



William Kentridge The Refusal Of Time

Pheng Cheah



William Kentridge The Refusal Of Time:

William Kentridge Metropolitan Museum of Art (New York, N.Y.). Department of Communications, 2013 **The Refusal of Time** William Kentridge, Peter Galison, Catherine Meyburgh, 2012 William Kentridge's recent work is situated on the border between art and science by examining our perception and understanding of time he reconsiders the creative process A work in progress in the truest sense The Refusal of Time continues and deepens the polymorphic dreamlike political and humanist body of work developed by Kentridge from his very earliest days as an artist An installation with performance elements The Refusal of Time was conceived by Kentridge and science historian Peter Galison for Documenta 13 and realized in collaboration with video filmmaker Catherine Meyburgh and composer Philip Miller both of whom worked with Kentridge and Galison for a year Time in its various manifestations narrative fragmented slowed down and speeded up distortions of space time simultaneity is explored through various media including dance film music and spoken word The book itself is a work of art it includes sketches and notebooks all the texts read during the performance pictures from the rehearsals and workshop as well as highlights of the show interviews and drawings created specially for it by Kentridge

William Kentridge Leora Maltz-Leca, 2018-01-26 Introduction on the southern tip of Africa Process as metaphor the metaphors of erasure History as process theaters of politics and Hegel in Africa Process procession a process of change Drawing up drawing out drawing as thinking Projection the most promiscuous of metaphors Being contemporary up south world time and other doubtful enterprises The ^AOxford Handbook of Dance and Reenactment Mark Franko, 2017-11-15 The Oxford Handbook of Dance and Reenactment investigates new forms of choreographic dramaturgy and interpretation inherent Joining junior and senior scholars as well as practitioners in the field the handbook shows how the recovery of past dances has come to constitute a new branch of contemporary choreographic activity **Space and Time in African**

Cinema and Cine-scapes Kenneth W. Harrow, 2022-06-28 This book is the first of its kind to bring basic notions of contemporary physics to bear on African cine scapes In this book renowned African cinema scholar Kenneth W Harrow presents unique new ways to think about space and time in film with a specific focus on African and African diasporic cinema Through a series of case studies he explores how cinema creates and represents time and space and more specifically how a cinema centered in African landscapes and figures accomplishes this He reflects on the issues and problems posed by scientists when faced with the basic questions of what space and time are and their solutions or conclusions giving both film studies and African studies scholars access to new ways to formulate their thinking about African cine scapes Working beyond the limits of a framework based in a postcolonial and cultural understanding of time and space Harrow demonstrates how a scientific understanding of time and space can open up new approaches to African cinema and cinema in general A unique interdisciplinary book that encourages brand new ways to approach cinematic texts and specifically African cine scapes William Kentridge & Peter L. Galison Peter L. Galison, William Kentridge, 2011-06-10 Unsere Auffassungen von

Zeit verändern sich fortwährend auf vielschichtige Art und Weise. Dies ist eine Untersuchung dieser Verschiebungen und Kämpfe in Form von Zeichnungen und Texten, Musik und Bewegung bis hin zu Filmen und Konzepten. Gegen Ende des 19. Jahrhunderts wurde Zeit bergreifend organisiert. Differente Stadien der ganzen Länder wurden ihrer eigenen Zeit beraubt, als die Uhren mithilfe von Signalen synchronisiert wurden. Albert Einstein stieß mit seiner radikalen Idee, die die Vorstellung eines überallhervorbaren Tik-Tak zugunsten von Zeiten, die nicht Zeit sind, auf erbitterten Widerstand. Auch in unserem eigenen Zeitalter wird die Zeit wieder durcheinandergewirbelt: die Zeit wird mit Informationen gekreuzt, sie wird herausgefordert, am Horizont Schwarzer Löcher oder sogar von vielen Stringtheoretikern als pure Illusion dargestellt. In einer kongenialen langfristigen Partnerschaft mit Peter L. Galison, Historiker, Autor, Filmemacher sowie Professor für die Geschichte der Wissenschaften und der Physik an der Harvard University, widmet sich der südafrikanische Künstler William Kentridge der Erforschung dieser Ideen in „Die Ablehnung der Zeit“, ein Projekt für die dOCUMENTA 13, in dessen Entstehen das vorliegende Notizbuch Einblick gewährt. Sprache: Deutsch/Englisch.

William Kentridge 1955 in Johannesburg, Südafrika, schloss 1976 ein Studium der Politik und Afrikanistik an der Witwatersrand University in Johannesburg ab. 1976/1978 studierte er Druckgrafik an der Johannesburg Art Foundation. 1981/82 nahm er an der cole internationale de théâtre Jacques-Lévy in Paris Pantomime und Schauspielunterricht. Seit den 1980er Jahren wurde sein Werk in zahlreichen Einzel- und Gruppenausstellungen gezeigt. Fünf Themen: etwa war 2010 am MoMA New York, dem Jeu de Paume Paris und an der Albertina Wien zu sehen. Kentridge war Teilnehmer der documenta X 1997 sowie der Documenta 11 2002 und ist auch auf der dOCUMENTA 13 2012 vertreten. Er wurde mit verschiedenen Preisen ausgezeichnet, darunter 2003 mit dem Kaiserring der Stadt Goslar, 2010 mit dem Kyoto Preis für Kunst und Philosophie. Der Künstler lebt und arbeitet in Johannesburg. Stand Juni 2012.

Postcolonial Opera Juliana M. Pistorius, 2025-05-27. Postcolonial Opera examines the social and political role of opera in the postcolony. Taking the multimedia operatic experiments of William Kentridge, South Africa's most celebrated contemporary visual artist, as a starting point, author Juliana M. Pistorius investigates contemporary opera's potential to process the troubled histories that haunt post- and decolonial societies.

Post-Multicultural Writers as Neo-cosmopolitan Mediators Sneja Gunew, 2017-02. Post-Multicultural Writers as Neo-Cosmopolitan Mediators is the first

book to bring together global debates in neo cosmopolitanism over the last decade and Australian minority writers linking them to globalisation and transnationalism in cultural studies

Contemporary Revolutions Susan Stanford Friedman, 2018-10-04 Returning to revolution's original meaning of cycle Contemporary Revolutions explores how 21st century writers artists and performers re engage the arts of the past to reimagine a present and future encompassing revolutionary commitments to justice and freedom Dealing with histories of colonialism slavery genocide civil war and gender and class inequities essays examine literature and arts of Africa Europe the Middle East the Pacific Islands and the United States The broad range of contemporary writers and artists considered include fabric artist Ellen Bell poets Selena Tusitala Marsh and Antje Krog Syrian artists of the civil war and Sana Yazigi's creative memory web site about the war street artist Bahia Shehab theatre installation artist William Kentridge and the recycles of Virginia Woolf by multi media artist Kabe Wilson novelist W G Sebald and the contemporary trans movement

The Illogic of Kassel Enrique Vila-Matas, 2015-06-04 A literary look at one of Europe's most acclaimed art exhibitions by a Spanish author offering strange cerebral satisfactions Village Voice A puzzling phone call shatters a writer's routine An enigmatic female voice extends a dinner invitation and it soon becomes clear that this is an invitation to take part in the documenta the legendary exhibition of contemporary art held every five years in Kassel Germany The writer's mission will be to sit down to write every morning in a Chinese restaurant on the outskirts of town transforming himself into a living art installation Once in Kassel the writer is surprised to find himself overcome by good cheer as he strolls through the city spurred on by the endless supply of energy at the heart of the exhibition This is his spontaneous quirky response to art rising up against pessimism With humor profundity and a sharp eye Enrique Vila Matas tells the story of a solitary man who roaming the streets amid oddities and wonder takes it upon himself to translate from a language he does not understand

Pluralisation and social change Lars Charbonnier, Johan Cilliers, Matthias Mader, Cas Wepener, Birgit Weyel, 2018-09-24 Die Pluralisierung des Religiösen die ein besonders prägnantes Kennzeichen gegenwärtig stattfindender gesellschaftlicher Wandlungsprozesse ist stellt eine enorme Herausforderung für viele Akteure in Kirche Zivilgesellschaft Wirtschaft und Politik dar Das Ziel dieses Buches ist es den Begriff der religiösen Pluralisierung zu schärfen indem er am Beispiel konkreter religiöser Phänomene und Praktiken entfaltet wird Der Band umfasst Beiträge zu zwölf Themenfeldern die für die praktisch theologischen Diskurse in Südafrika und in Deutschland prägend und gegenwärtig von hoher Relevanz sind Armut und Reichtum Bildung Schwellenriten und Passagen Gesundheit Religionse Vergemeinschaftungen und die Zukunft der Kirche Lebensanfang und Lebensende Medienwandel Migration und Interkulturalität Populismus und Radikalisierung Religion und Wissen Umgang mit Vergangenheit Zusammenleben Mit diesem dialogischen Verfahren wird ein Beitrag zu einer kontextuellen Theologie geleistet die Theologie wesentlich als Gespräch versteht Die Pluralisierungsthematik hilft Impulse für eine kreativ konstruktive Gestaltung von Pluralität im Sinne eines theologisch reflektierten Pluralismus bereit die für Kirche und Gesellschaft im 21. Jahrhundert wegweisend sein kann

William Kentridge Jane Taylor, 2019-04-15 South African artist William Kentridge's drawings, films, books, installations and collaborations with opera and theater companies have established him as a world class star in contemporary art media and theater. In 2010 and again in 2013 he staged Dmitri Shostakovich's *The Nose* at the Metropolitan Opera after the premiere the New York Times noted that Kentridge who directed this production helped design the sets and created the videos that animate the staging received the heartiest bravos. In this book Jane Taylor Kentridge's friend and frequent collaborator invites us to take an extraordinary behind the scenes look at his work for the show. Kentridge has long been admired for his unconventional use of conventional media to produce art that is stunning, evocative and narratively powerful and how he works is as important as what he creates. This book is more than just a simple record of *The Nose*. The opera serves as a springboard into a bracing conversation about how Kentridge's methods serve his unique mode of expression as a narrative and political artist. Taylor draws on his etchings, sculptures and drawings to render visible the communication that occurs between his mind and hand as he thinks through the activity of making. Beautifully illustrated in color, William Kentridge offers striking insights about one of the most innovative artists of our present moment.

Architectures of Care Brittany Utting, 2023-12-05 Drawing from a diverse range of interdisciplinary voices, this book explores how spaces of care shape our affective material and social forms from the most intimate scale of the body to our planetary commons. Typical definitions of care center around the maintenance of a livable life encompassing everything from shelter and welfare to health and safety. Architecture plays a fundamental role in these definitions inscribed in institutional archetypes such as the home, the hospital, the school and the nursery. However, these spaces often structure modes of care that prescribe gender roles, bodily norms and labor practices. How can architecture instead engage with an expanded definition of care that questions such roles and norms, producing more hybrid entanglements between our bodies, our collective lives and our environments? Chapters in this book explore issues ranging from disabled domesticities and nursing, unbuilding whiteness in the built environment, practices and pedagogies of environmental care and the solidarity networks within *The Cloud*. Case studies include Floating University, Berlin; commoning initiatives by the Black Panther party and hospitals for the United Mine Workers of America among many other sites and scales of care. Exploring architecture through the lenses of gender studies, labor theory, environmental justice and the medical humanities, this book will engage students and academics from a wide range of disciplines.

Art in a State of Siege Joseph Leo Koerner, 2025-02-04 A study of the work of three monumental artists living during different historical periods providing a rich understanding of the role of images created in dangerous times.

Horn, or The Counterside of Media Henning Schmidgen, 2021-11-22 We regularly touch and handle media devices. At the same time, media devices such as body scanners, car seat pressure sensors and smart phones scan and touch us. In *Horn*, Henning Schmidgen reflects on the bidirectional nature of touch and the ways in which surfaces constitute sites of mediation between interior and exterior. Schmidgen uses the concept of horn, whether manifested as a rhinoceros horn or a

musical instrument to stand for both natural substances and artificial objects as spaces of tactility He enters into creative dialogue with artists scientists and philosophers ranging from Salvador Dal William Kentridge and Rebecca Horn to Sigmund Freud Walter Benjamin and Marshall McLuhan who plumb the complex interplay between tactility and technological and biological surfaces Whether analyzing how Dal conceived of images as tactile entities during his rhinoceros phase or examining the problem of tactility in Thomas Pynchon s *The Crying of Lot 49* Schmidgen reconfigures understandings of the dynamic phenomena of touch in media Persistent Legacy Erin Heather McGlothlin, Jennifer M. Kapczynski, 2016 New essays by prominent scholars in German and Holocaust Studies exploring the boundaries and confluences between the fields and examining new transnational approaches to the Holocaust Video Art Theory Helen Westgeest, 2015-06-15 Video Art Theory A Comparative Approach demonstrates how video art functions on the basis of a comparative media approach providing a crucial understanding of video as a medium in contemporary art and of the visual mediations we encounter in daily life A critical investigation of the visual media and selected video artworks which contributes to the understanding of video as a medium in contemporary art The only study specifically devoted to theorizing the medium of video from the perspective of prominent characteristics which result from how video works deal with time space representation and narrative The text has emerged out of the author s own lectures and seminars on video art Offers a comparative approach which students find especially useful offering new perspectives *The Routledge Companion to Scenography* Arnold Aronson, 2017-09-11 The Routledge Companion to Scenography is the largest and most comprehensive collection of original essays to survey the historical conceptual critical and theoretical aspects of this increasingly important aspect of theatre and performance studies Editor and leading scholar Arnold Aronson brings together a uniquely valuable anthology of texts especially commissioned from across the discipline of theatre and performance studies Establishing a stable terminology for a deeply contested term for the first time this volume looks at scenography as the totality of all the visual spatial and sensory aspects of performance Tracing a line from Aristotle s Poetics down to Brecht and Artaud and into contemporary immersive theatre and digital media The Routledge Companion to Scenography is a vital addition to every theatre library **William Kentridge** , 2014 **What Is a World?** Pheng Cheah, 2015-12-17 In *What Is a World* Pheng Cheah a leading theorist of cosmopolitanism offers the first critical consideration of world literature s cosmopolitan vocation Addressing the failure of recent theories of world literature to inquire about the meaning of world Cheah articulates a normative theory of literature s world making power by creatively synthesizing four philosophical accounts of the world as a temporal process idealism Marxist materialism phenomenology and deconstruction Literature opens worlds he provocatively suggests because it is a force of receptivity Cheah compellingly argues for postcolonial literature s exemplarity as world literature through readings of narrative fiction by Michelle Cliff Amitav Ghosh Nuruddin Farah Ninotchka Rosca and Timothy Mo that show how these texts open up new possibilities for remaking the world by negotiating with the inhuman force that gives time and deploying

alternative temporalities to resist capitalist globalization

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Table of Contents William Kentridge The Refusal Of Time

1. Understanding the eBook William Kentridge The Refusal Of Time
 - The Rise of Digital Reading William Kentridge The Refusal Of Time
 - Advantages of eBooks Over Traditional Books
2. Identifying William Kentridge The Refusal Of Time
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an William Kentridge The Refusal Of Time
 - User-Friendly Interface
4. Exploring eBook Recommendations from William Kentridge The Refusal Of Time
 - Personalized Recommendations
 - William Kentridge The Refusal Of Time User Reviews and Ratings

- William Kentridge The Refusal Of Time and Bestseller Lists
- 5. Accessing William Kentridge The Refusal Of Time Free and Paid eBooks
 - William Kentridge The Refusal Of Time Public Domain eBooks
 - William Kentridge The Refusal Of Time eBook Subscription Services
 - William Kentridge The Refusal Of Time Budget-Friendly Options
- 6. Navigating William Kentridge The Refusal Of Time eBook Formats
 - ePub, PDF, MOBI, and More
 - William Kentridge The Refusal Of Time Compatibility with Devices
 - William Kentridge The Refusal Of Time Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of William Kentridge The Refusal Of Time
 - Highlighting and Note-Taking William Kentridge The Refusal Of Time
 - Interactive Elements William Kentridge The Refusal Of Time
- 8. Staying Engaged with William Kentridge The Refusal Of Time
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers William Kentridge The Refusal Of Time
- 9. Balancing eBooks and Physical Books William Kentridge The Refusal Of Time
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection William Kentridge The Refusal Of Time
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine William Kentridge The Refusal Of Time
 - Setting Reading Goals William Kentridge The Refusal Of Time
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of William Kentridge The Refusal Of Time
 - Fact-Checking eBook Content of William Kentridge The Refusal Of Time
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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