

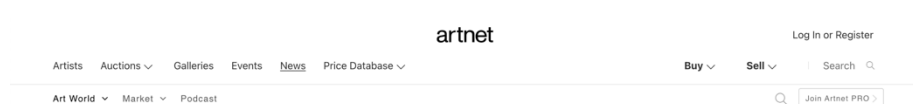


# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

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Publisher: Artnet  
Author: Jo Lawson-Tancred



Art World

### A New William Kentridge Video Exhibition Is Planned for Venice

The video series will debut in Venice and be available to stream online.



Still from *Self-Portrait as a Coffee Pot, Episode 1: A Natural History of the Studio (2022)*. HD Video, 22 min 03 sec. Photo: Courtesy of William Kentridge.

by Jo Lawson-Tancred • March 12, 2024 • [Share This Article](#)

The South African artist William Kentridge will debut his latest work, *Self-Portrait As a Coffee Pot*, at the Arsenal Institute for Politics of Representation in Venice this April. The new conceptual series of nine 30-minute videos was produced in the artist's Johannesburg studio between 2020 and 2023 and explores how we make and experience art in the digital age.

"Filming began in the first lockdown and the studio mimicked the closed spaces of Covid," Kentridge explained in a press statement. "But the studio is also an enlarged head, a chamber for thoughts and reflections, where all the drawings, photos, detritus on the walls become these thoughts."

To emphasize this connection between the inner workings of the mind and the external environment, Kentridge has created an immersive installation to house the video works that roughly mimics the dimensions of his own studio. In one sense, it is a deeply private enclosure to which an artist retreats to ruminate, but it also becomes a communal, collaborative space of the kind that briefly became impossible during the pandemic years.

Intended to be viewed online, the series meets contemporary audiences where they live but uses the medium to invite more expansive reflection on the same philosophical questions that Kentridge poses to himself across the episodes. How do our memories work? What makes us ourselves? Why does history always go wrong?



Still from *Self-Portrait as a Coffee Pot, Episode 2: Vanishing Points (2022)*. HD Video, 34 min 19 sec. Photo: Courtesy of William Kentridge.



# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

Kentridge's art "stems from an attempt to address the nature of human emotions and memory, as well as the relationship between knowledge, desire, ethics, practice, and responsibility," said Carolyn Christov-Bakargiev, a long-time friend of Kentridge who has curated this new presentation in Venice. "His is an elegiac yet humorous art that explores the possibilities of poetry in contemporary society, even in the absence of utopian visions for the future, and provides an acerbic commentary on our society, while proposing a way of seeing life as a continuous process of change and uncertainty rather than as a controlled world of facts."

Kentridge is celebrated for his monochromatic drawings, theatrical animations, and operas that reflect on recent decades of rapid social and political change in his home country of South Africa. It was recently announced that he has left Marian Goodman Gallery to [join the roster at Hauser & Wirth](#). He will continue to be represented by Goodman Gallery in Johannesburg and London, and Galleria Lia Rumma in Naples.

*Self-Portrait as a Coffee Pot* will be on public view at [Arsenale Institute for Politics of Representation](#) in Venice from April 17 through November 24, 2024. The series is also available to stream via MUBI.

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Jo Lawson-Tancred  
European News Reporter



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# WILLIAM KENTRIDGE SELF-PORTRAIT AS A COFFEE-POT 17.4–24.11.2024

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Publisher: Variety  
Author: Nick Vivarelli

Home > Film > Global

Mar 18, 2024 7:04am PT

## Mubi Takes Global Streaming Rights to South African Artist William Kentridge Series 'Self-Portrait as a Coffee Pot' (EXCLUSIVE)

By Nick Vivarelli

Courtesy Claudia Tomassini

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Indie streamer [Mubi](#) has acquired worldwide streaming rights to South African artist [William Kentridge](#)'s prestige series "Self-Portrait As a Coffee Pot" which explores how art is made in the digital age.

The nine-episode series by Kentridge – who is celebrated around the world for his influential works comprising animation, installations, theater, opera and films – first previewed as a rough cut at the 2022 Toronto Film Festival.

Kentridge lays bare his creative process in the nine 30-minute videos produced in the artist's Johannesburg studio during the pandemic and its aftermath, between 2020 and 2023. In "Self-Portrait As a Coffee Pot," Kentridge also invites audiences to reflect on the same philosophical questions that he poses to himself across the episodes, including how do our memories work, what makes us ourselves, and why does history always go wrong.

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"Playfully deconstructing and assembling the pressing concerns of our time as works of art," Kentridge uses "hand-drawn animations, dialogues with collaborators and doppelgängers, holds a light to unseen ideological forces that govern the world we live in," according to a provided synopsis.

Multiple-Oscar-winning U.S. film editor and sound designer Walter Murch, whose name is closely linked to 1970's directors such as George Lucas Francis Ford Coppola, supervised the editing done by South African digital artist Janus Fouche and Kentridge's regular collaborators Zana Marovic and Joshua Trappler.

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# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

The “Self-Portrait As a Coffee Pot” series will premiere on April 17 at the Arsenale Institute for Politics of Representation in Venice, Italy, as an installation curated by prominent art historian and curator Carolyn Christov-Bakargiev and will subsequently travel to top-tier art institutions around the world.

“Self-Portrait As a Coffee Pot” is executive produced by Rachel Chanoff and Noah Bashevkin of London and New York-based production company The Office Performing Arts + Film and by Oscar-nominated producer [Joslyn Barnes](#) of New York indie Louverture Films – which she co-founded with Danny Glover – whose titles comprise Apichatpong Weerasethakul’s Tilda Swinton-starrer “Memoria,” and by the William Kentridge Studio.

The deal was negotiated by Mubi and Joslyn Barnes, and entertainment lawyer Sasha Levites of Frankfurt Kurnit Klein and Selz on behalf of the producers. It gives Mubi exclusive global streaming rights through the purchase of the first of a limited number of editions sold by the artist’s galleries Hauser and Wirth and Goodman Gallery.

Mubi and the producers noted that “this unprecedented combination of fine art acquisition and streaming rights is an exciting innovation for both the filmed entertainment and art worlds,” they said in a statement.

“The idea of the series was really made possible by the present nature of streaming. To watch at your own pace; it’s become a natural form in which to work,” said Kentridge. “Mubi is so very well-curated, they are a great partner to launch with into the world,” the artist and director added.

“Throughout the process of making this series, as William has evinced the courage to engage the art form of cinema, I have found myself again overcome with emotions and wonder as illustrations dance across notebooks, a visiting chorus of singers finds their voice, received wisdom is challenged, artifice is unveiled, and we as viewers are invited to unleash our own imaginations and take part in creation,” said Barnes.

Mubi’s roster of recent and upcoming releases include Sofia Coppola’s “Priscilla,” Ira Sachs’ “Passages,” Pedro Almodóvar’s “Strange Way of Life,” and Molly Manning Walker’s “How to Have Sex.”

**Read More About:** [Joslyn Barnes](#), [Mubi](#), [William Kentridge](#)

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# WILLIAM KENTRIDGE SELF-PORTRAIT AS A COFFEE-POT 17.4–24.11.2024

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## William Kentridge: *SELF-PORTRAIT AS A COFFEE-POT*

Arsenale Institute for Politics of Representation



William Kentridge, *Self-Portrait as a Coffee Pot*, Episode 1: A Natural History of the Studio (still), 2022. HD Video, 22:03 minutes. Courtesy of William Kentridge Studio.

April 8, 2024

**William Kentridge**  
***SELF-PORTRAIT AS A COFFEE-POT***  
April 17–November 24, 2024

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**Arsenale Institute for Politics of Representation**  
1430/A Riva dei Sette Martiri  
Castello  
30122 Venice  
Italy

**Professional preview days:** April 15–16,  
11am–7pm

[www.arsenale.com](http://www.arsenale.com)  
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Curated by Carolyn Christov-Bakargiev.

**Subject**  
Video Art  
Montage

**Participants**  
William Kentridge

For this exhibition at Arsenale Institute for Politics of Representation in Venice, **William Kentridge**, renowned for his animated drawings for projection, as well as his sculpture, theatre and opera productions over the last forty years, collaborates with **Carolyn Christov-Bakargiev**, friend and author of the foundational monograph on his work published in 1998, to premiere his intriguing new nine-episode video series, *SELF-PORTRAIT AS A COFFEE-POT*. This exhibition of thirty-minute episodes by Kentridge, originally intended as a series for online viewing, is an experiment in embodiment and phenomenological experience in the digital age, and a reflection on what might happen in the brain and in the studio of an artist, today.

Shot in his Johannesburg studio during and in the aftermath of the 2020–2022 Covid-19 pandemic, and completed in 2023, *SELF-PORTRAIT AS A COFFEE-POT* will be viewed in a unique concentrated environment that partially recreates the studio where the works were made.

"In this series, William Kentridge's studio functions as an enlarged head, a chamber for thoughts where all the physical drawings, painting, photographs and detritus become these embodied thoughts," says Carolyn Christov-Bakargiev. "Kentridge's art is rooted in South Africa, where he continues to live and create most of his work. It stems from an attempt to address the nature of human emotions and memory, as well as the relationship between knowledge, desire, ethics, and responsibility. His is an elegiac yet humorous art that explores the possibilities of poetry in contemporary society, even in the absence of utopian visions for the future, and provides an acerbic commentary on our society, while proposing a way of seeing life as a continuous process of change and uncertainty rather than as a controlled world of facts. These works are a hymn to artistic freedom, ominously revealing the lack of freedom typical of our enclosed spaces in the digital era. They also foreground how the activity of mark-making with materials constructs the self in the process of making. They are exercises to

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# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

#### Subject

Video Art  
Montage

#### Participants

William Kentridge

expand and improve human intelligence in our era where the prosthetics of AI and the increasing use of social media ultimately atrophy our cognitive and emotional abilities. Subjectivity today is characterised by forms of narcissistic melancholy, due to the 'selfie' nature of digital media and its distracted character (from *dis-trahere*, to pull in another direction) as we move away from one message and fragment of data to another, endlessly forgetting while 'remembering' easily thanks to a slew of satellites above our heads. This hybrid aspect—fractured while seamlessly omnipotent—is echoed by the double nature of Kentridge's collages in this series. His alter egos and doppelgängers debate a series of issues: how does memory work? What makes the self? One might interpret this as a reversal of the obsessive narcissistic split personalities of our era of avatars on social media into forms of quiet psychoanalysis. While the doubling of two or more images of the artist is perfectly rendered digitally, Kentridge opts for an overall choppy editing of different scenes in the studio, during the day or at night. These disjunctures and cuts switch our attention from one thought or scene to another, echoing our fractured, rushing selves, unable to stop the rubble and detritus of data from piling up. We smile, however, each time a little group of benevolent paper rats comes onto the scene."

During the opening week of the Venice Biennale, from Monday, April 15 to Friday, April 19, With thanks to **Wolfgang Scheppe**, founding Director of Arsenale Institute, and **Marie Letz**. The exhibition is supported by **Goodman Gallery**, **Lia Rumma Gallery** and **Hauser & Wirth**.

#### **SELF-PORTRAIT AS A COFFEE-POT** (series)

Created and directed by **William Kentridge**

Executive Producers: **Rachel Chanoff** and **Noah Bashevkin** of THE OFFICE PERFORMING ARTS + FILM, **Joslyn Barnes** of LOUVERTURE FILMS, in association with **LUMA Foundation**, **Genuine Article Pictures** and **Szygy Foundation**

Co-Executive Producers: **Brenda Potter**, **Danny Glover**, **Susan Rockefeller**, **Maja Hoffmann**, **Maida Lynn**, and **Linda Dodwell**

Editing for the series was supervised by **Walter Murch**. Edited by **Janus Fouché**, **Žana Marović**, and **Joshua Trappler**, Assistant Editor **Octavia Sonyane**, Director of Photography **Duško Marović**, S.A.S.C, First Assistant Director **Chris-Waldo de Wet**, Additional Camera & Key Grip **Jacques van Staden**, Camera Assistant **Diego Sillands**, Associate Producers **Caroleen Feeney**, **Wendy Fisher**, **Wendy vanden Heuvel**, and **Sarah d'Hanens**.

Global film distributor and streaming service **MUBI** has acquired exclusive worldwide streaming rights for the series.

#### Contacts

International Communication: **Henriette Gallus**, communication [at] carolynchristov.com  
Italian Press office: **Anna Gilardi**, stilemapress [at] stilema-to.it

#### Map



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# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

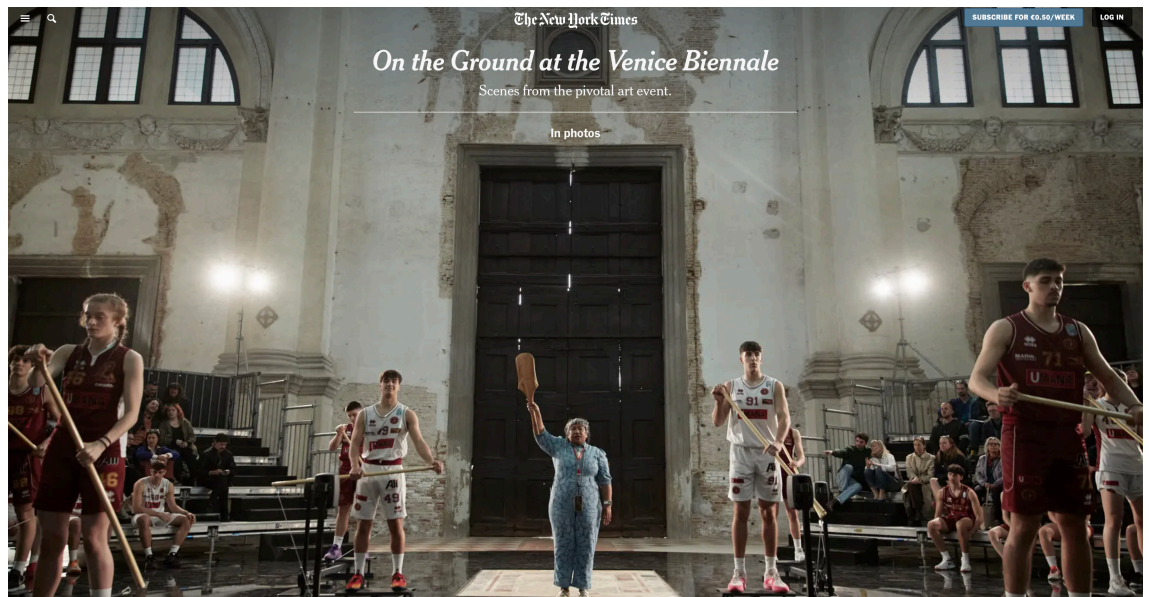
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Author: Photographs by Gus Powell



The performance "This Is Not a Drill" at the Re-Stor(y)ing Oceania exhibition at Ocean Space Venice. The work was choreographed by Latali Taumoepeau, center, with Venetian athletes.

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### Photographs by Gus Powell

Reporting from Venice

Published April 17, 2024 Updated April 22, 2024

The exhibitions have been installed. The artists have arrived. The city of Venice is prepared to welcome throngs of visitors from across the world.

The 2024 Venice Biennale, featuring work by more than 330 participating artists from some 90 countries scattered throughout the city, opens to the public on Saturday. And before that came the pre-opening celebrations, early viewing opportunities — and at least one act of protest.

Gus Powell, a photographer for The New York Times, is on the ground covering the spectacle that makes the Biennale one of the premier events in the art world's global calendar.





# WILLIAM KENTRIDGE SELF-PORTRAIT AS A COFFEE-POT 17.4–24.11.2024

Tuesday



Visitors to the two-pronged show aiming to capture the zeitgeist of contemporary art, "Foreigners Everywhere."



JR, the artist, having a cappuccino before the debut of the sleeper carriage "l'Observatoire." It will be moored in the water, appearing to float in the Venetian canal.



Workers near the sleeper carriage, which was brought by boat to the lagoon in Venice.



# WILLIAM KENTRIDGE SELF-PORTRAIT AS A COFFEE-POT 17.4–24.11.2024



Umbrellas were a slight help during an unexpected storm.



Removing an unwelcome visitor from William Kentridge's exhibition, one of the many collateral shows that pop up during the Venice Biennale.



Visitors who arrived on Tuesday were greeted with both beautiful skies and heavy downpours.



# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

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#### Inside the Venice Biennale

The 2024 Venice Biennale features work by more than 330 participating artists from some 90 countries scattered throughout the city.

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- **An Unpopular Rebellion:** Poland's right-wing government [tapped the artist Jacek Czerwinski](#) for the Venice Biennale before it was voted out of office. The new government canceled his show, but he is staging it anyway.
- **Turning a Prison Into a Gallery:** For its offering at this year's Venice Biennale, [the Holy See chose an unusual venue](#): the Gludecca women's prison.

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Author: Farah Nayeri

ART & DESIGN

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## The Wild, the Weird and the Controversial: the 2024 Venice Biennale

As visitors pour in, parallel art displays are cropping up around the city, including lesser-known de Kooning works and an installation that has incensed locals.

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Manolo Valdés's "Las Meninas a San Marco," 13 bronze sculptures of female figures inspired by the Velázquez painting "Las Meninas," has generated controversy. The installation was placed just off St. Mark's Square, right outside the Doge's Palace, which a heritage group said was yet another sign of the "biennialization" of the city. Matteo de Mayda for The New York Times

By Farah Nayeri  
April 18, 2024

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Willem de Kooning had never been to Italy when he traveled to Venice for an amorous rendezvous in September 1959. Things got complicated, so the Dutch-born artist made a quick trip to Rome — and was completely entranced. He immediately returned for a nearly four-month stay in the Italian capital, and was back again in the summer of 1969.

Those whirlwind jaunts are the focus of "Willem de Kooning and Italy," a new exhibition that opened on Wednesday at the Gallerie dell'Accademia in Venice. It's part of a rich rollout of events timed to coincide with the Venice Art Biennale — not all of which are to Venetians' liking.

The Biennale, which has hosted a who's who of contemporary artists since its 1895 founding, drew a record 800,000 visitors at its previous edition in 2022. This year, 331 artists and collectives are represented in the central exhibition (curated by Adriano Pedrosa), and dozens of others are presenting work in 87 national pavilions. In parallel to the Biennale, there are dozens of exhibitions timed to coincide with it — including the de Kooning show.

The show illustrates, through 75 works, how brief voyages to Italy shifted the trajectory of the Dutch-born, New York-based artist, who is universally recognized as a pioneer of Abstract Expressionism, one of the most important postwar art movements in the United States.



One of Willem de Kooning's small bronze sculptures, part of a group he created starting in 1969 while living in Rome. The Gallerie dell'Accademia will present an almost comprehensive group of the sculptures. The Willem de Kooning Foundation, SIAE/Artists Rights Society (ARS), New York; via Gallerie dell'Accademia di Venezia





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Without the Rome stopovers, the art historian Gary Garrels said, “I can’t imagine that he ever would have made sculptures.” Garrels, the former longtime chief curator for the San Francisco Museum of Modern Art who co-curated the show with Mario Codognato, noted that on de Kooning’s second stint in Rome in 1969, the artist started making small clay figures in a foundry of the sculptor Herzl Emanuel, some of which were then cast in bronze — and that in the four years that followed, sculpture became a central pursuit. The Accademia will present an almost comprehensive group of the sculptures.

The black-and-white drawings that de Kooning produced on his first stay in 1959 clearly influenced the paintings he made right afterward, and a number of those will also be in the show, Garrels said.



“Pirate (Untitled II)” (1981), by de Kooning, is one of the 75 works influenced by the artist’s excursions to Italy being shown at Venice’s Gallerie dell’Accademia. The Willem de Kooning Foundation, SIAE/Artists Rights Society (ARS), New York; via Gallerie dell’Accademia di Venezia

While the name and legacy of the artist are still very much connected to Abstract Expressionism, Garrels said, “it’s time that we look at de Kooning in a somewhat different, fresh way.”

“He loved American culture,” she said, “but he also continued to have deep interest in the history, the culture of Western Europe, especially Italy.”

“Somehow, that hasn’t been as acknowledged,” he added.

#### More on Venice Biennale



**Ukraine’s Bold Biennale Show, Two Years Into the Invasion**  
April 18, 2024



**The Artist Erick Meyenberg Explores the Immigrant Experience**  
April 18, 2024

A short walk from the Accademia is what was for centuries Venice’s maritime customs house — the Punta della Dogana — where ships stopped for inspection. It’s one of two contemporary-art spaces established in the city by the French billionaire collector and patron François Pinault, and currently hosts a solo show by the French-born artist Pierre Huyghe.

Huyghe is known for incorporating living organisms (fauna and flora) in his art. Ants and spiders crawled the floor and walls of a gallery during a 2011 exhibition in Germany. In the 2012 Documenta exhibition in Kassel, Germany, his outdoor display included psychotropic plants, a wandering dog with a leg painted pink, and a reclining statue with a beehive on its head.

The artist creates situations involving animals, plants or machines and lets chance and happenstance take over.

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Welcome to Venice. That’ll Be 5 Euros, Please.



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While there are no spiders or pink-legged dogs in his Punta della Dogana show “Liminal,” one aquarium contains a crab that lodges itself inside the replica of a sculpted head by the artist Constantin Brancusi, while another aquarium features starfish covering the legs of a truncated nude figure made of concrete.



The French-born artist Pierre Huyghe is known for incorporating living organisms (fauna and flora) in his art. Pierre Huyghe, by SIAE 2023; via the artist and Galerie Chantal Crousel, Marian Goodman Gallery, Hauser & Wirth, Esther Schipper, and TARO NASU

An exhibition highlight is “Camata” (2024): a film where machine-driven robots carry out a mysterious ritual on an unburied human skeleton in the Atacama Desert in Chile, the oldest and driest desert on earth. The film is edited in real time, during the exhibition, by artificial intelligence; it has no beginning or end, and is constantly changing.

Emma Lavigne, chief executive of the Pinault Collection, noted that, over the last 10 years, displays by Huyghe had featured “forms from art and forms from nature, the controlled and the uncontrolled, and they have invited us to completely rethink the exhibition space.”

“In this exhibition, he examines the threshold between life and death, between life and the afterlife, between the human and the animal, and between humanity as we know it and the new forms of humanity created by artificial intelligence,” added Lavigne, who curated the Pierre Huyghe retrospective at the Pompidou Center in Paris in 2014-15.

Disturbing though they may be, Huyghe’s artworks (which have been on view at Punta della Dogana since March 17) have not made waves among the people of Venice. The same cannot be said for “Las Meninas a San Marco,” an outdoor art installation by the artist Manolo Valdés: a row of 13 bronze sculptures of female figures inspired by the young ladies-in-waiting in the Velázquez painting “Las Meninas.” The figures stand on the most conspicuous spot in Venice: the extension of St. Mark’s Square that leads to the Grand Canal — right outside the Doge’s Palace.



One of the 13 figures of “Las Meninas a San Marco” by Valdés now on display next to the Doge’s Palace. Matteo de Mayda for The New York Times

Installed by Venice’s Contini Gallery (who paid 122,000 euros, or about \$132,480, for the privilege, according to a local news site), “Las Meninas a San Marco” will be taken down on June 15. But some Venetians are incensed.

In a statement, the heritage group [Italia Nostra-Venezia](#) denounced “an umpteenth act of violence against an already martyred body,” meaning the city of Venice, and said: “Not



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everything is for sale in Venice, and especially not our cultural heritage.” It was, the group said, yet another sign of a “biennialization” of the city that has been going on for decades, and seen contemporary art overtake Venice.

The group’s Facebook post drew growls of discontent. “Horrendous, out of place, exaggerated,” wrote one commentator of the sculptures. Another said one sculpture was enough; why have 13? A third wondered whether the bronze figures were standing in line.

The timing of the installation is no accident: Opening just two weeks before the Venice Biennale, it is sure to get attention.

Why so much attention? Liza Essers, who runs South Africa’s pioneering Goodman Gallery, explained that the Biennale “has the authority, the power, the voice that determines art history, in many ways.”



Part of a show by William Kentridge at the Arsenale Institute for Politics of Representation. “Self-Portrait As a Coffee Pot” is a nine-episode video series created by Kentridge in his studio during and after the Covid lockdown. This is from “Episode 4: Finding One’s Fate” (2022). Via William Kentridge Studio

Goodman, which also has galleries in London and New York, is poised for its best Biennale ever, she said: Five living artists it represents are included in the Biennale exhibitions (the main show and the pavilions), as are five 20th-century artists whom it has exhibited frequently since it was founded in 1966.

In addition, one of the gallery’s artists, William Kentridge, is being shown in a parallel space, the Arsenale Institute for Politics of Representation.

“Self-Portrait As a Coffee Pot” is a nine-episode video series created by Kentridge in his studio during and after the Covid lockdown. The artist films himself — sometimes comically and using camera tricks — talking and making wall-sized charcoal drawings that represent his childhood, South Africa’s history and his creative process.

Essers said that there had been a longstanding tendency by the art world to “put Africa into one box” when there are “many countries in Africa.”

This year’s Biennale will be different, she said: There are more than 50 artists from the African continent in Pedrosa’s central exhibition alone — an unprecedented number. The exhibition will be “rewriting history and inserting a voice from the Global South into the Western canon and into the narrative of art history.”

A version of this article appears in print on April 20, 2024, Section 5, Page 2 in The New York Times International Edition. [Order Reports](#) | [Today's Paper](#) | [Subscribe](#)

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# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

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## Venice Biennale 2024 is a rapturous celebration of unfamiliar global artists

Aesthetics meets postcolonial politics as curator Adriano Pedrosa foregrounds art from Indigenous creators and the 'Global South'

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Jackie Wullschläger

APRIL 18 2024

14

"I promise you a lot of beauty," Brazilian curator Adriano Pedrosa announced as he launched his Venice Biennale, *Stranieri Ovunque (Foreigners Everywhere)*.

He has not disappointed. His title, blazing in red and green neons by the Claire Fontaine collective at the Giardini entrance, reiterated in multiple colours and languages dangling reflectively over the Arsenal's final pool, originates in a work made to criticise Italian xenophobia against migrants, but this is no harangue. Pedrosa's thoughtful, serious approach showcases the joys and opportunities, as well as the trauma, of displacement and marvellously balances aesthetic pleasure and politics.

Not this century has a main Biennale exhibition boasted such an array of unabashedly rapturous paintings and harmonious, formally satisfying sculptures: from Pakistani-American emerging star Salman Toor's limpid queer figures bathed in otherworldly green luminosity, flirting and frolicking among the fronds in "Night Grove" as if in a Watteau painting, to fragmented geometric-organic wooden assemblages, hacked with a chainsaw, by 88-year-old Korean-Argentine Kim Yun Shin, who gained gallery representation only this year.



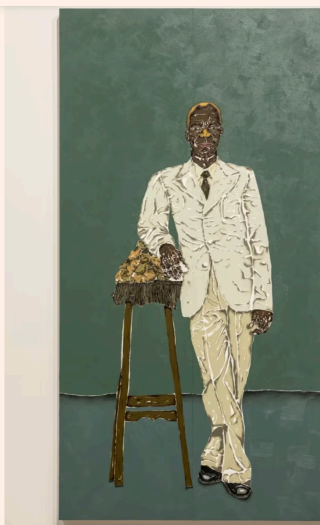
# WILLIAM KENTRIDGE SELF-PORTRAIT AS A COFFEE-POT 17.4–24.11.2024



'Night Grove' (2024) by Salman Toor © Salman Toor, photo: Andrea Avezzù

Pedrosa's show is so traditional that it is radical. There are scant installations, few films, almost no digital media or AI. Instead painting spanning a hundred years by artists of the "Global South" — the "foreigners" — rings out across this oldest, most Eurocentric biennale as [Pedrosa claims for Latin American, Middle Eastern, Asian and African names](#) a historic as well as contemporary place in the canon. More than half his artists are dead; among the living, few are widely known.

In "La del Abanico Verde" (1919), Argentine Cubist Emilio Pettoruti's fractured, sensuous figure in pink holds a green fan whose dynamic folds animate the entire composition. Iraqi pioneer Jewad Selim's play on crescent and full-moon shapes in "Woman and a Jug" (1957) draws on Islamic, Mesopotamian and western styles. In Dalton Paula's intricately layered life-size portraits of unsung Black Brazilian heroes — "Pacifico Licutan", "Ganga Zumba" (both 2024), gold-leaf heads shimmer like halos, crumpled white impasto disturbs the smooth sheens of elegant couture, the ripples and gaps a metaphor for turbulence and vacuums in colonial narratives.



Brazilian artist Dalton Paula's new life-size portraits 'Ganga Zumba' ...



... and 'Pacifico Licutan' © Marco Zorzanello (2)





# WILLIAM KENTRIDGE SELF-PORTRAIT AS A COFFEE-POT 17.4–24.11.2024

Nuancing the 20th-century canon geographically is hardly original — artists here such as Lebanese abstractionist [Huguette Caland](#), Turkey's [Fahrelnissa Zeid](#) and the [Casablanca school](#), for example, have each had recent Tate retrospectives. And such historical works are largely imitative, though inflected by local colour.

Nevertheless, Pedrosa's historical section in the Giardini is enjoyable, accessible, cohesive and asserts the vitality of the human touch in making and affirms art as a human project. Emblematic is Osmond Watson's expressive portrait of a Jamaican boy with piercing eyes and languid air, "Johnny Cool" (1967). "My aim is to glorify Black people through my work," Watson said, "with the hope that it will uplift the masses of the region, giving dignity and self-respect . . . and to make people more aware of their own beauty."

So powerfully does Pedrosa establish Modernist optimism and belief in art's force for change that it spills over to the contemporary works, of protest or even of mourning, in the Arsénale. Imitating ancient mosaics, Omar Mismar reimagines the Syrian war in "Fantastical Scene", where a lion, *assad* in Arabic, is overwhelmed by a bull, *thawr* — the Arabic word for revolution is *thawra*.



"Pret-à-Patna" (2020) by Bárbara Sánchez-Kane © Andrea Avezzù



Osmond Watson's 1967 portrait "Johnny Cool" © Photograph: Diego Mayon



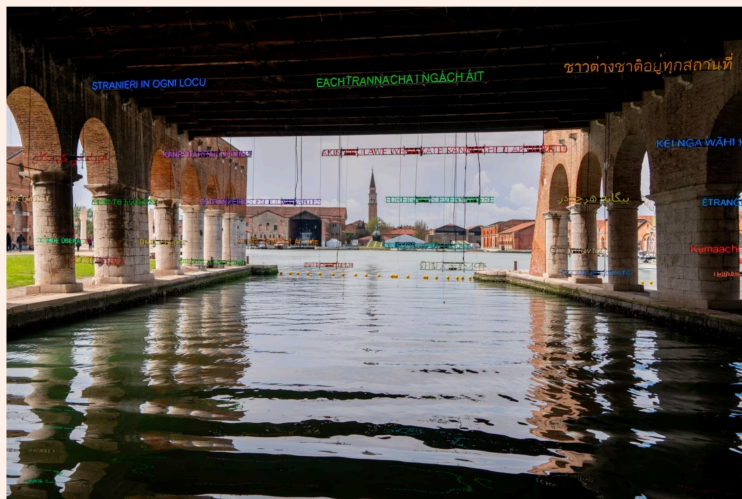


# WILLIAM KENTRIDGE SELF-PORTRAIT AS A COFFEE-POT 17.4–24.11.2024

In Bárbara Sánchez-Kane's "Prêt-à Patria", goose-stepping Mexican soldiers mounted one above the other wear uniforms open at the back to expose lacy lingerie, a sardonic, salacious take on nationalism and masculine power. At intervals the absurd sculptures are "performed" by actors marching across the Giardini and Arsénale. Puppies Puppies' "Electric Dress", a disco figure adorned in changing coloured lights, looks like a comedy but isn't; their belt reads "Pulse" — the Florida gay nightclub where 49 people were shot dead in 2016.

The best here is exuberant, daring to be humorous; the worst is an overload of samey textile works, arguing for regional craft-as-art, and names that bring diversity but not much more; the show's largest pieces are "Diaspora", a dull mural by Indian cis- and transgender women's collective Aravani Art Project, and Frieda Toranzo Jaeger's puerile fabric/oil painting celebrating lesbian sex, "Rage is a Machine in Times of Senselessness".

The Arsénale's most memorable moment is, atypically, historic — a restaging of exhibition designs by Italian Modernist architect Lina Bo Bardi, who worked in São Paulo, excavating Italian diaspora artists: Constantino Nivola's plaster-sand relief figure "Study for the Olivetti showroom in New York" (1953), inspired by Sardinian masks and Native American totems; Edoardo Villa's "Mother and Child" (1963-2010), a column of stacked shapes criss-crossing into a majestic female figure with a baby on her back, influenced by classicism and African sculpture.



The biennale's title 'Stranieri Ovunque' (Foreigners Everywhere) appears in multiple colours ...



... and in multiple languages, dangling reflectively over the Arsénale's final pool © Diego Mayen



# WILLIAM KENTRIDGE SELF-PORTRAIT AS A COFFEE-POT 17.4–24.11.2024

So strong, desperately timely and fertile is Pedrosa's theme that it characterises nearly every national offering. Most major western countries selected Indigenous artists or those with immigrant backgrounds. A handful — Britain's John Akomfrah, France's Julien Creuzet — produced the most impressive pavilions of 2024, as did, on tight budgets, several "Global South" countries (see my top five choices below). But many other western pavilions are lacklustre and one-dimensional, notably the US's Jeffrey Gibson with *The Space in Which to Place Me*, gaudy bead-encrusted sculptures alluding to Native American traditions and stories.

As ever, countries in or close to tragedy demand to be heard — this is what makes Venice unique. Heart-rendingly, Poland devotes its pavilion to Ukraine collective Open Group's "Repeat After Me II", about the war's everyday cacophony. Ukraine itself shows Daniil Revkovskyi and Andrii Rachynskyi's filmic encyclopedia of violence, "Civilians. Invasion".

Russia offered its shuttered pavilion to Bolivia, which failed to open in time for press day. Israel's pavilion, guarded by carabinieri, will open, says a note pinned to the empty building, "when a ceasefire and hostage release agreement is reached".



A film projection inside the German pavilion © Diego Mayon



A view of Berlinde De Bruyckere's show "City of Refuge III" in San Giorgio Maggiore's chapel and monastery © Berlinde De Bruyckere. Courtesy the artist/Hauser & Wirth. Photo: Mirjam Devriendt



# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

Germany, its Nazi-era facade covered with the now habitual mound of rubble, is represented in *Thresholds* by two projects: Israeli Yael Bartana's strident but forgettable films, and an unforgettable participatory performance from theatre director Ersan Mondtag, who has Turkish ancestry. His piece, with actors writhing around us on a dust-coated iron spiral staircase within a concrete bunker of dilapidated domestic rooms, recounts his grandfather's death after working in an asbestos factory. It draws long queues and, in the claustrophobic misty interior, breathless gasps.

Off-site, there is a quintet of exceptional collateral shows, led by the Accademia's *Willem de Kooning and Italy* about the European stowaway to the US (review follows next week). *William Kentridge: Self-portrait as a Coffee Pot* at the Arsénale Institute for Politics of Representation recreates the polymath South African's studio: inky tree wall drawings, doppelgänger props, musings on dada, utopianism, Shostakovich, in the film "Oh to Believe in Another World".



Ernest Pignon-Ernest's 2015 mural of Pier Paolo Pasolini © Ernest Pignon-Ernest, courtesy Galerie Lelong



At Chiesa di San Samuele, Bruce Bailey's *Beati Pacifici* is an "anti-heroic" war-art history including Goya's and Dix's prints and, fascinatingly, their predecessors Jacques Callot and Romeyn de Hooghe, visual chroniclers of 17th-century conflict. Berlinde de Bruyckere's *City of Refuge III*, textural sculptures of fallen angels, tragic yet redemptive, perfectly suits its setting, San Giorgio Maggiore's chapel and monastery — a refuge of peace.

Back in venal St Mark's at Espace Louis Vuitton, in *Je est un autre*, 82-year-old French street artist/existentialist provocateur Ernest Pignon-Ernest, precursor of Banksy, displays exquisitely drawn torn murals depicting dispossessed or exiled poets — Rimbaud, Genet, Mayakovsky, new representations of Anna Akhmatova and Iranian Forugh Farrokhzad. The show especially explores images, once pasted across Rome, Matera, Naples, of murdered poet-filmmaker Pier Paolo Pasolini, carrying, like a *pietà*, his own corpse as a stranger to himself. So Pignon-Ernest brings us face to face with "the other" on the street, the foreigner everywhere, while asking if, like his alienated poets, we are all also strangers to ourselves.

To November 24, [labiennale.org](http://labiennale.org)



# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

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## Welcome to Venice: the shows you won't want to miss at the 60th Biennale

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As the art fair throws open its doors to the world with an emphatic message of diversity and inclusion, Jessica Lack presents the highlights of what's on show, from must-see national pavilions to compelling collateral exhibitions

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Berlinde De Bruyckere: *City of Refuge III* in the church of San Giorgio Maggiore. © Berlinde De Bruyckere. Courtesy the artist and Hauser & Wirth. Photo: Mirjam Devriendt

The title of the 60th Venice Biennale is *Foreigners Everywhere*, which strongly suggests a broad remit of inclusivity and diversity. These days, the seven-month festival of art is so vast that almost anything can be said of it, but the main message of this year's international exhibition is that cultural creativity has been enriched by migrants — those pioneering spirits who upped and left.

With strong representation from Africa, Asia and Latin America, a new light is cast on the politics of migration. In the Moroccan-French artist *Bouchra Khalili*'s film installation *The Mapping Journey Project*, for instance, refugees from the global south map their odysseys north and recount the Kafkaesque hoops they have had to jump through to reach their destinations.



From *Foreigners Everywhere*: Rubem Valentim, *Pintura 2*, 1964. Tempera on canvas, 70 x 50 cm. Ana Paula and Jose Luiz Vianna Collection, São Paulo, Brazil. Photo: Matteo de Mayda. Courtesy La Biennale di Venezia





# WILLIAM KENTRIDGE

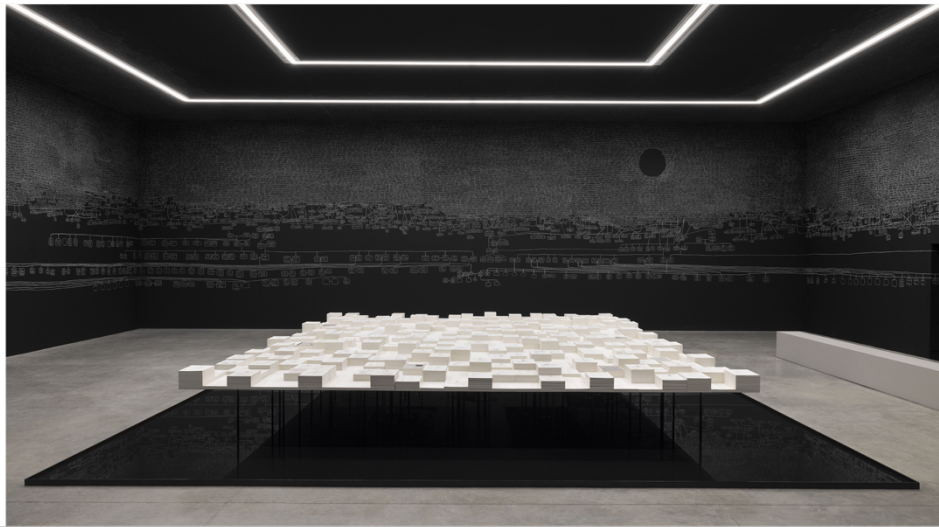
## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

Painting and collective action dominate *Foreigners Everywhere*, which is spread across the Central Pavilion (in the Giardini) and the Arsenale. Curator [Adriano Pedrosa](#) has brought many indigenous and self-taught artists into the field of vision, with works including the hard-edged abstractions of Brazilian artist [Rubem Valentim](#) and the textiles of the Argentine weavers' collective [Silat](#). Installations by the direct-action feminist group [Claire Fontaine](#) and others reveal how indigenous, migrant and queer voices have fought for recognition over the years.

#### The pick of the pavilions

Stories of marginalised groups also spill out into the Giardini, where the national pavilions are situated. Archie Moore's account of 65,000 years of Aboriginal history is writ large across the walls of the [Australian Pavilion](#), while documents detailing the hundreds of deaths of indigenous people in custody are stacked neatly at its centre. (On 20 April it was announced that Moore has won the Golden Lion prize for Best National Participation at the 60th International Art Exhibition. He is the first Australian to win the award at Venice.)



At the Australian Pavilion: Archie Moore, *kith and kin*, 2024. Photo: Andrea Rossetti. © The artist. Image courtesy of the artist and The Commercial

Yael Bartana's pulsing UFO brings some otherworldly light to the [German Pavilion](#), where the central room is dominated by a crepuscular structure devised by stage designer Ersan Mondtag, which recreates his grandfather's apartment in Germany. Everything is coated in a fine, grey dust, a reference to the asbestos factory where his grandfather worked, which eventually killed him.

At the British Pavilion, [John Akomfrah](#)'s elegiac sound-and-film installation *Listening All Night To The Rain* navigates the complexities of migration, colonialism, police brutality and climate change through a series of 'cantos'. An inscription above the entrance reads: 'Listen to everything until it all belongs together, and you are part of it.' Somehow it coalesces magically.



At the Egyptian Pavilion: Wael Shawky, *Drama 1882* (2024). © Wael Shawky. Courtesy of Sfeir-Semler Gallery, Lisson Gallery, Lia Rumma, and Barakat Contemporary



# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

Wael Shawky's theatrical spectacular *Drama 1882*, in the Egyptian Pavilion, recounts the story of the Urabi revolution — a nationalist uprising against the British — in suitably operatic form. Against a gloriously painted backdrop, singers act out a litany of colonial intrigue, betrayal and slaughter.

Finally, the Japanese Pavilion is a magical laboratory of ingenious invention by Yuko Mohri, inspired by workers on the Tokyo underground who attempted to stop floodwater from leaking onto the train tracks with an array of Heath Robinsonesque contraptions. While alluding to the environmental crisis facing the planet, the artist brings a little levity to the subject through these humble creations.

Collateral events: five must-see shows

#### 1 Berlinde De Bruyckere. City of Refuge III San Giorgio Maggiore

It was the musician Nick Cave's potent ability to intimate the end times that inspired Berlinde De Bruyckere to name her ongoing exhibition series after his song *City of Refuge*. The artist's pallid-grey, flesh-toned forms, created using wax, rotting blankets and animal skins, are on show in the magnificent church of San Giorgio Maggiore, adding a frisson of Catholic psychodrama to the undertones of raw emotion.



Installation view of Berlinde De Bruyckere: *City of Refuge III* in the church of San Giorgio Maggiore. © Berlinde De Bruyckere. Courtesy the artist and Hauser & Wirth. Photo: Mirjam Deventer

#### 2 Willem de Kooning and Italy Gallerie dell'Accademia di Venezia

Willem de Kooning first began sculpting in Rome in 1969, and it became an important aspect of his practice. Clay gave him the freedom to keep experimenting once a painting was finished, reconfiguring and repeating forms, and playing with tensions between figuration and abstraction. This exhibition of paintings and sculptures from the 1950s to the 1980s celebrates the artist's restless energy — something he once described as 'no fear but a lot of trembling'.



Installation view of Willem de Kooning and Italy, Gallerie dell'Accademia, Venice. Photo: Matteo de Fina, 2024. © 2024 The Willem de Kooning Foundation, SIAE



# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

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### 3 Julie Mehretu. Ensemble Palazzo Grassi

A retrospective of the artist's wintry abstractions that dig deep into the modern psyche. Ranged across two floors of the Palazzo Grassi, her furious black and white paintings have a graphic intensity, while her colour works spin with the madcap ferocity of a *Looney Tunes* cartoon character. Here they are seen alongside work by the artists and writers Nairy Baghramian, Huma Bhabha, Robin Coste Lewis, Tacita Dean, David Hammons, Paul Pfeiffer and Jessica Rankin.



Julie Mehretu, *Invisible Line* (collective), 2010–2011, Pinault Collection. Installation view of Julie Mehretu. Ensemble at Palazzo Grassi, Venice. Photo: Marco Cappelletti © Palazzo Grassi, Pinault Collection

### 4 William Kentridge: Self-Portrait as a Coffee-Pot Arsenale Institute for Politics of Representation

The South African artist grapples with his Marxist past in a witty and thought-provoking film and physical installation that sees performers strut a makeshift stage as Lenin, Kazimir Malevich and a host of other Russian revolutionaries conjured up by Kentridge for his own philosophical debate.



Still from William Kentridge, *Self-Portrait as a Coffee Pot, Episode 8: Oh To Believe in Another World, 2022*. HD Video, 31 min 23 sec. Courtesy William Kentridge Studio

### 5 Jean Cocteau: The Juggler's Revenge Peggy Guggenheim Collection

This year marks the 100th anniversary of the publication of the Surrealist Manifesto, so it is fitting that the Peggy Guggenheim Collection is celebrating the man who was undoubtedly the most charismatic figure in that movement. Jean Cocteau was the enfant terrible who seduced the French literary scene at the precocious age of 18. Famous for his beautiful lovers, Raymond Radiguet and Jean Murais, and his prodigious output of plays, poetry, films, drawings, paintings, stage sets, murals, and even jewellery designs (some produced under the destructive haze of opium), Cocteau had a full and creative life. This exhibition plays homage to his spellbinding personality.





# WILLIAM KENTRIDGE

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Jean Cocteau, *Fear Giving Wings to Courage* (*La Peur donnant les ailes au Courage*), 1938. Graphite, chalk, and crayon on cotton. 154.9 x 272.1 cm. Collection of Phoenix Art Museum, Gift of Mr Cornelius Ruxton Love Jr. © Adapp / Comité Cocteau, Paris, by SIAE 2024

**Foreigners Everywhere**, the 60th International Art Exhibition, curated by Adriano Pedrosa, will take place from 20 April to 24 November 2024. The exhibition will also include 88 national pavilions — among them Biennale debuts from Benin, Ethiopia, Tanzania and Timor Leste — at the Giardini, the Arsenale and throughout the city. Additionally, 30 collateral events will take place in several locations around Venice.

Christie's is a supporting partner of the British Council commission, **Listening All Night To The Rain**, on show at the British Pavilion

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### There Are a Ton of Shows to See Around the Venice Biennale—Here's Our Take on What's Worth Seeing (and What's Not)

We placed bets about what we thought would be exciting to see, but those expectations did not always match up with reality.

by Artnet News • April 19, 2024 • Share This Article

There is an overwhelming amount of shows across Venice to see this week —some 30 official collateral events are on view, dozens of galleries have brought their own exhibitions, and there are a bunch of private museum foundation shows to see.

Our team placed bets about what we thought would be exciting to see in the lagoon, but sometimes those expectations did not match up with reality. Here are our honest reviews.

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# WILLIAM KENTRIDGE SELF-PORTRAIT AS A COFFEE-POT 17.4–24.11.2024

“William Kentridge: Self-Portrait as a Coffee Pot” at the Arsénale  
Institute for Politics of Representation



“Self-portrait as a coffee pot.” Installation views. “William Kentridge: Self-Portrait as a Coffee-Pot”, Arsénale Institute for Politics or Representation, Venice. © William Kentridge. All Rights Reserved. DACS 2024. Courtesy the artist, Goodman Gallery, Galleria Lia Rumma and Hauser & Wirth. Photo: Stefan Altenburger Photography Zürich

**Expectation:** The South African artist debuts a new series of 30 minute films made during lockdown that explores how rumination and conversation evolves into creative acts within the apparent confines of the studio. In some videos Kentridge often appears deep in conversation with himself, taking on some of life’s eternal themes like utopia, optimism, and history. Shown across two screens, the videos are housed on the ground floor within a custom immersive installation that brings the studio environment to Venice. On the top floor, in an apartment that once belonged to the German painter Oskar Schlemmer, the films are presented as one might watch them in the domestic sphere: on a laptop in the kitchen or on a TV in the bedroom.

“His is an elegiac yet humorous art that explores the possibilities of poetry in contemporary society,” said the show’s curator Carolyn Christov-Bakargiev. It “provides an acerbic commentary on our society, while proposing a way of seeing life as a continuous process of change and uncertainty rather than as a controlled world of facts.”

**Reality:** Woven through with anecdote, observation, philosophical musings, and skits, the films feel genuinely expansive in their ambition, so much so that it might strike the viewer as a bit unusual—so often artists instead endeavor to define and contain the conceptual possibilities of their projects. Christov-Bakargiev’s curation is precise yet creates an impression of creative spontaneity that feels quintessentially Kentridge: the walls are curtained in newspaper clippings and there are smears of black paint and hastily scrawled notes on scraps of paper. A delightful set of handmade sculptures bring signature drawings like the coffee pot to life in three-dimensional form.

Speaking at the show, Kentridge emphasized the studio as “a machine for working but also a subject,” which it often historically was. In this age of digital nomads, sites of creativity are often a bit sleeker and more portable.



# WILLIAM KENTRIDGE

## SELF-PORTRAIT AS A COFFEE-POT

### 17.4–24.11.2024

Shown across two screens, the videos are housed on the ground floor within a custom immersive installation that brings the studio environment to Venice. On the top floor, in an apartment that once belonged to the German painter Oskar Schlemmer, the films are presented as one might watch them in the domestic sphere: on a laptop in the kitchen or on a TV in the bedroom.

"His is an elegiac yet humorous art that explores the possibilities of poetry in contemporary society," said the show's curator Carolyn Christov-Bakargiev. It "provides an acerbic commentary on our society, while proposing a way of seeing life as a continuous process of change and uncertainty rather than as a controlled world of facts."

**Reality:** Woven through with anecdote, observation, philosophical musings, and skits, the films feel genuinely expansive in their ambition, so much so that it might strike the viewer as a bit unusual—so often artists instead endeavor to define and contain the conceptual possibilities of their projects. Christov-Bakargiev's curation is precise yet creates an impression of creative spontaneity that feels quintessentially Kentrige: the walls are curtained in newspaper clippings and there are smears of black paint and hastily scrawled notes on scraps of paper. A delightful set of handmade sculptures bring signature drawings like the coffee pot to life in three-dimensional form.

Speaking at the show, Kentrige emphasized the studio as "a machine for working but also a subject," which it often historically was. In this age of digital nomads, sites of creativity are often a bit sleeker and more portable.



# WILLIAM KENTRIDGE SELF-PORTRAIT AS A COFFEE-POT 17.4–24.11.2024

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SATURDAY. 20/4/2024

## Monocle Weekend Edition: Saturday

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THE MONOCLE MINUTE & WEEKEND EDITION ARCHIVE

### Part of the furniture

We've had our designs on Milan this week as Salone del Mobile took over the city. First up, our editor in chief, Andrew Tuck, weaves us tales from the fair, while a **Loewe lighting installation** provides us with a few bright sparks. Elsewhere, our editors recommend **three books whose pages pack a punch** and the **president of Slovenia** teaches us a lesson in diplomacy. Ready? Let's get started.

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Image: Topologie

THE LOOK / STRINGS ATTACHED

### Neck on the line

This week's opening extravaganza at the Venice Biennale held a mirror up to the world (*writes Robert Bound*). It encouraged conversations lyrical, questions searching and aspirations intellectual, all while being inclined towards the beautiful. This column, however, must park the art and focus on the fashion. Aside from some very good scarf action and the return of the bold red lip, this week's key look was the smartphone lanyard. It is worn draped around the neck *à la glasses chain* (aka "the librarian's rosary") and has been growing in popularity and funkiness since we all got hooked on crashing into each other on otherwise empty pavements because we simply had to ping our posse while walking.

In Venice, no pavement is empty, so the lanyard is used for instant phone access for the art world to: Whatsapp the gallerist offering that gorgeous little William Kentridge sketch that you *must* have; message the concierge at the Danieli to organise dinner at Al Covo; Insta the hell out of the De Kooning show at dell'Accademia; or simply reapply that bold red lip. Woof, you look good.

Some go sporty with a string in stretch fabric to match their phone case; some go chunky chain; others go fine. Best of all are the totally rad lanyards like a stegosaurus spine, or a row of teeth, or a string of mighty pearls. Or maybe they're tennis balls or Fabergé eggs. Some might sling the string over the shoulder, tuck it into a top pocket or wear it like a big necklace. Maybe they're in Run-DMC. It's a whole universe out there! In the time before the lanyard, the jacket pocket would bulge, the phone would trill unanswered in





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the bottom of the tote or you'd miss that Slim Aarons moment as the heat shimmered over the lido. You snooze, you lose in this game. Strings? They're very much attached.

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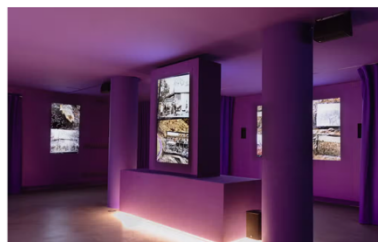
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CULTURE | EXHIBITIONS



## Venice Biennale: our picks of the shows to see in Venice from John Akomfrah to Ethiopia's first ever pavillion

The 60th edition of the biggest art event of the year boasts 331 invited artists, 88 National Pavilions, 30 Collateral Events, a new president and the first ever Latin American curator



LISTENING ALL NIGHT TO THE RAIN, JOHN AKOMFRAH AT THE BRITISH PAVILION  
VENICE BIENNALE 2024

ELIZABETH GREGORY  
20 APRIL 2024

The Venice Biennale begins today, thrilling art fans around the world. The seven-month-long, biannual, city-wide exhibition will present astonishing and illuminating works of hundreds of artists from around the world.

For those planning to head to Italy's glorious floating city, there's more than a lot of material to get through: 331 artists will show work in the central exhibition, Foreigners Everywhere, which has been curated by Brazilian art director Adriano Pedrosa.

There are also 88 countries with National Pavilions, 30 official Collateral Events and many, many other concurrent exhibitions running throughout the city.

So with so much to do and so little time, here are some of our top recommendations.

### The Pavilions



LISTENING ALL NIGHT TO THE RAIN, JOHN AKOMFRAH AT THE BRITISH PAVILION  
VENICE BIENNALE 2024

Australia: kith and kin, Archie Moore



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Archie Moore is exploring genealogy and commemoration of Indigenous lives in Australia's pavilion. Wholly in shades of black and white, the space's walls are filled with a hand-drawing of Moore's family tree. His heritage is Aboriginal, so the tree extends back some 65,000 years, a figure which looms large, both literally and metaphorically, over the 254 years of modern Australia's existence. Moore has said the site is for "quiet reflection and remembrance."

#### **Britain: Listening all Night to the Rain, John Akomfrah**

The pioneering British filmmaker, who founded the Black Audio Film Collective in 1982, has built a reputation for creating extraordinary, thought-provoking films. His pavilion piece, an exploration of post-colonialism and environmental devastation, runs across six connecting video installations. One paper called it "unhinging, sorrowful and utterly captivating"; another called it "a jumble of gibberish".

For those who can't make Venice, the British Council-commissioned work will tour the UK in 2025, with confirmed stops at Cardiff's National Museum and Dundee Contemporary Arts.

#### **Croatia: By the Means at Hand, Vlatka Horvat**

Visual artist Vlatka Horvat's piece at the Croatian Pavilion is a dialogue between artists. She has invited some of her friends from around the world to contribute pieces that deal with experiences of living away from home. The twist here is that the works won't be sent via postal services, but will be brought by friends, colleagues and acquaintances travelling to Venice. The result, as the pieces slowly arrive, will be a continually changing exhibition, a meditation on friendship, community and trust.

#### **Ethiopia: Prejudice and belonging, Tesfaye Urgessa**

With 2024 marking Ethiopia's first National Pavilion, it's no great surprise that the work of its chosen artist, celebrated Ethiopian painter Tesfaye Urgessa, promises to be a standout. Urgessa's distorted human figures, often depicted in surreal, domestic settings, seem to ask questions about the human psyche, intimacy, memory and identity.

#### **Foreigners Everywhere**



YINKA SHONIBARE IN FOREIGNERS EVERYWHERE, PHOTO BY MARCO ZORZANELLO  
VENICE BIENNALE 2024

This year's central exhibition, which has been curated by Pedrosa, is set to be a real humdinger. The first-ever Latin American curator is shining a light on artists from the global majority – many of whom are relatively unknown in the West, and have typically enjoyed less exposure at Venice.

"In the last decade or so it has become unthinkable that you might do a Eurocentric biennale of contemporary art," he said to the FT. "We haven't seen the same rules applied to historical shows, so I wanted to look at Modernism in South America, Africa, Asia, and how Modernism travelled in the 20th century."

The exhibition, which boasts 331 artists, will also include the work of Lebanese-American poet Etel Adnan, trailblazing modernist painter Judith Lauand, and the celebrated Yinka Shonibare, whose work is also being shown in the Nigerian Pavilion.



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#### Other

##### William Kentridge: Self-Portrait as a Coffee-Pot



SOUTH AFRICAN ARTIST WILLIAM KENTRIDGE  
AFP VIA GETTY IMAGES

South African artist William Kentridge, now 68, has spent his career exploring social injustice, conflict and political oppression in a variety of media including tapestries, prints and drawings, sculptures and animated films. In *Self-Portrait as a Coffee-Pot*, a new nine-episode video series, he collaborates with friend and curator Carolyn Christov-Bakargiev and muses on living in the digital age.

"I love his work," says Jenny Waldman, the director of Art Fund. "This is a series he did during lockdown, so it'll be very interesting to have a look at what he's up to at the moment."

*Arsenale Institute for Politics of Representation, to November 24;*  
[arsenale.com](https://www.arsenale.com)

##### Crip Arte Spazio: The DAM in Venice

The first-ever major international exhibition of the UK Disability Arts Movement (DAM) is not one to miss; it's set to be a joyous and high-spirited affair, bringing together artists including Terence Birch, Tony Heaton, Jameisha Prescod, Ker Wallwork, Tanya Raabe-Webber, Jason Wilsher-Mills and Abi Palmer. Palmer's 2023 Artangel [the London-based arts organisation] commission, *Abi Palmer Invents the Weather*, will be included in the exhibition.

*CREA, Venice;* [shapearts.org.uk](https://shapearts.org.uk)

#### Non-contemporary

##### Carpaccio at the Schiavoni

"If you've had enough of the contemporary art as you go around, the museums and churches in Venice are just incredible," says Waldman, who recommends taking some time to see the canvases painted by Vittore Carpaccio (1465-1526) which hang in the Scuola di San Giorgio degli Schiavoni – particularly the 516-year-old St George and the Dragon.



"It's one of the most spectacular pieces," she says. "It's in a lovely room with Carpaccio paintings around four walls. You can have a quiet afternoon sitting there."

##### Jenny Waldman's insider tips for doing Venice right



JENNY WALDMAN

The Biennale veteran and director says that Venice is "a shared journey of discovery, a little bit like an Olympic marathon" – the hours of traversing the city are part of the fun.





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#### Download the Bloomberg Connects app

The [Bloomberg Connects](#) app, says Waldman, is the best way to get around. Download it onto your mobile for seamless navigation of the city-wide exhibition. Not only does it have the pavilions, Collateral Events and central exhibition all marked on a map of Venice, but it includes artist and exhibition descriptions that can be searched through QR codes or numbers that are dotted around the city.

#### Buy a battery pack

But of course, the app will only work if the phone is actually turned on, and as Waldman hints at, phones will be getting a lot of use. So make sure to fully charge your mobile before you leave the house, and bring an extra (charged) battery pack for good measure.

#### A sturdy pair of shoes

It seems simple enough, but with Venice inspiring you to put on your finest, it's important to remember the step count you're about to tot up over the coming days – [exhibitions](#) really do stretch from one side of the city to the other. But fear not – you don't have to abandon all sartorial considerations; loafers will do.

[Venice Biennale](#), April 20 - November 24; [labiennale.org](#)

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