

wexner center for the arts

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Media contacts: Erik Pepple, Media Relations Coordinator, 614 688-3261 or epepple@wexarts.org; Karen Simonian, Director of Media and Public Relations, 614 292-9923 or ksimonian@wexarts.org

FILM WORKS BY SOUTH AFRICAN ARTIST WILLIAM KENTRIDGE FEATURED IN EXHIBITION AT WEXNER CENTER THIS SPRING

“People tend never to forget where and when they first encountered the art of South African William Kentridge, such is its power.”—*San Francisco Chronicle*

The gallery exhibition *William Kentridge: 7 Fragments for Georges Méliès*, on view at the Wexner Center April 7–August 13, 2006, features the witty and whimsical film works of internationally acclaimed South African artist William Kentridge. These lyrical short works, a tribute to the pioneering French film auteur and special-effects trailblazer Georges Méliès, marry traditional art forms (painting and sketching) with newer forms (video). Two additional short films, *Day for Night* and *Journey to the Moon*, will also be included in the exhibition.



William Kentridge
7 Fragments for Georges Méliès
Courtesy of the Marian Goodman Gallery

Notes Bill Horrigan, the Wexner Center’s Director of Media Arts, “This exhibition affords a rare opportunity to see the film works of William Kentridge in a gallery setting, and in particular is suitable for the multidisciplinary Wexner Center. These works are remarkable examples of his fascination with not only early cinema, but his ability to merge such varied forms as painting, sketching, film, and collage into a singular artistic vision.”

The black-and-white films, all made in 2003, will be shown simultaneously in the Wexner Center’s Gallery D, running on a continuous loop. Kentridge himself appears in most of the films, and wittily incorporates ordinary objects from everyday life: coffee cups, ladders, ants, and more—items that often wind up in improbable situations. In the charming *7 Fragments for Georges Méliès*, a suite of seven silent short projections combining live-action and animation, he can be seen interacting with his paintings and sketches by drawing and erasing them, creating amusing and surprising effects using stop-motion, multiple exposures, and other early filmic techniques. In *Day for Night*, also silent, an off-screen Kentridge directs ants across a canvas by using trails of sugar and honey. Kentridge utilizes the titular light filtering technique in which

day appears to be night, so that the ants appear to be white while the canvas appears to be black; the result is imagery resembling an ever-changing starfield. ***Journey to the Moon***—a riff on the 1902 Méliès masterpiece *Voyage to the Moon*—is a more narrative work that finds Kentridge further exploring the techniques of early cinema as well as making reference to themes and images from *7 Fragments*. It includes an original score.

In conjunction with this exhibition, art critic **Arthur Danto** will discuss Kentridge's work at the annual **Lambert Family Lecture** April 25 at 7 pm. A **public opening party** for *William Kentridge* and the other spring exhibitions will be held Thursday, April 6 from 5 to 8 pm (media preview at 4 pm).

WILLIAM KENTRIDGE

Born in Johannesburg in 1955 (where he continues to live), William Kentridge is South Africa's premier visual artist. Known for his short films, video installations, collages, prints, and charcoal drawings, his work is derived from a variety of sources including film, theater, painting, and more. Infused by the turbulent past of South Africa, his films and paintings carry with them a profound sense of memory and history reflected in both their form and content. His work has been on view at *Documenta X* in Kassel, Germany; the Museum of Modern Art in New York; and in the Venice Biennale. In 1999 Kentridge received the Carnegie Medal at the Carnegie International, and since January 2004 a major retrospective survey of his work has been on tour, stopping in Sydney, Australia; Johannesburg; and elsewhere. *7 Fragments* is on view at the Museum of Contemporary Art in Los Angeles until February 26, and an exhibition of his drawings, animated films, and sculpture is on view at Miami Art Central until March 5.

EXHIBITION SUPPORT

William Kentridge is organized by the Wexner Center for the Arts.

It is presented with support from the Corporate Annual Fund of the Wexner Center Foundation and Wexner Center members.

Preferred accommodations provided by The Blackwell Inn.

VISITOR INFORMATION

THE EXHIBITION: Wexner Center presents a showcase of whimsical and witty short black-and-white films in a gallery setting by acclaimed South African artist and animator William Kentridge

DATES: April 7–August 13, 2006

LOCATION: Wexner Center for the Arts, 1871 North High Street at 15th Avenue at The Ohio State University (Gallery D).

GALLERY HOURS: Tuesday–Wednesday and Sunday, 11 am–6 pm; and Thursday–Saturday, 11 am–8 pm. The galleries are closed on Monday.

ALSO ON VIEW: *Extreme Textiles* and *Dptych: Jockum Nordström and Mindy Shapero*

ADMISSION: Free.

PARKING: Available in the Ohio Union Parking Garage, just south of the Wexner Center on High Street.

WALK-IN TOURS: Sundays at 1 pm and Thursdays at 6 pm

GROUP TOURS: Group tours available by calling 614 292-6493.

PUBLIC INFORMATION: wexarts.org/ex or 614 292-3535.

MEDIA CONTACT FOR IMAGES OR MORE INFORMATION: Erik Pepple, 614 688-3261 or epepple@wexarts.org

The Wexner Center for the Arts is The Ohio State University's multidisciplinary, international laboratory for the exploration and advancement of contemporary art. Through exhibitions, screenings, performances, artist residencies, and educational programs, the Wexner Center acts as a forum where established and emerging artists can test ideas and where diverse audiences can participate in cultural experiences that enhance understanding of the art of our time. In its programs, the Wexner Center balances a commitment to experimentation with a commitment to traditions of innovation and affirms the university's mission of education, research, and community service.

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