

**Parasophia: Kyoto International Festival of Contemporary Culture 2015
Announcement: Prelude Exhibition**

**Prelude [Exhibition]
William Kentridge: The Refusal of Time (Asian premiere)**



William Kentridge, *The Refusal of Time*, 2012
5-channel video with sound, 30 min., with megaphones and breathing machine ('elephant')
A collaboration with Philip Miller, Catherine Meyburgh, and Peter Galison
© William Kentridge

Title	Parasophia: Kyoto International Festival of Contemporary Culture 2015 Prelude [Exhibition] William Kentridge: The Refusal of Time
Date	Saturday, February 8 – Sunday, March 16, 2014 (closed on Wednesdays) 11:00AM–7:00PM (doors close at 6:30PM)
Venue	Auditorium, former Rissei Elementary School (Kyoto)
Presented by	Kyoto International Festival of Contemporary Culture Organizing Committee, Kyoto Association of Corporate Executives (Kyoto Keizai Doyukai), Kyoto Prefecture, Kyoto City

(for full details, see p. 3)

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About the exhibition

As a prelude to *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, almost exactly a year in advance, the Kyoto International Festival of Contemporary Culture Organizing Committee, the Kyoto Association of Corporate Executives, Kyoto Prefecture, and Kyoto City will present the Asian premiere of South African artist William Kentridge's large-scale video installation, *The Refusal of Time* (2012).

The Refusal of Time is a 5-channel video installation with a complex soundscape, megaphones, and a large breathing machine that Kentridge calls the 'elephant.' The work was made for Documenta 13 (Kassel, 2012), where its deep meditation on time and the rich visual experience it offers brought critical and popular acclaim from the hundreds of thousands of visitors from around the world. It is appropriate that this important work is shown for the first time in any Asian country here in Kyoto, a city that has strong ties with the artist, with a history including his lecture at Doshisha University when he first came to Japan in 2008 by the invitation of the Agency for Cultural Affairs, his large-scale traveling exhibition (also his first solo exhibition in Japan) that opened at the National Museum of Modern Art, Kyoto in 2009, and, of course, the 2010 Kyoto Prize in Arts and Philosophy, of which he is the youngest laureate to date.

In the late 1980s, Kentridge began creating his signature 'drawings in motion,' which are made by photographing charcoal-and-pastel drawings with a 35 mm motion picture camera, adding new marks and erasures frame by frame to make the drawings 'move.' These animated works sent shock waves throughout the art world, and he continues to be a great influence on young artists everywhere.

The Refusal of Time arose in part out of a series of conversations with the American historian of science Peter Galison of Harvard University on matters including the history of the control of world time, relativity, black holes, and string theory, as well as workshops featuring the South African dancer Dada Masilo, who is especially known for her innovative and unconventional high-speed interpretations of classical ballet. The work is characterized by a kind of ambiguity, with what appears to be time's refusal of humanity's endless efforts to seek out its meaning, or its refusal to be defined, and, on the other hand, humanity's refusal or attempts to escape from the rules and restrictions set by time as defined by humanity. It presents an important milestone indicating Kentridge's current intellectual position in his ceaseless examination of the universal and primordial issues of the modern age. Of the six editions that were made of this work, most were acquired by major public collections around the world soon after its first showing at Documenta 13. This exhibition was made possible by the cooperation of the owner of edition 5/6, the Ishikawa Collection in Japan.

Information

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Date	Saturday, February 8 – Sunday, March 16, 2014 (closed on Wednesdays) 11:00AM–7:00PM (doors close at 6:30PM)
Venue	Auditorium, former Rissei Elementary School (Kyoto) 310-2 Bizenjima-cho, Nakagyo-ku, Kyoto 604-8023 (south of Kiyamachi and Takoyakushi) * Hankyu Kyoto Line: 3 min. walk north from Exit 1a, Kawaramachi Station * Keihan Main Line: 5 min. walk northwest from Exits 4 or 5, Gion-Shijō Station * No parking available. (Paid parking lot for bicycles located near venue.)
Admission	Adults: 500 (400) JPY University students: 300 (200) JPY * Discounted rates in () apply for advance tickets and groups of 20 or more. * High school students and visitors under 18 or over 70 will be admitted free of charge (identification required). * Persons with disabilities and 1 attendant/caregiver will be admitted free of charge (proof of disability required). * Advance tickets available from Dec. 10 (Tue.) to Feb. 7 (Fri.) at select locations in Kyoto (see website).
Press preview	Friday, February 7, 2014
Presented by	Kyoto International Festival of Contemporary Culture Organizing Committee, Kyoto Association of Corporate Executives (Kyoto Keizai Doyukai), Kyoto Prefecture, Kyoto City
Under the auspices of	Inamori Foundation, The Japan Foundation
From the collection of	Ishikawa Collection (Okayama)
With the cooperation of	Kyoto City University of Arts, Kyoto Institute of Technology, Kyoto Seika University, Kyoto University of Art and Design
Funded in part by a grant from	Nomura Foundation
Approved by	Association for Corporate Support of the Arts, Japan

Related event

Lecture by William Kentridge

The artist will come to Kyoto and speak about *The Refusal of Time*.

Lecturer: William Kentridge

Date: February 22 (Sat.), 2014 1:00–3:00 PM

Venue: Ponto-chō Kaburenjō Theater (130 Hashishita-chō, Nakagyō-ku, Kyoto 604-8003)

Language: English (with consecutive Japanese translation)

Maximum capacity: 350 seats

Admission: Free (no reservation required)

About the work

William Kentridge, *The Refusal of Time*, 2012. 5-channel video with sound, 30 min., with megaphones and breathing machine ('elephant'). Collaboration with Philip Miller (musician), Catherine Meyburgh (film artist), and Peter L. Galison (historian of science). Produced by Marian Goodman Gallery, New York and Paris; Lia Rumma Gallery, Naples and Milan; and Goodman Gallery, Johannesburg and Cape Town. Originally commissioned by Carolyn Christov-Bakargiev for Documenta 13, Kassel, 2012. Ed. 5/6, coll. Ishikawa Collection (Okayama).

Exhibition history

- 2012 Documenta 13 (Kassel, Germany)
- 2012 *William Kentridge: Vertical Thinking*, MAXXI Museo nazionale delle arti del XXI secolo (Rome, Italy)
- 2013 *Black or White* (group exhibition), Van Abbemuseum (Eindhoven, Netherlands)
- 2013 *William Kentridge: Fortuna*, Pinacoteca do Estado de São Paulo (São Paulo, Brazil)
- 2013 The Metropolitan Museum of Art (New York, NY, U.S.A.) / On view until May 11, 2014. Joint acquisition with the San Francisco Museum of Modern Art.
- 2014 The Institute of Contemporary Art/Boston (Boston, MA, U.S.A.) / February 5–May 4.
- 2014 Perth International Arts Festival (Perth, Australia) / February 13–April 27 at the Perth Institute of Contemporary Arts (PICA). Collection of the Art Gallery of Western Australia.

The “refusal” in the work’s title is both personal and political: “Everybody knows that we are going to die,” writes Kentridge, “but the resistance to that pressure coming towards us is at the heart of the project. At the individual level, it was about resisting; not resisting mortality in the hope of trying to escape it, but trying to escape the pressure that it puts on us.” Politically, “the refusal was a refusal of the European sense of order imposed by time zones; not only literally, but this refusal also referred metaphorically to other forms of control.”

About the venue



Photo by Shunsuke Yamashita

Former Rissei Elementary School

310-2 Bizenjima-cho, Nakagyo-ku, Kyoto 604-8023
(south of Kiyamachi and Takoyakushi)

The former Rissei Elementary School is located on Kiyamachi-dori, along Takase River. The school was founded in 1928 and closed in 1993. Its campus was built on the former grounds of the electric power corporation Kyoto Dento—the present Kansai Electric Power Co., Inc.—where the first test screenings of the Lumière Brothers' cinématographe (imported by Kyoto-based industrialist Katsutaro Inabata) took place. According to Inaba's autobiography, these test screening attempts took place in the company courtyard and finally succeeded on a snowy night from around January 20 to early February, 1897.¹ The site is since known as one of the origins of cinema in Japan. Today, the former school grounds are used as a venue for cultural events.

¹ [Yoshinori] Kondo, “Osaka/Kôbe/Kyôto ni ‘nihon eiga hasshō no hi’ Hontō wa doko?” (‘Monument to the origin of cinema in Japan’ in Osaka, Kobe, and Kyoto; where does it really belong?), *Nikkei Shimbun*, June 27, 2012; electronic edition, June 30, 2012, <http://www.nikkei.com/article/DGXZ-ZO43148210Z20C12A6000000/>.

About the artist

William Kentridge

Born 1955 in Johannesburg, South Africa. Lives and works in Johannesburg, South Africa. 2010 Laureate of the Kyoto Prize in Arts and Philosophy. Especially known for his 'drawings in motion', or hand-drawn animated films made by photographing drawings frame by frame, and for his prolific work in printmaking, installations, performance, puppet theater, and opera. Also active in many other fields, including acting, producing and art direction, writing, and more.

Selected awards

- 1999 1999/2000 Carnegie Prize (Carnegie Museum of Art, Pittsburgh, PA, U.S.A.)
- 2003 Der Kaiserring Kunstpreis der Stadt Goslar (Mönchehaus Museum für moderne Kunst, Goslar, Germany)
- 2008 Oskar-Kokoschka-Preis (Vienna, Austria)
- 2010 26th Kyoto Prize in Arts and Philosophy (Inamori Foundation, Kyoto, Japan)
- 2011 Named *Commandeur des Arts et Lettres* by the French Ministry of Culture and Communication

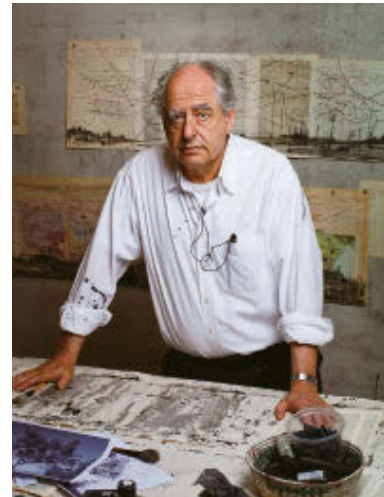


Photo by Thys Dullaart, courtesy of the William Kentridge Studio

Selected solo exhibitions, etc.

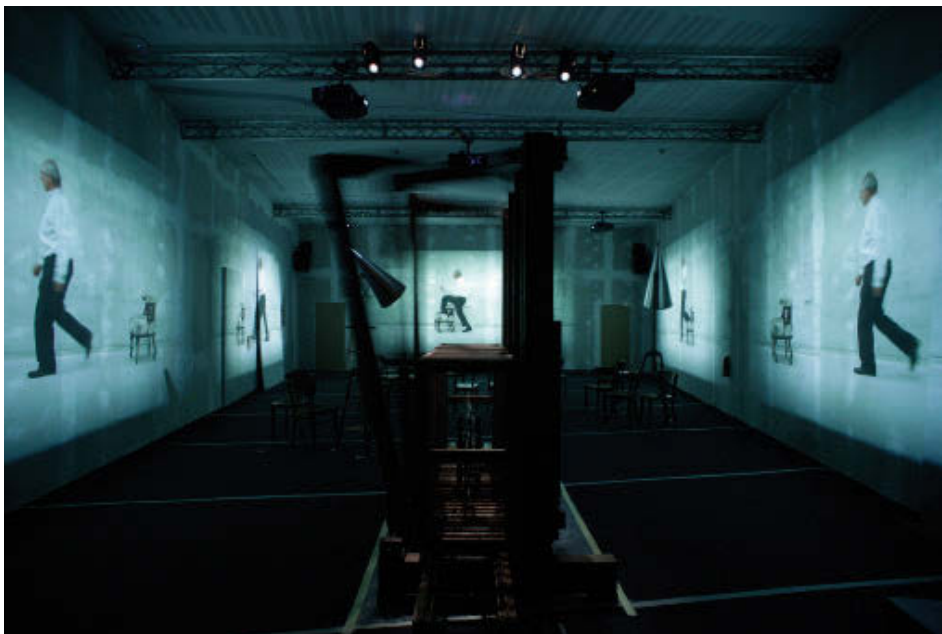
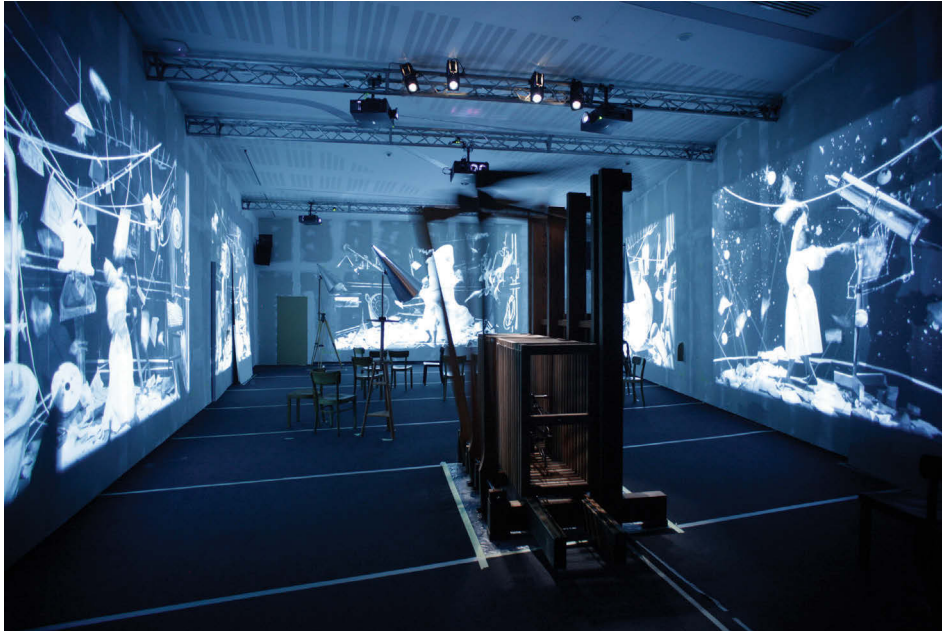
- 2001 *William Kentridge*, organized by the New Museum of Contemporary Art (New York, NY, U.S.A.) and the Museum of Contemporary Art (Chicago, IL, U.S.A.). Traveled from the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution (Washington, D.C., U.S.A.) to venues in the United States and South Africa (–2003).
- 2005 *The Magic Flute*, opera composed by Wolfgang Amadeus Mozart. Performed at La Monnaie/De Munt (Brussels, Belgium), et al. (–2011).
- 2009 *William Kentridge: Five Themes*, organized by the San Francisco Museum of Modern Art (San Francisco, CA, U.S.A.) and the Norton Museum of Art (West Palm Beach, FL, U.S.A.). Traveled extensively in the United States, Europe, and Israel (–2012).
- 2010 *The Nose*, opera composed by Dmitri Shostakovich. Performed at the Metropolitan Opera (New York, NY, U.S.A.), et al. (–2013).
- 2010 *William Kentridge: Carnets d’Egypte*, Egyptian Room, Musée du Louvre (Paris, France).
- 2012 *William Kentridge: Fortuna*. Scheduled to travel from Instituto Moreira Salles (Rio de Janeiro, Brazil) to venues in Brazil, Colombia, and Mexico (–2015).

Selected international exhibitions

- 1996 10th Biennale of Sydney
- 1997 Documenta 10
- 1999 48th International Art Exhibition of the Venice Biennale
- 2000 3rd Kwangju Biennale (now known as the Gwangju Biennale)
- 2001 Yokohama Triennale 2001
- 2002 Documenta 11
- 2005 51st International Art Exhibition of the Venice Biennale
- 2008 16th Biennale of Sydney
- 2012 Documenta 13

Publicity photos

All images included in this press release are available to the press. See footer for contact information.



William Kentridge, *The Refusal of Time*, 2012
5-channel video with sound, 30 min., with megaphones and breathing machine ('elephant')
A collaboration with Philip Miller, Catherine Meyburgh, and Peter Galison
Installation views at MAXXI Museo nazionale delle arti del XXI secolo, Roma, 2012
Photos by Matteo Monti, courtesy of Fondazione MAXXI
© William Kentridge

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A collaboration with Philip Miller, Catherine Meyburgh, and Peter Galison
Video stills
© William Kentridge



About Parasophia: Kyoto International Festival of Contemporary Culture 2015

Parasophia: Kyoto International Festival of Contemporary Culture 2015 is an international exhibition of contemporary art presented by the Kyoto International Festival of Contemporary Culture Organizing Committee, the Kyoto Association of Corporate Executives, Kyoto Prefecture, and Kyoto City. It is scheduled to be held from March to May, 2015 at the Kyoto Municipal Museum of Art, the Museum of Kyoto, and other locations in Kyoto. Official website: www.parasophia.jp

Title	Parasophia: Kyoto International Festival of Contemporary Culture 2015
Dates	Early March to early May, 2015
Venues	Kyoto Municipal Museum of Art, The Museum of Kyoto, and other locations in Kyoto
Artistic Director	Shinji Kohmoto (former Chief Curator, The National Museum of Modern Art, Kyoto)
Budget	450,000,000 JPY (total budget for 2013–2015)
Visitor goal	250,000 visitors
Presented by	Kyoto International Festival of Contemporary Culture Organizing Committee, Kyoto Association of Corporate Executives (Kyoto Keizai Doyukai), Kyoto Prefecture, Kyoto City
With the cooperation of	Kyoto City University of Arts, Kyoto Institute of Technology, Kyoto Seika University, Kyoto University of Art and Design
Under the auspices of	The Japan Foundation
Approved by	Association for Corporate Support of the Arts, Japan

(information as of November 22, 2013)

About the Open Research Program

The Artistic Director and his curatorial team will conduct part of their research for *Parasophia: Kyoto International Festival of Contemporary Culture 2015* publicly, in the form of lectures and other events in this program. Brief reports on all events can be found on our website. Selected events will be fully documented in our free serial electronic publication, the *Parasophia Chronicle*.

- 01 [Lecture] Akira Mizuta Lippit “Like Cats and Dogs—Cinema and Catastrophe”**
Date: June 21, 2013 Venue: Annex Hall, The Museum of Kyoto
- 02 [Report] Koki Tanaka & Mika Kuraya “abstract speaking—participating in the Venice Biennale”**
Date: July 27, 2013 Venue: Doshisha University Imadegawa Campus (Ryoshinkan), Kyoto
- 03 [Lecture/Performance] Dominique Gonzalez-Foerster “M.2062 (Scarlett)”**
Date: September 6, 2013 Venue: Annex Hall, The Museum of Kyoto
- 04 [Dialogue] Cai Guo-Qiang in Conversation with Akira Asada**
Date: October 14, 2013 Venue: Galerie Aube, Kyoto University of Art and Design
- 05 [Lecture] Kazuyo Sejima**
Date: October 25, 2013 Venue: flowing KARASUMA, Kyoto

Details for events that follow TBA.

Flyer (to be folded in half vertically; exterior and interior sides) designed by Tsutomu Nishioka.