

5 mai 2023

Jillian Ross

Collaborative Printmaking, Studio Practice and COVID

Slide 1:

Left to right: Brendan Copestake, Artist William Kentridge, Publisher David Krut, Master Printer Jillian Ross, Printers Kim-Lee Loggenberg-Tim, Roxy Kaczmarek at the David Krut Workshop, 2022.

Slide 2

Left: Signing *Triumphs and Laments Woodcuts*, Jillian Ross and William Kentridge, David Krut Workshop, 2019.

Right: Printers S bongiseni Khulu, Chad Cordeiro, Jillian Ross, and William Kentridge

Slide 3:

The Flood and Mantegna from *Triumphs and Laments Woodcuts*, David Krut Workshop, 2017.

Slide 4:

Left: Chad Cordeiro and S bongiseni Khulu working on *Refugees* from *Triumphs and Laments Woodcuts*, David Krut Workshop, 2019.

Right: Jillian Ross working on *The Flood* from *Triumphs and Laments Woodcuts*, David Krut Workshop, 2017.

Slide 5:

Details from woodcut pieces from *Triumphs and Laments Woodcuts*.

Slide 6:

Left: William Kentridge and Jillian Ross working on *Refugees* from *Triumphs and Laments Woodcuts*, 2019.

Right: S bongiseni Khulu, William Kentridge, Sarah Judge, Roxy Kaczmarek and Jillian Ross at David Krut Workshop, 2019.

Slide 7:

Video, paper tearing for *Triumphs and Laments Woodcuts*, Griffin Art Projects, Vancouver, 2020.

Slide 8:

Jillian Ross in residency at Griffin Art Projects, Vancouver, 2020.

Slide 9:

Jillian Ross and Brendan Copestake at Micheal Batty Fine Art with framed *Refugees* from *Triumphs and Laments Woodcuts*, 2020.

Slide 10:

Working over zoom, 2020.

Top Left: David Krut Workshop with S bongiseni Khulu.

Top Right: Kentridge Studio with William Kentridge.

Bottom Left: University of Alberta and David Krut Workshop.

Bottom Right: University of Alberta (with Alex Thompson, Steven Dixon and Luke Johnson) with William Kentridge.

Slide 11:

Left: Developmental imagery for *Eight Vessels*.

Right: William Kentridge in Studio, Johannesburg, 2021.

Slide 12:

Luke Johnson, Jillian Ross, Steven Dixon and Alex Thompson at the University of Alberta.

Slide 13:

Kentridge's *Eight Vessels*. Photogravure made from 4 over-lapping sheets of Hahenmühle paper, 2021.

Slide 14:

Left: Zoom with Artist Cinthia Sifa Mulanga, curator Lucy MacGarry, and artist Puleng Mongale, 2021.

Right: Steven Dixon and Brendan Copestake with various working proofs at University of Alberta, 2021.

Slide 15:

Working drawings for Cinthia Sifa Mulanga's *Ne Lave pas ton visage*, direct gravure, 2021.

Slide 16: William Kentridge's *Eight Vessels* and Cinthia Sifa Mulanga's *Ne Lave pas ton visage*, Jillian Ross Print, Saskatoon, 2021.

Slide 17: Luke Johnson and Jillian Ross working on Puleng Mongale's *Grounded*, photogravure, University of Alberta, 2021.

Slide 18: Luke Johnson editioning *Grounded*, University of Alberta, 2021.

Slide 19:

Artist Puleng Mongale and Printer Nathaniel Sheppard, DGI Studio, Johannesburg, 2021.

Slide 20:

Left: William Kentridge with *The Old Gods have Retired*, drawing, Kentridge Studio, 2020.

Right: Kentridge Studio, Arts on Main, Johannesburg, 2020.

Slide 21: Brendan Copestake, Jillian Ross, Steven Dixon, Alex Thompson and Luke Johnson working on *The Old Gods have Retired*, photogravure of 12 overlapping sheets of Hahnemühle, University of Alberta, 2022.

Slide 22:

Left: Work in progress *The Old Gods have Retired*, photogravure, University of Alberta, 2022.

Right: Work in Progress *The Old Gods have Retired*, David Krut Workshop, Johannesburg, 2022.

Slide 23: Work in Progress on Kentridge's *Studio Life Gravures*, David Krut Workshop, 2022.

Slide 24: Sbongiseni Khulu, Jillian Ross, Roxy Kaczmarek, David Krut Workshop, Johannesburg, 2022.

Slide 25: William Kentridge working on state proofs of *The Old Gods have Retired*, David Krut Workshop, 2022.

Slide 26: Video: The Making of *The Old Gods Have Retired*, made by David Krut Projects, Johannesburg, 2022.

Slide 27: Time-lapse of assembly of 12 overlapping sheets that form *The Old Gods have Retired*. Jillian Ross and Kim-Lee Loggenberg-Tim, David Krut Workshop, Johannesburg, 2022.