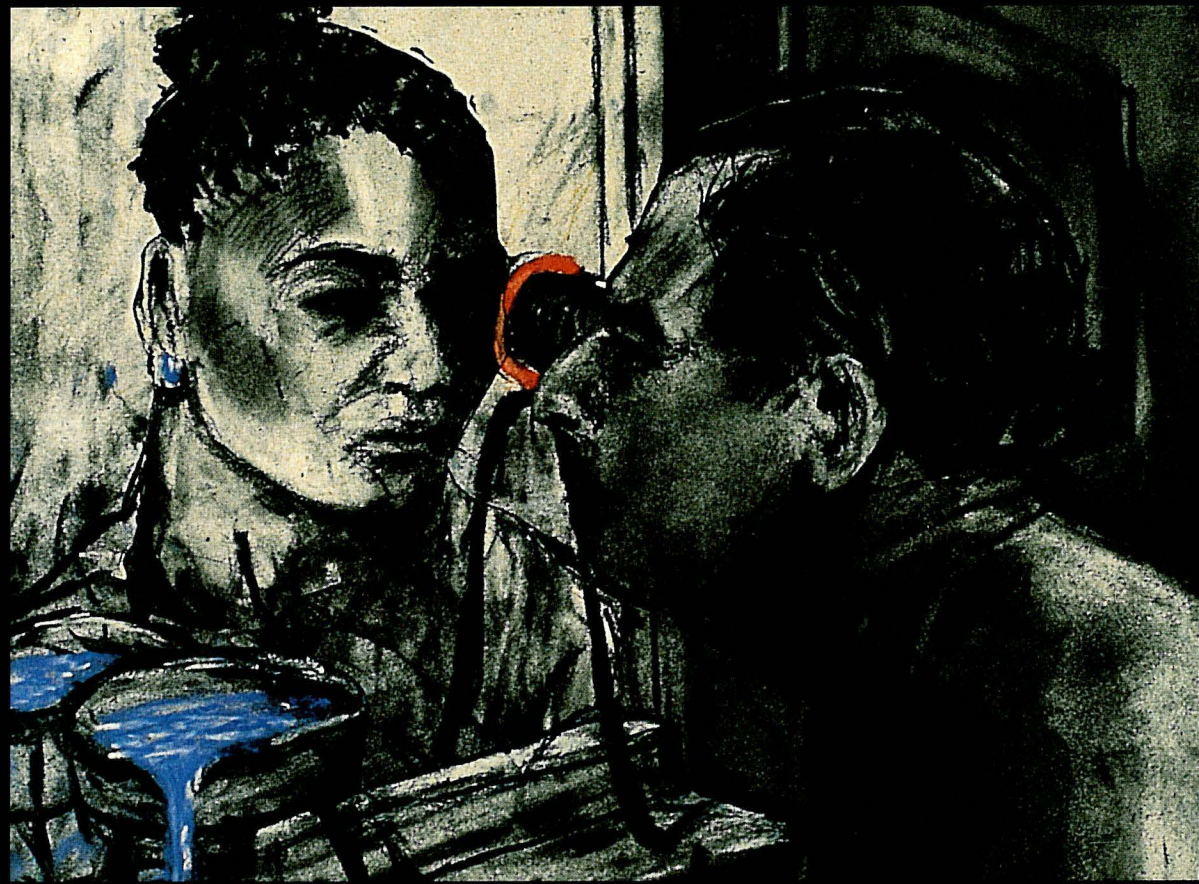


# William Kentridge





1836. Carlotta était douée d'une fort belle voix de soprano, tandis que sa sœur possédait un contralto magnifique. Après que Barbara eut débuté à Vienne, en 1856, toutes deux furent engagées à Madrid l'année suivante. Elles se produisirent ensuite à Turin, où elles obtinrent un succès éclatant dans *Semiramide*, puis chantèrent dans diverses villes d'Italie, de France, de Belgique et d'Angleterre. Leur carrière était dans tout son éclat lorsque survint la mort de Carlotta (1872), qui avait épousé un chanteur autrichien, Eugène Kuhn. Peu de temps après, Barbara se maria et renouça au théâtre. — Leur frère aîné, ANTONINO, né en 1817, mort à Turin en 1875, pianiste distingué et compositeur, fit représenter trois opéras : *il Marito della vedova*, *un Matrimonio a tre* et *Piccarda Donati*.

**MARCHOIR** (rad. *marcher*) n. m. Atelier, fosse où se préparent les terres à pots ou à briques. || On dit aussi MARCHEUX.

**MARCHURE** (rad. *marche*) n. f. Action d'abaisser ou d'élever des fils de chaîne pendant le tissage. || Ouverture que forment les fils de chaîne en s'abaissant ou s'élevant, pour les augustins, dont il resté la chapelle et l'église de cloître du xv<sup>e</sup> siècle. Ville fondée en 1298, pour servir de capitale aux comtes de Pardiac. — Le canton a 19 comm. et 6.633 hab.

**MARCIAGE** (*si-aj'*) n. m. Dr. féod. Droit parfois accordé au seigneur de prendre, une année sur trois, les produits naturels de la terre donnée à cens ou la moitié de ce qui provient de la culture.

**MARCIANA Marina**, comm. (canton de Livourne), dans l'île d'Elbe. Aux environs, belle grotte.

**MARCIANISE**, comm. (canton de Caserte), au midi de Naples. Lin et du chanvre.

**MARCIANO**, comm. (canton de Chiavari), dans le Val di Chiavari.

**MARCIANOPOLIS**, cap. de la province de Trajanopolis. Ville romaine, fondée par Trajan. Ruines Gothiques.

**MARCIANUS** (Ælius), empereur dans la première moitié du III<sup>e</sup> siècle. Caracalla et Albin furent ses adversaires. On lui attribue quinze fragments de son œuvre.

**MARCIANUS** (Ælius), empereur en Thrace, d'origine grecque, d'un rang de sénateur, fut élevé à sa succession par son épouse, sur son vœu. Il fut tributaire de l'empire pendant sept ans, puis fonctionnaire.

**MARCIANUS** (Ælius), empereur au IV<sup>e</sup> siècle, dont il reste des fragments de son œuvre.

**MARCIANUS** (Ælius), empereur au V<sup>e</sup> siècle, dont il reste des fragments de son œuvre.

**MARCIANUS** (Ælius), empereur au VI<sup>e</sup> siècle, dont il reste des fragments de son œuvre.

**MARCIANUS** (Ælius), empereur au VII<sup>e</sup> siècle, dont il reste des fragments de son œuvre.

**MARCILLAC**, comm. de la Gironde, de Blaye; 1.722 hab. Vignoble productif; carrières.

**MARCILLAC**, ch.-l. de cant. de la Gironde, de Rodez, sur le Créneau; 1.622 hab. Ch. de f. Orléans. Mines de fer. Fabrication de toiles. Eglise des xiv<sup>e</sup> et xv<sup>e</sup> siècles. Pote aux environs. — Le canton a 9 comm.

**MARCILLAC** (Pierre-Louis-Augustin), marquis (1769-1848), officier et littérateur français, né en 1769, mort à Paris en 1848. Son œuvre éclata, il était colonel de dragons, aide des princes. Il fit acte de courage et fut alors nommé sous-préfet de Rodez.

Au moment de l'invasion, il entra en correspondance avec les autorités françaises.

les comités militaires, conseil d'administration, en France et (1808); *His Souvenirs*

**MARC** arrond. Doustre

**MA** et à 25 et de l'et auj église princi somp

**M** 22 k Ror Var et se

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William Kentridge

William

**Exhibition Curators**

Neal Benezra

Staci Boris

Dan Cameron

# Kentridge

**Essays**

Neal Benezra

Staci Boris

Lynne Cooke

Ari Sitas

**Interview**

Dan Cameron

Museum of Contemporary Art, Chicago

New Museum of Contemporary Art, New York

in association with

Harry N. Abrams, Inc., Publishers

This catalogue is published in conjunction with the exhibition *William Kentridge*, which was coorganized by the Museum of Contemporary Art, Chicago, and the New Museum of Contemporary Art, New York. The exhibition was presented at:

**Hirshhorn Museum and Sculpture Garden, Smithsonian Institution**  
Washington, D.C.  
February 28 – May 13, 2001

**New Museum of Contemporary Art**  
New York  
June 3 – September 16, 2001

**Museum of Contemporary Art**  
Chicago  
October 20, 2001 –  
January 20, 2002

**Contemporary Arts Museum**  
Houston  
March 1 – May 5, 2002

**Los Angeles County Museum of Art**  
July 21 – October 6, 2002

**South African National Gallery**  
Cape Town  
December 7, 2002 –  
March 23, 2003

The international tour of *William Kentridge* is sponsored by



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"Processions and Public Rituals" © 2001 Ari Sitas.

The Museum of Contemporary Art (MCA) is a nonprofit, tax-exempt organization. The MCA's exhibitions, programming, and operations are member-supported and privately funded through contributions from individuals, corporations, and foundations. Additional support is provided through The Chicago Community Trust; the Illinois Arts Council, a state agency; The John D. and Catherine T. MacArthur Foundation; and American Airlines, the official airline of the Museum of Contemporary Art.

The New Museum of Contemporary Art receives general operating support from the New York City Department of Cultural Affairs, the New York State Council on the Arts, the Producers Council, and members of the New Museum.

Produced by the Publications Department of the Museum of Contemporary Art, Chicago, Hal Kugeler, Director; Michael Sittenfeld, Associate Director; and Kari Dahlgren, Editor.

Edited by Michael Sittenfeld

Designed by Hal Kugeler

For Harry N. Abrams, Inc.:  
Diana Murphy, Senior Editor

Printed in Belgium by  
Snoeck-Ducaju & Zoon

Color separations by  
Professional Graphics  
Rockford, Illinois

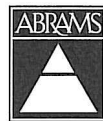
ISBN 0-8109-4228-3  
(Abrams: hardcover)

ISBN 0-933856-69-5  
(Museum: softcover)

Library of Congress Catalog  
Number: 00-109050

The hardcover edition of this catalogue is distributed in 2001 by Harry N. Abrams, Incorporated, New York.

Harry N. Abrams, Inc.  
100 Fifth Avenue  
New York, N.Y. 10011  
[www.abramsbooks.com](http://www.abramsbooks.com)



COVER  
Drawing for the film  
***Felix in Exile***  
1994  
Cat. no. 28

BACK COVER  
Drawing for the film  
***History of the Main Complaint***  
1995–96  
Cat. no. 46

PAGES i–1  
***Portage***  
2000  
Collage

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## Directors' Foreword

Although his art has been influential in South Africa for more than fifteen years, William Kentridge first gained widespread critical attention in 1997, when he was included in *Documenta X* in Kassel, Germany, as well as in the Johannesburg and Havana Biennials. Since then, he has exhibited in a range of international venues, and a retrospective of his films and drawings toured European museums in 1997–98. Until now, however, his work has not been seen in depth in the United States, so it is especially rewarding to be able to join forces to organize the first full-scale exhibition of Kentridge's art here.

Kentridge is an exceptional artist whose career spans decades. Due to the growing influence of film and media-based art, it is especially important to acknowledge his seminal role in this history. In addition, Kentridge's groundbreaking work in theater and opera, for which he has received considerable international acclaim, points to a thoroughly interdisciplinary fusion that has been achieved by few artists today. In recognition of the increasingly global dimension of artistic production, it is a unique privilege to be able to share with American audiences the work of the first South African artist to gain international recognition in the postapartheid era.

Because of events in recent history, it is difficult to separate William Kentridge's work from his national background. Born in Johannesburg, where he continues to live and work, Kentridge has been politically and socially active throughout his life. It would be a mistake, however, to search for explicit political messages in Kentridge's films and drawings. While making unambiguous reference to the harsh realities and history of his homeland, Kentridge's poetic and haunting work transcends the complex problems of South Africa to address the human condition.

We are honored that the exhibition will travel to the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Contemporary Arts Museum, Houston; and the Los Angeles County Museum of Art, so that audiences from diverse regions of the country will have the opportunity to experience Kentridge's unique contribution to the art of our time. In addition, we are extremely pleased that the exhibition will travel to the South African National Gallery, Cape Town, making it the artist's first full retrospective in his homeland. We thank Philip Morris Companies for helping support this tour.

An exhibition of this magnitude is not possible without the hard work and dedication of many individuals who gave so generously to ensure its success. We express our gratitude to the lenders who have agreed to part with their cherished works for two years and to the museum team, in particular co-curators Neal Benezra, Staci Boris, and Dan Cameron.

Finally, we are especially indebted to William Kentridge himself, not only for the generosity and graciousness that are hallmarks of his character, and which have been vital for the realization of this project, but for his uniquely evocative way of viewing the world.

Lisa Phillips  
*The Henry Luce III Director*  
*New Museum of Contemporary Art, New York*

Robert Fitzpatrick  
*The Pritzker Director*  
*Museum of Contemporary Art, Chicago*

***Dancing Man***  
1998  
Cat. no. 57



## Curators' Acknowledgments

This survey of William Kentridge's work — the first to tour the United States — was a collaboration between the Museum of Contemporary Art (MCA) in Chicago and the New Museum of Contemporary Art in New York, and many individuals at both institutions and beyond deserve our thanks. We would like to extend our deepest gratitude to those whose help made this exhibition and catalogue possible.

First, special thanks are due to the lenders to this exhibition. We understand how difficult it is to part with these remarkable works of art for an extended period of time. For helping to locate the works in the exhibition as well as providing crucial support, information, and photography, we owe thanks to Linda Givon and Kirsty McKeen from the Goodman Gallery, Johannesburg; Stephen Friedman and Patricia Kohl from Stephen Friedman Gallery, London; Marian Goodman, Jill Sussman, and Emily Griffith from Marian Goodman Gallery, New York; Bill Gregory from Annandale Galleries, Sydney; and David Krut, London and Johannesburg.

For their participation in the tour, we would like to thank James T. Demetrian, Director, and Phyllis Rosenzweig, Associate Curator, at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Marti Mayo, Director, Lynn Herbert, Curator, and former Senior Curator Dana Friis-Hansen at the Contemporary Arts Museum, Houston; Director Andrea Rich and Carol Eliel, Curator, at the Los Angeles County Museum of Art; and Emma Bedford, Curator, at the South African National Gallery, Cape Town.

Without the insightful and creative contributions of Lynne Cooke and Ari Sitas, this publication would not have been complete. Cooke's expansive knowledge of Kentridge's theater work and Sitas's longtime

involvement with the artist make their essays invaluable and distinctive contributions to the growing scholarship on Kentridge and his work. A unique section in this publication is the chronology, which situates Kentridge's work and exhibition history within the South African historical, political, and cultural context. This major undertaking was the result of the hard work of MCA intern Jinhee Pai Kim. We thank her for her steadfast dedication to this project. The editing and research assistance of MCA interns Juliet Do and Tania Zubkus is also much appreciated.

At our respective institutions, many individuals deserve our gratitude. At the MCA, we would like to thank Robert Fitzpatrick, Pritzker Director, for his unwavering enthusiasm for all aspects of this important project. Lela Hersh, Director of Collections and Exhibitions, displayed her consummate skill with contracts, budgets, and other organizational details. We appreciate the constant support of James W. Alsdorf Chief Curator Elizabeth Smith and Manilow Senior Curator Francesco Bonami. Manager of Technical Production Dennis O'Shea's expertise was crucial to the exhibition's presentation and tour. In the Design and Publications Department, we extend our gratitude to Director Hal Kugeler, Associate Director Michael Sittenfeld, Editor Kari Dahlgren, and Assistant Editor Tony Neuhoff for their passion for and commitment to this publication. In the Development Department, we thank former Director of Development and current Associate Director of the MCA Greg Cameron, Director of Development Chris Jabin, Manager of Corporate Relations Warren Davis, Major Gifts Coordinator Benjamin Kim, and Manager of Foundation and Government Relations Janine Maltz Perron for their fundraising efforts. We would also like to acknowledge Director of Performance Programs Peter Taub,

Drawing for the film  
**Medicine Chest**  
2000  
Charcoal on paper

## Lenders to the Exhibition

Curatorial Coordinator Tricia Van Eck, Assistant Curator Alison Pearlman, Curator Lynne Warren, and Registrar Jennifer Draffen for their welcome assistance and advice.

At the New Museum, we are grateful to Director Lisa Phillips for her constant support and encouragement. Associate Director Dennis Szakacs's enthusiasm for the exhibition and his assistance with organizational details and fundraising were invaluable. Exhibitions Coordinator and Registrar John Hatfield and Assistant Curator Anne Ellegood were masterful at keeping all the budgetary, shipping, and loan details straight. We greatly appreciate their precision and their flexibility. We also thank Curatorial Administrator and Publications Manager William Stover for his help.

This exhibition could not have taken place without the indispensable assistance of Anne McIlleron, William Kentridge's assistant. She was a pleasure to work with, and we greatly appreciate her time, expertise, and resourcefulness. Our deepest thanks are reserved, of course, for William Kentridge. It was truly an honor to work with such an extraordinary person and artist.

Staci Boris  
*Associate Curator,  
Museum of Contemporary Art, Chicago*

Dan Cameron  
*Senior Curator,  
New Museum of Contemporary Art, New York*

Neal Benezra  
*Deputy Director @ The Frances and Thomas Dittmer  
Curator of Modern and Contemporary Art,  
The Art Institute of Chicago*

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## An Interview with William Kentridge

*Dan Cameron*

*William Kentridge answered Dan Cameron's questions in his Johannesburg studio, August 20, 2000.*

**DC** One theme that keeps surfacing in interviews with you is the way that the dichotomy between the visible and the invisible is played out in your art. You've talked about a range of issues connected with this theme, from the South African landscape to the play of emotions and other invisible forces of influence in people's lives. Can you say a little about how the process of drawing and erasing connects to this dichotomy?

**WK** I've been walking around my studio for the last few minutes, trying to work out how best to answer this question. Each time I stop, I am aware of myself alone in the room but also aware of the peregrinations I've been making around the table, trying to find an answer.

Now, were this journey of mine to have been animated in a traditional way or filmed, there would be a record of the different stages of this journey around the table, either in the form of different frames on the film, or in the form of a pile of cells for animation. With a technique of animating or drawing, the stages of a movement are drawn on

the same sheet of paper, and the previous ones erased, so you have a visible trace of that journey around the table. A drawing that has the erased movements going around the table, as opposed to a static photograph or drawing just with me in one position, gives you a truer picture of what that circumstance in the studio has been.

This is how the effect of erasure and the effect of imperfect erasure puts on to the very surface and into the heart of the drawing or piece of the film itself the fact of time passing, but also makes visible something that is normally invisible. One can perceive the multiplicity of the self passing through time, which would end up as a single self if the moment was frozen in a photograph, in a fixed drawing, or if someone were to simply walk in the room and see me standing as opposed to having watched the journey.

**DC** Another theme that is directly connected to both the drawing and film aspects of your work is the notion of transition, the fact that nothing is in a fixed state, everything is in flux. Does this transitory element appeal to you on a philosophical level, or do you experience it more as the reality of things, which must be accepted on its own terms before one can move forward?

William Kentridge  
in his studio  
1998  
Photograph by Peter Rimell

**WK** I am not sure if this description of walking round the table is going to help us, but I'll try. It refers to the way erasure and this kind of drawing can make the temporal visible. But there's a difference between what we see and what we know, and this is when what we experience or what we see is false.

One of the ways things are false is when they get locked into being seen as fact, as opposed to moments of a process. To draw an analogy from the studio again, looking out of the window now, I can see the leafy, wooded suburbs of the north part of Johannesburg. It's not to say there aren't lush deciduous trees in the view and outside, but that this current, factual view is oblivious to how that wooded suburb was created.

In other words, you would not see the very different role played by the much more scrubby, small thorn bushes that would have been the landscape here 120 years ago, before the city was started. It's not so much, then, that a drawing or a sequence in a film has to say, "This is the transition that went from a rather bleak and dry landscape to this very lush, artificial wooded suburbia," but rather that, in making that drawing, one can point to the way in which we ignore the trajectories of time, through things we experience.

You ask whether there's a philosophical need for me to make this point in the drawing. I think there is an understanding that this is how the world is constructed and an effort to understand that this process comes closest to making sense of it.

Temperamentally, it fits in with what I experienced as a profound uncertainty, a very deep-rooted uncertainty regarding the way in which it's possible to depict or to draw different transitions. An object becoming another object, a state of mind becoming a different state of mind, an exterior view of the body becoming an interior X-ray. They allude at the most to the fact that things change and that they are contradictory.

I suppose that the strongest polemic I would make — or it's not so much a polemic but the ongoing position I'm trying to pin down in the drawings and in the films — is that of the persistence and robustness of contradiction.

**DC** Coming from your background in theater, is it important to you that you permit the viewer a glimpse into the workings of your process, or at least more of a glimpse than most visual artists today? Would it be stretching things to propose that there is a Brechtian dimension to all of this opening up of the formerly veiled processes of artistic creativity?

**WK** I went to a performance of a company called La Circ Imaginaire, a two-person circus. One of the acts they did was of a man who blew bubbles, ordinary soap bubbles, then with a hammer shattered each bubble.

But the extraordinary thing was that each bubble was apparently made of glass, because as he hit each bubble, it shattered as glass. After he'd shattered maybe fifteen or twenty of these glass bubbles, he

Sequence from  
the film *Monument*  
1990



opened his waistcoat and showed that his left hand, which wasn't holding the glass blower, was in fact on a small bell, and each time he hit one of the soap bubbles with his hammer, he hit the clapper on the bell and it made a sound like a small glass bowl shattering.

As he hit the button on his belt, and hit the bubble with the hammer, the soap bubble turned into glass. So the extraordinary artistry of it was one of perfect timing. But the extraordinary event for someone watching it was that even when he had shown how he was making this transformation, how he was ringing the bell as he hit the bubble, and showed the artifice behind it, it did not stop those soap bubbles from turning into glass.

When I worked in the theater company with the puppets, there's a sense that even though you can see the manipulators working with the puppets, even when the artifice is laid bare, it does not stop you from giving the agency of the action over to these wooden, inanimate puppets.

So it's not the traditional view of a willing suspension of disbelief; it's much stronger, more like an unwilling suspension of belief. It's the fact that my need to construct things as sense-making objects, whether it's the sound and the breaking of the bubble, or the movement of the puppets, is much stronger than a conscious, rational decision of how one is going to understand things.

I think the idea of showing how things are made is perhaps Brechtian, but more than that, it's about

stepping behind ourselves and becoming an observer of ourselves saying, "Look at the pleasure you get from allowing yourself to be deceived. Look at you, understanding yourself as a sense-making being, who would take these different elements you concede to be artificial and false, and whether you like it or not, construct it into a unit that makes things."

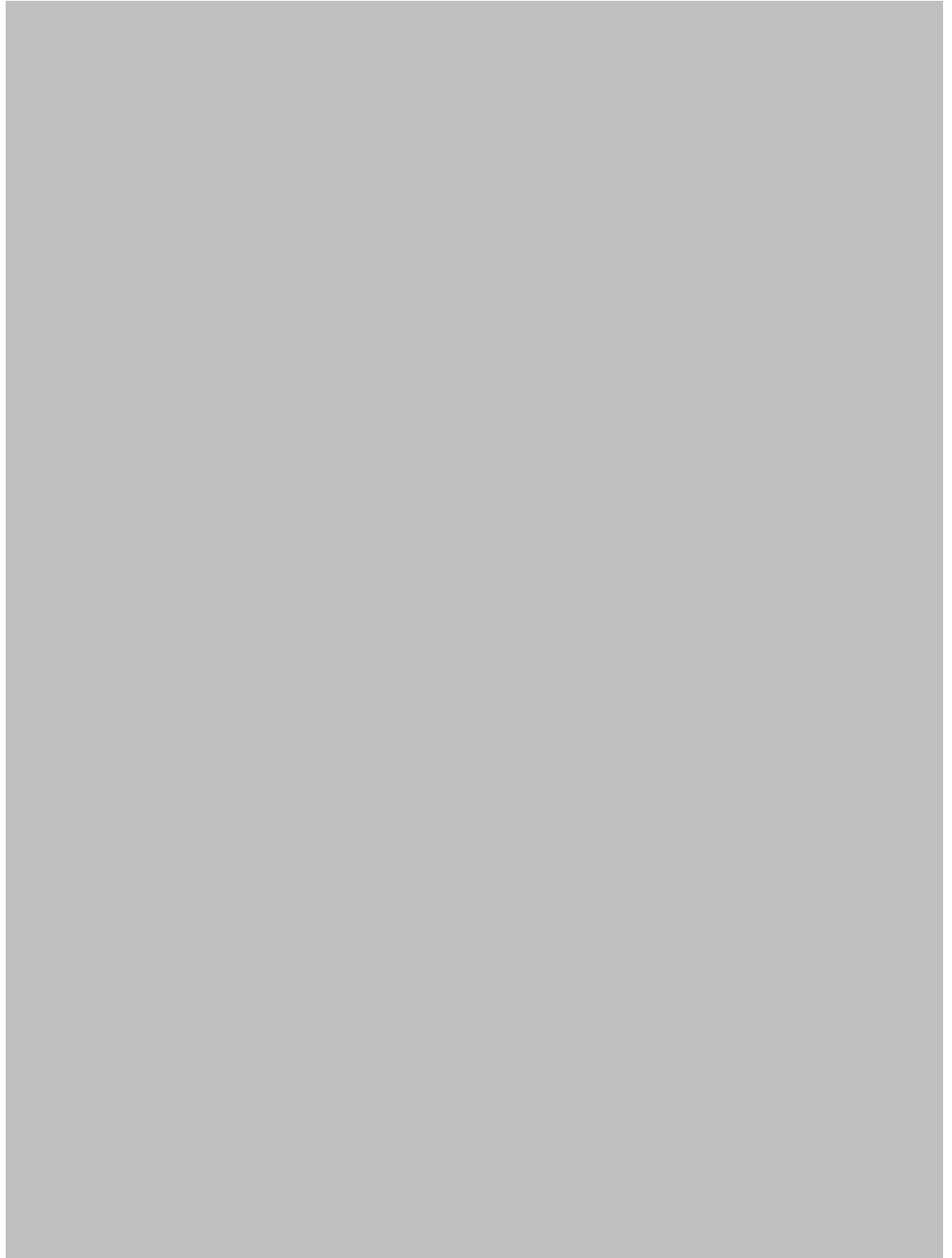
**DC** You've spoken about your childhood memories, and how they play a role in determining how technology appears in your work. In other words, telephones are not the compact, high-tech wands we possess today, but cumbersome, desk-laden rotary affairs from thirty or forty years ago. How does this frozen time function for you in terms of your creative imagination?

**WK** Between the time of their invention and the 1960s, the shape and color of telephones didn't really change very much. A black, Bakelite telephone with the handset separate from the dialing mechanism was fairly familiar and unchanging, or changed in a very minor way. In the same way, the suit is a standard business suit that's been worn for the last century. One of the reasons for using these older versions of contemporary objects has to do with the fact of their being stuck in a mold that hasn't change for a number of years.

If I was drawing new telephone equipment for example, it would become a question of style: one

Drawing for the film  
**Stereoscope**  
1999  
Charcoal and pastel  
on paper

William Kentridge's  
studio  
1998



drawn from eight years ago would be very different from one drawn three years from now. I think that's why in this series of films Felix Teitelbaum is always naked. I couldn't find a second set of clothes for him to wear that was as simple as the suit that Soho wears.

But a further reason, I think, for using drawings of old technologies is wanting to do things that convey a more visible explanation of how they work. It's a mechanical rather than an electronic modus operandi, something in which you can see the cause and effect of switches, levers, wheels, visible mechanics.

The same holds true even if I'm referring to a contemporary phenomenon, such as the proliferation of points of contact through increased use of telephones, Internet, all these other things. It's still easier to show all that in a mechanical way, using a technology that might have predated the phenomenon I'm interested in. So an old mechanical telephone exchange, for me, is an easy way of drawing the points of exchange and of communication that we are all locked into now.

But I think even more than that, there is a sense of trusting childhood more than adulthood, that provides a reason for a lot of the objects that I draw. These come from images of those objects that I saw in childhood — not necessarily 1950s objects, but maybe 1930s objects that would have been illustrated in books I was looking at in the 1950s.

There is a sense of the clarity of impulse we get as a child, seeing something new; for example the first time one sees extraordinary adult violence. The first shock one gets when seeing photographs either horrific or pornographic. The strength of the response is something that gets dulled and lessened as the experience gets repeated and as the thing being seen gets more and more familiar.

So part of going back to images and objects from my childhood is not so much an interest necessarily in those objects, but trying to use them as a talisman, to get back to a clarity of sensation that one would have had as a child.

**DC** The development of democracy in South Africa can be understood as a process that is still being determined, and which is therefore subject to an


enormous flux and uncertainty that is shared by the citizens. As an artist working within that context, are you at some level trying to reconcile this reality with the human need for some form of continuity?

**WK** Some of these are economic questions: how will South Africa keep its head up in the face of competition from other economies in the global economy; how to deal with corruption and whether we can deal with it; and primarily, the largest question of all by far, how are we going to deal with the huge epidemic of HIV/AIDS?

How South Africa develops democratically will partly depend on answers to these questions. How our civil society develops, and how different political parties exist in relation to that civil society, comes out of all of these questions.

However, none of them sit at the front of my head when I am thinking about work that I'm making. Certainly I'm interested in questions of mortality and how one depicts it and how one understands it. I suppose I'm interested in trying to work out what I understand of it or what its impact on me is and finding a visual way of making sense of that. Questions of venality, questions of power these are things that interest me. I'm sure these will be part of the material in films and drawings and pieces of theater that I will be working on.

So there may be an indirect way in which those questions affect what's happening in South Africa. But it's in that second degree of connection that I work. To say: "I'm going to do a series of drawings



Collage for the  
film *Carpark*  
2000

of people getting very thin because that's the way of depicting AIDS" would damn the project from the beginning. The work has to come from a different kind of impulse. But I am sure that the prevalence of HIV/AIDS and the inability of the society to deal with it create those particular questions of inappropriate mortality, of people dying very young, people dying unnecessarily. It is a question in the air and that certainly is floating around me.

I think there's a difference between the broad view of society that you get from the outside, looking at the development of democracy in South Africa, and the very different picture inside. But I would say that this dichotomy between a broad or more accurate distant picture and an internal view is similar to how all art is made. It identifies a general direction for a particular piece, even when the actual making of it is much less coherent and more chaotic and haphazard, less directed.

For example, I am working on an oratorio using shadow figures, which I think has to do with sleeplessness, sleeping, and a son and father: the son talking, thinking about a father's death. You could say, well, that's a broad principle. But day to day the work on the project consists of finding different shadow figures out of bits of scraps of paper, giving the shadow figure of a man a large potbelly, which is made out of half an old gramophone record and scraps of corrugated plastic stuck on to it.

In the end, I hope these chaotic figures together will make some sense of the broader theme. But that's a wish or a hope rather than a program, and it could only get closer to the theme by me being very open to what those shapes offer in the moment, rather than feeling you have to understand my answer to the broad theme more clearly.

That is analogous to the way one is answering particular questions or looking at the politics in the country in quite a fragmented way. Perhaps in the end, taking all these pieces together, one gets a broader view that makes some sense.

**DC** One topic I find especially compelling in your work is the double-identity problem. You grew up

with a privileged access to European culture, and yet one can detect a certain distancing mechanism in your depiction of Europe. At the same time, you are part of a shrinking minority in your own country, one that is increasingly defined in terms of its non-African status. How do you feel about these contradictions, and what role, if any, do they play in your work?

**WK** There's a vexed question. I suppose my awareness of myself has to do with a familial trajectory. I'm very much aware of three generations or three and a half generations of forebears in South Africa, and generations before that coming from eastern Europe.

So it's not as if I feel myself Lithuanian in any way, nor do I feel as I have ancestral roots in Africa. Anybody who says they feel quintessentially African is speaking a kind of myth, so I think marginality is important in how I would categorize myself.

Within South Africa, among white people of European descent, one was often a minority within those groups; one was either part of an English- or Afrikaans-speaking community. Then one could feel marginalized as part of a group of Jewish English-speaking European-descended South Africans; and within the Jewish community, I suppose that shifts down to, in my family's case, lawyers within the Jewish part of the English-speaking part of the European-descended South Africans.

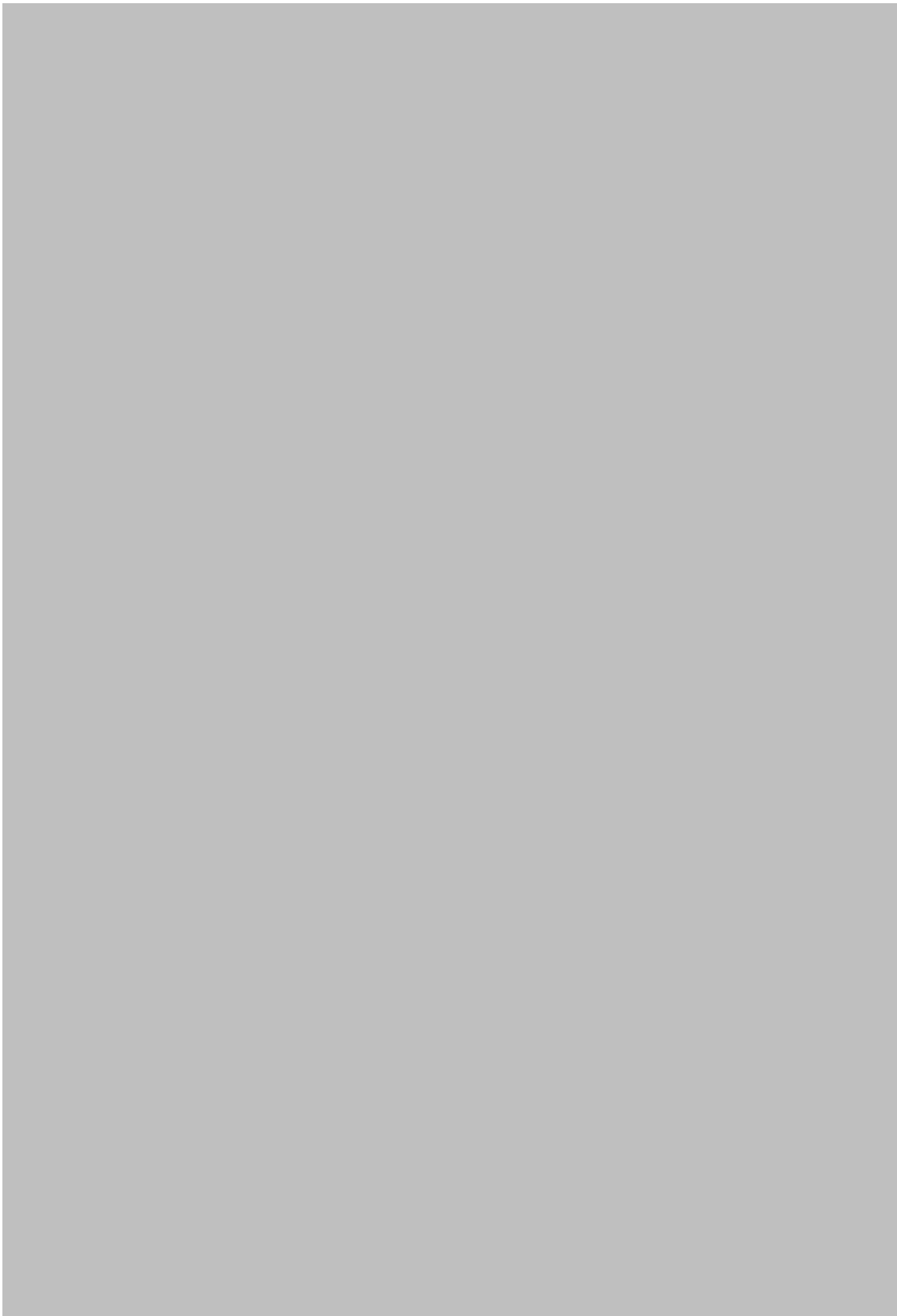
So one can bring it down to a very tiny group of people, but at the same time recognize that there are very easy and comfortable links temporally, geographically, and, I suppose, culturally in the sense of books or stories and novels that are familiar, even though they had been written 10,000 kilometers away.

It's that kind of distant connectedness through time and geography that we make through books, paintings, music, and films, and that would be the way I would describe my identity.

I think psychological identity and identity politics get interlinked in quite confusing ways. I think you are right to say that, at the moment in South Africa, white people like myself or people from Europe are increasingly defined by their non-African status. But,



Interview with William Kentridge



Drawing for the film  
***Medicine Chest***  
2000  
Charcoal on paper



William Kentridge  
in his studio  
1998

I would say to an extent, that's part of the process of the entrenching of a new elite in South Africa, of a new African bourgeoisie as opposed to the white bourgeoisie, which was so strong. The insistence on race as the determinant of who is African is also, at the moment, very much an ideology of a particular political moment and political tendency.

**DC** I think an important dynamic in your work comes out of the fact that your characters seem to know even less about what's going on outside the periphery of their lives than we do. And yet many of your viewers seem to interpolate from the characters' behavior a notion of the state of the society from which these characters emerge. Is this something you're especially invested in?

**WK** I think that perspective is important, and I would even say that it is a political analysis. The characters in the film, especially Soho and Mrs. Eckstein, are defined for me by their familiarity, by being figures close to me that I am able to work with, rather than feeling I have to find emblematic people for the society.

The way the films work as I've described it is that they start from an inner impulse or an inner question or questions in the air, rather than an analysis. At the end, there may be some vision or some depiction of the society around, but that's not the starting point.

So the characters in the film, insofar as they exist at all, are less aware of the broader picture than the viewers of the films are. This is also because people viewing the films take a very active part in constructing the narrative, in constructing the sense of the films.

This is particularly important because the films were made without scripts or story, but it's also as if I have a very clear, linear, direction in which to push the films. One is eventually arrived at through the ongoing process of drawing and editing. But the films all ask for generous viewing by the audience. In this way, yes, the overall picture is certainly a broader one than the characters in the film are grappling with.

I think there's also a halfway stage when the viewer — and in this I'll simply describe myself as a privileged viewer when trying to make sense of the films — ascribes a sense of meaning to different elements in the film. So some people read into the films, or the films are for them, a kind of political analysis of South Africa.

Some people see the characters in a very particular way. One person asked me why all the women I drew in the films were black and the men were all white. This was so patently far away from what I had been drawing, from the models I had been using, that I was made aware of how much the looking is changed by the understanding, or the willingness to understand, on the viewers' part.

I think this is part of what happens when people do see the films. Around what is a relatively simple or incoherent story, there's an active process of trying to construct a sense around it. As the author, I am certainly the beneficiary of this activity. Without this willing inscription of meaning into the piece, into the films, they would all be a lot thinner.

# Chronology

Compiled by Jinhee Pai Kim

Beginning in 1948 with the enactment of the apartheid (“apartness”) laws, this chronology lists important political and cultural events in South Africa, primarily related to the implementation and dismantling of apartheid, as well as the activities and biographical details of the artist William Kentridge. Entries concerning South African history are listed first in each year; **entries concerning William Kentridge’s life, beginning in 1955 with his birth, follow in bold type.**

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## 1948

The conservative Afrikaner-dominated National Party (NP) wins the parliamentary elections in South Africa and comes into power under the leadership of Daniel F. Malan. Although racial segregation and discrimination widely exist through laws such as Natives Land Act of 1913, which allocated thirteen percent of the land to Africans who make up more than eighty percent of the population, the NP moves toward instituting apartheid as an official government policy.

The Polly Street Art Centre, one of the first community centers that promotes artistic training for blacks, is founded in Johannesburg by South African artist Cecil Skotnes.

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## 1949

The new government passes the Prohibition of Mixed Marriages Act, which declares marriages between members of different races illegal.

The African National Congress (ANC) adopts a Program of Action in opposition to apartheid laws and campaigns for nonviolent civil disobedience.

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## 1950

The government passes an additional series of laws to ensure strict enforcement of apartheid. The Immorality Act decrees sexual relations between different races illegal. The Population Registration Act classifies all South Africans as black, white, colored, or Asian. The Group Areas Act empowers the government to designate racially separate areas as well as remove segments of the population.

The Suppression of Communism Act is passed, and the Communist Party of South Africa (founded 1921) is banned. The act grants the government the authority to censor and prohibit any activity or organization considered to be hostile to the government.

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## 1951

The Bantu Authorities Act is passed. Despite protests by blacks, the act abolishes the Natives’ Representative Council and sets up tribal, regional, and territorial authorities.

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## 1952

The ANC and the South African Indian Congress launch the Defiance Campaign with Nelson Mandela. The campaign lasts one year and results in more than 8,000 arrests.

Laws are enacted requiring all blacks to carry passbooks.

South Africa makes its first formal entry at the Venice Biennale.

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## 1953

The South African Communist Party (SACP), a new underground party, is launched.

The Public Safety Act, which enables the government to declare states of emergency, and the Criminal Law Amendment Act are enacted to suppress the Defiance Campaign. The Separate Amenities Act segregates public facilities. The Bantu Education Act transfers the control of all black schools to the government.

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## 1954

Malan retires as prime minister and is succeeded by the minister of lands and irrigation, Johannes Gerhardus Strijdom.

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## 1955

The forced removal and resettlement of blacks begin. Sophiatown, an area populated by many writers, painters, and musicians, is one of the western townships evacuated and demolished to be replaced by the white suburb of Triomf (Triumph).

With Indian, colored, and white organizations, the ANC adopts the Freedom Charter at the Congress of the People, proclaiming equal rights for all South African citizens.

**Birth of William Kentridge, Johannesburg.**

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## 1956

The Separate Representation of Voters Act removes coloreds from the common voters’ rolls. They are placed on a separate electoral roll where they are permitted to elect four whites as their representatives in Parliament.

One hundred fifty white, Indian, colored, and black antiapartheid activists including Nelson Mandela are arrested on charges of treason. Known as the Treason Trial, the hearings last four years and end with the acquittal of all who are charged.

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## 1958

Prime Minister Strijdom dies and is replaced by Minister of Native Affairs Hendrik F. Verwoerd who becomes known as the “architect of apartheid.”

**Hunting the  
Spurwinged Goose**  
(detail)  
Cat. no. 36

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**1959**

The Bantu Self-Government Act abolishes black representation in Parliament as the government begins to implement the independent status of eight black homelands.

The Pan-Africanist Congress (PAC) is formed under the leadership of Robert Sobukwe by former ANC members opposed to the ANC's alliances with nonblack organizations.

Extension of University Education Act effectively segregates all South African colleges and universities.

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**1960**

The PAC organizes protests throughout the country against pass laws. One protest turns violent in Sharpeville as police open fire on protesters, killing sixty-seven and wounding more than one hundred fifty. The violence instigates additional protests and riots throughout the year.

A state of emergency is declared in sections of the country.

The government bans the ANC and the PAC.

The Polly Street Art Centre closes.

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**1961**

South Africa withdraws from the British Commonwealth and becomes a republic after a whites-only referendum the previous year.

ANC leader Albert Luthuli is awarded the Nobel Peace Prize.

ANC adopts armed resistance and forms a military wing Umkhonto we Sizwe ("Spear of the Nation") (MK). With Mandela as chief of staff, MK embarks on a sabotage campaign of government buildings.

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**1962**

Mandela is arrested and sentenced to five years in prison for inciting protests and leaving the country illegally without a passport.

The Evangelical Lutheran Church Art and Craft Centre is founded at Rorke's Drift in Natal. It provides artistic training for blacks, particularly in printmaking.

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**1963**

Police raid a private house in Rivonia and arrest MK leaders who are subsequently put on trial.

The United Nations suspends South Africa from General Assembly sessions. South Africa recalls its ambassadors from the U.N.

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**1964**

The Rivonia trial ends with the life imprisonment of eight ANC leaders including Walter Sisulu, Govan Mbeki, and Nelson Mandela.

Denouncing South Africa's apartheid policies, the International Olympic Committee bans South Africa from participating in the 1964 Olympic Games.

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**1966**

Prime Minister Verwoerd is assassinated and succeeded by John Vorster.

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**1969**

The ANC holds its first conference in exile in Tanzania.

Steve Biko leaves the National Union of South African Students, a multiracial organization primarily run by whites, and forms the South African Students' Organization.

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**1970**

The Bantu Homelands Citizenship Act is passed, which requires all South African blacks to become citizens of one of ten tribal homelands regardless of where they live. Organized according to ethnic and linguistic divisions, the homelands include Transkei, Bophuthatswana, Venda, Ciskei, Gazankulu, KwaZulu, Lebowa, KwaNdebele, KaNgwane, and Qwagwa. This act further excludes blacks from South African politics.

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**1972**

The Black People's Convention is formed to advance the Black Consciousness Movement. The movement, which promotes black self-esteem and assertiveness, gains a large following and contributes significantly to youth activism before it is suppressed by the government.

Johannesburg Art Foundation, a nonracial art school and studios, is established by South African artist Bill Ainslie.

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**1973**

Black workers strike nationwide for higher wages and improved working conditions. The strikes lead to black unionization, which later plays a key role in political resistance.

Biko and other leaders of the Black Consciousness Movement are banned.

**Enrolls in the University of the Witwatersrand in Johannesburg.**

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**1975**

The Inkatha Freedom Party, a black political movement, is founded by Mangosuthu Gatsha Buthelezi, the chief minister of the homeland of KwaZulu.

Breyten Breytenbach, an Afrikaner poet and critic of apartheid, is convicted for being a member of the ANC and sentenced to nine years in prison.

## Chronology

Cofounds the Junction Avenue Theatre Company, a nonracial theater company based in Johannesburg and Soweto dedicated to the theater of resistance.

Performs as Captain MacNure in *Ubu Rex*, an adaptation of Alfred Jarry's *Ubu Roi*, Junction Avenue Theatre Company, A Box and University Players, Nunnery Theatre, Johannesburg.

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### 1976

Black students in Soweto protest against the use of Afrikaans as the teaching language in schools. Police open fire on unarmed protestors. The riots last for several months, claiming more than 500 lives. Following the revolt, thousands of black students leave South Africa to join the ANC and the PAC in exile.

Transkei becomes the first homeland to be granted independence. Other homelands are given independent status in the following years: Bophuthatswana in 1977; Venda in 1979; and Ciskei in 1981.

The Market Theatre complex is founded in Johannesburg.

Earns a BA in Politics and African Studies from the University of the Witwatersrand.

Coauthors, designs, and acts in *The Fantastical History of a Useless Man*, Junction Avenue Theatre Company, Nunnery Theatre, Johannesburg. Tours to The Space, Cape Town.

Studies Fine Art (1976–78) at the Johannesburg Art Foundation with Bill Ainslie.

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### 1977

Steve Biko dies while in police detention.

The government bans two newspapers and eighteen black antiapartheid organizations.

The U.N. Security Council imposes an arms embargo against South Africa.

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### 1978

P. W. Botha, the minister of defense, becomes prime minister after the resignation of Vorster. Although Botha is committed to maintaining white supremacy, he is forced to confront problems due to international opposition and domestic unrest. The first signs of apartheid reform emerge under his regime.

The Federated Union of Black Artists is established.

Completes first animated film *Title/Tale*, a collaboration with Stephen Sack and Jemima Hunt.

Coauthors and performs in *Randlords and Rotgut*, a play based on an essay by Charles Van Onselen about the social and economic history of the Witwatersrand and the exploitation of alcohol in the goldmines, Junction Avenue Theatre Company, Nunnery Theatre, Johannesburg.

Designs sets for and performs as Tristan Tzara in *Travesties* by Tom Stoppard, Market Theatre, Johannesburg.

#### GROUP EXHIBITION

*Exhibition*, Akis 101 Gallery, Johannesburg

Teaches etching (1978–80) at the Johannesburg Art Foundation.

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### 1979

Black trade unions are legalized and gain the right to strike.

The Federation of South African Trade Unions is formed.

The University of Cape Town hosts the "State of Art in South Africa" conference, which is attended by mostly white cultural workers. At the conference, artists pledge not to send work overseas to represent South Africa until the government opens its state art facilities to blacks.

Directs *Will of a Rebel* by Ari Sitas and Haunshen Koornhof, a play based on the life of Afrikaner poet Breyten Breytenbach, Junction Avenue Theatre Company, Nunnery Theatre, Johannesburg. This is Kentridge's debut as a director.

Collaborates in development of and performs in *Security* by A. von Kotze, a play produced to raise funds for union activity, Junction Avenue Theatre Company, presented in community centers, Johannesburg and Durban.

First solo exhibition, Market Gallery, Johannesburg.

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### 1980

Students demonstrate against inferior education and boycott classes in Cape Town, Durban, and Johannesburg. The months of unrest lead to a violent confrontation between the police and students, resulting in some thirty deaths outside of Cape Town.

The Free Nelson Mandela campaign begins.

Directs and writes the script for *Dikhitsheneng*, Junction Avenue Theatre Company, presented in community centers, Johannesburg.

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### 1981

The South African Defense Force (SADF) raids Mozambique, destroying three ANC bases.

Marries Anne Stanwix, physician.

Codirects video fiction *Howl at the Moon* with Hugo Cassirer and Malcolm Purkey.

#### SOLO EXHIBITION

*Domestic Scenes*, Market Gallery, Johannesburg

#### GROUP EXHIBITION

*National Graphic Show*, Association of Art, Belville, Cape Town. Receives first prize.

Studies mime and theater (1981–82) at École Jacques Lecoq in Paris.

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1982

Neil Agget, arrested for his union activities and alleged support of the ANC, is the first white person to die in police custody.

Right-wing Afrikaners opposed to apartheid reforms and the proposed constitution leave the NP and form the Conservative Party (CP). Initially announced in 1981, the new constitution proposes a tricameral Parliament with separate houses for whites, coloreds, and Asians, granting limited political rights to coloreds and Asians while still excluding blacks.

Following a downturn in the South African economy, black miners engage in widespread riots over low wage increases.

Black and white artists assemble at the "Art toward Social Development and Change in South Africa" conference held in Gaborone, Botswana. The purpose of the conference is to unite artists in the struggle against apartheid.

***Howl at the Moon* receives Red Ribbon Award for Short Fiction, American Film Festival, New York.**

**Works as an art director (1982–84) on television series and feature films in Johannesburg.**

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1983

MK plants a car bomb outside the Pretoria headquarters of the South African Air Force, killing nineteen people. In retaliation, the SADF launches attacks against ANC bases in Mozambique.

The United Democratic Front (UDF), a coalition of more than 500 antiapartheid organizations including youth, trade union, and community organizations, is formed to oppose the proposed tricameral constitution and its legislation for blacks. The UDF becomes the largest antiapartheid organization since the ANC was banned in 1960, and it successfully organizes a boycott of the management committee elections in the Western Cape.

Despite the boycotts and opposition, the constitutional reforms are approved in a whites-only referendum.

**Designs sets for *The Bacchae* by Euripides, Junction Avenue Theatre Company, Market Theatre, Johannesburg.**

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1984

South Africa and Mozambique sign the Nkomati Accord, which ends hostilities between the two countries at the cost of ANC bases in Mozambique.

Protests against rent increases and the exclusion of blacks in the new constitution turn violent and spread throughout the Vaal Triangle townships. For the first time, local black authorities suspected of cooperating with the system are attacked and murdered by residents. Soldiers are sent into the townships to suppress the violence.

Under the new constitution, Botha becomes the first executive president and the tricameral Parliament comes into effect. Less than one-fifth of eligible voters participate in the elections for the Indian and colored chambers.

The Congress of South African Students (COSAS) organizes the largest stay-away strike in Transvaal to oppose rent hikes, the military presence in townships, and activist detentions. Supported by the UDF, it is the first collaborative resistance act between black trade unions and a political group.

Archbishop Desmond Tutu wins the Nobel Peace Prize for his non-violent stance against apartheid.

The African Institute for Arts, which later becomes the Funda Arts Centre, is established in Soweto.

**Birth of daughter, Alice Irene.**

**Completes film *Salestalk*.**

**Directs *Catastrophe* by Samuel Beckett, Wits Theatre, Johannesburg. Tours to Market Theatre, Johannesburg.**

**Performs as the manager in *A Noose for Scariot Impimpi*, a play written by a shop steward's collective, presented in community centers, Durban.**

**SOLO EXHIBITIONS**

**Cassirer Fine Art, Johannesburg**

**South African Arts Association, Pretoria**

**Receives Market Theatre Award for *New Visions* exhibition.**

**Junction Avenue Theatre Company receives Olive Schreiner Award for Drama for *Randlords and Rotgut*, Cape Town.**

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1985

The SADF raids ANC bases in Gaborone, Botswana, killing sixteen people including South African self-exiled artist Thamsanqa Mnyele.

A state of emergency is issued in parts of South Africa in response to ongoing township violence. Many blacks are killed on a daily basis as a result of police brutality, collaborator assassinations, and clashes between black factions, including the ANC and Inkatha. Under the state of emergency, security forces are granted broad power to arrest and detain without warrant, and the media is banned from documenting the racial unrest.

In Natal, Botha gives his famous "Rubicon" speech rejecting domestic and international demands of abandoning apartheid. Botha's refusal leads to a crisis of confidence on the stability of the country as well as a financial crisis as foreign banks refuse to roll over loans and credit.

The Congress of South African Trade Unions (COSATU) is founded.

American musician Steve van Zandt cofounds Artists United Against Apartheid and releases the Sun City album.

**Returns to drawing.**

**Completes animated film *Vetkoek/Fête Galante*.**

**SOLO EXHIBITION**

Cassirer Fine Art, Johannesburg

**GROUP EXHIBITIONS**

*Hogarth in Johannesburg*, with Deborah Bell and Robert Hodgins, Cassirer Fine Art, Johannesburg. Tours nationally.

*Cape Town Triennial '85*, South African National Gallery, Cape Town. Tours to galleries in South Africa. Receives merit award.

*Tributaries*, Africana Museum, Johannesburg. Tours to BMW Museum, Stuttgart.

*Eleven Figurative Artists*, Market Gallery, Johannesburg

*Paperworks Exhibition*, Natal Arts Society, Durban

***Salestalk* receives Blue Ribbon Award, American Film Festival, New York. Screens at the London Film Festival.**

**Documentary of South African photographer David Goldblatt with an interview by Kentridge broadcasts on Channel 4 in the United Kingdom.**

**1986**

Botha partially lifts the state of emergency in effect since July 1985. Over 8,000 people have been detained and over 700 are reported to have been killed in the months since it was first instituted.

The Commonwealth Eminent Persons Group (EPG) travels to South Africa to negotiate peaceful solutions to racial violence and apartheid. Yet the group's efforts are in vain as the SADF raids Botswana, Zambia, and Zimbabwe for ANC bases. The EPG leaves to recommend sanctions against South Africa.

Seventy people are killed in a violent clash between right-wing supporters of Inkatha and anti-apartheid activists of the ANC and the UDF at the Crossroads squatter settlement near Cape Town. The police are suspected of instigating the violence.

The government re-institutes the state of emergency nationwide. Unlimited powers are granted to security forces, and the media is completely censored by the government.

As reforms continue, the Mixed Marriages Act and the pass laws are abolished.

The United States Congress passes the Comprehensive Anti-apartheid Act over President Ronald Reagan's veto. The act enforces economic sanctions against South Africa.

The Cape Town Arts Festival with the slogan "Towards a People's Culture" is banned on the eve of the show.

**SOLO EXHIBITION**

Cassirer Fine Art, Johannesburg

**GROUP EXHIBITIONS**

*Claes Eklundh, William Kentridge, Thomas Lawson, Simon/Neuman Galleries*, New York

*But this is the Reality*, Market Gallery, Johannesburg

*New Visions*, Market Gallery, Johannesburg. Receives Market Theatre Award.

Receives AA Vita Award for 1985.

*Salestalk* screens at Durban Film Festival and Cape Town Film Festival.

**1987**

The state of emergency is extended for its second year.

Afrikaner liberals begin to meet with the ANC to discuss peaceful solutions to the violence in South Africa.

Govan Mbeki, former chairman of the ANC, is released after twenty-three years of imprisonment.

The Culture in Another South Africa Festival is held in Amsterdam.

**Completes animated film *Exhibition*.**

Coauthors and codesigns *Sophiatown*, a play based on the real-life settlement that was destroyed by the government, Junction Avenue Theatre Company, Market Theatre, Johannesburg.

**SOLO EXHIBITION**

*In the Heart of the Beast*, Vanessa Devereux Gallery, London

**GROUP EXHIBITIONS**

*Three Hogarth Satires: Robert Hodgins, William Kentridge, Deborah Bell*, University of the Witwatersrand Art Galleries, Johannesburg

*Hogarth in Johannesburg: Robert Hodgins, William Kentridge and Deborah Bell*, Cassirer Fine Art, Johannesburg

Receives the Standard Bank Young Artist Award, Grahamstown Festival, Grahamstown. Exhibition tours to city and university galleries in South Africa.

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1988

Over sixteen organizations including the UDF are banned, and COSATU is restricted from engaging in any political activity.

The state of emergency is renewed.

In an attempt to end the violence in Natal, Inkatha and the UDF sign an accord. The bloodshed continues despite the agreement.

The Johannesburg Art Gallery has its first large-scale exhibition of works by black artists entitled *The Neglected Tradition: Towards a New History of South African Art (1930–1988)*.

**Birth of daughter, Isabella May.**

**Cofounds Free Filmmakers, Johannesburg.**

Codirects with Angus Gibson *Freedom Square and Back of the Moon*, a documentary film on Sophiatown. Broadcast on Channel 4, United Kingdom.

**SOLO EXHIBITION**

Cassirer Fine Art, Johannesburg

**GROUP EXHIBITION**

*William Kentridge and Simon Stone*, Gallery International, Cape Town

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1989

F. W. de Klerk replaces Botha as the leader of the NP and subsequently as the President.

The nationwide state of emergency is extended for its fourth year.

The UDF and the COSATU launch the National Defiance Campaign against apartheid and its three-year-long state of emergency. In the first nonviolent campaign in years, activists defy apartheid laws by using whites-only facilities.

The ANC creates the Harare Declaration which calls for a multiparty democracy and outlines conditions for negotiating with the government.

De Klerk meets Nelson Mandela in Cape Town to discuss the political future of South Africa.

**Completes *Johannesburg, 2nd Greatest City After Paris*, an animated film using charcoal and pastel drawing. First in *Drawings for Projection* series. Screens at Weekly Mail Film Festival, Johannesburg.**

**SOLO EXHIBITION**

*Responsible Hedonism*, Vanessa Devereux Gallery, London

**GROUP EXHIBITIONS**

*African Encounters*, Dome Gallery, New York. Tours to Washington, D.C.

*South African Landscapes*, Everard Read Gallery, Johannesburg

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1990

De Klerk announces radical reforms in his opening speech to the Parliament. He declares the government's intentions to negotiate with the black opposition in order to draft a new constitution, and he revokes the bans of more than thirty opposition groups including the ANC, the South African Communist Party (SACP), and the PAC.

Mandela is freed after twenty-seven years in prison

State of emergency is lifted in Natal, the last province in which it is still in effect.

The ANC and the government hold meetings to negotiate a new political order. During the second round of talks, the ANC announces it will suspend its armed struggle and the government agrees to release more than 3,000 political prisoners.

Factional fighting between Inkatha and supporters of the ANC intensifies, spreading beyond Natal to several black townships around Johannesburg and claiming hundreds of lives.

The Separate Amenities Act is repealed.

**Completes *Monument*, second animated film in *Drawings for Projection* series. Receives Weekly Mail Short Film Prize.**

**Completes video *T&I*. Screens at FIG Gallery, Johannesburg.**

***Johannesburg, 2nd Greatest City After Paris* screens at the Institute for Contemporary Arts, London, in association with the Zabalaza Festival, London.**

**SOLO EXHIBITIONS**

***William Kentridge: Drawings and Graphics*, Cassirer Fine Art and Market Gallery, Johannesburg**

***William Kentridge: Drawings*, Gallery International, Cape Town**

**GROUP EXHIBITION**

***Art from South Africa*, Museum of Modern Art, Oxford, in association with Zabalaza Festival, London. Tours within United Kingdom.**

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1991

The Land Acts of 1913 and 1936, the Group Areas Act, and the Population Registration Act are repealed.

The United States lifts most economic sanctions against South Africa.

The National Peace Accord is signed by the government, the ANC, Inkatha, and twenty-one other political organizations in a further attempt to end township violence.



The first meeting for the Convention for a Democratic South Africa (CODESA) takes place. With the government and nineteen political organizations including the ANC, the NP, and representatives of the homelands in attendance, the two-day conference produces the Declaration of Intent, which is signed by all the present parties except Bophuthatswana and Inkatha.

South African writer Nadine Gordimer is awarded the Nobel Prize for Literature.

**Completes *Mine*, third animated film in *Drawings for Projection* series. Receives Weekly Mail Short Film Prize.**

**Completes *Sobriety, Obesity & Growing Old*, fourth animated film in *Drawings for Projection* series. Receives Rembrandt Gold Medal, Cape Town Triennial.**

**SOLO EXHIBITION**

***Five Gouache Collage Heads*, Newtown Gallery, Johannesburg**

**GROUP EXHIBITIONS**

***Little Morals*, with Deborah Bell and Robert Hodgins, Taking Liberties Gallery, Durban**

***Gala*, Association of Art, Bellville, Cape Province**

**1992**

The reform process stalls when the ANC and the government disagree over majority rule. The ANC launches a series of protests to expedite the process.

Residents of the Boipatong township are murdered by Inkatha members from nearby KwaMadala hostel. Security forces are believed to be involved, and the ANC suspends all talks and pulls out of CODESA.

Antigovernment campaigns are intensified by the ANC, the SACP, and the COSATU.

The ANC launches demonstrations against black homeland leaders who want to maintain regional autonomy of the state. During a protest in the independent homeland of Ciskei, twenty-eight ANC protesters are killed.

Negotiations resume when leaders of the ANC and the South African government sign the Record of Understanding. The government agrees to take measures to end township violence and to establish an interim nonracial government.

Inkatha withdraws from discussions opposed to the agreements that were reached by the ANC and the government. The Concerned South Africans Group (COSAG) is formed by Inkatha, the CP, the Afrikaner Volksunie, and leaders of Ciskei, Bophuthatswana, and KwaZulu to oppose the summit between the government and the ANC and to campaign for keeping regional autonomy in the new constitution.

**Birth of son, Samuel Woolf.**

**Completes computer-animated film *Easing the Passing (of the Hours)*, a collaboration with Deborah Bell and Robert Hodgins. Screens at Art Fair, Waterfront, Cape Town.**

**Conceives and directs *Woyzeck on the Highveld*, based on Georg Büchner's play *Woyzeck*, in first collaboration with Handspring Puppet Company, Standard Bank National Festival of the Arts, Grahamstown. Tours to Munich, Antwerp, Toronto, Brussels, Stuttgart, Granada, Glasgow, Bochum, Braunschweig, Berlin, Goteborg, New York, Chicago, Hong Kong, Adelaide, Wellington, Bogota, Jerusalem, Avignon, and cities in Scandinavia, France, Belgium, and Italy.**

**SOLO EXHIBITION**

***Drawings for Projection*, Goodman Gallery, Johannesburg. Tours to Vanessa Devereux Gallery, London. Receives Quarterly Vita Award, Johannesburg.**

**1993**

Shortly after the resumption of multiparty negotiations, the SACP general secretary Chris Hani is murdered outside of his home. The assassination, part of an ongoing campaign by white rightists to break constitutional talks, instigates widespread protests.

The Negotiating Council announces the date of the first nonracial elections. Inkatha, CP, and KwaZulu representatives leave the negotiations in protest.

The Transitional Executive Council is established. This multiracial board eventually rules with the government and oversees the election. Blacks are able to participate in politics for the first time.

De Klerk and Mandela are joint recipients of the Nobel Peace Prize.

The U.N. lifts most remaining economic sanctions against South Africa.

Twenty-one South African political parties approve the interim constitution. The constitution grants equal rights to all citizens regardless of race, reincorporates the black independent homelands, granting South African citizenship and the right to vote to residents of the homelands, divides the country into nine new provinces, and approves the election of a coalition government for a five-year term.

The Parliament approves the new constitution.

South Africa is invited to the Venice Biennale after a twenty-three-year absence.

**Retrospective of animated films, Edinburgh International Film Festival, Edinburgh.**

*Sobriety, Obesity & Growing Old* screens at Annecy International Film Festival, Annecy; Museum of Modern Art, New York; and Centre Georges Pompidou, Paris.

SOLO EXHIBITION

Ruth Bloom Gallery, Los Angeles

GROUP EXHIBITIONS

*Easing the Passing (of the Hours)*, with Robert Hodgins and Deborah Bell, Goodman Gallery, Johannesburg. Tours to other venues in South Africa.

*Incroci del Sud: Affinities—Contemporary South African Art*, Forty-Fifth Venice Biennale. Tours to Sala 1, Rome, and Stedelijk Museum, Amsterdam.

*Woyzeck on the Highveld* receives Quarterly Vita Award, Annual Vita Award for Fine Arts, Special Production Award, Vita Award for Best South African Production of 1992–93, Vita Award for Set Design, and Dalro Director Award (Breytenbak Epathlon), Johannesburg.

1994

A state of emergency is declared in KwaZulu/Natal due to continued violence between members of Inkatha and the ANC.

Inkatha ends its boycott and participates in the elections.

The first democratic elections are held in South Africa. The ANC wins with sixty-three percent of votes, and Nelson Mandela is inaugurated as President of South Africa. The Government of National Unity is formed by the ANC, the NP, and Inkatha.

South Africa rejoins the Commonwealth after thirty-three years.

The United States lifts its arms embargo.

The government launches the Reconstruction and Development Program (RDP) to develop the economy and to reform housing, the health system, and education.

Completes *Felix in Exile*, fifth animated film in *Drawings for Projection* series.

Completes animated film *Memo*, a collaboration with Deborah Bell and Robert Hodgins.

Completes *Another Country*, animated music video for Mango Groove, which screens on South African television. Receives Loerie Award.

SOLO EXHIBITION

*Felix in Exile*, Goodman Gallery, Johannesburg

GROUP EXHIBITIONS

*Trackings: History as Memory, Document and Object. New Work by Four South African Artists*, Art First, London

*Displacements*, Northwestern University, Evanston, Illinois

*David Krut Editions*, Spacex Gallery, University of Exeter, United Kingdom

1995

The Truth and Reconciliation Commission (TRC) is established to investigate human rights abuses perpetrated during the apartheid era. The commission has the authority to grant amnesty to those who make full disclosure of their crimes if the crimes can be proven to be politically motivated. President Mandela appoints Archbishop Desmond Tutu as chairman of the commission.

The first Johannesburg Biennale is organized by South African curator Lorna Ferguson with the aim of putting South Africa on the international cultural map.

Retrospective of animated films, Festival International du Film d'Animation, Annecy.

Conceives and directs *Faustus in Africa!*, a collaboration with Handspring Puppet Company and Mannie Manim Productions. Premieres at Kunstfest, Weimar. Tours to Berlin, Grahamstown, Johannesburg, Zurich, Ludwigsburger, Munich, Prague, Stuttgart, Hanover, Basel, Londond, Remscheid, Gutersloh, Erlangen, Lisbon, Adelaide, Brussels, Bochum, Hanover, Dijon, Jerusalem, Ellwangen, Hamburg, Copenhagen, St. Polten, Polverigi, Avignon, Seville, Marseille, Rome, Tarbes, Toulouse, Strasbourg, Paris, Sochaux, Bourg en Bresse, and Chambéry.

GROUP EXHIBITIONS

*Africus*, First Johannesburg Biennale, collaboration with Doris Bloom

*Memory and Geography*, Stefania Miscetti Gallery, Rome, collaboration with Doris Bloom

GROUP EXHIBITIONS, CONT.

*Panoramas of Passage: Changing Landscapes of South Africa*, Albany Museum, Grahamstown. Tours to Johannesburg and United States.

*Mayibuye I Afrika: 8 South African Artists*, Bernard Jacobson Gallery, London

*On the Road—Works by 10 South African Artists*, Delfina Studio Trust, London

Fourth Istanbul Biennale

The TRC begins to hear cases from victims and amnesty applicants. The hearings are open to the public and broadcast on national television.

South Africa hosts and wins the African Cup in Soweto. The national team Bafana Bafana thus qualifies to play in the World Cup in 1998.

Completes *History of the Main Complaint*, sixth animated film in *Drawings for Projection* series.

Retrospective of animated films, Festival du Dessin Animé et du Film d'Animation, Brussels

Retrospective of animated films, Culturgest, Lisbon

SOLO EXHIBITION

*Eidophusikon*, Annandale Galleries, Sydney, Australia

GROUP EXHIBITIONS

*Simunye: We are One. Ten South African Artists*, Adelson Galleries, New York

*Faultlines: Inquiries into Truth & Reconciliation*, The Castle, Cape Town

*Jurassic Technologies Revenant*, Tenth Sydney Biennale

*Ici et Ailleurs*, film section within *Inklusion-Exklusion*, Reininghaus, Graz, Austria

*Don't Mess with Mr In-between: 15 artistas da África do Sul*, Culturgest, Lisbon

*Campo 6: The Spiral Village*, Galleria Civica d'Arte Moderna e Contemporanea, Turin, and Bonnefanten Museum, Maastricht

*Colours: Art from South Africa*, Haus der Kulturen der Welt, Berlin

*Common and Uncommon Ground: South African Art to Atlanta*, City Gallery East, Atlanta

Residency at Civitella Ranieri Center, Umbertide, Italy.

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1997

Robben Island, the site of Mandela's imprisonment for twenty-seven years, is transformed into a monument to the freedom struggle.

The new constitution comes into effect.

Approximately 8,000 amnesty applications are received by the TRC by the May deadline. As the hearings continue and evidence is gathered, senior government officials, including former presidents Botha and de Klerk, are faced with allegations of being involved in unlawful activity.

De Klerk resigns from the NP and retires from politics.

Mandela steps down as president of the ANC to be succeeded by his deputy, Thabo Mbeki.

The second Johannesburg Biennale is organized by Okwui Enwezor, a Nigerian-born curator based in New York.

Directs and creates animation for *Ubu and the Truth Commission*, a collaboration with Jane Taylor and Handspring Puppet Company, Mannie Manim Productions, Johannesburg. Premieres at Kunstfest, Weimar. Tours to Grahamstown, Avignon, Johannesburg, Zurich, Geneva, Basel, Romainmotier, Hanover, Rungis, Ludwigsbreg, Nantes, Kristiansand, Neuchatel, Dijon, Erlangen, Munich, New York, Washington, D.C., and Los Angeles.

Completes *Ubu Tells the Truth*, animated film using paper cut-out figures, charcoal and pastel drawing, and archival documentary footage.

SOLO EXHIBITION

*Applied Drawings*, Goodman Gallery, Johannesburg

GROUP EXHIBITIONS

*Collaborations (1987–1997)*, with Deborah Bell and Robert Hodgins, Johannesburg Art Gallery

Sixth Havana Biennale

*Città/Nattura: Mostra Internazionale di Arte Contemporanea*, Villa Mazzante, Rome

GROUP EXHIBITIONS, CONT.

*Documenta X*, Kassel, Germany

*Truce: Echoes of Art in an Age of Endless Conclusions*, Site Santa Fe, New Mexico

*Trade Routes: History and Geography*, Second Johannesburg Biennale

*Les Arts de la Résistance, Fin de Siècle Festival*, Galerie Michel Luneau, Martin

*Delta*, ARC Musée d'Art Moderne de la Ville Paris

*UBU ±101*, with Deborah Bell and Robert Hodgins, Standard Bank National Festival of the Arts, Grahamstown

*Contemporary Art from South Africa*, Oslo Stenersenmuseet, Oslo

*Cram*, Association of Visual Arts, Cape Town

*Lift Off*, Goodman Gallery, Johannesburg

*New Art from South Africa*, Talbot-Rice Gallery, University of Edinburgh

*Lifetimes: Art from South Africa*, Aktionsforum Praterinsel, Munich

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1998

Politically and racially motivated violence continues. In Vryburg, white and black members of security forces collide when called upon to suppress protests by black students against a local school's resistance to racial integration.

Botha is subpoenaed by the TRC and fined for his refusal to appear before the committee.

Parliament passes legislation requiring South African companies to adopt affirmative action.

The TRC presents its final report to Mandela. The report gives an in-depth account of human rights violations from 1960 to 1994. The state, Inkatha, and ANC are all deemed accountable for violations of human rights during the apartheid era.

The TRC denies amnesty to one of the murderers of Steve Biko. The four other men involved in the murder are denied amnesty the following year.

Completes *WEIGHING . . . and WANTING*, sixth film in *Drawings for Projection* series.

Directs and creates animation for *Il Ritorno d'Ulisse*, an adaptation of Claudio Monteverdi's opera, *Il Ritorno d'Ulisse in Patria*, in collaboration with Handspring Puppet Company. Premieres at Kunsten Festival des Arts, Brussels. Tours to Vienna, Berlin, Amsterdam, Zurich, Grahamstown, Pretoria, and Lisbon.

Completes *Ulisse: ECHO scan slide bottle*, triptych projection using animated charcoal and pastel drawing and documentary footage.

SOLO EXHIBITIONS

*William Kentridge*, Palais des Beaux-Arts, Brussels. Tours to Kunstverein Munchen, Munich; Museu d'Arte Contemporani de Barcelona; Serpentine Gallery, London; La Vielle Charité, Marseille; and Neue Galerie Graz, Austria.

*William Kentridge, Drawings for Projection*, The Drawing Center, New York

*William Kentridge: WEIGHING . . . and WANTING*, Museum of Contemporary Art, San Diego. Tours within the United States and Canada.

SOLO EXHIBITIONS, CONT.

Stephen Friedman Gallery, London

Galleri Riis, Oslo

*William Kentridge: New Acquisitions*, Cindy Bordeau Fine Art, Chicago

GROUP EXHIBITIONS

*Vertical Time*, Barbara Gladstone Gallery, New York

*Hugo Boss Prize Exhibition*, Solomon R. Guggenheim Museum, New York

Twenty-Fourth Bienal de São Paulo

*Shoot at the Chaos*, Spiral/Wacoal Art Centre, Tokyo

*Breaking Ground*, Marian Goodman Gallery, New York

*Unfinished History*, Walker Art Center, Minneapolis. Traveled to Museum of Contemporary Art, Chicago.

*Cinca Continentes y una Ciudad*, Museo de la Ciudad, Mexico City

*Dreams and Clouds*, Kulturhuset, Stockholm

*FNB Vita Award* exhibition, Sandton Civic Gallery, Johannesburg

*New Acquisitions*, Carnegie Museum of American Art, Pittsburgh

William Kentridge CD-ROM published by David Krut Publishing.

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1999

More than seventy ANC supporters and the right-wing murderers of Chris Hani are denied amnesty by the TRC.

The ANC and Inkatha sign a pact to end violence between their supporters in KwaZulu/Natal.

The second democratic elections are held. The ANC claims victory with approximately sixty-six percent of the vote and Thabo Mbeki is elected President of South Africa.

Completes *Stereoscope*, eighth animated film in *Drawings for Projection* series.

Completes *Sleeping on Glass*, animated film using three dimensional objects, a live actor, and charcoal drawing.

Completes *Shadow Procession*, animated film using three dimensional objects, paper cut-out figures, and shadows.

Completes *Overvoled*, animated film for oval domed ceiling using paper cut-out figures, shadows, text fragments, charcoal and pastel drawing, water, and video footage.

SOLO EXHIBITIONS

*Projects 68: William Kentridge*, Museum of Modern Art, New York

Marian Goodman Gallery, Paris

Goodman Gallery, Johannesburg

Robert Brown Gallery, Washington, D.C.

*Ulisse: Echo*, Netherlands Architectural Institute, Rotterdam

GROUP EXHIBITIONS

<<Rewind>> *Fast Forward.ZA*, Van Reekum Museum, Apeldoorn

Forty-Eighth Venice Biennale

*The Passion and the Wave*, Sixth Istanbul Biennale

*Act 1* (1999 phase of *Act 1, Act 2, Act 3*), Kunstforeningen, Copenhagen

GROUP EXHIBITIONS, CONT.

*A Sangre y Fuego*, Espai d'Art Contemporani de Castelló

*Life Cycles*, Galerie für Zeitgenössische Kunst, Leipzig

*Kunstwelten im Dialog*, Museum Ludwig, Cologne

*Carnegie International 1999/2000*, Carnegie Museum of Art, Pittsburgh. Receives the Carnegie Medal.

*Tachikawa Arts Festival*, Japan

*Artery*, Cape Town

*La Ville, le Jardin, la Mémoire*, Villa Medici, Rome

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2000

13th International AIDS conference takes place in Durban. Controversy arises surrounding President Mbeki and the Health Department's stance and action regarding the AIDS epidemic.

Mandela and the South African government involved in trying to broker peace in war-torn central African countries.

Retrospective of animated films, Internales Trickfilm-Festival, Stuttgart

Retrospective of animated films, New Zealand Film Festival, Wellington

*Sobriety, Obesity & Growing Old* selected as one of eighty-four animated films in *Jewels of Century*, Annecy.

SOLO EXHIBITIONS

Stephen Friedman Gallery, London

Marian Goodman Gallery, New York

*Vertical Painting*, P.S. 1, New York

Goodman Gallery, Johannesburg

Annandale Galleries, Sydney

GROUP EXHIBITIONS

*Das Gedachtnis der Kunst: Geschichte und Erinnerung in der Kunst der Gegenwart*, Historisches Museum in collaboration with Schirn Kunsthalle, Frankfurt

Havana Biennale 2000

Shanghai Biennale, New Shanghai Museum, Shanghai

*unSUNG City: how the other half...*, part of Arts Alive Festival, Johannesburg

*Beyond Borders*, Coninx Museum, Zurich

*Videobrasil*, São Paulo

*Around 1984: A Look at Art in the Eighties*, P.S. 1, New York

*The Self is Something Else*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf

*Insistent Memory: The Architecture of Time in Video*, Harn Museum of Art, University of Florida

*A Double View: Three Exhibitions*, Tel Aviv Museum of Art

*Outbound: Passages from the Nineties*, Contemporary Arts Museum, Houston

*Kwangju Biennale Korea 2000: Man + Space*, Kwangju

*La Beauté: Beauty in Fabula*, Papal Palace, Avignon

*Umedalen Skulptur*, Umedalen Skulptur/Bildmuseet, Umea, Sweden

*Das Lied von der Erde*, Museum Fridericianum, Kassel, Germany

Residency as master artist, Civitella Ranieri Center, Umbertide, Italy.

# Exhibition Checklist

Note: Drawings associated with William Kentridge's films do not have titles. Descriptive titles of these works are provided here.

## WORKS ON PAPER

### 1–8 *Industry and Idleness*

1986–87  
Portfolio of 8 etchings  
Printed by Caversham Press  
University of the Witwatersrand Art Galleries  
Johannesburg

### *Double Shift on Weekends Too*

Sugar-lift aquatint, drypoint, and engraving on paper  
9<sup>7</sup>/<sub>8</sub> × 7<sup>7</sup>/<sub>8</sub> in.  
(25 × 20 cm)

### *Responsible Hedonism*

Aquatint, drypoint, and engraving on paper  
9<sup>7</sup>/<sub>8</sub> × 11<sup>13</sup>/<sub>16</sub> in.  
(25 × 30 cm)

### *Forswearing Bad Company*

Aquatint, engraving, and drypoint on paper  
11<sup>13</sup>/<sub>16</sub> × 9<sup>7</sup>/<sub>8</sub> in.  
(30 × 25 cm)

### *Waiting Out the Recession*

Aquatint, engraving, and drypoint on paper  
9<sup>7</sup>/<sub>8</sub> × 11<sup>13</sup>/<sub>16</sub> in.  
(25 × 30 cm)

### *Promises of Fortune*

Hardground, engraving, aquatint, and drypoint on paper  
9<sup>7</sup>/<sub>8</sub> × 11<sup>13</sup>/<sub>16</sub> in.  
(25 × 30 cm)

### *Buying London with the Trust Money*

Hardground, aquatint, engraving, and drypoint on paper  
11<sup>13</sup>/<sub>16</sub> × 9<sup>7</sup>/<sub>8</sub> in.  
(30 × 25 cm)

### *Lord Mayor of Derby Road*

Drypoint and engraving on paper  
9<sup>7</sup>/<sub>8</sub> × 11<sup>13</sup>/<sub>16</sub> in.  
(25 × 30 cm)

### *Coda*

Aquatint and drypoint on paper  
9<sup>7</sup>/<sub>8</sub> × 7<sup>7</sup>/<sub>8</sub> in.  
(25 × 20 cm)

### 9 *Art in a State of Grace, Art in a State of Hope, Art in a State of Siege*

1988  
Silkscreen on paper  
Triptych, each: 63 × 39<sup>3</sup>/<sub>8</sub> in.  
(160 × 100 cm)  
University of the Witwatersrand Art Galleries,  
Johannesburg

### 10 *Casspirs Full of Love*

1989  
Copper drypoint on paper  
64<sup>3</sup>/<sub>16</sub> × 34<sup>5</sup>/<sub>8</sub> in.  
(163 × 88 cm)  
Collection of the artist,  
Johannesburg

### 11 *Comrade Mauser*

1989  
Charcoal and pastel on paper  
Four parts: 47<sup>1</sup>/<sub>4</sub> × 59 in.  
(120 cm × 150 cm) each;  
installed: 94<sup>1</sup>/<sub>2</sub> × 118 in.  
(240 cm × 300 cm)  
Collection of the artist,  
Johannesburg

### 12 *Captive of the City*

1989  
Drawing for the film  
*Johannesburg, 2nd Greatest City after Paris*  
Charcoal and pastel on paper  
37<sup>13</sup>/<sub>16</sub> × 59<sup>7</sup>/<sub>16</sub> in.  
(96 × 151 cm)  
Collection of the artist,  
Johannesburg

### 13 *Procession in the Landscape with Highmast Lighting*

1989  
Drawing for the film  
*Johannesburg, 2nd Greatest City after Paris*  
Charcoal and pastel on paper  
41 × 59<sup>7</sup>/<sub>8</sub> in.  
(104 × 152 cm)  
Private collection,  
Johannesburg

### 14 *Soho Eating*

1989  
Drawing for the film  
*Johannesburg, 2nd Greatest City after Paris*  
Charcoal on paper  
43<sup>5</sup>/<sub>16</sub> × 51<sup>3</sup>/<sub>16</sub> in.  
(110 × 130 cm)  
Collection of Leif Djurhuus,  
Copenhagen

### 15 *Procession of the Dispossessed*

1989  
Drawing for the film  
*Johannesburg, 2nd Greatest City after Paris*  
Charcoal on paper  
36<sup>1</sup>/<sub>4</sub> × 51<sup>1</sup>/<sub>4</sub> in.  
(92 × 130 cm)  
Steven Goldblatt,  
Johannesburg

### 16 *Arc/Procession: Develop, Catch Up, Even Surpass*

1990  
Charcoal and pastel on paper  
Eleven parts: installed, approximately 106<sup>5</sup>/<sub>16</sub> × 294<sup>1</sup>/<sub>2</sub> in.  
(270 × 748 cm)  
Courtesy of Stephen Friedman  
Gallery, London

### 17 *Crowd and Covered Monument 1*

1990  
Drawing for the film  
*Monument*  
Charcoal on paper  
47<sup>1</sup>/<sub>4</sub> × 59<sup>1</sup>/<sub>16</sub> in.  
(120 × 150 cm)  
Johannesburg Art Gallery,  
Johannesburg

### 18 *Harry — Closeup of Head and Load*

1990  
Drawing for the film  
*Monument*  
Charcoal on paper  
59<sup>1</sup>/<sub>16</sub> × 47<sup>1</sup>/<sub>4</sub> in.  
(150 × 120 cm)  
Collection of the artist,  
Johannesburg

### 19 *Miners in Tunnel*

1991  
Drawing for the film *Mine*  
Charcoal on paper  
29<sup>1</sup>/<sub>2</sub> × 47<sup>1</sup>/<sub>4</sub> in.  
(75 × 120 cm)  
Collection of the Durban  
Art Gallery, Durban

### 20 *Soho's Desk with Ife Head*

1991  
Drawing for the film *Mine*  
Charcoal on paper  
47<sup>1</sup>/<sub>4</sub> × 59<sup>1</sup>/<sub>16</sub> in.  
(120 × 150 cm)  
Mr. Leszek Dobrovolsky,  
Reading, Berks, England

### 21 *Her Absence Filled the World*

1991  
Drawing for the film *Sobriety, Obesity & Growing Old*  
Charcoal and pastel on paper  
47<sup>1</sup>/<sub>4</sub> × 59<sup>1</sup>/<sub>16</sub> in.  
(120 × 150 cm)  
Collection of the artist,  
Johannesburg

- 22 **Felix Listens to the World**  
1991  
Drawing for the film  
**Sobriety, Obesity & Growing Old**  
Charcoal and pastel on paper  
47¼ × 59½ in.  
(120 × 150 cm)  
Dr. J. van Rooyen, Pietersburg, South Africa
- 23 **Growing Old**  
1991  
Drawing for the film  
**Sobriety, Obesity & Growing Old**  
Charcoal and pastel on paper  
47¼ × 59½ in.  
(120 × 150 cm)  
University of the Witwatersrand Art Galleries, Johannesburg
- 24 **Felix Dreaming of Nandi**  
1994  
Drawing for the film  
**Felix in Exile**  
Charcoal and pastel on paper  
47¼ × 59½ in.  
(120 × 150 cm)  
Mr. and Mrs. R. J. Clinton, Knysna, South Africa
- 25 **Nandi with Constellation**  
1994  
Drawing for the film  
**Felix in Exile**  
Charcoal and pastel on paper  
31½ × 47¼ in.  
(80 × 120 cm)  
Collection Linda Givon, Johannesburg
- 26 **Felix in Pool**  
1993  
Drawing for the film  
**Felix in Exile**  
Charcoal and pastel on paper  
47¼ × 59½ in.  
(120 × 150 cm)  
Private collection
- 27 **Nandi's Cry**  
1993  
Drawing for the film  
**Felix in Exile**  
Charcoal, pastel, and gouache on paper  
47¼ × 59½ in.  
(120 × 150 cm)  
Private collection
- 28 **Eye-to-Eye**  
1994  
Drawing for the film  
**Felix in Exile**  
Charcoal, pastel, and gouache on paper  
47¼ × 59½ in.  
(120 × 150 cm)  
Collection of Kunsthalte Bremen, Germany
- 29 **Felix in Bed**  
1993  
Drawing for the film  
**Felix in Exile**  
Charcoal and pastel on paper  
47¼ × 59½ in.  
(120 × 150 cm)  
Billiton Collection, Marshalltown, South Africa
- 30 **Man Covered with Newspapers**  
1993  
Drawing for the film  
**Felix in Exile**  
Charcoal and pastel on paper  
47¼ × 63 in.  
(120 × 160 cm)  
Michel Luneau Gallery, Martin, France
- 31 **Billboard in a Landscape**  
1993  
Drawing for the film  
**Felix in Exile**  
Charcoal, pastel, and gouache on paper  
47¼ × 59½ in.  
(120 × 150 cm)  
Courtesy of Marian Goodman Gallery, New York and Paris
- 32 **Scope View (Head)**  
1994  
Drawing for the film  
**Felix in Exile**  
Charcoal, pastel, and gouache on paper  
17¾ × 21½ in.  
(45 × 54 cm)  
Collection of the artist, Johannesburg
- 33 **Scope View (Landscape)**  
1994/2000  
Drawing for the film  
**Felix in Exile**  
Charcoal, pastel, and gouache on paper  
17¾ × 21½ in.  
(45 × 54 cm)  
Collection of the artist, Johannesburg
- 34 **Tree with Red Objects/ Mbinda Cemetery**  
1995  
Drawing for the animation in **Faustus in Africa!**  
Charcoal on paper  
47¼ × 58¼ in.  
(120 × 148 cm)  
Dr. Thomas Oosthuizen, Sandton, South Africa
- 35 **Airplane**  
1995  
Drawing for **Faustus in Africa!**  
Charcoal on paper  
35½ × 23⅝ in.  
(89 × 60 cm)  
Penelope Seidler, Milsons Point, Australia
- 36 **Hunting the Spurwinged Goose**  
1995–96  
From the series **Colonial Landscapes**  
Charcoal and pastel on paper  
47¼ × 63 in.  
(120 × 160 cm)  
Private collection, Johannesburg
- 37 **Falls of an African River**  
1995–96  
From the series **Colonial Landscapes**  
Charcoal and pastel on paper  
47¼ × 63 in.  
(120 × 160 cm)  
Professor Truman, Johannesburg
- 38 **Deep Pool**  
1995–96  
From the series **Colonial Landscapes**  
Charcoal and pastel on paper  
47¼ × 63 in.  
(120 × 160 cm)  
Thys Botha, Sandton, South Africa
- 39 **History of the Main Complaint Title Drawing**  
1996  
Drawing for the film **History of the Main Complaint**  
Charcoal and pastel on paper  
27½ × 47¼ in.  
(70 × 120 cm)  
Susan and Lewis Manilow, Chicago
- 40 **Consultation, 10 Doctors**  
1996  
Drawing for the film **History of the Main Complaint**  
Charcoal and pastel on paper  
47¼ × 63 in.  
(120 × 160 cm)  
Susan and Lewis Manilow, Chicago
- 41 **Sonar**  
1995–96  
Drawing for the film **History of the Main Complaint**  
Charcoal and pastel on paper  
47¼ × 63 in.  
(120 × 160 cm)  
Susan and Lewis Manilow, Chicago

Exhibition Checklist

- 42 **Second Opinion**  
1996  
Drawing for the film  
**History of the Main Complaint**  
Charcoal and pastel on paper  
31½ × 47½ in.  
(80 × 120.7 cm)  
Susan and Lewis Manilow,  
Chicago
- 43 **Scanners**  
1995  
Drawing for the film  
**History of the Main Complaint**  
Charcoal on paper  
31½ × 48 in.  
(80 × 122 cm)  
Susan and Lewis Manilow,  
Chicago
- 44 **Soho Awake**  
1995–96  
Drawing for the film  
**History of the Main Complaint**  
Charcoal on paper  
27 × 40½ in.  
(69 × 103 cm)  
Susan and Lewis Manilow,  
Chicago
- 45 **Private Ward**  
1996  
Drawing for the film  
**History of the Main Complaint**  
Charcoal and pastel on paper  
39¾ × 47¼ in.  
(100 × 120 cm)  
Professor H. Cheadle,  
Cape Town
- 46 **Eyes in Rear View Mirror**  
1995–96  
Drawing for the film  
**History of the Main Complaint**  
Charcoal and pastel on paper  
47¼ × 63 in.  
(120 × 160 cm)  
J. Classens,  
Johannesburg
- 47–54  
**Ubu Tells the Truth**  
1996–97  
Portfolio of 8 etchings  
Hardground, softground,  
aquatint, drypoint, and engraving  
on paper  
Edition: 44/50  
Paper size: 14 × 19½ in.  
(36 × 50 cm) each;  
image size: 9<sup>15</sup>/<sub>16</sub> × 11<sup>3</sup>/<sub>4</sub> in.  
(25 × 30 cm) each  
Printed by Caversham Press,  
Natal, South Africa  
Courtesy of Gallery  
Schlesinger, New York  
**Act I, Scene 2**  
**Act II, Scene 1**  
**Act II, Scene 5**  
**Act III, Scene 4**  
**Act III, Scene 9**  
**Act IV, Scene 1**  
**Act IV, Scene 7**  
**Act V, Scene 4**
- 55 **Listening Man**  
1998  
Charcoal, gouache, and pastel  
on paper  
75½ × 42½ in.  
(192 × 108 cm)  
Howard and Donna Stone,  
Chicago
- 56 **Man with Microphone**  
1998  
Charcoal, gouache, and pastel  
on paper  
100 × 42½ in.  
(255 × 108 cm)  
Estate of Penny McCall, New  
York
- 57 **Dancing Man**  
1998  
Gouache, chalk, and paint  
on paper  
84<sup>5</sup>/<sub>16</sub> × 42½ in.  
(214 × 108 cm)  
Aaron and Barbara Levine,  
Washington, D.C.
- 58 **Soho Holding Cup  
and Stone to Ear**  
1997  
Drawing for the film  
**WEIGHING . . .  
and WANTING**  
Charcoal and pastel  
on paper  
22 × 30 in.  
(56 × 76 cm)  
Collection of Museum of  
Contemporary Art, San Diego
- 59 **Soho with Head on Rock**  
1997  
Drawing for the film  
**WEIGHING . . .  
and WANTING**  
Charcoal, pastel, and gouache  
on paper  
48½ × 63 in.  
(123 × 160 cm)  
Collection of Museum of  
Contemporary Art, San Diego
- 60 **Industrial Landscape**  
1997  
Drawing for the film  
**WEIGHING . . .  
and WANTING**  
Charcoal, pastel on paper  
48½ × 63 in.  
(123 × 160 cm)  
Collection of Museum of  
Contemporary Art, San Diego
- 61 **Corbusier House**  
1997  
Drawing for the film  
**WEIGHING . . .  
and WANTING**  
Charcoal and pastel on paper  
48 × 63 in.  
(122 × 160 cm)  
Courtesy of Stephen Friedman  
Gallery, London
- 62 **Torso with Leaves**  
1998  
Drawing for the animation in  
**Il Ritorno d'Ulisse**  
Charcoal, pastel and collage  
on paper  
31⅛ × 41 in.  
(79 × 104 cm)  
Joel and Sherry Mallin, New  
York
- 63 **Soho Eckstein at Desk  
on Telephone**  
1998–99  
Drawing for the film  
**Stereoscope**  
Charcoal and pastel on paper  
47½ × 63 in.  
(122 × 160 cm)  
Hirshhorn Museum and  
Sculpture Garden,  
Smithsonian Institution.  
Joseph H. Hirshhorn  
Purchase Fund  
1999
- 64 **Felix in Pool with Megaphone**  
1998–99  
Drawing for the film  
**Stereoscope**  
Charcoal and pastel on paper  
31½ × 48½ in.  
(80 × 123 cm)  
Hirshhorn Museum and  
Sculpture Garden,  
Smithsonian Institution.  
Joseph H. Hirshhorn  
Purchase Fund  
1999
- 65 **Switchboard Room**  
1998–99  
Drawing for the film  
**Stereoscope**  
Charcoal and pastel on paper  
31½ × 48½ in.  
(80 × 123 cm)  
Hirshhorn Museum and  
Sculpture Garden,  
Smithsonian Institution.  
Joseph H. Hirshhorn  
Purchase Fund  
1999

66 **Powerhouse with Cat**  
1998–99  
Drawing for the film  
**Stereoscope**  
Charcoal and pastel on paper  
31½ × 47½ in.  
(80 × 120 cm)  
Private collection,  
San Francisco

67 **Soho Leaking**  
1998–99  
Drawing for the film  
**Stereoscope**  
Charcoal and pastel on paper  
47¼ × 63 in.  
(120 × 160 cm)  
Collection of Museum of  
Modern Art, New York

68–73  
**Sleeping on Glass**  
1999  
Set of 6 etchings  
Chine collé using found  
printed pages; softground,  
aquatint, colored pencil,  
crayon  
13 3/4 × 19 11/16 in.  
(35 cm × 50 cm)  
Edition 60  
Printed by Caversham Press  
Courtesy the artist,  
Johannesburg  
**Staying Home**  
**Safer Tropics**  
**Adaptability/Compliance/**  
**Silence**  
**This is How the Tree Breaks**  
**Panic/Picnic**  
**Terminal Hurt/**  
**Terminal Longing**

74 Drawings for the film  
**Medicine Chest**, 2000  
Charcoal on paper  
Each: 47¼ × 31½ in.  
(120 × 80 cm)  
Courtesy of the artist,  
Johannesburg

## FILMS

**Johannesburg, 2nd Greatest  
City after Paris**  
1989  
16mm animated film  
transferred to video and DVD  
8 minutes, 2 seconds

*Drawing, photography,*  
*direction:* William Kentridge

*Editing:* Angus Gibson  
*Sound design:* Warrick Sony

*Music:* Duke Ellington;  
choral music

Produced by the Free Film-  
makers Cooperative

**Monument**

1990  
16mm animated film  
transferred to video and DVD  
3 minutes, 11 seconds

*Drawing, photography,*  
*direction:* William Kentridge

*Editing:* Angus Gibson

*Sound design:*  
Catherine Meyburgh

*Music:* Edward Jordan

Produced by the Free Film-  
makers Cooperative

**Mine**

1991  
16mm animated film trans-  
ferred to video and DVD  
5 minutes, 50 seconds

*Drawing, photography,*  
*direction:* William Kentridge

*Editing:* Angus Gibson

*Music:* Dvorak's *Cello Concerto*  
*in B Minor*, Opus 104

Produced by the Free Film-  
makers Cooperative

**Sobriety, Obesity  
& Growing Old**

1991  
16mm animated film trans-  
ferred to video and DVD  
8 minutes, 22 seconds

*Drawing, photography,*  
*direction:* William Kentridge

*Editing:* Angus Gibson

*Music:* Dvorak's *String Quartet*  
*in F*, Opus 96; South African  
Choral Music; Friedrich von  
Flotow's "M'appari" aria from  
*Martha*, sung by Enrico Caruso

**Felix in Exile**

1994  
35mm animated film trans-  
ferred to video and DVD  
8 minutes, 43 seconds

*Drawing, photography,*  
*direction:* William Kentridge

*Editing:* Angus Gibson

*Sound design:* Wilbert Schübel

*Music:* *Composition for String*  
*Trio* by Philip Miller; *Go Tlap-*  
*sha Didiba* by Motsumi  
Makhene

*Musicians:* Peta-Ann Holdcroft,  
Marjan Vonk, Jan Pustejovsky,  
Sibongile Khumalo

**History of the Main Complaint**

1996  
35mm animated film trans-  
ferred to video and DVD  
5 minutes, 50 seconds

*Drawing, photography,*  
*direction:* William Kentridge

*Editing:* Angus Gibson, Cather-  
ine Meyburgh

*Sound design:* Wilbert Schübel

*Music:* "Ardo" madrigal by  
Claudio Monteverdi

**Ubu Tells the Truth**

1997  
35mm animated film collage of  
charcoal drawings on paper,  
chalk drawings on black paper,  
documentary photographs and  
film, transferred to video and  
DVD  
8 minutes

*Drawing, photography,*  
*director:* William Kentridge

*Editing, sound editing:*  
Catherine Meyburgh

**WEIGHING . . .  
and WANTING**

1998  
35mm animated film  
transferred to video and DVD  
6 minutes, 20 seconds

*Drawing, photography,*  
*direction:* William Kentridge

*Editing:* Angus Gibson, Cather-  
ine Meyburgh

*Sound design:* Wilbert Schübel

*Music:* Philip Miller

*Musicians:* Peta Ann Holdcroft,  
Marjan Vonk, Ivo Ivanov

**Ulisse: ECHO scan slide bottle**

1998  
35mm film transferred to video  
and DVD  
Triptych film projection

*Drawing, photography,*  
*direction:* William Kentridge

*Editing:* Catherine Meyburgh

*Sound design:* Wilbert Schübel

*Music:* Beethoven's *Quartet in*  
*B-flat major*, Op. 130



## Exhibition Checklist

### **Shadow Procession**

1999  
35mm film transferred to video  
and DVD  
7 minutes

*Direction, animation,  
photography:* William Kentridge

*Editing:* Catherine Meyburgh

*Sound design:* Wilbert Schübel

*Music:* Alfred Makgalemele

### **Stereoscope**

1999  
35 mm animated film trans-  
ferred to video and DVD  
8 minutes, 22 seconds

*Drawing, photography,  
direction:* William Kentridge

*Editing:* Catherine Meyburgh

*Music:* Philip Miller

*Musicians:* Peta Ann Holdcroft,  
Marjan Vonk, Ishmael Kam-  
bule, Minas Berberyan

*Sound design:* Wilbert Schübel

### **Sleeping on Glass**

1999  
35mm animated film trans-  
ferred to video and DVD  
8 minutes, 11 seconds  
Video installation with mirror  
and dresser  
Collection of Los Angeles  
County Museum of Art

*Drawing, direction:*  
William Kentridge

*Editing:* Catherine Meyburgh

*Music:* Monteverdi

*Sound design:* Wilbert Schübel

### **New Film (Medicine Chest)**

2000  
Not complete as of date of  
catalogue publication

#### **EXCERPTS FROM THEATER PRODUCTIONS**

### **Faustus in Africa!**

1995

*Actors and puppet  
manipulators:* Dawid Minnaar,  
Leslie Fong, Busi Zokufa,  
Louis Seboko, Antoinette  
Kellermann, Basil Jones,  
Adrian Kohler

*Animation, direction, set design:*  
William Kentridge

*Text:* based on Johan Wolfgang  
von Goethe's *Faust*

*Additional text:* Lesego  
Rampolekeng

*Set design:* Adrian Kohler

*Animation assistant:*  
Hiltrud Von Seydlitz

*Sound design:* Wilbert Schübel

*Costume design:* Hazel Maree,  
Hiltrud Von Seydlitz

*Music:* James Phillips,  
Warrick Swinney

*Puppet maker:* Adrian Kohler

*Assistant puppet maker:*  
Tau Qwelane

*Production Coordinator:*  
Basil Jones

Produced by the Handspring  
Puppet Company and Mannie  
Manim Productions

### **Ubu and the Truth Commission**

1997

*Actors and puppet manipula-  
tors:* Dawid Minnaar, Busi Zok-  
ufa, Louis Seboko, Basil Jones,  
Adrian Kohler

*Direction, animation:*  
William Kentridge

*Set design:* Adrian Kohler,  
William Kentridge

*Writing:* Jane Taylor

*Animation assistants:*  
Tau Qwelane, Susie Gabie

*Puppet maker:* Adrian Kohler

*Assistant puppet maker:*  
Tau Qwelane

*Choreography:* Robyn Orlin

*Music:* Warrick Sony,  
Brendan Jury

*Lighting design:* Wesley France

*Sound design:* Wilbert Schübel

*Costume design:* Adrian Kohler,  
Sue Steel

*Film editing:*  
Catherine Meyburgh

*TRC research:* Antje Krog

*Production Coordinator:*  
Basil Jones

Produced by the Handspring  
Puppet Company, Mannie  
Manim Productions and Art  
Bureau, Munich

### **Il Ritorno d'Ulisse**

1998

*Singers:* Scot Weir, Wilke Te  
Brummelstroete, Peter Evans,  
Guillemette Laurens,  
Jaco Huijpen,  
Margarida Natividade,  
Stephanne van Dijk

*Puppet manipulators:*  
Adrian Kohler, Busi Zokufa,  
Louis Seboko, Basil Jones,  
Tau Qwelane

*Direction, animation, set design:*  
William Kentridge

*Musical direction:*  
Philippe Pierlot

*Musicians:* Ricercar Consort

*Music:* Claudio Monteverdi, *Il  
Ritorno d'Ulisse in Patria*

*Libretto:* Giacomo Badoaro

*Animation assistants:* Aviva  
Spector, Anne McIlhannon

*Film editing:*

Catherine Meyburgh

*Puppet maker:* Adrian Kohler

*Assistant puppet makers:* Tau  
Qwelane, Nina Gebauer

*Set design:* Adrian Kohler

*Lighting design:* Wesley France

*Costume design:* Adrian Kohler,  
Sue Steel

*Production coordinator:*  
Basil Jones

Produced by the Handspring  
Puppet Company, La Monnaie/  
De Munt KunstenFESTIVAL-  
desArts, Wiener Festwochen

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Some of these texts are reprinted in full or are excerpted in previously published monographs. These monographs are indicated below with the initials BR (Carolyn Christov-Bakargiev, *William Kentridge* [Brussels: Société des Expositions du Palais des Beaux-Arts de Bruxelles, 1998]) and PH (Dan Cameron, Carolyn Christov-Bakargiev, and J. M. Coetzee, *William Kentridge* [London: Phaidon Press, 1999]) followed by the relevant page numbers.

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**Staci Boris** is Associate Curator at the Museum of Contemporary Art, Chicago, where she has worked since 1992. She has organized a number of exhibitions, among them *Drawing on the Figure: Works on Paper of the 1990s from the Manilow Collection*; *Walk On, Works by Yoshitomo Nara*; *Pierre Huyghe*; *Sarah Sze*; *Byron Kim*; and *My Little Pretty: Images of Girls by Contemporary Women Artists*. She was also instrumental in the planning and supervision of the exhibition *Art in Chicago, 1945–1995*.

**Dan Cameron** is Senior Curator at the New Museum of Contemporary Art, New York. Curator of more than thirty exhibitions of contemporary art in museums around the world since the mid-1980s, Cameron is also a widely published critic whose writings have appeared in catalogues and art journals including *Artforum*, *Art in America*, *Flash Art*, *frieze*, and *Parkett*.

**Lynne Cooke** has been Curator at Dia Center for the Arts in New York since 1990. She cocurated the exhibition *Aperto* at the 1986 Venice Biennale and the 1991 *Carnegie International*, and was Artistic Director for the 1996 Biennale of Sydney. Cooke has written widely in exhibition catalogues on Ann Hamilton (Dia Center for the Arts, New York, 1995), Sean Scully (High Museum, Atlanta, 1995), and Gary Hill (Centre Georges Pompidou, Paris, 1993), and has published articles in *Artmonthly*, *Artscribe*, *Burlington Magazine*, *Parkett* and other art journals.

**Ari Sitas**, Professor of Social Sciences at the University of Natal, Durban, is a founding member of the Junction Avenue Theatre Company in Johannesburg and has been part of all its major productions. Since 1980, Sitas has been involved in trade union activities and was an initiator of the South African worker theater movement. He edited the worker poetry book *Black Mamba Rising* and was instrumental in the formation of the Durban Workers' Cultural Local, the Culture and Working Life Project, and the Congress of South African Writers. He has published poems, novellas, and works for the theater.

# Colophon

The type for this catalogue was set in Adobe Caslon and Scala Sans. English engraver, punchcutter, and typefounder William Caslon (1692–1766) designed and cut type faces such as Caslon that epitomize the English Baroque. The version used here, Adobe Caslon, was drawn by Carol Twombly in 1989. The neohumanist typeface Scala Sans was designed by Martin Majoor for the Vredenburg concert hall in Utrecht and issued publicly by FontShop International in 1994.

This catalogue was printed by Snoeck-Ducaju & Zoon in Belgium on Arctic Extreme.

The color separations were created by Professional Graphics in Rockford, Illinois.

