animation and printmaking.

“There are some print technologies and mediums which are really good with alteration – like etching soft copper – as opposed to lithography, for example, altering which is very laborious. In ink wash linocuts, the alteration happens largely before the print is made; many variations, many paintings, things collaged and put together, are then consolidated into the cut. Or one pursues a form of variation where, rather than saying, ‘I need to get one perfect coffee pot,’ you make forty different coffee pots. You take a simple image and see how far it can be reduced to a series of simple calligraphic marks before it disappears. If you start with a relatively naturalistic drawing of a coffee pot, then your brush marks get faster, the thickness of the brush grows, and the number of brushstrokes gets reduced; then, after 15 prints, you end up with something that is only recognizable as a coffee pot if you see the complete series of images. If you came across the final image by itself, it would appear as some kind of unknown Chinese character.”

William Kentridge in conversation with Kate McCrickard in *A Universal Archive: William Kentridge as Printmaker*, published 2012 by Hayward Publishing and David Krut Publishing, page 28

10.



William Kentridge, *Triumphs and Laments Woodcuts: Refugees* (1 *God's Opinion is Unknown*; 2 *Leaning on Air*), 2018-2019

Relief, printed from 26 woodblocks on Somerset Velvet, Soft White, 300 gsm, Final work comprised of 77 individual sheets adhered by 136 aluminum pins, Wood used: Panga Panga, Ash, Poplar, Maple, Saligna, African Walnut, Kiaat, Beech, Mahogany and White Oak, 178 x 254 cm/ 178 x 114cm, Edition of 12

Printed by Jillian Ross, Sbongiseni Khulu, Chad Cordeiro and Sarah Hunkin. Assisted by Pebofatso Mokoena, Diego Silands and Lisa Cloete (carving); Alan Epstein (carpentry), Printed at David Krut Workshop, Johannesburg, Collection of the Griffin Foundation



Carving team, 2019



William Kentridge and Master Printer Jillian Ross working on the collage, 2019

11.

Triumphs and Laments: Refugees (1 God's Opinion is Unknown; 2 Leaning on Air), Study area: working materials for print assembly, 2021. Courtesy of Jillian Ross Print

This section features elements from the development of the making of *Refugees* print, which was assembled during Jillian Ross's residency last February at Griffin; 77 woodblock prints were shipped to Vancouver, and Ross, using templates, torn and re-assembled these into the full diptych work during her residency on these worktables. The display shows the map of the process of assembling, templates and instructions for assembly, as well as a film documenting the execution of the full *Triumphs and Laments Woodcuts* series at David Krut Workshop in Johannesburg. The film pictures the entire team at DKW at work--attesting to the collaborative environment that is responsible for producing these complex works. Throughout the exhibition, these printmaker teams are named in the label information.

12.

David Krut Workshop Printmaking Video, 2019, Filmed by the Kentridge Studio, 4 minutes, 38 seconds, Photos and stop motion courtesy of David Krut Workshop

William Kentridge, *Selections from the Universal Archive Series*, 2012,
 13 - 20. Linocuts printed on non-archival pages from the Shorter Oxford English
 Dictionary; mounted by a single tab attaching to backing sheet of Arches,
 Cover White, 400gsm, 35 x 27 cm, Collection of Jillian Ross Print



13. *Universal Archive* (Ref. 24)
 15. *Universal Archive* (Ref. 44)

14. *Universal Archive* (Ref. 25)
 16. *Universal Archive* (Ref. 28)



17. *Universal Archive* (Ref. 13)
 19. *Universal Archive* (Ref. 1)

18. *Universal Archive* (Ref. 16)
 20. *Universal Archive* (Ref. 2)



William Kentridge at David Krut Workshop selecting prints for The Universal Archive, 2012



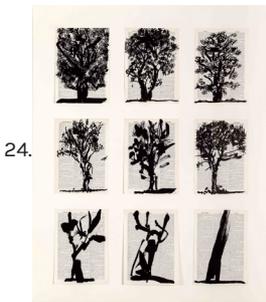
William Kentridge: *That Which We Do Not Remember* with Jane Taylor, 2018-2019, Sydney and Adelaide, Australia



Skeletal She-wolf II, 2018-2019, William Kentridge, Laser Cut on Archival Paper, Collection of Jillian Ross Print



William Kentridge *Triumphs and Laments* Woodcuts: *Refugees 1 God's Opinion is Unknown 2 Leaning on Air* diptych, 2019, David Krut Workshop (DKW)



William Kentridge, *Universal Archive: Nine Trees*, 2012

Linocut printed on 9 non-archival pages from Britannica World Language edition of the Oxford Dictionary; each page mounted by a single tab attaching pages to backing sheet of Velin Arches, Cover White, 400gsm, 108 x 84 cm, Edition of 30

Printed by Jillian Ross, Mlungisi Kongisa and Talya Lubinsky, Printed at David Krut Workshop, Johannesburg, Private Collection, Vancouver

25.



William Kentridge, *Nose 3*, 2006-2010

Sugarlift aquatint, drypoint and engraving. Paper: Somerset Velvet, Soft White, 300gsm, 40 x 35 cm, Edition of 50

Printed by Jillian Ross, Mlungisi Kongisa and Niall Bingham, Printed at David Krut Workshop, Johannesburg, Collection of Jillian Ross Print

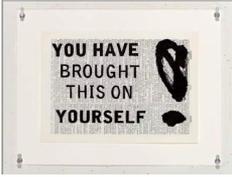
Tatlin's Ghost

The Nose with Tatlin's Monument to the Third International. Let us count the steps of remove.

- 1) Tatlin's plan was for a 400-metre-high monument made of steel and glass. The design was obviously influenced by the Eiffel Tower. In the original plan, there would be four revolving fort-storey buildings inside a double helical steel structure - a chamber of deputies, a concert hall, if memory (or my imagination!) serves me correctly.
- 2) This monument was never built - of course. But a six-metre-high model was made and paraded by art students around the streets of Petrograd. Remember St Petersburg, the old Czarist capital, was renamed Petrograd in 1914 to sound less German, and then Leningrad after Lenin's death, and since 1991, has once again been St Petersburg.
- 3) There is a film of the second copy of this model of the monument being paraded.
- 4) There is a photograph of a still from this film.
- 5) There is a memory of this photograph - in fact of several photographs.
- 6) There is a drawing of this memory in condensed milk and Indian ink and drypoint on a copper plate.
- 7) There is a print - reversed - of this drawing.
- 8) There is a photograph of this print.
- 9) Here on the page opposite is a print of the photograph (of the print of the drawing of the memory of the photograph of the film of the model of the idea of Tatlin).

- William Kentridge, *Nose: Thirty Etchings*, David Krut Publishing, 2010, Parkwood, South Africa

26.



William Kentridge, *Universal Archive: Ref. 53*, 2012

Linocut printed on non-archival page from Shorter Oxford English Dictionary mounted by a single tab attaching page to backing sheet of Velin Arches Cover White, 400gsm, 26.9 x 35.1 cm, Edition of 20

Printed by Jillian Ross, Mlungisi Kongisa and Talya Lubinsky, Printed at David Krut Workshop, Johannesburg, Private Collection, Vancouver

27.



William Kentridge, *Receiver*, 2007, Artist book with photogravures and letterpress, Poems by Wislawa Szymborska selected by the artist, Twenty-two etchings, drypoints and photogravures bound into the book, Dieu Donn  Press, Edition of 50

Printed by Randy Hemminghaus, Paul Loughney, Kristen Cavagnet, Printed at Rutgers Center for Innovative Print and Paper, Poems printed by Ruth Lingen, Paper made by Susuan Gosen and Paul Wong at Dieu-Donn  Papermill, Book design and binding by Barbara Mauriello

28.



William Kentridge, *Universal Archive: Ref. 34*, 2012

Linocut printed on non-archival page from Shorter Oxford English Dictionary mounted by a single tab attaching page to backing sheet of Velin Arches Cover White, 400gsm, 35.1 x 26.9 cm, Edition of 20

Printed by Jillian Ross, Mlungisi Kongisa and Talya Lubinsky, Printed at David Krut Workshop, Johannesburg, Private Collection, Vancouver

29.



William Kentridge, *Universal Archive: Ref. 54*, 2012

Linocut printed on non-archival page from Shorter Oxford English Dictionary mounted by a single tab attaching page to backing sheet of Velin Arches Cover White, 400gsm, 26.9 x 35.1 cm, Edition of 20

Printed by Jillian Ross, Mlungisi Kongisa and Talya Lubinsky, Printed at David Krut Workshop, Johannesburg, Private Collection, Vancouver

Section Four: The Nose

The selected prints and film fragments in this section are derived from a work entitled, *I am not me, the horse is not mine*, an installation of eight immersive film projections which are all described as 'fragments', and all six minutes in duration, played continuously. These works were inspired by or part of the preparatory works for Kentridge's production of Dmitry Shostakovich's satirical opera *The Nose* (1928) which was presented at the Metropolitan Opera in New York in 2010.

Shostakovich's opera was based on the short story, titled *The Nose* by Russian author Nikolai Gogol. Written in 1837, the narration follows an official whose nose leaves his face and to pursue a life of its own. The individual films are titled *His Majesty Comrade Nose*, featured here, as well as *Prayers of Apology, A Lifetime of Enthusiasm, Country Dances I (Shadow), Country Dances II (Paper), That Ridiculous Blank Space Again (A One-Minute Love Story), Commissariat for Enlightenment* and *The Horse is Not Mine*.

The title of the installation, *I am not me, the horse is not mine*, is a Russian peasant phrase, which is lifted from a transcript of the Central Committee of the Communist Party of the Soviet Union where the Bolshevik revolutionary Nikolai Bukharin (1888-1938) is archived, defending his life during Stalin's Great Purge of 1936-8. In the opera production, print series and film installation, Kentridge references the formal inventiveness of Russian modernism, from early Soviet films to the Russian avant-garde. Kentridge superimposed paper cut-outs onto actual actor's figures from opera rehearsal footage, in a nod to Russian Constructivists, including the artist El Lissitzky (1890-1941); in another film, Vladimir Tatlin is referenced through the never-built 1920 monument, Tower. For Kentridge, it is "an elegy ... for the formal artistic language that was crushed in the 1930s and for the possibility of human transformation that so many hoped for and believed in, in the revolution."

Absurdism, a narrative device adopted in twentieth-century Russian modernism, influences many of Kentridge's works. *His Majesty Comrade Nose* fuses film and animation of the artist in his studio. A large cut-out nose is superimposed over his head and shoulders as he completes the Sisyphean task of repeatedly climbing and falling down a flight of stairs. Kentridge used raw footage for some films in the series, including selections from Russian, French and American films from the 1920s, and a fragment from Dziga Vertov's *Man with a Movie Camera* (1928), made in the same year as Shostakovich's *The Nose*. Source: Tania Barson, Tate Modern, 2011.

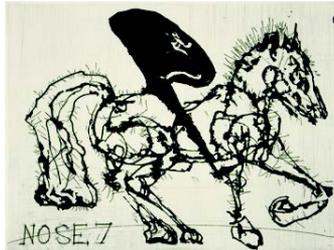


30 - 35. William Kentridge, *Selections from The Nose Series (30 Etchings), Individual titles Nose 1-Nose 30, 2006-2010*

Sugarlift aquatint, drypoint and engraving, Paper: Somerset Velvet, Soft White, 300gsm, 35 x 40 cm / 40 x 35 cm, Editions of 50

Printed by Jillian Ross, Mlungisi Kongisa and Niall Bingham, Printed at David Krut Workshop, Johannesburg, Collection of Jillian Ross Print

30.



In Search of Civic Glory

A horse is exactly the right scale for the magnification of a man, for making him magnificent. A man on a chair or a table is ridiculous. On a pedestal we begin to let him grow. But put the man on a horse - and preferably a horse on a pedestal - and you have a hero or a tyrant, at any rate someone who has made a name for himself. A horse fits so snugly under the legs. It feels not just connected to a person, but part of him, an extension of him to show who he really is.

I had been wanting to make tabletop equestrian statues. At about the same time I started working on the opera *The Nose*, and was contemplating what activities *The Nose*, now independent of the face of Kovalyov, could participate in. *The Nose*, we knew, was a higher rank than Kovalyov, gave itself airs and - why not? - had civic ambitions. An equestrian monument would do it well. In the sculptures I was primarily interested in the horse part. But these horses needed a rider and *The Nose* was pressed into service.

- William Kentridge, *Nose*, 2010

31.



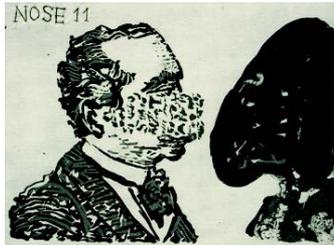
Putting the S into Laughter

Compulsory Hilarity. An X in Russian is transliterated as Kh, a guttural clearing of the throat like the G in *gaan huis toe*. XA is how laughter is designated in the transliteration of the Shostakovich libretto. The policemen, the newspaper clerks and other groups - students, gentlemen - are all required to laugh together in specific rhythms. The oxymoron of ordered laughter is just one of the contradictions in the opera.

The bigger question of course is the place of comedy in works that describe or refer to situations of social dislocation and disaster. (Comedy is connected to but not the same as the absurd - the genre of this story and opera.)

- William Kentridge, *Nose*, 2010

32.



Bad Disguises I

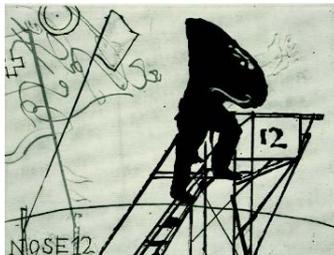
There is a general principle in theatre for working with masks. A mask works by making us focus on everything that is not the mask. The immobility of a mask makes us concentrate on the movement of the body (this is the same in puppetry). A simple hand gesture performed by someone in a mask is enlarged. We see every nuance of it with a surprising clarity, which has been provoked by the very immobility of the mask.

The red ball of a clown nose is a miniature mask. We think we focus on the nose, but in fact the red nose works by focussing our attention on what is around it.

I cannot remember whose portrait I based the image of Kovalyov in this print. From his tie I would think it comes from an engraving in *The Illustrated London News* of the 1870s.

- William Kentridge, *Nose*, 2010

33.



His Majesty, Comrade Nose

There is a famous photograph of Lenin, taken early in the October Revolution, standing on the balcony of the Bolshevik headquarters in Petrograd. The building had been the villa of the ballerina Mathilde Kschessinskawa. This photo - or similar images - was the basis of El Lissitzky's design for an orator's podium, upon which it was hoped Lenin would continue his speech. The stairs and the podium that *The Nose* uses in his ascent to the higher echelons of society is based on El Lissitzky's design, and was made using the stairs in my studio, with some extra construction lines added to the basic structure when it was animated. Many of the images of *The Nose* were based on photographs of legs in dark trousers, to which were added a paper cut-out nose. In the animation, *The Nose* reaches the top of the steps only to tumble down them again. In the etching, his moment of success is fixed.

- William Kentridge, *Nose*, 2010

34.



Bad Disguises II

In the 1920s, Trotsky was airbrushed out of all photographs that showed him with Lenin. We are by now so familiar with this emblematic erasure of history that in all the group photos of Soviet luminaries, we look for or anticipate the absent figure in the crowd, a spirit of Elijah, at the table but invisible. We glance over the row of sleek faces, but are entranced more by what or who is not there than by what we see.

Airbrushing is time-consuming and a real art, and so, for the most part, when members of the Party were purged and their images proscribed their faces were eliminated from photographs by being scratched away or defaced with ink or paint.

To remove an image or part of it from a copper plate involves physically scraping away the metal until it is flatted down to the depth of the line you want to remove. This involves the use of a sharp triangular tool, considerable knuckle strength and dexterity, and hard calluses on your index and middle fingers. The plate is then polished with a burnisher, a rounded smooth tool - with the same finger requirements as the scraper - to eliminate the crude marks of the scraper. But the burnished plate will now print a clean white, so the surface must be disturbed again if it is to regain the grey plate tone of the rest of the plate. I usually do this with sandpaper, the coarseness of the grit on the paper determining the depth of the plate tone. A really good etcher or engraver can make the history of this erasure invisible. I have neither the skills nor the patience for this, and reconcile myself to the claim that I prefer the plate both to contain its history and to reveal traces of it in its printing.

- William Kentridge, Nose, 2010

35.



Where is the Red Wedge?

There was a brief period before and after the October Revolution in which the reinventions of graphic forms seemed to coincide with a reinvention of social and political structures. But as early as 1918, Lenin had asked for 'reliable anti-futurists' to be found. In the end the great El Lissitzky and Malevich were reduced to being designers of shoes and painters of plates.

(The red and black angular elements are based on *Supremus No. 50* by Kazimir Malevich from 1915.)

- William Kentridge, *Nose*, 2010



Choosing the 30 prints for *The Nose* etchings series, David Krut Workshop at Arts on Main, 2010.

Gallery Director Lucy MacGarry, Master Printer Jillian Ross, William Kentridge, Editor Bronwyn Law-Viljoen, workshop assistant Julia Cloete

Section Five: What Will Come, (Has Already Come) & Wadeville

What Will Come, (Has Already Come) is inspired formally by the artist's ongoing investigations of perception. As Kentridge says, "This process has involved looking at different machines for seeing, machines that make the process of looking self-conscious, in an attempt to chart this mysterious process of looking." Anamorphic drawings have been a part of this exploration, beginning in 2000; it is a perceptual exploration that has appeared in earlier artworks, such as Hans Holbein's 16th century painting, *The Ambassadors*, in which a skull appears when the painting is viewed from an oblique angle. Kentridge realizes this perceptual trick here, which uses the images of the Algerian War to depict the carousel-like repetition of joy and trauma, fusing images of beauty and war, noises of the fairground and the battlefield, alongside Mussolini's favourite marching song, in a processional work which explores the limits of perception. The five etchings from *L'Inesorabile Avanzata* series feature key motifs from the installation.

38.



William Kentridge, *What Will Come (Has Already Come)*, 2007, 35 mm film transferred to DVD, anamorphic projection onto tabletop, Edition of 14, 8 minutes, 40 seconds, Courtesy of the Artist

William Kentridge, *L'Inesorabile Avanzata* (5 Etchings), 2007

39 - 43.

Sugarlift aquatint, drypoint and engraving, Paper: Somerset Velvet, Soft White, 300gsm, 40 x 35 cm, Editions of 50

Printed by Jillian Ross and Mlungisi Kongisa, Printed at David Krut Workshop, Johannesburg, Collection of Jillian Ross Print

39.



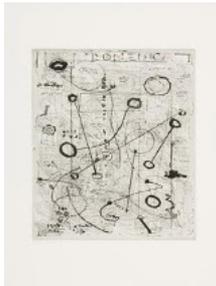
40.



41.



42.



43.



39. William Kentridge, *L'Inesorabile Avanzata: The World*, 2007

40. William Kentridge, *L'Inesorabile Avanzata: Newspaper Unread*, 2007

41. William Kentridge, *L'Inesorabile Avanzata: Massacre of the Innocents*, 2007

42. William Kentridge, *L'Inesorabile Avanzata: Newspaper Read*, 2007,

43. William Kentridge, *L'Inesorabile Avanzata: Mal d'Afrika*, 2007

44.



William Kentridge, *Wadeville*, 1990, Charcoal with pastel, 140 x 114 cm, Collection of Julian Liknaitzky

Wadeville is a unique drawing, produced not in relation to any film work but as an assemblage of images which reference failed infrastructure. The colander which appears in this drawing is also the motif for which the exhibition is named. As Kentridge explained to the collector: the colander references a structure that is flawed by design, from the moment it is shaped, precluded from ever holding water. The imagery depicted shows an array of incomplete projects in a landscape that is at once recovering and blighted, in the process of reclamation: an absurdist emporium of failed monuments and public works.

Section Six: The Sybil

This almost ten-minute film work was produced for Kentrige's 2019 opera produced by the artist at the invitation of Teatro dell 'Opera di Roma. The invitation was to make a companion piece to *Work in Progress*, the artist Alexander Calder's theatre work from 1968, which featured Calder's signature undulating and revolving mobiles. In the program notes to the subsequent opera, titled *Waiting for the Sybil*, Kentrige comments on the story line which governs the play, and this film work, which comprised the backdrop for the opera itself:

"At the end of Dante's Paradiso there is the story of the Cumaean Sibyl. The leaves blown in a circle around the Sibyl turn into the pages of Dante's book, which are collected by the wind and brought together in his book.

The story of the Cumaean Sibyl was that you would go and ask her a question. She would write your fate on an oak leaf and place the leaf at the mouth of her cave, accumulating a pile of oak leaves. But as you went to retrieve your particular oak leaf, a breeze would blow up and swirl the leaves about, so that you never knew if you were getting your fate or someone else's fate. The fact that your fate would be known, but you couldn't know it, is the deep theme of our relationship of dread, of expectation, of foreboding towards the future.

The idea of turning the leaves into pages, and the pages swirling around, brought together the turning sculptures of [Alexander] Calder, and the pages on which I'd been obsessively drawing in the service of making films out of books. Drawing on thousands of successive pages of encyclopaedias and dictionaries, like an impossible flipbook. Instead of taking one-and-a-half seconds as a flipbook would, these would take nine minutes or twelve minutes, and become a film in themselves. This became the starting form for the piece, to think of those leaves swirling around and what future could or couldn't be known... The next stage was to find the questions that were being asked. This was done as a collage. As much as the pages are gathered from many different books, the lines that appear in the projection of the piece, which become its libretto, come from many different sources: from proverbs, from phrases I've found in old notebooks of my own, lines of poets from Finland, Israel, South Africa, North Africa, many places in South America and around the world - which are either used as they were or adapted or changed, but which in some way address the question: 'To what end?'

Part of the form became the projections of the texts and the drawings in the book and the shadow made in the book by the performer of the Sibyl. Different scenes were added. A scene in the waiting room for the Sibyl. A scene about which is the right decision and which is the wrong one. How do you know which is the chair that will collapse when you sit on it and which is the chair that will support you? Is the plane that you're rushing to catch the one that will crash or do you relax and not catch that plane and take the next one - and in fact that is the one that crashes? In other words, one wishes to avoid one's fate, but one knows that one is headed directly towards it.

*We had two workshops in Johannesburg to develop the material and to rehearse some of the scenes. The final rehearsals will be in Rome in the week before the *Waiting for the Sybil* opens, keeping an openness as to what may emerge, even an openness as to what the themes in the piece will be. We started with Calder, we discovered a Sibyl, and we found the questions the Sibyl needed to answer.*

Hovering over this, unspoken in the opera, but certainly in our heads, was the fact that our contemporary Sibyl is the algorithm that will predict our future, our health, whether we'll get a bank loan, whether we'll live to 80, what our genetics will be. But there is a way in which we are still fighting to hold on to the possibility of a human Sibyl: the desire we have for something other than the machine, to guide us in how we see our future."

Source: William Kentridge, Program Notes from *Waiting for the Sybil*, from the website: <https://www.kentridge.studio/waiting-for-the-sibyl-programme-note/>

45.



William Kentridge, *Sybil*, 2020, single-channel HD film, 9 minutes, 59 seconds, Edition of 9, Courtesy of the Artist

Section Seven: Figures and Studies

“Kentrige’s work reveals a particular interest in the human figure as the representation of individuality and the counterpoint to society en masse. His characters frequently have a solipsistic air: they are isolated figures that relate to their surroundings in an introspective and metaphorical way, functioning as representations of attitudes, ideas and emotions. Each one contains its *raison d’être* within itself: they are self-sufficient within Kentridge’s universe as they each have their own story.” – Maria de Corral, “Closely Woven History”

Kentrige’s prolific investigations often include individual figure studies of animals and people. This series of works includes images of a rhinoceros, in *Performing Rhino*, a symbolic figure representing Africa which recurs throughout his films. Also included are images drawn from his own family life, including his wife, Anne, who is pictured here in *Halley’s Comet*, and *Untitled [i]*, or the figure of Kentridge himself, alternatively nude and clothed, pictured in a hat or in his characteristic black trousers and white shirt, in *Untitled [ii]*, looking on against the backdrop of an archival encyclopaedic paper. A drawn ‘portrait’ image of a figure from *The Nose* opera, is also included.



William Kentridge, *Untitled*, 2009, India ink on found dictionary page. 23 x 29 cm, Collection of Jillian Ross Print



William Kentridge, *Performing Rhino*, 2004, Drypoint, 14.5 x 19.5 cm, Collection of David and Jane Arthur



William Kentridge, *Untitled [i]*, 1990s, Drypoint, 60 x 35.5 cm, Collection of David and Jane Arthur, Printer Unknown



William Kentridge, *West Coast Landscapes: Black Chair*, 2010

Sugarlift aquatint, spitbite aquatint and drypoint, 2 plates, Paper: Hahnemühle, Natural White, 300gsm, 51 x 52 cm, Edition of 30

Printed by Jillian Ross and Mlungisi Kongisa, Printed at David Krut Workshop, Collection of David and Jane Arthur

50.



William Kentridge, *Pocket Drawing*, 2014, India ink on found dictionary page. 21.5 x 23 cm, Collection of Jillian Ross Print

51.



William Kentridge, *Untitled [ii]*, 2012-2013, Printed text, Charcoal and Pastel on dictionary pages. , 25.5 x 35.5 cm, Collection of Jillian Ross Print

52.



William Kentridge, *Halley's Comet*, Drypoint, 38.5 x 40 cm, Collection of David and Jane Arthur

53.



William Kentridge, *Spectrometer*, 2000, Digital Iris print from charcoal drawing with a spread from *Le Nouveau Larousse Illustré Encyclopedie*, hand painted by the artist with a wash, on Somerset Velvet Buff 280 gsm paper 44.5 x 60 cm, Private Collection, Vancouver

54.



William Kentridge, *Untitled*, 2004-2005, Drypoint, 54 x 43cm, Printed at Artist Proof Studios, Collection of David and Jane Arthur

Section Eight: Colonial Landscapes, Eight Vessels and Studio Life, continued

The *Studio Life* prints exhibited in this section also feature Kentridge's mother and granddaughter, in the photogravure, *Felicia Ida Felica*, where his mother's face gazes down on that of the great granddaughter whom she would never meet. It is a poignant image, revealing the more personal side of Kentridge's work. The *Phillips Room* is named for an exhibition space in the Johannesburg Art Gallery, a symbolic cultural centre of Johannesburg, also features in the film *City Deep*.

Of this image, Kentridge says, "There's always been a connection between mining and the Johannesburg Art Gallery, which was the art gallery of my childhood. It was funded and founded by mining magnates who made their fortunes from gold mining in South Africa and went back to live in London. Lady Phillips, the wife of mining baron Lionel Phillips, warned that unless they made some contribution to this city, their names would live in infamy. So a number of collections of Dutch lace and oil paintings were given to the gallery, which now kind of molder there. And the gallery itself, in a difficult part of town, is in a state of terminal decline. That's true physically of the building itself as well—the roof leaks, the beautiful Edwin Lutyens building is looking very shaky. The film is also about a demoralized institution, which gets no city support, and in which the staff themselves are demoralized as well. During the more than six months of COVID, the museum has made no effort to do anything online, to do anything at all."

55.



William Kentridge, *Felicia Ida Felica*, 2020

Photogravure, Paper: Hanemühle, Natural White, 300gsm, 54 x 44 cm, Edition of 18

Collaborating Printer Jillian Ross, Canada, Plates created by Zhané Warren, Cape Town, Printed by Kim-Lee Loggenberg, Printed at David Krut Workshop, Johannesburg, Collection of Jillian Ross Print

56.



William Kentridge, *The Phillips Room*, 2020

Photogravure, Paper: Hanemühle, Natural White, 300gsm, 44 x 54 cm, Edition of 18

Collaborating Printer Jillian Ross, Canada, Plates created by Zhané Warren, Cape Town, Printed by Kim-Lee Loggenberg, Printed at David Krut Workshop, Johannesburg, Collection of Jillian Ross Print

57.



William Kentridge, *Eight Vessels*, 2021, 4-Plate Photogravure with hand-painting by the artist. Sheets overlap. Assembly includes 11 black gloss map pins. Plates made at The University of Alberta by Steven Dixon, 73 x 100 cm, Courtesy Jillian Ross Print

The photogravure print *Eight Vessels* is a new work produced in international collaboration with Master Printer Jillian Ross. Working from their relative locations in Johannesburg and Edmonton, Ross and Kentridge produced “a work that consists of four plates, each printed onto single sheets, which have been arranged, overlapping, to form a single image and then hand-painted,” writes Jacqueline Flint. “The work depicts various objects, all vessels of some kind, arranged in the tradition of Giorgio Morandi’s quotidian still life works. The project originated during lockdown in March 2020, when Kentridge was in the unusual situation of being alone in his studio. This allowed for a sustained investigation into the significance of the studio in meaning-making.” The work is featured in *Studio Life*, “and the image contained in *Eight Vessels* plays an important role, appearing a number of times in the first film, *Studio Life: A Natural History of the Studio*.”



Photographs of the Production of *Eight Vessels*

58.



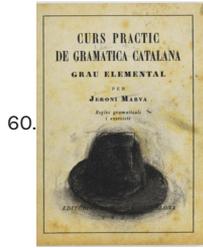
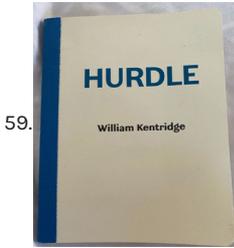
William Kentridge, *Reeds*, 1996

Sugarlift, spitbite aquatint and drypoint on hand-painted paper, red pastel,
Paper: Velin d'Arches, Blanc, 300gsm, 120 x 160 cm, Edition of 40

Printed by Jack Shireff and Andrew Smith, Printed at 107 Workshop, Published by
David Krut Fine Art, Collection of Private Collection, Vancouver

Reeds is an etching derived from a series of drawings Kentridge completed in the *Colonial Landscape* series which shows the 'mark-ups' rendered by the explorer's gaze through a scope-like exoticized view into the land, inspired by a 19th century publication titled *Africa and its Exploration as Told by its Explorers*. Kentridge says, 'These Colonial Landscape drawings came from the work I had been doing on *Faustus in Africa!* The source was a 19th century volume of the diaries of 'African explorers', illustrated with engravings of the exotic other the travellers were passing through. Part of the pleasure of doing the drawings was working with the 'code' of engraved marks, and playing with the mediations from the raw veld, to the sketchbook of the traveller, back to London to the professional engraving shop where the view would be re-dramatized, and engraved, to a hundred years on, looking at these now yellow pages. The new red marks are both beacons erected in the landscape and the surveyor's theodolite markings of the image in a viewfinder.'

Source: William Kentridge (1996). Statement on *Colonial Landscapes*. Sydney: Anandale Gallery and Johannesburg: Goodman Gallery.



59. William Kentridge, *Hurdle*, 2009, 12.7 x 7.6 cm, Collection of David and Jane Arthur
60. William Kentridge, *Curs Practic de Gramatica Catalana Cyclopedia*, 1999, 16.4 x 11.8 cm, Collection of David and Jane Arthur
61. William Kentridge, *Cyclopedia of Drawing*, 2004, Collection of David and Jane Arthur

***Flipbooks are available for viewing on request.
Staff will demonstrate how they function.***

Biography

William Kentridge (born Johannesburg, South Africa, 1955) is internationally acclaimed for his drawings, films, theatre and opera productions.

His method combines drawing, writing, film, performance, music, theatre, and collaborative practices to create works of art that are grounded in politics, science, literature and history, yet maintaining a space for contradiction and uncertainty.

Kentridge's work has been seen in museums and galleries around the world since the 1990s, 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 and 1993).

Opera productions include Mozart's *The Magic Flute*, Shostakovich's *The Nose*, and Alban Berg's operas *Lulu* and *Wozzeck*, 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 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.

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 (Melbourne), Johannesburg Art Gallery, MAXXI (Rome), Louisiana Museum (Humlebaek,Denmark), National Gallery of Canada (Ottawa), National Museum of Modern Art (Kyoto), Israel Museum (Jerusalem), Inhotim Museum (Brumadinho, Brazil), Broad Art Foundation, Los Angeles, Centre Pompidou (Paris), Fondation Louis 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), Fundação Sorigue (Lerida, Spain), Guggenheim (Abu Dhabi), Kunsthalle Praha (Prague) and Amorepacific Museum of Art (Seoul); as well as private collections worldwide.

Public Programming

Please visit our website to register for virtual events.
<http://griffinartprojects.ca/>

Sunday May 30 | 11 AM | Collecting in the Time of Covid, Session 1 with Latitudes Co-Directors Roberta Coci and Lucy MacGarry

As part of our ongoing Conversations on Collecting series, this two-part miniseries will focus on the impacts that COVID-19 has had on artists, galleries, curators, studios and online entities operating within the complex ecosystem of the international art market in South Africa, Canada and beyond.

Join Latitudes Co-Directors Roberta Coci and Lucy MacGarry for a conversation focused on the challenges, changes and silver linings encountered over the course of the past year amidst COVID-19, and what it means to break down barriers and inequalities in the art world as the founders LATITUDES, the first platform of its kind dedicated to African art.

LATITUDES is an online platform featuring a constantly changing, curated selection of art from the African continent and the diaspora, bringing together artworks presented by galleries, curators, studios, not-for-profit and independent artists themselves.

Sunday June 13 | 11 AM | Collecting in the Time of Covid, Session 2 with VivianeArt and David Krut Projects

As part of our ongoing Conversations on Collecting series, this two-part miniseries will focus on the impacts that COVID-19 has had on artists, galleries, curators, studios and online entities operating within the complex ecosystem of the international art market in South Africa, Canada and beyond.

This week's session features VivianeART, a Calgary-based contemporary commercial art gallery, alongside David Krut Projects, a Johannesburg-based alternative arts institution, to discuss the challenges encountered by each organization over the course of the past year and how they've persevered to overcome these obstacles. Today's conversation will centre on stories of creativity, innovation and adaptability within Canadian and South African commercial arts institutions. Speakers include VivianeArt founder/owner Viviane Mehr, David Krut Projects' gallery manager Amé Bell and master printmaker Jillian Ross.

Sunday June 27 | 11 AM | Virtual Curator's Tour with Lisa Baldissera

Join Griffin Art Project's Director, Lisa Baldissera for a live virtual curator's tour of Griffin's current exhibition, William Kentridge: The Colander.

Drawing from private collections in Western Canada as well as a selection of previous projects and new works from the Kentridge Studio, South Africa produced during 2020's global pandemic, William Kentridge: The Colander explores the critique of political structures in Kentridge's printmaking and filmmaking—looking at the layered, kinetic and collaged nature of his formal working processes, to investigate the porousness and vulnerability of artmaking and life—as well as the processes of the studio in his 2020-2021 series, Studio Life. Planned with the research and curatorial assistance of Jillian Ross, of Jillian Ross Print, as well as Parts & Labour, VivianeArt, Calgary and David Krut Workshop in Johannesburg, South Africa, The Colander will be held at Griffin Art Projects from May 29 to September 4, 2021.

Sunday July 4 | 11 AM | Worldings: A Virtual Conference | Preview Event! Hosted by Karen Tam

PREVIEW EVENT! Join us for an early bird panel scheduled in celebration and anticipation of Worldings: A Virtual Conference set to take place over the course of three mornings from July 9 - 11th, 2021. Artist, independent curator and Adjunct Curator at Griffin Art Projects, Karen Tam, will be hosting an informal conversation that brings together an intimate group of artists and cultural producers engaging with key themes of resilience and resistance from a BIPOC settler perspective.

This panel signals an early kickoff to Worldings: A Virtual Conference: A weekend of collaborative panels and presentations facilitated live over Zoom exploring the unique artistic perspectives and histories that exist in Canadian and South African experience as seen through the eyes of artists, writers, curators and activists.

Friday July 9 - Sunday July 11 | Worldings: A Virtual Conference

Worldings: A Virtual Conference brings together a weekend of collaborative panels and presentations facilitated live over Zoom exploring the unique artistic perspectives and histories that exist in Canadian and South African experience as seen through the eyes of artists, writers, curators and activists. Coinciding with the presentation of the solo exhibition William Kentridge: The Colander, curated by Lisa Baldissera, this virtual gathering reflects on the concept of 'the colander' and how the global events of 2020 expose, through the experiences that have unfolded in each place, unique histories of precarity, globalization and colonization, to focus on resilience and resistance.

Save the date! Programming partners and presenters to be announced soon!

Join current artists-in-residence Ali Ahadi and Babak Golkar of the Alibaba Conundrum and Emily Neufeld to learn more about what they have be up to throughout their time at Griffin Art Projects

Sunday July 18 | 11 AM PST | Live Virtual From the Studio with Ali Ahadi and Babak Golkar of the Alibaba Conundrum

Alibaba Conundrum is an artistic group composed of Babak Golkar and Ali Ahadi. Of Iranian heritage, dwelling in the English language, they are both artists, practicing in a variety of disciplines and media, critically examining how different ways of seeing, modes of subjectivization, and the manifestation of ideas are globally manufactured and determined through the hegemony of English language.

The term Alibaba points to two disparate subjects: the Orientalized story of Alibaba and the Forty Thieves of Baghdad, inserted by the orientalist, Antoine Galland, into *A Thousand and One Nights*; and its contemporary signification, "alibaba.com". The digital interface and the algorithmic logic of such platforms condition the contemporary citizen's desire for seeing, resulting in a consuming automatism through that seeing. Inspired by the characteristics of the literary Alibaba, Alibaba Conundrum, however, uses similar strategies and aesthetics implemented by visual commodity bazaars such as alibaba.com to research and propose ways of questioning this manufacturing of desire through subversive art practice.

Notwithstanding in what language one is born, and regardless of the whereabouts of one's living, Alibaba Conundrum speculates and examines how the English language is globally, through its cybernetic machine and media propaganda industry, conditioning the possibilities of thinking today.

Alibaba Conundrum's first solo exhibition will be held at Griffin Art Projects in Fall 2022.

Sunday July 25 | 11 AM | Live From the Studio with Emily Neufeld

Emily Neufeld was born in Alberta, on Treaty 6 and 7 land, and now lives and works on the unceded territory of the Squamish, T'seil Waututh and Musqueam in North Vancouver. Her practice investigates place and how humans change and are changed by the surrounding environment, and the layers of memory and psychic history that accumulate in our material world. In addition to collaborative projects with other artists, recent solo exhibitions include *Before Demolition: Tides* (2019, Eyelevel Gallery, Halifax, NS), *Motherlands* (The Pole, Den Haag, ND), *Before Demolition* (2017: Burrard Arts Foundation), and *Picture Window* (2016: Vancouver Heritage Foundation), a large-scale billboard on the CBC Wall in downtown Vancouver. From August - October 2020 Emily presented a solo exhibition, *Prairie Invasions: A Lullaby*, at the Richmond Art Gallery. Neufeld has created and participates in community sharing gardens, and sees land as fundamental to her research process. She received her BFA from Emily Carr University of Art and Design in 2013.

TO KEEP AN EYE ON

Check back soon for names, dates and programming details! The following virtual programs are in the works for August 2021:

Live From the Studio with Griffin's BIPOC and Indigenous Studio Residency Award Winners

Join us for an afternoon of thoughtful exchange and collaborative discussion with Griffin's inaugural BIPOC and Indigenous Studio Award Winners. The artists will present back-to-back studio visits and individual presentations followed by a group conversation and live audience Q/A. Save the date! More details coming soon. Moderated by Nathaniel Marchand.

Live from the studio: Virtual International Residency Exchange with Griffin Art Projects and the BAG Factory

Griffin is thrilled to announce an international residency exchange in partnership with the Bag Factory in Johannesburg, South Africa to take place in August and September 2021. This residency opportunity will connect a Canadian artist with a South African-based artist over the course of an intensive two-month creation period during which the artists will have the opportunity to meet virtually, build a relationship and engage in critical dialogue fostered through scheduled studio visits and discussion sessions. This program will include a live virtual open studio session featuring the artists in conversation over Zoom. Save the Date! More details coming soon. Moderated by Nathaniel Marchand.

ABOUT OUR PARTNER: THE BAG FACTORY

The Bag Factory is a non-profit contemporary visual art organisation in Newtown, Johannesburg. They provide studio space to a cross-generational community of Johannesburg-based artists. They also host a prestigious international artist residency programme, the David Koloane Award and Cassirer Welz Award, and regular exhibitions that showcase new work by emerging artists to the wider public. All of the BAG Factory's programmes are accompanied by a public programme that encourages greater understanding of contemporary visual art and stimulates interaction between artists and the local community. With a pioneering 30-year history of providing a supportive infrastructure for artists, the BAG Factory is unique in combining art making with cultural debate and art exhibitions, thereby creating a fertile international environment for experimentation, innovation and cultural dialogue between creatives in South Africa and the rest of the world

Grffin Art Projects acknowledges with
thanks the support of the following:





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