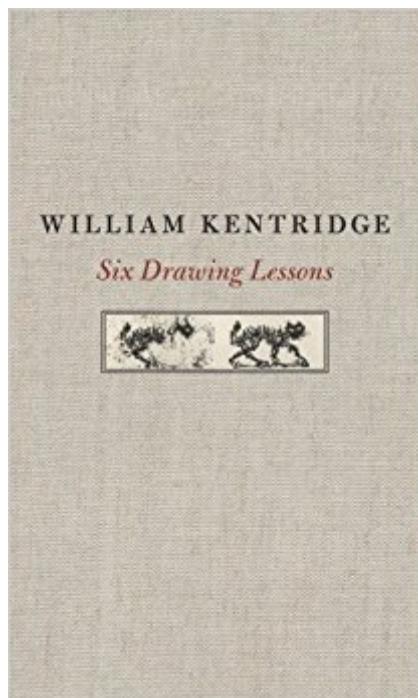


The book was found

Six Drawing Lessons (The Charles Eliot Norton Lectures)



Synopsis

Over the last three decades, the visual artist William Kentridge has garnered international acclaim for his work across media including drawing, film, sculpture, printmaking, and theater. Rendered in stark contrasts of black and white, his images reflect his native South Africa and, like endlessly suggestive shadows, point to something more elemental as well. Based on the 2012 Charles Eliot Norton Lectures, *Six Drawing Lessons* is the most comprehensive collection available of Kentridge's thoughts on art, art-making, and the studio. Art, Kentridge says, is its own form of knowledge. It does not simply supplement the real world, and it cannot be purely understood in the rational terms of traditional academic disciplines. The studio is the crucial location for the creation of meaning: the place where linear thinking is abandoned and the material processes of the eye, the hand, the charcoal and paper become themselves the guides of creativity. Drawing has the potential to educate us about the most complex issues of our time. This is the real meaning of "drawing lessons." Incorporating elements of graphic design and ranging freely from discussions of Plato's cave to the Enlightenment's role in colonial oppression to the depiction of animals in art, *Six Drawing Lessons* is an illustration in print of its own thesis of how art creates knowledge. Foregrounding the very processes by which we see, Kentridge makes us more aware of the mechanisms and deceptions through which we construct meaning in the world.

Book Information

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Customer Reviews

[This] is an enlightening, circuitous, and self-reflexive performance that delves into [Kentridge’s] greatest obsessions in the realms of art, politics, history, and image-making. Kentridge discusses topics including Plato’s cave allegory (a subject that looms over much, if not all, of the book), Africa’s colonies, and the violence of the Enlightenment. He delivers sharp insights into the history and character of Johannesburg; his memories from growing up under apartheid provide some of the book’s most lucid moments. He also elaborates upon life in the art studio (a safe space for stupidity)... Time including how it affects work in the studio and memory are also major themes. The argument here is really an anti-argument; Kentridge emphasizes the need to occupy the gap between certainty and uncertainty, and stresses being aware of the limits of seeing, and our own limits of understanding, the limits of our memory, but prodding the memory nonetheless. This is an essential book for anybody seeking a better understanding of Kentridge’s work. (Publishers Weekly)

2014-07-28) Anyone who has seen the film animations of the great South African artist will be fascinated by the account he gives of his thinking and studio practice. (Kenneth Baker San Francisco Chronicle 2014-11-29) This is a beautiful and necessary book in all respects. It looks at the work of an artist from his own perspective, which in some instances may be a risky strategy, but Kentridge is such a good writer that the book is as brisk as it is insightful. He is also a wonderful draftsman, and his drawings, often executed in pen and ink or cut paper, are carefully reproduced here. The production of this book was handled as a work of art too. The size, proportion, binding, and attention to detail are superb. The design by Dean Bornstein harmonizes perfectly with the tone of the book. Enthusiastically recommended. (S. Skaggs Choice 2015-08-01)

William Kentridge is an artist who lives and works in Johannesburg.

Based on this South African artist’s extraordinary Norton Lectures, these essays give an astonishing glimpse into Kentridge’s work as well as into the process of art-making more generally.

Simply one of the great artists working today. Old school, New school. Thank You WK.

nice book

nice

Not drawing lessons in the technical term, these lessons draw together the processes used by the creative mind to integrate past and present, political and personal, the linear and the intuitive, the meta and the concrete. This series of six lectures that Kentridge delivered at Harvard University address the thought processes of art in a form that is *not* an art process- except he makes it so. Each chapter has a theme, yet recurring themes tie these ideas together. It contains biographical elements, but the anecdotes about aesthetic, visual and philosophical are especially vivid and illuminating. The section that uses aperture as a metaphor to understand how each person acts as a focal point for collection and redistribution is especially well done. His interpretation of Plato's cave reveals and inverts the intended political and aesthetic uses of the parable; paired with a fearless parody of Plato's dialogues. I have read this book over three times. Each time I found some new subtle insight that I hadn't noticed before. My copy has charcoal fingerprints on it because I found it ... not inspiring exactly, but incendiary. It reinforces the intellectual power that art delivers viscerally, and how important it is to not approach art as one does any other academic discipline. Treat it as an educated, intellectually fertilized powerhouse, working on its own time, in its own way.

Highly recommended. One of the best works of William Kentridge. It explains the way his artistic mind works. A good companion for the videos of the same name.

This is a beautiful book in feel and content.

Delivered as promised, no complaints. The book itself is long on his inner musings, sometimes found myself slogging through it, but still, interesting. He's a master animator and artist, no question.

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