

William kentridge:
anything is possible
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William Kentridge: Anything is Possible The PBS documentary William Kentridge: Anything is Possible begins with a poignant consideration of the nature of Kentridge's career choice and the dilemma he faced in his twenties attempting to determine which career trajectory he would take. The documentary intersplices his discussion of potential career choices with footage of him creating art in his contemporary studio. The effect is a powerful one as it balances out his youthful career dilemma with the artist he eventually became. The film goes on to explore and feature an amount of Kentridge's art work. His in this segment features charcoal drawings that have been animated. In great part it's clear that Kentridge is influenced by surrealist work, as the animations share a sort of dream-like and difficult to articulate essence. Kentridge articulates his artistic approach, indicating that he believes if one works hard and intently on something, and there is something of interest there, then that is what will ultimately be produced. In part it appears as if there is a clear self-reflexive nature to Kentridge's art. He indicates that he attempts to approach the world as process, not as fact; seemingly meaning that his art is not merely a reflection of reality but considers the nature of the creative process. Kentridge also discusses his heritage, dating back to his Jewish ancestors' existence in Russia. He indicates that there were pogroms launched against the Jews in this region, and this ultimately caused his family to change their name to Kentridge. This influenced is shown to have influenced his art through the animated creation of *Procession*.

In great part the structure of the documentary pairs footage of Kentridge's experimental art features, along with Kentridge in an interview setting supplying the viewers with background information about his work and the

influence for the various conceptual aspects it assumes. Throughout the documentary, the considerable scope of Kentridges work is demonstrated. There is not one simple medium to which he is limited, but rather his work expands from animated charcoal drawings, conceptual operas, and surrealist adaptations of the work of Gogol. In great part, one of the greatest strengths of the documentary are its ability to reveal not simply the ideas behind Kentridges art, but the advanced means by which it is constructed. For instance, a work is examined in construction as Kentridge sets up chairs and walks along them, mimicking a horse. The editing process is then examined on the computer screen and to an extent demonstrated how it was accomplished. The documentary also demonstrates the large extent that Kentridge is involved in the process, as he works in conjunction with an individual wearing a giant nose to develop the choreography for the conceptual work. To some degree this appears a slight touch absurd, as Kentridge parades around instructing a giant nose the proper places to step. From a certain perspective one can question the purpose or meaning behind such acts of absurdity. Ultimately, the documentary demonstrates this particular project - Gogols nose - as it is completed and the viewer comes to appreciate Kentridges work, not simply for its underlining conceptual aspects, but for its purely visceral and visual qualities. Ultimately, the documentary demonstrates this theme throughout the exploration of Kentridges work, also revealing the means of creation and his artistic process.