

The logo for Whitechapel Gallery, consisting of a blue square with the text "Whitechapel Gallery" in white, positioned above a horizontal white line, which is itself above another blue square.

Whitechapel
Gallery

William Kentridge

Thick Time

21 September - 15 January 2017

Large print labels and interpretation

Galleries 8 & 9

GALLERY 8

William Kentridge

Thick Time

7 Fragments for George Méliès, Day for Night and Journey to the Moon (2003) are nine short films that feature the artist as witness and performer. His subject is the studio, as laboratory and archive. In tribute to George Méliès (1861-1938) the French impresario and pioneer of early film, Kentridge deploys a host of cinematic tricks to unleash the magical properties of his materials and surroundings. Philip Miller's piano music accompanies Kentridge's remake of Méliès' 1902 classic A Trip to the Moon. Throughout the films, things can run backwards allowing marks and actions to be unmade, adding a utopian dimension.

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Throughout his oeuvre, Kentridge has been drawn to the utopian aspirations of early Modernism. In 1929, Leon Trotsky, an agent of the Soviet revolution was expelled by Stalin from Russia and lived in temporary exile in Istanbul, Turkey. **O Sentimental Machine** (2015) is set in the lobby of the Hotel Splendid Palace on Büyükada Island and offers a glimpse of Trotsky, his secretary and a cast of 20th century machines. Kentridge's scenarios combined with archival footage and dramatised by Philip Miller's score explore the promises and failures of revolution.

Right side of gallery:



7 Fragments for Georges Melies, Day for Night and Journey to the Moon

2003

9-channel video installation. 16 mm and 35 mm film based on live action film, video and animated drawing transferred to video, colour, sound.

7 Fragments for Georges Melies:

Invisible Mending, 1:30 min

Balancing Act, 1:20 min

Tabula Rasa I, 2:50 min

Tabula Rasa II, 2:10 min

Moveable Assets, 2:40 min

Autodidact, 5:10 min

Feats of Prestidigitation, 1:50 min

Day for Night, 6: 32 min

Journey to the Moon, 7.10 min

Video editor: Catherine Meyburgh

Music (*Journey to the Moon*): Philip Miller

Piano: Jill Richards

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Courtesy William Kentridge; Marian Goodman Gallery (New York/Paris/London); Goodman Gallery (Johannesburg and Cape Town); Lia Rumma Gallery (Naples and Milan)

Middle section of gallery:

Heartbeat Sewing Machine
2016

n/a

Wood, metal, rubber, found objects, electronic components, software and mechanically engineered parts

Courtesy William Kentridge; Marian Goodman Gallery (New York/Paris/London); Goodman Gallery (Johannesburg and Cape Town); Lia Rumma Gallery (Naples and Milan)



O Sentimental Machine

2015

5-channel video installation, sound, HD video 9: 55 min.

Musical composition and arrangement	Philip Miller
Video editing and construction	Snežana Marović Janus Fouché
Costume design	Greta Goiris
Director of Photography	Duško Marović
Sound mix	Gavan Eckhart
Voice	Joanna Dudley
Theremin	Janus Fouché
Bouzouki	Jannous Aukema
Piano	Philip Miller
Actor	Sue Pam-Grant

Mazi, 1920s

Composer	Necip Celal Andel
Singer	Seyyan Hanim

Commissioned by Carolyn Christov-Bakargiev
For SALTWATER: Theory of Thought Forms
14th Istanbul Biennial, Istanbul, 2015

Courtesy William Kentridge; Marian Goodman Gallery (New York/Paris/London); Goodman Gallery (Johannesburg and Cape Town); Lia Rumma Gallery (Naples and Milan)

GALLERY 9

From back of gallery:

WILLIAM KENTRIDGE

THICK TIME

Kentridge has worked in theatre, puppetry and opera since 1976. He has directed and designed five operas including Lulu in 2015. **Right Into Her Arms** (2016) is a sculpture inspired by the opera. It is illuminated by video out takes made in workshops with live performers.

Written by Austrian composer Alban Berg between 1929 and 1935 Lulu is based on two plays by German playwright Frank Wedekind on the life and times of a femme fatale in Vienna. Kentridge gives pictorial expression to her story of desire, greed and death with his dense ink drawings of each character, transformed into monumentally scaled projections on stage.

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Their silhouettes combine with vivid washes of colours evoking the opulent decadence of 1930s Vienna.

The soundtrack includes a sound poem by German artist Kurt Schwitters and atonal compositions by Austrian composers Anton Webern and Arnold Schönberg.

William Kentridge's production of *Lulu* is at the English National Opera from 9-19 November 2016



Right Into Her Arms 2016

Model theatre with projected images, drawings and props
HD video, software and circuitry, electronic components,
wood, steel, cardboard,
found paper and found objects
9.55 minutes

Video editing and construction	Janus Fouché
Software design	Janus Fouché
Model theatre design	Christoff Wolmarans
Mechanical design	Chris-Waldo de Wet
Scenography	Sabine Theunissen

Music:

Kurt Schwitters, Ursonate (1922-32), performed by William Kentridge

Das gibt's nur einmal (1932), performed by Zarah Leander

Anton Webern, Piece for Piano in the tempo
of a minuet (1925) performed by Hayk Melikyan

Und die ganze Welt spricht von Nanette (1934), performed by
James Kok Tanz Orchestra

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Arnold Schönberg, Mahnung (Brettel-Lieder), (1901),
performed by Burcu Kurt (soprano) and Karlheinz Donauer
(piano)

Courtesy William Kentridge; Marian Goodman Gallery (New
York/Paris/London); Goodman Gallery (Johannesburg and
Cape Town); Lia Rumma Gallery (Naples and Milan)

ACCESS INFORMATION

For details on parking, assistance dogs, adapted toilets, lifts, large print transcripts and free audio described tours or any other access facilities:

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access@whitechapelgallery.org

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