



WILLIAM KENTRIDGE

NOTES TOWARDS
A MODEL OPERA

2015.6.27 – 2015.8.30

UCCA
Ullens Center for
Contemporary Art
尤伦斯当代艺术中心

READING

WILLIAM KENTRIDGE: NOTES TOWARDS A MODEL OPERA

2015.6.27 – 2015.8.30

William Kentridge (b. 1955, Johannesburg) is one of the world's foremost artists, at once a draftsman, an animator, a filmmaker, a philosopher, an actor, a director, and a writer. If his earliest works sprang from the violently fertile ground of a divided South Africa, his later projects have taken this context, and his studio located therein, as a laboratory for visual and intellectual experiments of global import. Chinese artists have known and engaged with Kentridge's work since 2000, when he participated in the Shanghai Biennale, a show that itself marked the beginning of an international contemporary art world in China. The UCCA exhibition presents a selection of his work from the past three decades, curated with an eye toward possible connections between his world and ours.

Unlike previous exhibitions of Kentridge's work, "Notes Towards a Model Opera" coalesces not around discrete artistic media, nor around a rigid chronology of his creative evolution, nor even around a predetermined set of themes, but around the flexible yet ever-widening orbitals of concern that run concentrically through his work. Beginning with the meditations on the artist's immediate surroundings in the waning years of apartheid, which culminated in the quasi-autobiographical cycle of "Drawings for Projection" for which he was first known, the show moves on to a more philosophical exploration of oppression and reconciliation in the pieces *Ubu Tells the Truth* and *Shadow Procession*. From there, it progresses to a critique of the Enlightenment belief in absolute truth, and the paradoxical but inevitable leap from that belief to colonial domination in *Black Box / Chambre Noire*. *I am not me, the horse is not mine* casts an empathetic glance at the Russian avant-garde and its fate in the wake of the revolution it had first championed, while *The Refusal of Time* offers an absurdist critique of empiricism as manifest in an implicitly flawed attempt to delimit time and space. Prints, drawings, and sculptures populate the spaces among these projects, hinting forward and backward.

These works lead us to the exhibition's central piece, *Notes Towards a Model Opera*, shown upstairs. This work, shown for the first time here in Beijing, grows out of Kentridge's sustained reading and research into China's modern history relative to global histories of Marxism, colonialism, and revolution. A meditation on temporalities, ideologies, and poetics shared across history and geography, this piece makes manifest a concept which Kentridge calls "peripheral thinking": a way of looking at, say, the unlikely connection between a ballerina in the Johannesburg suburbs and one on the stage of *The Red Detachment of Women*. Like all of his work, it argues from the specific lessons of a life thoughtfully lived and a historical position arbitrarily inherited, to an urgent call for the relevance of humanistic bricolage in helping us make sense of the world we now inhabit.

"William Kentridge: Notes Towards a Model Opera" is curated by Philip Tinari with assistance from Zoe Diao, and is designed by Sabine Theunissen. The exhibition has been made possible with the generous support of Rolex. Barco is the video equipment sponsor; GENELEC has provided exclusive sound equipment support. Additional support comes from Goodman Gallery and Marian Goodman Gallery.

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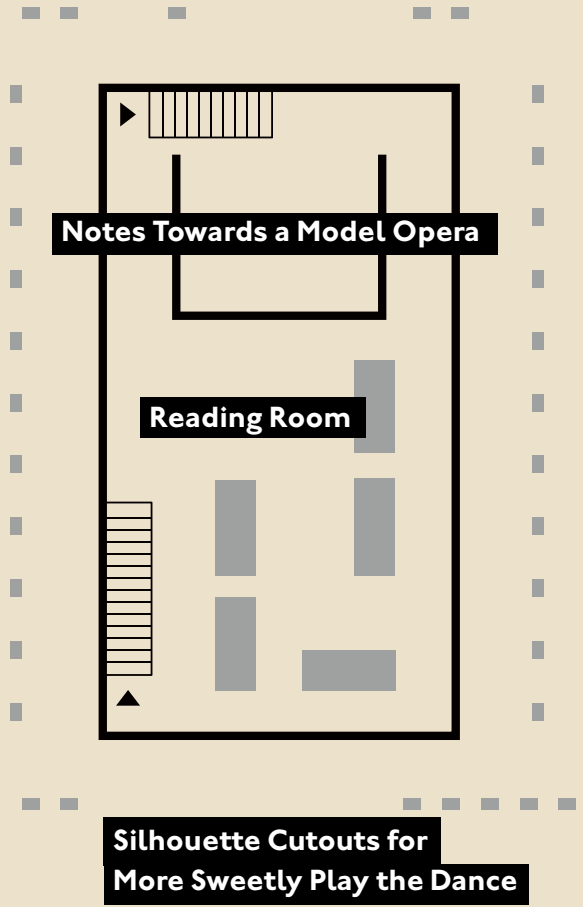
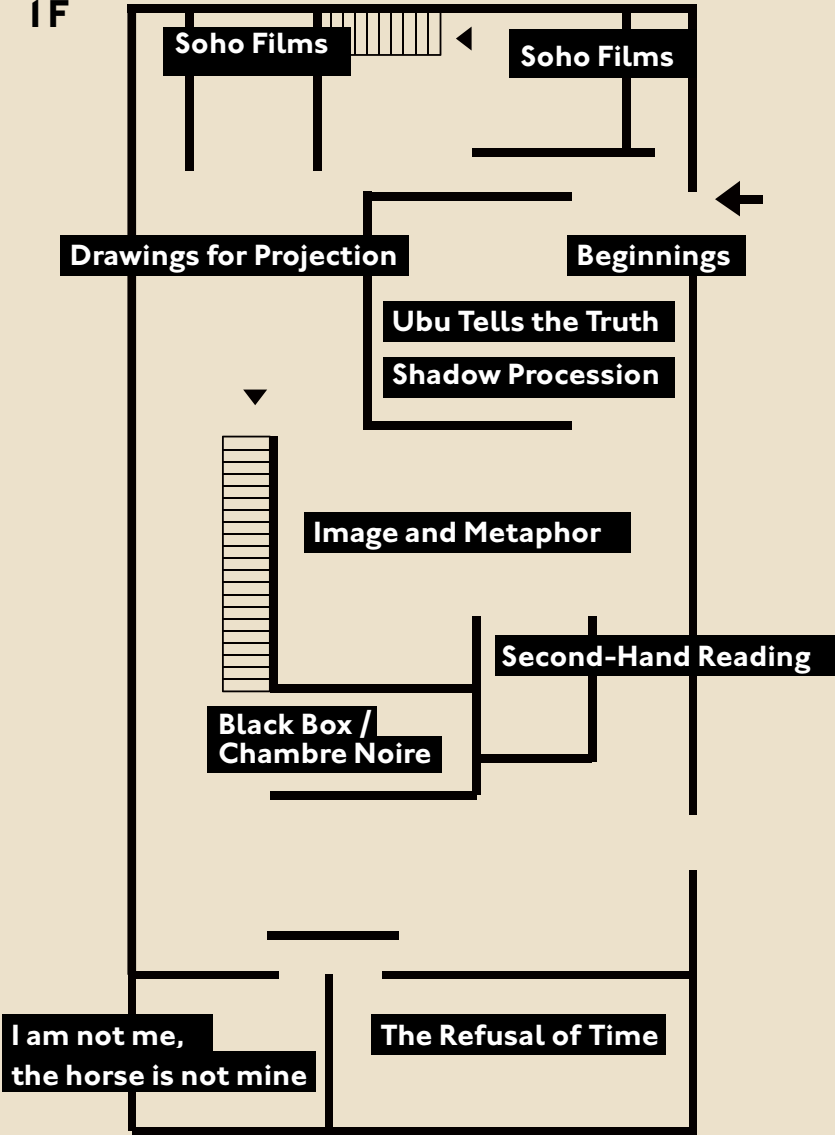
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Beginnings

The exhibition opens with the 1989 print *Casspirs Full of Love*, a drypoint etching of seven disembodied heads inside a cabinet alongside the titular phrase. The Casspir is a South African armed vehicle developed during border disputes with Angola and Mozambique in the 1970s but later deployed against residents of the townships in the waning days of apartheid. The phrase is a reference to a South African radio show in which a (white) mother wished her son, then serving in the army, “Casspirs full of love.” The odd juxtaposition between love and death, between affection and violence, and between text and image, resurfaces throughout Kentridge’s work.

Art in a State of Grace, *Art in a State of Hope*, and *Art in a State of Siege* is a trilogy of silkscreen prints made in 1988. They comprise Kentridge’s opening manifesto as a visual artist, marking his creative starting point. *Art in a State of Grace* is an allegory for death by comfortable, unambitious art; *Art in a State of Hope* expresses a sense of blind faith in the influence of art; and *Art in a State of Siege* reveals the vacuity of the so-called “power of art.” Overt in their attention to the political, these works reflect the artist’s interest in theater along with other elements of his mature artistic language. The brown paper is similar to the material Kentridge had previously used to design theater posters. The slogans evoke political movements in South Africa and Russia, as well as the cultures these movements engendered.



▼ *Casspirs Full of Love*, 1989
Drypoint etching, 167 x 94 cm

◀ *Art in a State of Grace*, 1988
Silkscreen on arches paper 300 gsm and brown paper
160 x 100 cm
Edition of 13
Printed by Malcolm Christian, The Caversham Press,
South Africa, Collection of the Wits Art Museum



Soho Films

From *Johannesburg, 2nd Greatest City After Paris* (1989) to *Other Faces* (2011), William Kentridge has produced ten animated films revolving around the fictional characters Soho Eckstein and Felix Teitelbaum. Set in late-apartheid South Africa, the plots of the films connect loosely and do not follow a strict narrative.

The wealthy mining mogul Soho is at the center of several of the films. With a coffee pot delving straight into his mine shafts (*Mine*), Soho lives an extravagant life, even opting to donate a monument to the already scenic Johannesburg (*Monument*). Having neglected his wife, he struggles to win her back from a love affair with Felix (*Sobriety, Obesity and Growing Old*); however, Soho suffers from both a guilty conscience and chronic health problems that take a turn for the worse after the establishment of the Truth and Reconciliation Commission (*History of the Main Complaint*), culminating in *Other Faces*, in which Soho reflects upon his entire life. Felix, often read as an artist or poet, frequently appears nude in the films, hinting at his more introspective nature. After Mr. and Mrs. Eckstein have reconciled their marriage, Felix seems to leave Johannesburg and we meet a new character—Nandi (*Felix in Exile*).

Soho and Felix appear in alternating turns in the movie, and while they seem like two individuals, they might also be read as the dual personalities of the artist. Born to a family of Jewish immigrants, Kentridge's father was a well-known lawyer devoted to human rights in South Africa. Coming from this background, the artist has been both gifted and plagued by a sense of social responsibility. The racial persecution he never experienced as a result of his privileged upbringing paradoxically feeds his anxiety.

▼ *Johannesburg, 2nd Greatest City After Paris*, 1989
16 mm film transferred to video, color, sound, 8'2"

▶ *Felix In Exile*, 1994
35 mm film transferred to video, color, sound, 8'43"



Drawings for Projection

The Soho films began Kentridge's ongoing experiments with stop-motion animation, a technique employed throughout his work. First dubbed "Drawing for Projection," the artist's method requires him to draw a scene, erase parts of the subject, then re-draw it with small modifications, shooting frame by frame to eventually realize coherent, naturalistic movement on screen. In this way, every frame of the image is not the result of tediously copied reproductions, but the evolution of a subject in the original drawing. The picture plane is worked and reworked, endowing it with a rough sense of continuity through the traces of erased images still present in the final tableau. The drawings in this exhibition are original stills from the Soho series, each piece the culmination of one continuous motion. Although these drawings for projection may seem unpolished in style, their final forms are the result of intensive labor. Instead of pastels or colored pencils, Kentridge uses the gray scale of charcoal, imbuing every scene with a somber weight.



- ▼ *Drawing for Felix in Exile, 1994*
Charcoal and pastel on paper, 80 x 100 cm
Private collection

- ▶ *Drawing for Other Faces, 2011*
Charcoal and colored pencil on paper, 80 x 120 cm
Private collection



Ubu Tells the Truth

1996-1997

35 mm film, 16 mm archival film, and documentary photographs transferred to video, color, sound, 8'

Ubu and the Truth Commission is a play directed by William Kentridge with a script by Jane Taylor. Debuting in Johannesburg in 1997, the piece incorporates puppetry, projected animation, and live performance. *Ubu Tells the Truth* sees Kentridge translate this theater work into video.

The Truth and Reconciliation Commission was established by the government of South Africa in 1995 to resolve issues related to the end of apartheid. King Ubu, the notorious protagonist of Alfred Jarry's 1896 absurdist masterpiece *Ubu Roi*, here reappears one hundred years later as a symbolic figure in this contemporary drama. Kentridge's early theatrical training in Paris and his interest in interdisciplinary collaboration gave this, his first theater work, creative dexterity, further incorporating charcoal drawing, animation, and photography. The film is both a continuation of his earlier style and a shift toward the forms and moods of his later works.



Shadow Procession

1999

35 mm film transferred to video, color, sound, 7'

"Procession" is a repeated motif in Kentridge's work. The artist here adapts a multi-media approach in an exploration unfolding in flat, horizontal space. The theme of *Shadow Procession* harkens to Plato's allegory of the cave in *The Republic*—prisoners of the dark cave awaiting a philosopher king, who suffers the ethical dilemma of adopting violence to save his companions. Constructed from torn fragments of paper, these silhouettes yield greater visual interest than hard-contoured depictions. The characters are residents of Johannesburg, casting a shade of historical realism onto this ancient story. *Shadow Procession* was first exhibited at the Shanghai Biennale in 2000, marking the beginning of a dialogue in China regarding Kentridge's work.



Black Box / Chambre Noire

2005

Model theater with drawings (charcoal, pastel, collage, and colored pencil on paper), mechanical puppets, and 35 mm film transferred to video (color, sound), 22'

The inspiration for *Black Box / Chambre Noire* come from Kentridge's experience working on a production of *The Magic Flute* for the Theatre de la Monnaie in Brussels in 2003. *The Magic Flute* is the last masterpiece of Mozart's late period. It follows the story of a prince tasked with rescuing a princess by undergoing feats to test his fortitude. Other key characters include Sarastro and the Queen of the Night, representatives of good and evil, light and darkness. In the opera, order is restored in an ending reflective of the Enlightenment's utopian belief in absolute truth. *The Magic Flute* was Kentridge's first major opera, and *Black Box / Chambre Noire* is his attempt to resolve the questions raised by this endeavor.



Black Box / Chambre Noire is a miniaturized version of *The Magic Flute*. The installation uses a recording of the opera made in Berlin in 1938 and images depicting to the 1904 genocide of the Herero tribe by German colonists. Kentridge combines eggbeaters, compasses, and other objects from his studio in a performance of this modern tragedy, likening the origin of the greater colonial project to the motivation of Sarastro, who here brings not civilization and culture, but, conversely, darkness and violence. *Black Box / Chambre Noire* also models the artist's notion of stage as camera. Specifically, he evokes the camera obscura, its stage-like platform and dark interior being the precondition for capturing light. These are not simply conflicts at the heart of theater, but issues confronted daily in the artist's studio.

I am not me, the horse is not mine

2008

8-channel video projection, color, sound, DV cam, HDV
transferred to video, 6' (loop)

In 2008 Kentridge turned to Modernism for inspiration, looking to the Russian avant-garde. *I am not me, the horse is not mine* is rooted in Dmitri Shostakovich's first opera *The Nose*, a 1928 adaptation from Nikolai Gogol's short novel of the same name (1835-1836). Kentridge's presentation of *The Nose* premiered at the Metropolitan Opera in 2010. In the story, the nose of a prominent military officer leaves him to start a new life.

The revolution of 1917 brought a glimmer of hope to Russian society, but as its accomplishments began to fall short of the idealism that precipitated it, revolutionary fervor quickly transformed into hostile resentment as once reasonable citizens fell victim to their irrational environment. Kentridge's work embraces the absurdity and discord of Gogol's novel, allowing a caricature of his own nose, "an Ashkenazi Jewish nose" as he calls it, to travel through scenes from history. Separated into eight channels, illogical imagery frenetically flashes from screen to screen, as Kentridge's nose—the artist himself disguised as a horse—embarks on its journey satirizing the eerie realities of that historical moment. The title of the works is a translation of a Russian phrase used to deny responsibility for an offense. As the artist has noted, "*I am not me, the horse is not mine* is both a celebration and an elegy—a celebration of the extraordinary creative outpouring unleashed by the 1917 Revolution and its hope and promise of human transformation; and the elegy of the dashing of these."



The Refusal of Time

2012

5-channel video projection, color, sound, megaphones, breathing machine, 30' (loop)

First exhibited at dOCUMENTA (13), the five-channel video installation *The Refusal of Time* is one of Kentridge's best known works. "Time"—a metaphysical dilemma met with renewed interest generation after generation—is regarded as existing as a matter of course. Completed with the assistance of several long-time collaborators, *The Refusal of Time* questions the precision and standardization of time. Through dialogues with Harvard University historian of science Peter Galison, the artist conducted extensive research into theories of time from Newton to Einstein. South African composer Phillip Miller created the musical score, while Kentridge co-choreographed the dance with Dada Masilo. The work also employed the help of costume designers, set designers, and technicians from around the world.



The Refusal of Time explores different ways in which the abstract notion of "time" has been made concrete, beginning in nineteenth-century Paris where steam and pneumatic tubes—themselves reminiscent of human breath—were used to imperfectly standardize neighborhood clocks, and moving on to the idea of geographical time and time zones accompanying the proliferation of telegraphic cables. Kentridge uses the inaccuracies inherent to all human measurements of time to explore the inexorable progress of entropy. *The Refusal of Time* treats scientific innovation as a metaphorical body, the piece playing out in thirty minutes with projections surrounding the viewer and a mechanical sculpture known as the "elephant" breathing at its center. Here time's "refusal" carries layers of individual and political meaning: for the individual, it is through breathing that time is refused until the end of life, and for locales like South Africa, it is the refusal of Eurocentric time from which strength arises.



Second-Hand Reading

2013

HD video, color, sound, 7'1''

Completed in 2013, *Second-Hand Reading* conveys Kentridge's philosophical musings using flip-book animation, accompanied by the music of South African composer Neo Muyanga. In contrast to the artist's previous animation technique of drawing and re-drawing motion on the same page, *Second-Hand Reading* takes a 1914 edition of *Cassell's Encyclopedia of Mechanics* and, at twelve pages per second, creates a continuously transforming subject, using charcoal, India ink, and colored pencil.

The encyclopedia and method of flip-book animation evoke approaches to knowledge production whose times have passed, drawn together by

the artist's charcoal drawings and bounding over the numerous artistic movements that are modernism's legacy. Here Kentridge uses old materials to create new forms, which ironically contemplate history. The physicality of the book and the abstract content remain separate—the content playing a lesser role in the artist's choice of materials compared to the coloration and format of the old pages. Images of the pacing artist, the landscapes surrounding Johannesburg, and dancing human figures are all depicted within the book. As Andrew Solomon has commented, "Drawing in a book, like filming a movie, increases the sequential nature of a piece of work; the image may be paramount, but it can never escape its literary nature."



Image and Metaphor

Like the figures in *Shadow Procession*, these black-ink trees are inspired by the surroundings of the artist's Johannesburg studio. In 1900, the local government of Johannesburg launched a reforestation project—in part to keep former soldiers busy. Providing the initial concept for *Lie of the Land*, the resultant strips of lush, green trees create a sharp contrast in the landscape between urban districts and the more desolate outskirts. Although Kentridge's drawings appear proportional, they were, in fact, drawn one page at a time then pieced together, abstract drafts coming together to constitute a puzzle-like whole.

Completed in the same year, the bronze sculpture series *Rebus* (2013) is derived from a process antithetical to that of *Second-Hand Reading*. The artist first explored the transformations of the sculptural figures through two-dimensional sketches, which were then quickly transferred into plastic form. When viewed from different angles, the pieces of *Rebus* appear as entirely different objects. Like a collection of hieroglyphs, the line of statues can be rearranged to form new phrases, giving power of interpretation to viewers. If *Second-Hand Reading* keeps abstract thought inside of a book, *Rebus* materializes it into physical form.



◀ *Rebus*, 2013
Bronze
Dimensions variable (x 9)
Edition of 12
Cast by Workhorse Bronze Foundry,
Johannesburg

▶ *Lie of the Land 2*, 2012
India ink on book pages from
Universal Technological Dictionary
149 x 114 cm
Private collection



Notes Towards a Model Opera

2014-2015

Three-channel video projection, color, sound, HD video
1080p / ratio 16:9, 10'45''

Notes Towards a Model Opera, a new project premiering in this exhibition, follows the artist's distinctive methodology in a continuation of his investigation of global modernity. Ballet, originating in the seventeenth century French court, is symbolically placed at the center of an imaginary circle, with Johannesburg, Shanghai, and Moscow connected along its circumference. The old maps of France, China, and South Africa in the background hint at the actual points of reference for this exercise in what the artist has called "peripheral thinking." The dance of 1950s colonial Johannesburg mixes with the ballet of China's Revolutionary model operas, set to the "Internationale," a song first written during the 1871 Paris Commune. Peripheries veer back towards the center following a logic not unlike the quantum principles dictating the great expansion following the Big Bang and the postulated imminent collapse upon breach of critical mass. The artist believes the meaning of modernity is best understood through these peripheries.

A key target of the campaign against the Four Pests during the Great Leap Forward, sparrows in unceasing flight are superimposed onto pages of the *Shuowen Jiezi*, a dictionary from the second century, while the urgent tapping in the background evokes the banging of pots and pans to prevent the sparrows from landing, thus dying of exhaustion. Here the artist uses black ink and a worn-down brush, which creates loose contours. This stylistic choice also refers inadvertently to Chinese free-hand drawing.

With music and dance from longtime collaborators Philip Miller and Dada Masilo, and incorporating images as scattered as historical photographs of China, Africa, France, and the artist's own notebooks, *Notes Towards a Model Opera* can be seen as a synthesis of previously realized forms in Kentridge's art. If the subject matter is distinctly Chinese, it nonetheless contains elements and themes that have emerged elsewhere in his work, a meditation on ideas and images shared—sometimes incidentally, sometimes intentionally—across vast geographical and historical distances.



Silhouette Cutouts for More Sweetly Play the Dance

Kentridge's 2015 piece *More Sweetly Play the Dance* was made specifically for the exhibition "If We Ever Get to Heaven" at EYE Film Institute Netherlands. Reminiscent of his 1999 piece *Shadow Procession*, *More Sweetly Play the Dance* shows a continuous line of figures holding paper silhouettes in the configuration of a *danse macabre*. The current exhibition features thirty-three of these figures, including a variety of images that have appeared before in Kentridge's works: coffee pots, birds, and trees, as well as proletarian figures from *Notes Towards a Model Opera*, sketches and unfinished human figures. All these encompassing motifs form a unique procession on the wall as if they sprang directly from Kentridge's own mind.



Untitled (silhouette cutout for *More Sweetly Play the Dance*), 2015
Cardboard, pattern-making paper, epoxy resin, and black poster paint
168 x 110 cm

Reading Room

Accompanying *Notes Towards a Model Opera* on the second floor of the exhibition hall is a reading room where viewers can page through a selection of William Kentridge's artist books and short films. Among them, a set of flipbooks including the monumental *Second-Hand Reading* offer a new format for the artist to explore the relationship between drawing, filmmaking, and photography. The reading room also incorporates a group of Kentridge's "Drawing Lessons," quasi-didactic short films on making art in the studio that, in his characteristic tongue-in-cheek style, contain equal parts pedagogy and art.



Public Programs

SPECIAL PROJECTS: A DAY OF PERIPHERAL THINKING

The Studio as Creative Methodology: William Kentridge in Dialogue with Mateo López

2015.6.27 (Sat) 13:00-14:30 Pavilion

Speakers: William Kentridge (Artist) Mateo López (Artist)

Language: English with Chinese translation

Kentridge in China: From Shadow Procession to Notes Towards a Model Opera

2015.6.27 (Sat) 15:00-16:30 Pavilion

Speakers: Alfreda Murck (Historian of Chinese Visual Culture), Liu Heung Shing (Artist), Wang Jianwei (Artist), Qiu Zhijie (Artist), Adam Bai (Scholar)

Moderator: Philip Tinari (Director, UCCA)

Language: English with Chinese translation

William Kentridge: Peripheral Thinking

2015.6.27 (Sat) 17:00-18:30 Pavilion

Speaker: William Kentridge (Artist)

Language: English with Chinese translation

Pulling Numbers: A Ciné-Concert by Philip Miller and William Kentridge

2015.6.27 (Sat) 19:30-20:40 Frontier Center

Performers: Philip Miller (Composer), Ann Masina (Soprano)

With Chinese Musicians

FILM SCREENINGS

William Kentridge: Parallels is a series of screenings running throughout the exhibition that put the artist's films into a conversation with historical, formal, and social referents.

Parallels: Apartheid on Film

2015.7.5 (Sun) 17:30-20:00 Auditorium

William Kentridge: *Monument, Mine*

Justin Chadwick: *Mandela Long Walk to Freedom*

Language: English with Chinese subtitles

Parallels: Moon Travelers

2015.7.25 (Sat) 17:30-19:00 Auditorium

William Kentridge: *Journey to the Moon*

Georges Méliès: *A Trip to the Moon*

Language: silent film

Parallels: A Study of Montage

2015.7.26 (Sun) 17:30-19:00 Auditorium

William Kentridge: *Johannesburg, 2nd Greatest City after Paris*

Sergei M. Eisenstein: *Battleship Potyomkin*

Language: silent film

Parallels: Childhood Memory

2015.8.2 (Sun) 13:00-15:30 Auditorium

William Kentridge: *Johannesburg, 2nd Greatest City after Paris*

Jan Svankmajer: *Little Otik*

Language: Czech with Chinese subtitles

Parallels: Metaphorical Imagery

2015.8.2 (Sun) 16:00-18:00 Auditorium

William Kentridge: *Felix in Exile; Sobriety, Obesity and Growing Old*

Kim Ki-duk: *The Isle*

Language: Korean with Chinese subtitles

Parallels: South African Music

2015.8.8 (Sat) 17:30-19:30 Auditorium

William Kentridge: *Tide Table*

Malik Bendjelloul: *Searching for Sugar Man*

Language: English with Chinese subtitles

WORKSHOP

There/Now: William Kentridge Inspired Dance Workshop

2015.7.4 (Sat) 15:00-15:30 16:30-17:00 Great Hall

Performer: Ma Bo (Dancer)

In the Style of William Kentridge: Flip-Book Animations

2015.8.15 (Sat) 15:00-17:00 Workshop

Speaker: Liu Jian (Artist)

TALKS & FORUMS

William Kentridge: Conference on Six Drawing Lessons

2015.8.22 (Sat) 14:00-16:00 Auditorium

Theatrical Pairing: William Kentridge and Nikolai Gogol

2015.8.27 (Thur) 14:00-16:00 Auditorium



William Kentridge. Photograph by Eric Gregory Powell

About the Artist

William Kentridge is one of South Africa's pre-eminent artists, internationally acclaimed for his drawings, films, theatre and opera productions. His work draws on varied sources, including philosophy, literature, early cinema, theatre and opera to create a complex universe where good and evil are complementary and inseparable forces.

Kentridge's work has been seen in museums and galleries around the world since the 1990s, including Documenta in Kassel, Germany (1997, 2002, 2012), the Museum of Modern Art in New York (1998, 2010), the Albertina Museum in Vienna (2010), Jeu de Paume in Paris (2010), and the Musée du Louvre in Paris (2010), where he presented *Carnets d'Égypte*, a project conceived especially for the Egyptian Room. Kentridge's production of Mozart's *The Magic Flute* was presented at Theatre de la Monnaie in Brussels, Festival d'Aix, and in 2011 at La Scala in Milan, and his production of Shostakovich's *The Nose* was seen at The New York Metropolitan Opera in 2010 and again in 2013, traveling to Festival d'Aix and to Lyon in 2011. The 5-channel video and sound installation *The Refusal of Time* was made for Documenta (13) in Kassel, Germany, in 2012; since then it has been seen at MAXXI in Rome, the Metropolitan Museum, New York, and other cities including Boston, Perth, Kyoto, Helsinki, Wellington, Johannesburg and Cape Town. A substantial survey exhibition of Kentridge's work opened in Rio de Janeiro in 2012, going on in following years to Porto Alegre, Sao Paulo, Bogota, Medellin, and Mexico City. In 2014 Kentridge's production of Schubert's *Winterreise* opened at the Vienna festival, Festival d'Aix, and Holland Festival. It has since been performed at the Lincoln Center in New York, in St Petersburg, Moscow and other cities in Europe. *Paper Music*, a concert of projections with live music by Philip Miller, premiered in Florence and was presented at Carnegie Hall in New York in October 2014. In April 2015 a new 8-channel video installation, *More Sweetly Play the Dance*, was first shown at the EYE Film Institute in Amsterdam, and in June, Kentridge's production of Alban Berg's opera *Lulu* opened at the National Opera and Ballet in Amsterdam; it will travel to the Metropolitan Opera in New York in November and to the English National Opera in London in Fall 2016.

In 2010, Kentridge received the prestigious Kyoto Prize in recognition of his contributions in the field of arts and philosophy. In 2011, he was elected as an Honorary Member of the American Academy of Arts and Letters, and received the degree of Doctor of Literature honoris causa from the University of London. In 2012, Kentridge presented the Charles Eliot Norton Lectures at Harvard University and was elected member of the American Philosophical Society and of the American Academy of Arts and Sciences. Also in that year, he was awarded the Dan David Prize by Tel Aviv University, and was named as Commandeur des Arts et Lettres by the French Ministry of Culture and Communication. In 2013, William Kentridge was awarded an Honorary Doctorate in Fine Arts by Yale University. In 2014 he received an Honorary Doctorate in Literature from the University of Cape Town, and in 2015 was appointed as an Honorary Academician of the Royal Academy in London.

HOURS

Tuesday – Sunday, 10:00-19:00

Last entry at 18:30

Closed on Monday

Free on Thursdays

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