

# WILLIAM KENTRIDGE



Telegrams From The Nose





## Acknowledgements

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Front cover *Untitled* 2008 indian ink found pages coloured pencil & collage on paper 25 x 23.5 cm  
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Back cover *Tapestry* 2008 woven wool tapestry ca. 2.8 x 3.5 m

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# WILLIAM KENTRIDGE

*Telegrams From The Nose*

*films sculpture drawings tapestry etchings*

Opening Thursday 19 June 6:30 - 9:00 pm

Exhibition dates 11 June - 19 July 2008

## ANNANDALE GALLERIES

110 Trafalgar Street Annandale Sydney NSW 2038 Australia  
Telephone (61-2) 9552 1699 Fax (61-2) 9552 1689  
annangal@ozemail.com.au www.annandalegalleries.com.au  
Gallery Hours Tuesday - Saturday 11:00 - 5:00 pm **ACGA**



## William Kentridge by John McDonald

William Kentridge was born and bred in Johannesburg, and has continued to reside in South Africa while the world clamours for his work. One of the reasons for Kentridge's exceptional popularity is the way he unites aspects of cultural experience that are often seen as irreconcilable. His work is both international and intensely localised. He takes the most sweeping approach to politics and history, but uses a language of small, intimate gestures. As a visual artist, he is continually looking for ways to lift his images off the page and bring them to life – through the mediums of animated film, installation, theatre, opera, or puppet show - as the fertility of his imagination pushes him in many different directions simultaneously.

The local or provincial aspect of Kentridge's work is apparent in the way his films and drawings continually refer to the recent history of South Africa and the injustices of the apartheid era, which only came to an end in 1994 with the first free elections in the nation's history. The chief protagonist in a series of animated films is Soho Eckstein, a ruthless property developer, whose rise and fall, humiliation and redemption, echoes the recent experience of white South Africa. His antagonist is Felix Teitlebaum – a dreamer whose fantasies eventually surge up as an overpowering torrent that obliterates Soho's empire.

Having spent almost forty years of his life under the apartheid system, Kentridge's life and memories are inextricably bound up with that period. In the wake of Nelson Mandela's election, issues of reconciliation and reparation were dramatised by the Truth Commissions, which offered a pardon to those who freely confessed to crimes committed under the previous regime. Kentridge has drawn on these events for multi-media pieces such as *Ubu* and *the Truth Commission* (1997), but the ambiguous feelings generated by these cathartic events have provided a subtext that runs through almost all his work.

A work of art has maximum impact when it refers to things that are close to the artist's own heart, born from personal experience. On the other hand, a work grows in complexity and universality when the artist is aware of historical precedents, of the great precursors that have set the stage for the art of the present day. In the nineteenth century this was summed up in the invocation that an aspiring artist must study both Nature and the Old Masters. For Kentridge, the Old Masters are not sufficient for his purposes. While he has made films and drawings that relate directly to the work of artists such as Albrecht Dürer and Rembrandt, he has also drawn upon writers such as Alfred Jarry and Italo Svevo; composers such as Mozart and Monteverdi, and the pioneering film-maker, Georges Méliès.

Each of these figures has a distinct place in western cultural history, and Kentridge has worked to relate their images and ideas to the predicaments of recent history. His production of *The Magic Flute* was also an analysis of the ideals of the Enlightenment, and the colonialist violence that followed. His use of Jarry's *Pere Ubu* – the modern theatrical embodiment of strutting, tyrannical state power – is an obvious reference to the brutality and paranoia of the former South African government.

What emerges is an extraordinary interweaving of the universal and the specific, bringing out a quality in earlier works of art that defines them as "classics". That is: the innate ability to appeal to audiences from different eras and different parts of the world in a way that seems perennially fresh and relevant to their own concerns.

For Kentridge each body of work represents a unique blend of the public and the personal, as he draws himself as Felix Teitlebaum, or inserts his self-portrait into films and drawings. We are made constantly aware that we are viewing these works through the shaping sensibility of the artist, who makes no attempt to provide a simple window onto the world. In Kentridge's works, life is a complex and puzzling drama, staged according to the logic of a dream.

This is not, however, an arbitrary arrangement, because there are political and moral lessons to be drawn from these highly theatrical scenarios. This approach, which sets out to capture the viewer's imagination only to open up a course of deeper reflection, has echoes of Brecht's famous 'alienation effect' in the theatre. Kentridge, like Brecht, would like us to stand back and think about the striking images he presents. What appears at first to be mysterious becomes gradually more familiar and comprehensible.

If Kentridge is not as dogmatic as Brecht, and is willing to include moments of fleeting, gratuitous beauty, it is because he recognizes that we are not entirely rational creatures. Whatever our political or spiritual beliefs, we are always likely to be beset with doubts or distracted by the pleasures of the senses. This humanistic philosophy is one of the hallmarks of



*Untitled* 2008 anamorphic drawing, round steel table, shiny steel cylinder diametre ca. 116 cm

Perhaps the artist's most original contribution to the language of art has been his method of making animated films. In interviews he has referred to his 'illiterate' or 'stone-age' approach to film-making. The Belgian critic, Philippe Moins, once described him as 'a perfect autodidact of animation.'

Kentridge draws pictures with charcoal on a piece of paper, photographs the result, and then sets to work with the eraser, changing the original image, re-photographing it, and so on. This laborious method may result in an entire film being made from no more than forty sheets of well-worn paper. The crude, grainy texture of these films, the way images seem to spring up and disappear spontaneously, or morph into new identities, is analogous to the mechanisms of personal memory. At all times we are busy forgetting – or erasing – unpleasant facts. We distort, rearrange, and find more congenial shapes for those things that trouble our consciences. Many strange images emerge from this willful erasure, as the unconscious mind struggles against the urge to forget.

To conceptualise an image it must first be perceived, and Kentridge has become increasingly interested in the way we translate visual data into mental forms. In 2000 he constructed a Phenakistoscope – an invention of 1830 that allows a rudimentary impression of moving images. During a residency at the Städelschule in Frankfurt in 2007, he created a series of drawings to be viewed anamorphically and stereoscopically.

Kentridge's *What Will Come* is believed to be the first-ever anamorphic film. When installed, it projects a distorted image onto a mirrored cylinder in the centre of a table. In the reflection the image is corrected and made recognizable. In the stereoscopic works the viewer looks through a special device that fuses two separate images into a three-dimensional form.

Beyond the technical sophistication of these works there is a dense play of meaning. In the film, Kentridge investigates an historical episode when the Italians used poison gas on African soldiers during their invasion of Abyssinia. This bloody encounter between Europe and Africa is another chapter in the history of a colonialist mentality that may be traced back to the Enlightenment – the era of Mozart's *Magic Flute*.

His stereoscopic images borrow heavily from the etchings of Albrecht Dürer, including the famous print of a Rhinoceros that the artist knew only from a sketch made by a friend. The rhino is almost as exotic to us today as it was to Dürer – a symbol of the mystery that Africa presents to the West. Characteristically, it is a symbol that is only to be viewed in zoos, as the animal itself draws closer to extinction. In an oblique manner Kentridge suggests that every advance in knowledge brings with it some element of violence.

The drawings, prints and small sculptures in this exhibition are part of the mass of collateral material generated by Kentridge's designs for *The Magic Flute*, which occupied his attention from 1998, when he first received the commission from the Opera de la Monnaie in Brussels; to 2007, when the final leg of a world tour was held in Johannesburg. Another source is a commission for *The Nose*, an opera by Shostakovich, based on a story by Gogol, to be staged by the Metropolitan Opera, New York, in 2010.

With both projects, Kentridge has researched the history of the operas, the writers and composers, and the times in which they lived. His investigations take the form of numerous drawings and small sculptures in which he begins to map out the iconography of the production. *The Nose* (1836) is an absurd tale of a minor official who wakes one morning to find his nose has disappeared. As he sights the nose in various guises on the streets of St. Petersburg the satire becomes more riotous and surreal – although critics have never agreed on exactly what Gogol was trying to say. At the very least, it is a fable about social status, self-esteem and insecurity. It demonstrates the significance invested in those small, everyday things that we take for granted. It shows how one's world can be thrown into turmoil with a disturbance to a social mask. It is a project that continues and extends Kentridge's ongoing investigation into the fragile foundations of personal identity – a quest that seems no less relevant to present day New York, Sydney or Johannesburg than it was to imperial Russia.

John McDonald, May 2008

John McDonald is art critic for the Sydney Morning Herald







## William Kentridge by Bill Gregory

The first thing I notice when the taxi pulls up to the house in the well to do suburban neighbourhood of Johannesburg is the cut out iron sculptures of two cats facing each other atop the gates. The sharp metal edges give the cats a mildly menacing look. It's as if as if their hair is standing on end.

The driver presses the intercom to William Kentridge's house and studio. A voice answers and the gates swing open.

At first the driveway gives no indication of there being any building on the property at all. The trees and vegetation are quite dense and the land is on a steep hillside punctuated with craggy rock formations. As the car creeps through the gate to a switchback corner, the studio looms into view. It is a contemporary building perched precariously amongst the rock and the trees. I can just make out balconies jutting in several directions. The sun glances off the glass from the windows and the balcony doors. This is where it all happens I always think to myself as the car continues up the hill, leaving the studio behind and to the left.

As we turn another corner the paved driveway rises steeply and widens near the main house and there are a number of cars parked on either side. Later, I give them a quick count and including the open garage there are over a dozen cars parked. There is a rehearsal underway of *Woyzek on the Highveld*, a play conceived and written by Kentridge. It was first performed in collaboration with The Handspring Puppet Theatre in 1992 and is due to open for the first time in sixteen years in Johannesburg in a fortnight. The international tour will include Brisbane and Perth.

'Come early' Kentridge had told me on the phone the night before. He had hoped we could have a chat about the Annandale Galleries exhibition before the actors and technicians arrive. Presumably I am a little late or perhaps they are early?

After paying the cab, I take in the view of the main house in front of me – a two-storey sprawling affair surrounded by lawns, hedges and flowerbeds. The early morning light lends clarity to the scene and there is sharpness to the air and African sky - a sky so clear I can imagine cutting slices of blue out of it with a knife. Behind me is a magnificent view of the city of Johannesburg, far below and off in the distance - the skyline punctuating the horizon.

After being greeted by a pair of friendly Labrador retrievers, familiar from past visits, I make my way down the stone path that leads to the studio. William Kentridge has spent his entire life living within about three kilometres of this spot. Most artists of his stature are eventually drawn, often permanently, to one of the world's great contemporary art centres such as London or New York. Kentridge is the exception, and although he travels frequently to his exhibitions and although I meet him at least as often in Venice or London as I do in Johannesburg, he has understood that much of the power in his art comes through his intimacy with Johannesburg, the city where he was born in 1955. This is a key to understanding both the man and his work.

The title *Johannesburg, Second Greatest City After Paris*, 1989, is one of Kentridge's early works from the *Nine Films* series that helped bring him into the International spotlight. No doubt the title has some ironic intention but there may be more than irony to it when considered in light of the importance of Johannesburg to the artist.

In the studio I am warmly greeted by Anne McIlleron who has been working with Kentridge for over a decade and who I've come to know. She introduces me to a new assistant, Linda Leibowitz who I only know from phone conversations. There are perhaps a half a dozen people milling around, talking on mobile phones or sitting in front of computer screens, cups of coffee in hand. Yet, it is remarkably quiet, everyone seems to know what he or she are doing. All are going about their business.

The studio is much different than I remember it due to the rehearsals. The main room of the studio has been turned into the *Woyzek* set with lighting in place and a large table with soundboards opposite. From beyond the stage and scaffolding the normal studio peeks through; I can make out drawings in progress here, etchings pinned to a wall there. There is a wall next to the upstairs guest bedroom full of yellow post-it notes in a loosely geometric formation with phrase length ideas scribbled on them. Another wall has the limited edition poster advertising a previous Annandale Galleries exhibition in 2004. It is pinned next to a *Zeno Writing* etching proof. Has it really been four years since our last show of new work?







*Untitled (Rhino II)* 2007 hand lithograph & collage 45 x 50 cm edition 35



*Untitled (Rhino III)* 2007 hand lithograph & collage 45 x 50 cm edition 35



It is as if, the interior of the studio is still there, as I remember it from my visit some months before, but a layer has been added over the top. There are some maquettes, drawings and set paintings in evidence for *The Nose*, the Shostakovich opera, based on a short story by Gogol, for which Kentridge has been commissioned by the Met to direct in NYC in 2010. Large plaster noses in various sizes for use as costumes are in evidence about the studio and give the place a somewhat surreal look. The famous 16 mm camera used to shoot the now historic *Nine Films* series is just inside the stock area. The fittings for another projector are hanging from the ceiling with a mirror. This, I recall was the set up when, during my last visit in June, Kentridge screened *What Will Come (Has Already Come)*, the film that will be on exhibition in June this year in the Sydney Biennale.

I am told that Kentridge is still up at the main house so I make my way back up the path to see what he is doing. On the left I notice the tree house nestled in the magnificent tree next to the studio where Kentridge used to play when he was a boy. As I noted in my essay in the Annandale catalogue in 2004; 'Now nearly forty years later, he has a new 'tree house' – the studio where his imagination perhaps works in similar ways but reaches out to the world with his vision.' This thought brings to mind some of the more interesting locations where his work has been shown and we have spent time together; Venice, Kassel, London, Paris, Lille, Johannesburg and of course Sydney. These experiences of bearing witness to what is, after all, an extraordinary progression have left an indelible impression on me both intellectually and emotionally. My own program at Annandale and indeed my life have been influenced by a chance encounter with the work of Kentridge in the early eighties at the house of Vanessa Devereaux in London, at that time a gallery owner and sister of Richard Branson of Virgin fame. I first came to Johannesburg more than a decade later for the funeral, in 1995, of Joe Slovo, the head of the armed faction of the ANC during the dark days of apartheid and the housing Minister in the government of Nelson Mandela as I was close to his daughter Shawn. I took the opportunity to find and introduce myself to William Kentridge.

I enter the main house and pause to glance into the living room. The house is full of art, mostly by Kentridge himself, so for a Kentridge aficionado it is a treasure trove, representing various periods of his career. Bronze *Procession* sculptures march along shelves. There is a large tapestry and some stereoscopic drawings in the living room and an edition of one of my favourite pieces from my personal collection, the bronze *Coffee Pot Lady* is in a niche by a window. Some familiar etchings from *Zeno Writing II* are in the stairwell leading to the bedrooms, mixed on the same wall with some works from the late seventies – long before Kentridge's reputation as an artist had soared to the dizzying height it now occupies.

In the kitchen, I find Kentridge chatting with a houseguest over a cup of coffee. The atmosphere is quiet and relaxed as we greet each other. I'm worried about being late but Kentridge assures me there is plenty of time for our business. We need to go over the final choice of work coming to Sydney. It feels like only yesterday that I was last here and we can pick up where we left off with the breezy familiarity that comes with repeated encounters over time.

Heading back down to the studio, we start by going over the lists of work and making a rough plan for finalizing *Telegrams From The Nose*, the exhibition title, with the time at our disposal over the next several days. What is remarkable is the focus of the man. We spend about an hour chatting and taking notes. By the end of our conversation there must be at least a dozen people at work in the studio with others coming and going. There is a lot happening; a query from an actor; an assistant wants to know when someone may come that afternoon; the foundry is on the phone with news of a sculpture in progress. Kentridge treats everyone with equal measure; he manages to change gears from our discussion of the best spot to situate a tapestry (after a number of shows he knows the Annandale space well) to a question from a carpenter. He is able to excuse himself and quietly deal with these myriad interruptions and successfully return to the same spot in our conversation again and again. Later, we will also have some quiet time together but this hustle and bustle is quite invigorating, if a little enervating at the same time. Whenever possible the matter at hand is dealt with, not put off unless there is some missing information that makes an issue temporarily unsolvable.

Kentridge has a talent for bringing out the best in people. Whether it is the photographer doing the stills for the rehearsals, his own assistants or people like myself – his dealers – there is something about the man that makes me want to put my best foot forward. The extraordinary success of so many of his projects means that anyone's involvement with William Kentridge, however small, is somehow part of something larger. I will even go so far as to say that there is a sense of history being made in the studio, and that, as a result, people want to do a good job. He delegates well and encourages people to use their imagination and to solve problems on their own. He does not insist on being in control of every facet of his art production although in the end he is keenly aware of everything going on around him and his approval is always required before anything proceeds - in the end it is a situation where 'all roads lead to Kentridge.'

# TRAITÉ D'ARITHMÉTIQUE

A L'USAGE DES ÉLÈVES  
DE LA MATHEMATIQUE A L'ÉCOLE SUPÉRIEURE, ET LA MANIÈRE  
DE L'ENSEIGNER AU LYCÉE



Fig. 27

Architectural Trials -



«Где выходя из дома?» «Где выходя из дома?» «Где выходя из дома?»

CHARACTERS AND  
CONTINUES



REFUSE THE  
3 DIMENSION



Fig. 32



SEARCH OUT  
RELIABLE  
ANTI-FUTURISTS



Fig. 19

REFUSE THE  
7 POINT  
PERSPECTIVE.



Искусственный спутник  
(Земли)



HERE IT ENDED  
FURTHER



Executed Buildings

If you walk along to the square

Another key to the Kentridge story is very simply his memory. At one point during my visit, we were discussing something to do with display furniture for the show (he prefers continuity in presentation props such as plinths, tables, display cases etc) so that the display elements do not hinder the viewer concentration). We were interrupted and one and a half hours later when we re-visited the subject, he manages to return seamlessly, going back through a list of options on that and other subjects verbally almost faster than I can read them from my notes. I realize that his work – an art practice that includes printmaking, sculpture, artists books, film and theatre – demands his establishing and nurturing relationships outside the studio: there is so much for him to remember. Still, as focussed as he is, I see that he is perhaps less concerned with precise outcomes than he was in the past. I imagine this to be the result of watching things follow their natural course and come out well. He has learned to 'let go' of things to some degree since my last visit.

Before the morning rehearsal the studio goes relatively quiet and when I inquire where everyone is I am told that the entire crew and actors indulge in a daily ritual of forty-five minutes of Feldenkrais, a kind of exercise similar to Pilates, before rehearsal to mentally and physically focus themselves. Everyone is upstairs doing just that.

Even in so busy a studio, Kentridge has a remarkable ability to block out the surroundings and concentrate on the work at hand. He doesn't like to waste time or energy. His massive output, produced in tightly knit surroundings with only three full time assistants, makes him seem almost an artistic industry, and his dedication is picked-up by those with whom he works. There is a communal feeling in the studio, and a wish on everyone's part to make everything work. I can see that even his most recently employed assistants feel almost part of the family.

Today, lunch is called about 1.30 pm and everyone, the actors, carpenter, lighting people, photographer, assistants, and myself amble up to an outside patio at the corner of the house. A generous buffet has been set up inside and there is a long table has been set up outdoors where people are seating themselves. The buffet is groaning with dozens of plates on a serve yourself basis. Natalie, one of the assistants has organized lunch but I learn that William, who loves to cook, has had a hand in the preparations. Where he found the time to do this is entirely beyond me!

Conversation at lunch is easygoing and relaxed. There is plenty of laughter and plenty of food. One of the actors is describing her worst nightmare: forgetting her lines in a play that she herself has written. Another tells of waking up in a cold sweat after dreaming of being naked on the stage. Kentridge is sitting to my left and I notice he is wearing a white shirt open at the neck with khaki trousers, almost a uniform with him, although this varies with dark slacks, a jacket and a panama hat at times. Kentridge listens intently to these anecdotes and appears to be almost studying the speakers with a mixture of focus and bemusement. He turns and asks me what it is that art dealers fear: 'Not being ready for an opening' I reply – unable to think of anything amusing or entertaining. I study him closely as I respond but there is little reaction.

I excuse myself early from lunch for an appointment in town and later that afternoon there is a complete run through of *Woyzek* in the studio. I arrive about half way through but it is a fascinating experience. I notice that Kentridge, who is directing the play, mouths the words as the actors speak them – something, so I discover when I mention this to him later, of which he is unaware.

He is grateful for my observations but has less time for advice. He neither listens closely to it nor gives it out. He has time and enthusiasm for responses but when I start to draw conclusions and offer solutions in a more than practical way his attention drifts.

Watching Kentridge at work in rehearsal is a fascinating opportunity, as I believe that one of the reasons for his artistic success is his theatre background. It is certainly one of his great passions. In contrast to the isolation in which so many visual artists work, theatre work cannot be undertaken in a vacuum or alone. The idea of needing an audience to complete the circle is crucial. In theatre you **MUST** communicate with your audience, and in order to communicate successfully you must empathize. Theatre forces this disposition as a matter of survival. More and more I am coming to realize that art that is purposely made obscure or opaque is a position, even an idea, but for me at least it is not significant art until it is properly exhibited and seen. Art is a sharing process. With the work of Kentridge, everyone brings something away from the experience – whether the observer is an art lover, a food critic, an aficionado or even a child. Especially a child, as Kentridge's

14 work engenders a sense of wonder – something often lacking in contemporary art.



*Olympia (53)* 2007 hand lithograph & collage 75.2 x 93.5 cm edition 25



*Olympia (Wing)* 2007 hand lithograph & collage 75.2 x 93.5 cm edition 25





*Nose Alone* 2007 hand lithograph & collage 50.5 x 33 cm edition 20



*Horseman* 2007 hand lithograph & collage 42 x 50.5 cm edition 25



This growing realization has been further entrenched into my thinking during the Annandale Galleries recent exhibition of Zadok Ben-David's *Blackfield*, an exhibition many readers of this essay would have seen. Both artists understand the importance of empathy in successfully communicating a sense of wonder through their art. Both share the rewards of touching so many people in all walks of life.

Kentridge is not entirely unique and would be the first to admit it. He may spend some time blocked. There must be times when he cannot find the key or doesn't know where to go next and I imagine that he must become grumpy - a handful for himself and perhaps those around him. He is no different from other artists in this regard. But not only have I heard him tell students not to worry about becoming directionless. I have heard him maintain that it is often useful to court zones of uncertainty and even confusion. This is how Kentridge pulls away from so many of his peers. Due to his multi-media capabilities, an explosion of concrete creativity follows the searching periods. Film, drawings, prints, sculpture, theatre, an opera. Kentridge, the artist, has the inspiration, but also the experience and facility to move effectively in many directions.

The current exhibition is entitled *Telegrams From The Nose*. Fresh from his production of Mozart's *The Magic Flute*, which started in Brussels in 2005 and toured to Lille, Naples, Tel-Aviv, New York and South Africa, this is Kentridge's second major opera. Starting with the equestrian sculptures in the show much of the work in other media outside the opera now either derive from or are an inspiration for further ideas for *The Nose*. I watched Kentridge at work on some of the horse sculpture maquettes back in June 2007. The pitfall that Kentridge was very much aware of in producing equestrian sculptures is that they become too mannered or clichéd. They all end up looking like Gericault, Michaelangelo, Degas or perhaps Stubbs. The challenge in order to produce something fresh and original, paradoxically, is to become intimate with all aspects of the cliché and then to undermine it while retaining the idea of the equestrian statue. As Kentridge's puts it, his goal is 'to undermine the usual approach.' The results, in the form of the bronze horses in this exhibition are magnificent. They recall for me responses ranging from a kind of homage to Giacometti to a surreal version of the wounded hussar retreating with his horse in Gericault, to Marcus Aurelius (dressed as a nose) on a strutting horse. The work stems from creating a space for uncertainty and doubt and then filling it from an original angle as the artwork evolves.

The following day, a Saturday, I return to the studio and find Kentridge alone, listening to opera on his beloved portable Bose disc player and working on the drawings/collages for the Art & Australia project. Being watched while he works does not faze him at all and he readily agrees when I ask if I may take some photos of him at work. This is exciting, even spine tingling for me as this work will be on the walls of my gallery in a matter of months. It is as though we have suddenly projected ourselves forward to the show. The challenge he has set for himself has to do with problems of representation. Indeed, 'How People See' could be the sub-title of this show. What do we see and why? The exhibition has a laboratory feel to it from the consistency of the furniture to the emphasis on multiple methods of viewing. There are works like 'Double Vision' that require a 3D handheld antique viewer and the magnificent stereoscopic gravures with a special viewer one looks through from above to encounter a three dimensional space. The two circular anamorphic drawings mounted on specially fabricated steel tables have shiny steel cylinders in the centre, bringing the image into focus. These are not works you can pick up out of the corner of your eye. You must participate. Kentridge is inviting us to question the meaning of space for its own sake. On some level there is a playful aspect to this kind of work. On another he is perhaps having us all on - playing games with our senses and providing us with more questions than answers, leading us up a garden path that even he has no idea where it ends or even why it is there. There is a certain glint in his eye when he shows me some of these works. He is asking us to look and then to look again. Space, after all, he seems to be saying, is a perception that exists inside us as much as in the physical world.

Kentridge takes unmistakable pleasure in the confusion displayed by some of us - the so-called aficionados - when we are first exposed to something new. When I saw *The Magic Flute* in Lille in 2006, I was entirely surprised. It was nothing at all that I imagined it might be. This ability to surprise even his most dedicated followers is critical to understanding Kentridge. As in the case with viewing Picasso, just when you think you have it right, you may be sure that you have it wrong. This amused Picasso and to some degree the same is true of Kentridge. If you think you know where he is going and if you imagine that you can predict his next move you are definitely on the wrong track. He will always pay attention to you, but his work comes from a complex and profound well of creativity. His art never loses its ability to communicate on a wide scale, but even to him its source remains a mystery.

Bill Gregory, May 2008

Director of Annandale Galleries, Sydney



18  
2001

*Kentridge*

Studio 2001 drypoint & etching 35.5 x 40 cm







Kentridge House





# *The Sculptures*







*Untitled II* 2007 bronze 38 x 45 x 20 cm Edition 5/14



*Untitled III* 2007 bronze 30 x 36 x 19 cm Edition 5/14



*Untitled IV* 2007 bronze 32 x 48 x 20 cm Edition 5/14



*Untitled V* 2007 bronze 38 x 33 x 24 cm Edition 5/14



*Untitled VI* 2007 bronze 42 x 46 x 19 cm Edition 5/14



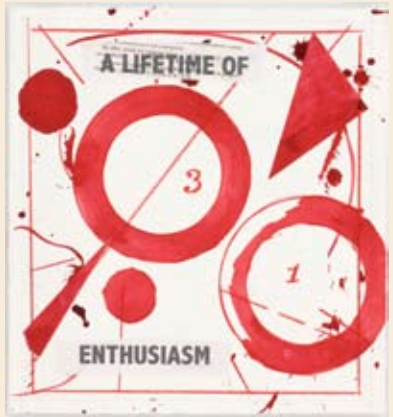
*Untitled VII* 2007 bronze 47 x 44 x 22 cm Edition 5/14



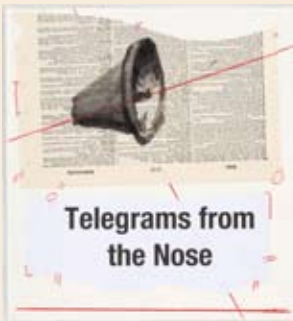




Nose II 2007 bronze 33 x 14 x 12 cm Edition 5/20



5 drawings Cover Project for Art & Australia Winter Issue 2008  
indian ink, found pages, coloured pencil & collage on paper 25 x 23.5 cm



8 drawings Artist Project for Art & Australia Winter Issue 2008  
indian ink, found pages, coloured pencil & collage on paper 25 x 23.5 cm

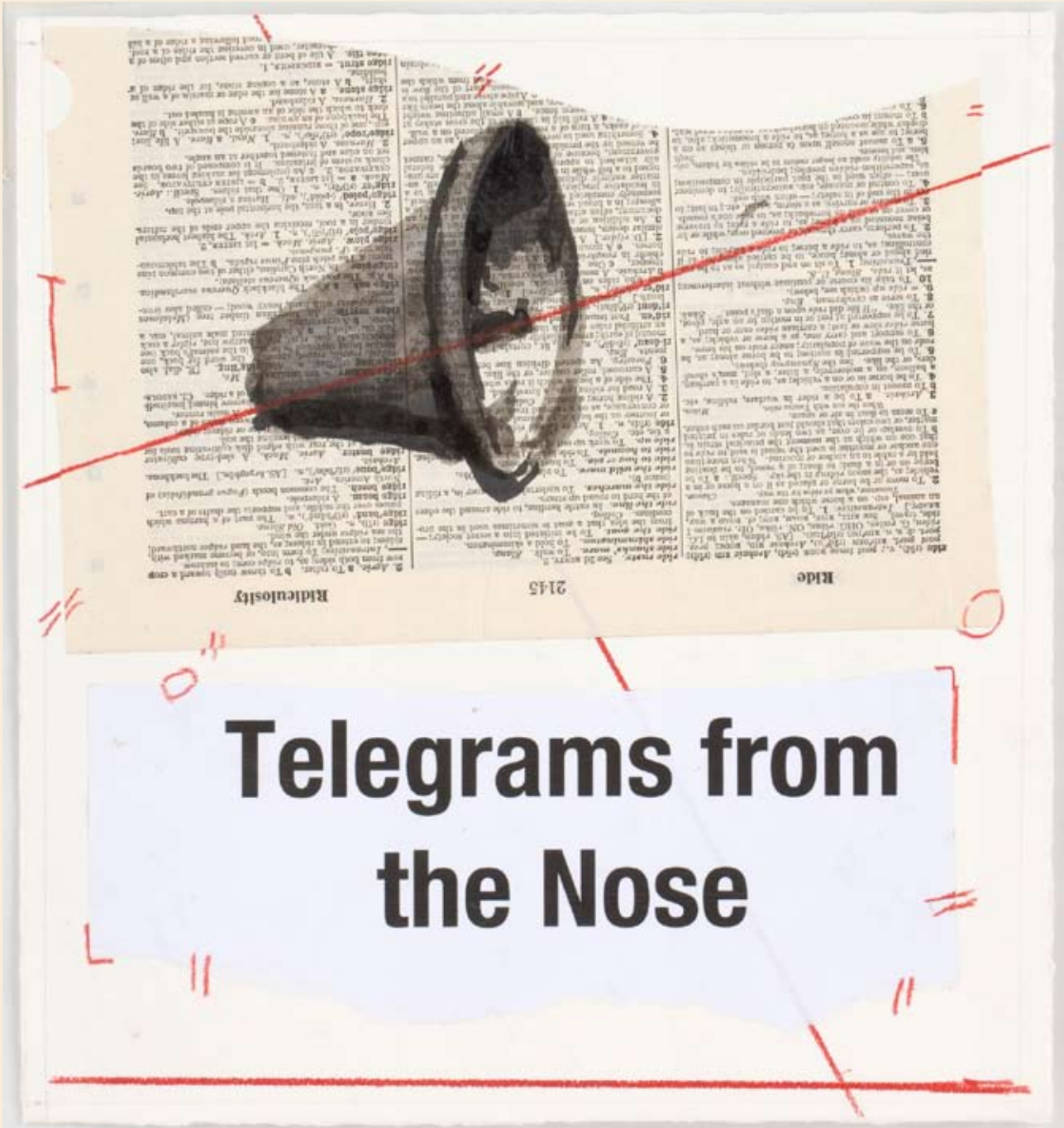




Kentridge Studio works for Art & Australia project in progress







# Telegrams from the Nose

2008 indian ink, found pages, coloured pencil and collage on paper 25 x 23.5 cm



Lactinulose

In-cin's loss (di-ah'v'0-00, adj. Lactinulose... lactin di-ah'v'0, n. Network; net; open... also, a lace made in this way...

Lactimide

lactim (di-ah'v'0-00, n. [L, neut. of lactinosa of... A base for making milk; dairy... lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is... lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is... lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is...



Table with 5 columns labeled A, B, C, D, E and 5 rows of numbers. Row 1: 1 2 3 4 5. Row 2: 6 7 8 9 10. Row 3: 11 12 13 14 15. Row 4: 16 17 18 19 20. Row 5: 21 22 23 24 25.



lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is... lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is... lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is... lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is...

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lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is... lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is... lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is... lactin (di-ah'v'0, n. [NL, fr. L. lactinosa... lactinosa is...







the intellectual quality implied not merely the cultivation of intellectual interests, but also the inspiration of good taste, judgement and a sense of fitness or balance. The emphasis was placed on the practical citizen in action, for as Festen found in the 'General Oration' (Thucydides II, 40), 'I do not regard a man who takes no interest in public affairs, not a harmlessness, but as a useless character, and if any of us are originally wise are obliged to follow policy'.

The real spirit of Greek education at its best was never revived. Paradoxically the history of secondary education, with rare exceptions, was to be influenced more by the theories of Greek philosophers who wrote at a time when the life of the city-state had already begun to decay and opportunities for responsible activity in life had begun to disappear. It was under these conditions that education began to be looked upon as a preparation for the contemplative life, divorced from the realities of everyday obligations. The conditions of Greek economic life, dependent mainly on the labour of slaves, inevitably led to a separation of intellectual and vocational training. This separation was explained to a theory of the dichotomy of the two aspects of education which persisted into the 20th century.

Thus Plato could write (Republic VI, 403) of the man who has his thoughts only set on things that really exist, cannot even spare time to be taken upon the occupations of men, and, by occupying with them, catch the infection of madness and hostilities of the higher) education was (Aristotle's famous distinction of the distinction between liberal and vocational education: 'It is, of course, obvious that both and served to the higher useful knowledge and to the lower practical skills (class and social) and to the physical and mental training, and received various instruction and physical training under the direction of senior boys. At the age of 14 the pupil became a squire and served for another seven years as attendant on a knight or lord, learning the art of warfare and military service. The importance of chivalric education lay in the cultivation of these aspects—physical and aesthetic—which were reflected in the grammar schools.

The late medieval period saw the foundation in England of two colleges (Winchester (1394) and Eton (1440), later to become the foremost of the 'public schools'.

**The Renaissance and Reformation.** The new spirit that was needed to put fresh life and vigour into the schools, created in larger numbers during the middle ages than it could be realized, was the Renaissance and later by the Reformation. The Renaissance was more than a revival meant an awakening of man to an aw appreciation of the world as man and the world as nature; it was marked by a new sense of intellectual life free from the restraints of religious authority. It stood for more than the revival of a forgotten culture; it was an awakening of the human spirit which looked to that culture for inspiration and guidance in thought and conduct and as a means of self-expression.

Italy was the natural centre for the renaissance movement, partly because of her claim to the cultural heritage and partly because it was stimulated by the patronage of wealthy men and strong city-states. Although the universities stood aloof from the movement the social conditions of Italy were such as to provide ample opportunities for polite intercourse,

concept of personality which marked Greek education.

Early in the 2nd century B.C. Cato had already defined the appropriate curriculum for the Roman citizen as agriculture, law, and military training. It is difficult to remember the irrationality of the later Varro suggested the inclusion of all processes from preparation for legal, political and military and education to occupations which last be grammar, dialectic, rhetoric, poetry, music, gymnastics, and what he deemed the scientific together with the natural and social sciences. The Norwegian philosopher, Knudsen, awarded his prize to his essay on

Less imaginative than the Greeks, the Romans, in which he defends the locked upon secondary education as a necessity or determinism of the will for the major careers of soldier, lawyer, or statesman. His critical theory all of which required a mastery of the arts of oratory, the treatment of self and others. The importance of oratory was valued by many but as one and the same, as both statement that 'there were then no other means of the will which rises to a highest inducement offered to the student in the study of the law in the teeth, that study in regard to public law, the law of the state, etc. Sympathy, however, is dignity'. According to the Roman philosopher, the highest virtue is asceticism, on the subject deal and with regard to the will to live, in which the intellect sense but with the training of the contemplation of the idea of art frees itself (Telesius, Quintilian).

Although the aim of education was to be removed which hides from us the supra-curriculum was broad. The success of the will is reduced to its original state according to Cicero, must have attained to a potency. 'Remove the will from life ledge of everything that is not and of all things more, before us there is certainly for the language, mathematics, and the sciences which Schopenhauer preferred Buddhism and knowledge' (De Oratore, 1. 6). According to Schopenhauer Christianity to the reigning in he must be a student of the past, thought and to rationalistic theism. He gave 'Unity of the best language', and in the social papers in the *Parerga and Paralipomena* and must be learned at all points (1) which more than the other works and religiously as knowledge. Secondary (as himself, illustrate the eloquence of speaking heated to preparation for public perhaps have led people to his shrine answer wages and not, as later, to retirement to nothing of his strict theory. In

is at the secondary level, following an in theory of knowledge as laying too much on under a *literatur* or *humaniorum*, began the reflective or indirect method as the turned towards the later years of the 17th intuitive or direct. His essay on from the 18th century onwards for children a *obscurum* (1816) contains practically Goethe's the 18th century the social and literary conditions of the 18th century; Goethe had been pleased to get the information of the progress both in Go help in his optical researches and in the English property of schools and for Schopenhauer a hearing in the will the churches and other religious found in the 18th century and university circles Schopenhauer was considered and others were displaced, to Dresden (1814-18) for the writing promise of the *Essays* of 1545 and 1571 *Will and Idea*; thence he had gone to England that he could not be restored successful attempt as lecturer in Berlin carried on. There his residence that the made in 1820. Of two lawsuits one of schools both in England and in Germany these matters was settled in his favour in the period of transition.

The movement for reform was retarded by a year to a semimistress as compensation in Germany, the control of educs received by her when the irate and the state in co-acted her with violence from his rooms tion with its own church, the land in 1816. He finally left Berlin in 1831 for were from the *Walden* in both cities, where he chose to live isolated tries educs continuing in the *Walden* (supervisory) Frauenstadt, his literary executor, the *Walden* in the *Walden*. His 'evangelists' and 'apostles', as he the *Walden* in the spirit of his admirers.

He also edited the *Walden* of the Com. ed. by J. Prebenstätt (6 vols with *Walden* and *Walden* by Gregorius, who also edited his letters (1854) *Walden* and *Walden* by the end of the *Walden* (1872). English Haldane for the *Walden* and a well-ordered course (1937) and of the *Fourfold Root* and *Walden* by the scholars and educators of the *Walden* (1901) by B. Saunders; *Walden* (1891) and another selection, *Walden*, by W. Jekyll (1911). German Sturm. Their schools spread from the Netherlands (1862) and J. Volkelt (5th ed. by H. Zimmer (1876, revised 1932), following the Reformation many of the German T. Whittaker (1909), and a study by

# LE DRAINAGE



the penetrating; and the difficulty of making them of the same size as the pallets. It is to be noted that the pallets must be made of the same material as the pallet-arms, and must be of the same thickness. The distance between the pallets must be equal to the distance between the pallet-arms, and the distance between the pallets must be equal to the distance between the pallet-arms. The distance between the pallets must be equal to the distance between the pallet-arms, and the distance between the pallets must be equal to the distance between the pallet-arms.



When nearly done, get the pallet-arms in to the proper distance. The pallet-arms must be made of the same material as the pallets, and must be of the same thickness. The distance between the pallet-arms must be equal to the distance between the pallets, and the distance between the pallet-arms must be equal to the distance between the pallets.

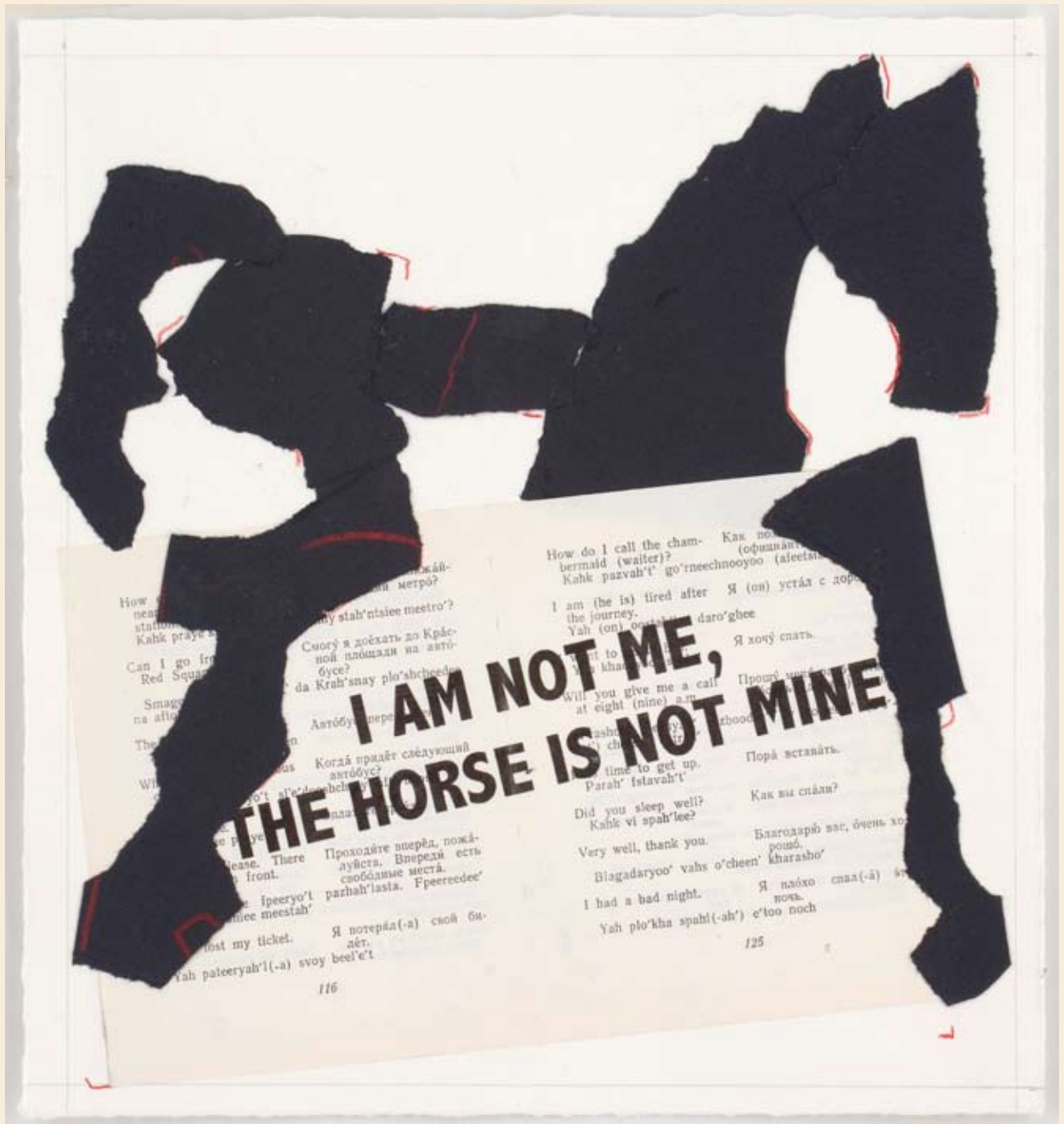
to shape on an arbor. The position on the pinion arbor must be such that the pallet-arms will be in the proper position when the wheel is turned. The pallet-arms must be made of the same material as the pallets, and must be of the same thickness. The distance between the pallet-arms must be equal to the distance between the pallets, and the distance between the pallet-arms must be equal to the distance between the pallets.

plate. The thickness of the shoulder of the pallet-arms will be such that the pallet-arms will be in the proper position when the wheel is turned. The pallet-arms must be made of the same material as the pallets, and must be of the same thickness. The distance between the pallet-arms must be equal to the distance between the pallets, and the distance between the pallet-arms must be equal to the distance between the pallets.

# WOULD THAT YOU WOULD SPEAK









# Stereogravures

*Still Life*  
*Melancholia*  
*Étant Donnée*  
*A Cat in the Meat Trade*  
*Larder*  
*Memento Mori*



Kentridge at work in studio on *Memento Mori*





Viewing stereogravures at Goodman Gallery Johannesburg 2007

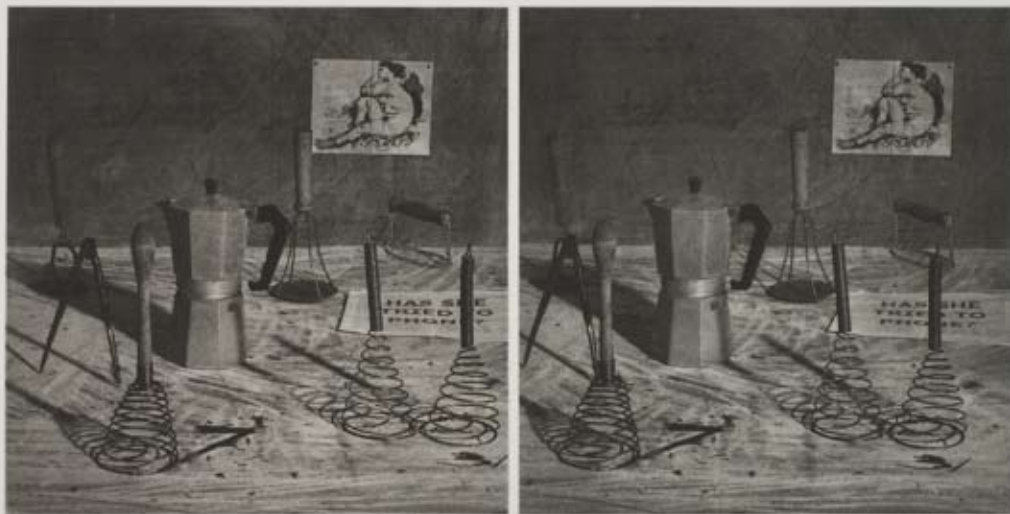




*Handwritten signature*



Still Life detail



*Jeffrey*

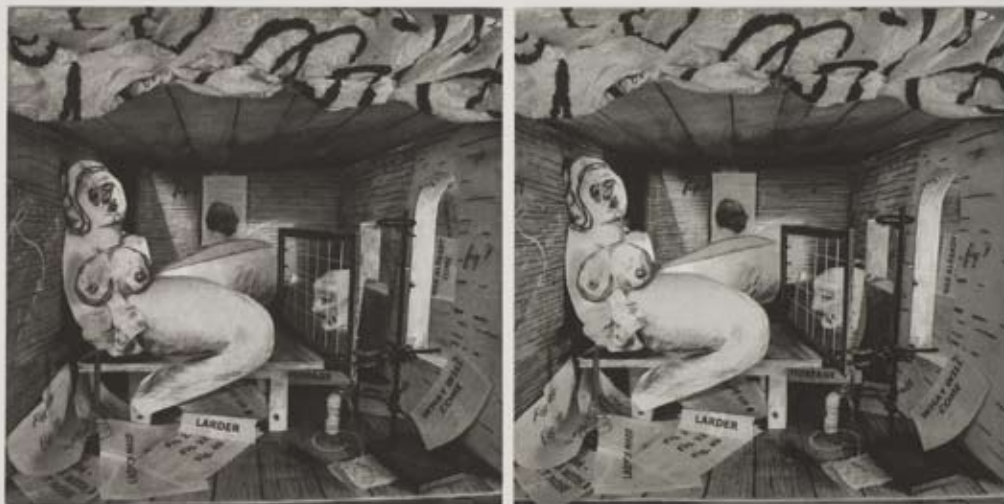




*Étant Donnée*

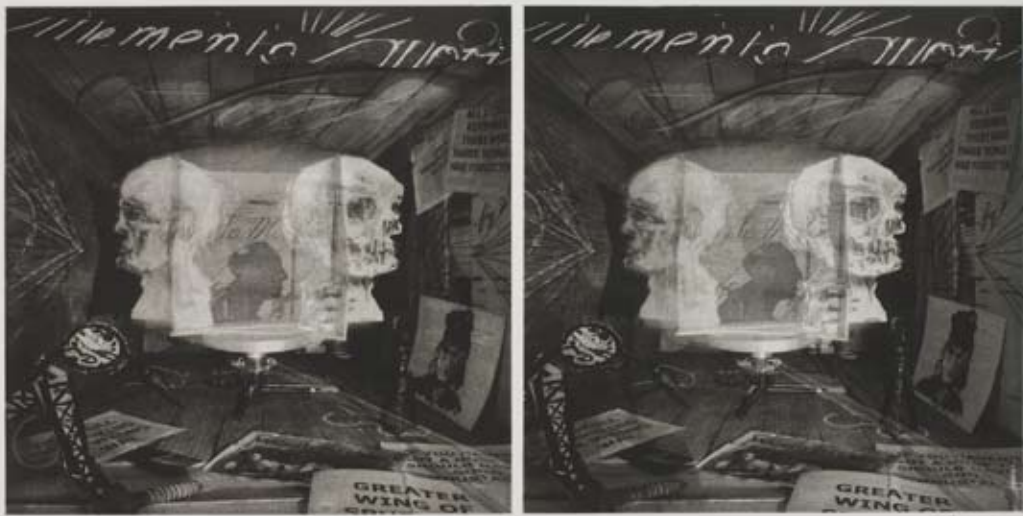
Étant Donnée 2007 stereoscopic photogravure 34.4 x 57 cm

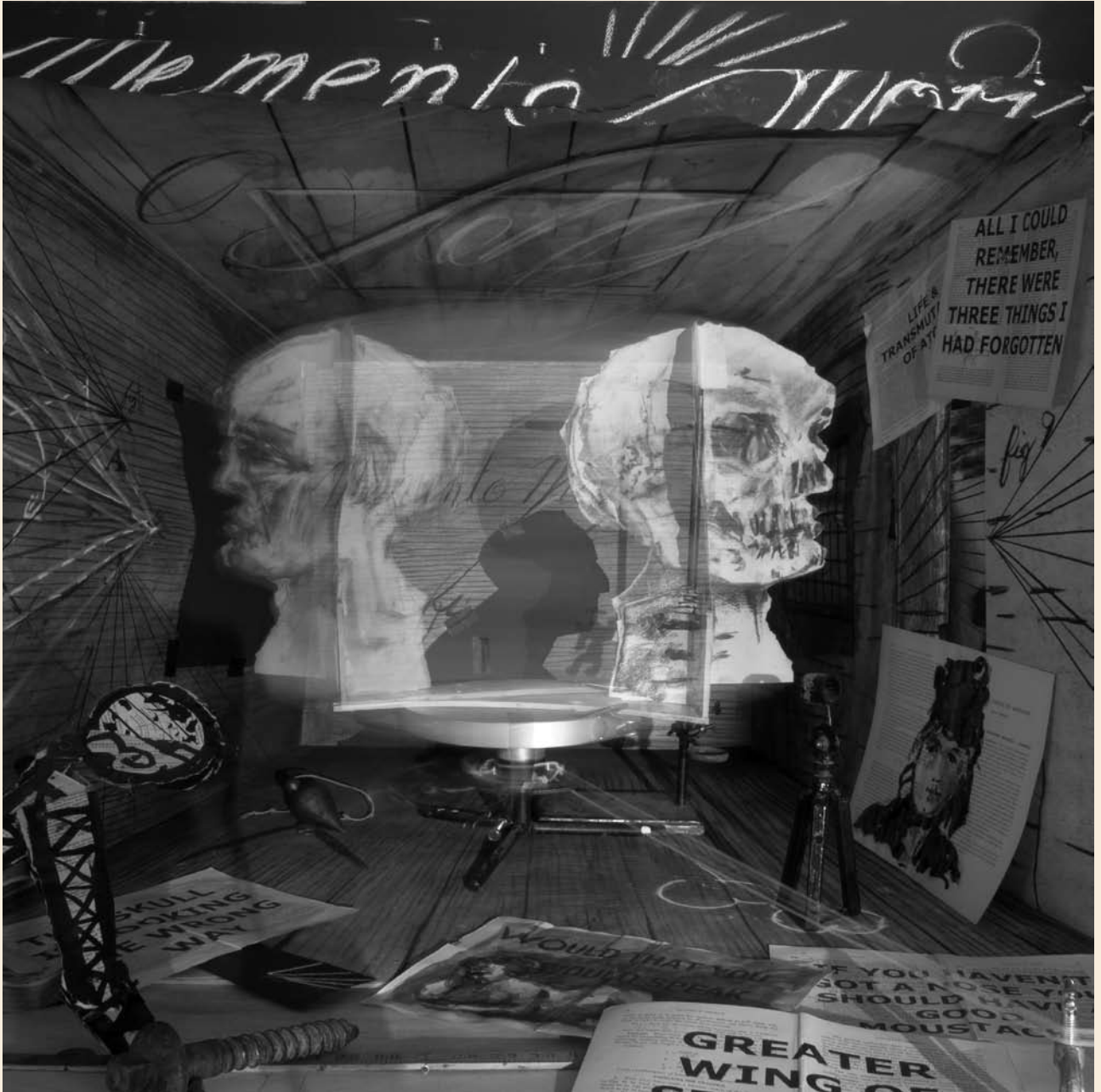




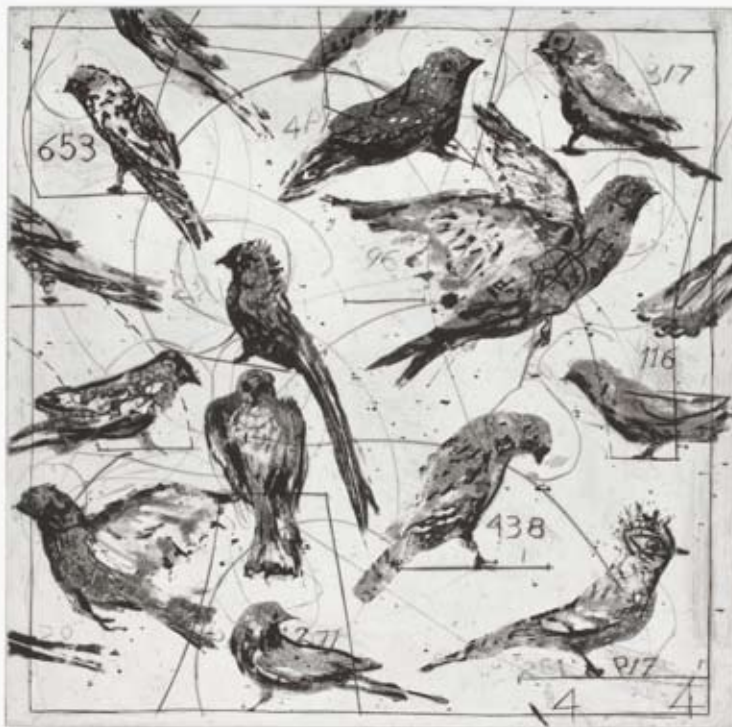
Larder 2007 stereoscopic photogravure 34.4 x 57 cm







Memento Mori (detail)







*Bird Catching Set I* 2006 aquatint & drypoint on paper 49 x 49 cm edition 18

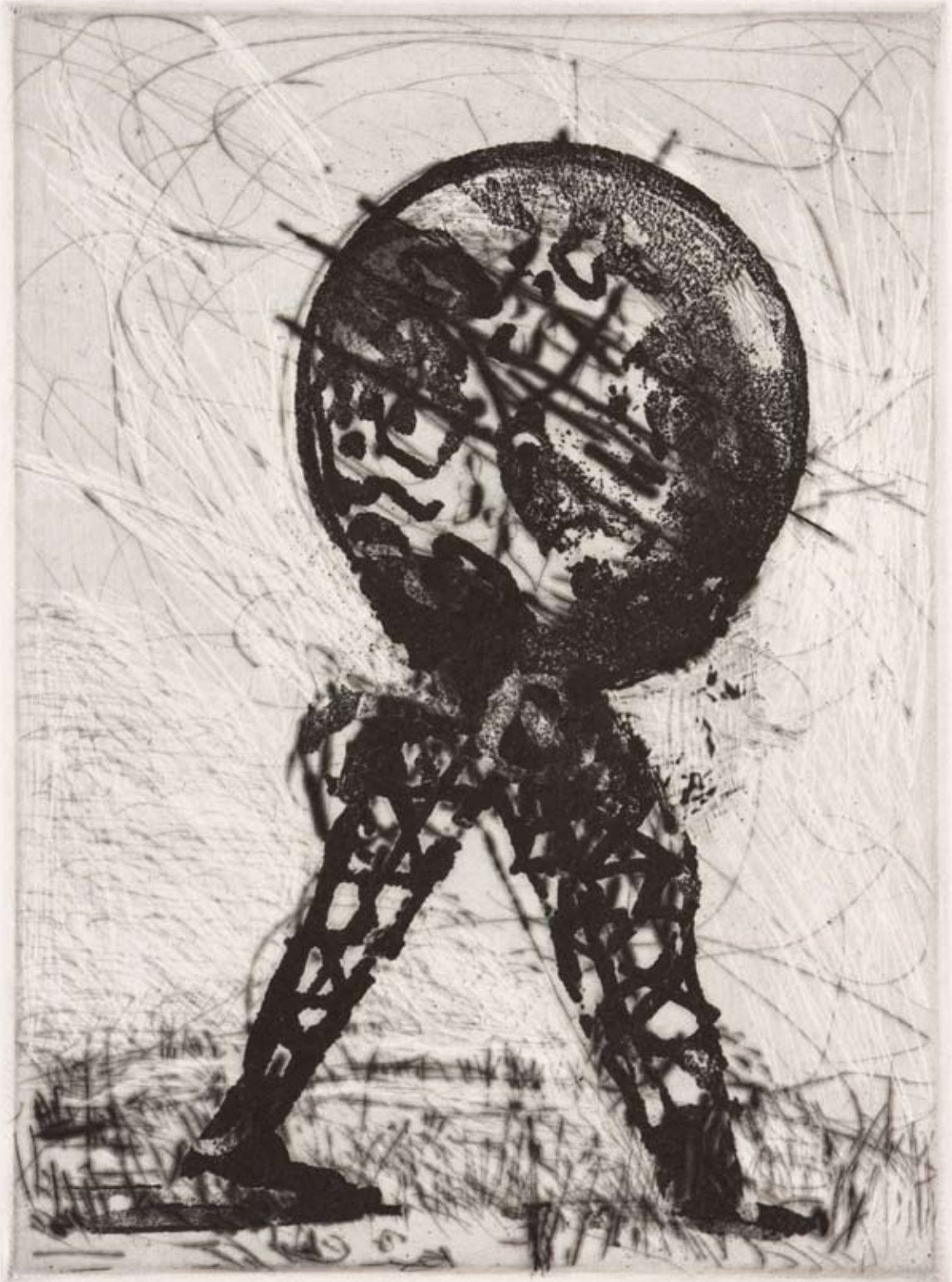




Bird Catching Set II 2006 aquatint & drypoint on paper 49 x 49 cm edition 18







*L'avanzata inesorabile I (World On Its Hindlegs)* 2007 sugarlift on paper 20 x 15 cm



*L'avanzata inesorabile 5 (Gas Mask)* 2007 sugarlift on paper 20 x 15 cm

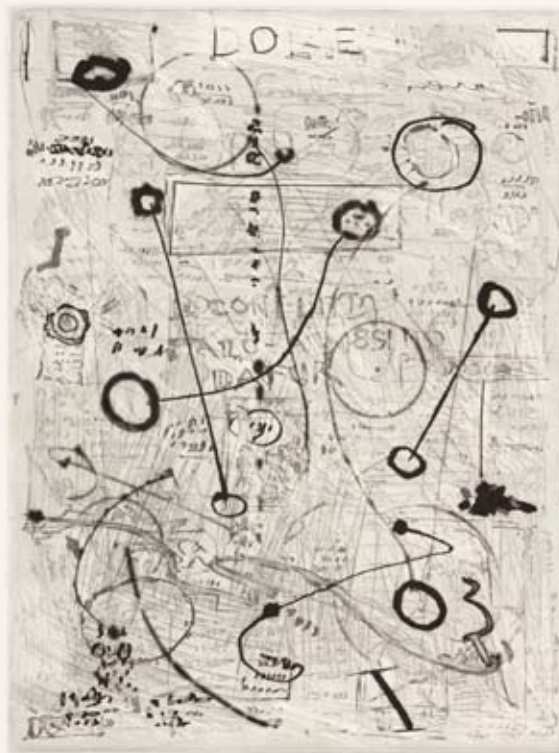


*L'avanzata inesorabile 3 (Massacre Of The Innocents)* 2007 sugarlift on paper 20 x 15 cm





L'avanzata inesorabile 2 (Newspaper) 2007 sugarlift on paper 20 x 15 cm



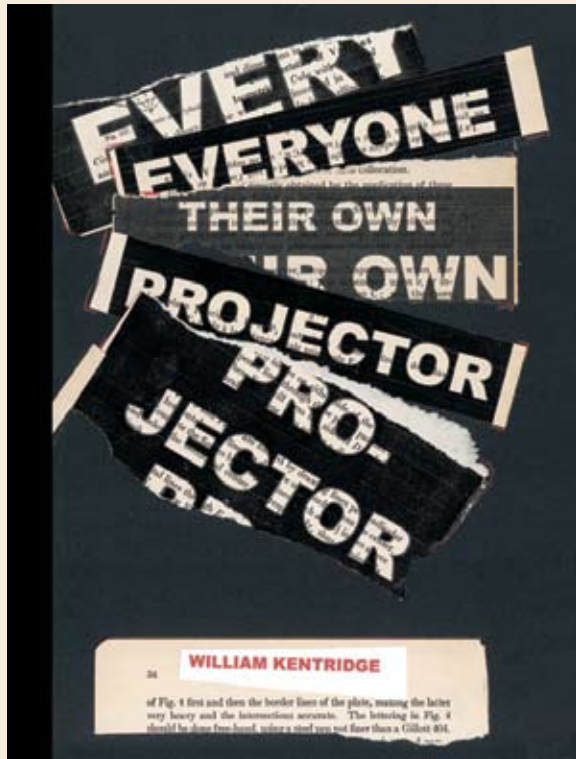
L'avanzata inesorabile 4 (Read Newspaper) 2007 sugarlift on paper 20 x 15 cm





Top: Head III Bottom: Head IV 2007 lithography letterpress scanned book pages  
hand colouring & chine collé 35 x 30 x 22 cm edition 25





EVERYONE THEIR OWN PROJECTOR 2008 by William Kentridge Cover 26 x 18 cm ed 1500



60 EVERYONE THEIR OWN PROJECTOR Page 102



EVERYONE THEIR OWN PROJECTOR Page 82



*Untitled* 2008 anamorphic drawing, round steel table, shiny steel cylinder diameter ca 116 cm



Receiver 2006 Book with 7 poems by Wislawa and 22 etchings, drypoints & photogravures edition 50



Double Vision 2007 Set of 8 Stereoscopic card with antique handheld viewer Edition 12/25



## 5 solo exhibitions

2001 – 2003: Smithsonian Institution, Washington DC, *William Kentridge*, 28 February-13 May 2001 (touring to New Museum of Contemporary Art, New York, 3 June-16 September 2001; Museum of Contemporary Art, Chicago, 20 October 2001 – 20 January 2002; Contemporary Art Museum, Houston, 1 March-5 May 2002; Los Angeles County Museum of Art, Los Angeles 21 July-6 October 2002; South African National Gallery, Cape Town 7 December 2002 - 23 March 2003)

2004 – 2005: Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli, Italy, *William Kentridge*, January 7 – February 29, (touring K20 K21, Düsseldorf; Museum of Contemporary Art, Sydney, Musée d'Art Contemporain de Montréal, Montréal; Johannesburg 1st July – 31st October 2005)

2006: National Gallery of Victoria, Melbourne, 'William Kentridge: 7 Fragments for George Melies', 24 February - 21 May

2007: Stadel Museum Frankfurt, Germany, 'What Will Come (Has Already Come)' 2 June - 5 August, Kunsthalle Bremen 12 August - 23 September

2007-8: Philadelphia Museum of Art, 'William Kentridge Tapestries' 12 December 2007 - 6 April 2008

## 5 group exhibitions

1997: Museum Fridericianum, Kassel, *Documenta X*, June 21 – September 28

1999: Istanbul, VI Istanbul Biennale: *The Passion and the Wave*, Carnegie Museum, Pittsburgh *Carnegie International*; awarded the Carnegie Medal

2002: Museum Fridericianum, Kassel, Germany, *Documenta XI*, *The Divine Comedy* (with Goya & Buster Keaton) Art Gallery WA Perth touring to Vancouver

2005: 51st Venice Biennale, Italian Pavilion, 'The Experience of Art' 12 June - 6 November

2006: Mori Art Museum, Tokyo, 'Africa Remix, Art of a Continent' 27 May - August

## 5 works

1989 - 2003: *9 Soho Eckstein Films*, 1989 to 2003 (Johannesburg, 2nd Greatest City after Paris, 1989; Monument, 1990; Mine, 1990; Sobriety, Obesity & Growing Old, 1991; Felix in Exile, 1994; History of the Main Complaint, 1996; Weighing and Wanting, 1998; Stereoscope, 1999; Tide Table, 2003)

2004: 'Shadow Quartet' 4 bronze sculptures circa 2.5 metres commissioned by the Art Gallery of Western Australia

2005: 'Black Box', animated film, kinetic sculptural objects, drawings, mechanized theatre

2005: 'The Magic Flute' full scale opera

2007: 'What Will Come (Has Already Come)' nine minute anamorphic film projected on steel table, paper and steel cylinder

## 5 publications

2001: *William Kentridge*, Museum of Contemporary Art Chicago; New Museum of Contemporary Art, New York; Harry N. Abrams, Inc., New York, 2001 (catalogue)

2004: 'William Kentridge' Carolyn Christov-Bakargiev (ed.), Jane Taylor; *William Kentridge*, Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli-Turin; Skira Editore, Milan, (catalogue)

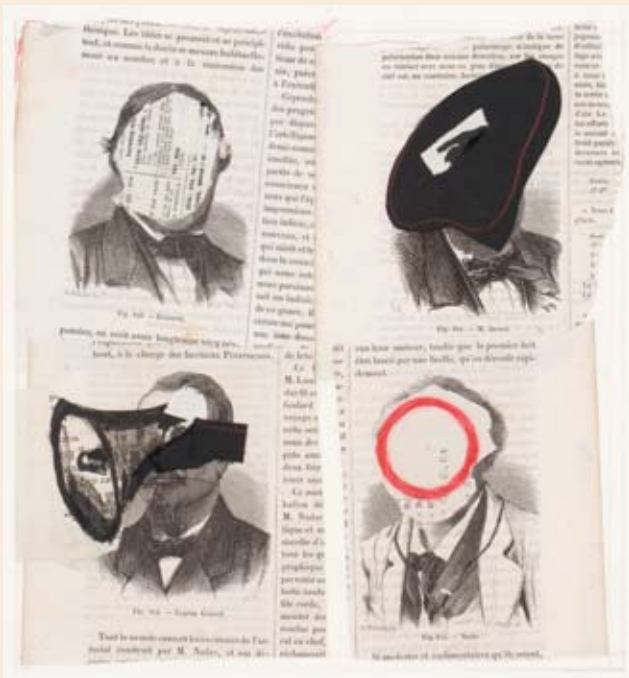
2007: 'FLUTE' David Krut Publishing, 207 pages + deluxe edition with original print

2008: Art & Australia, Five page fold-out cover project, seven page article + 8 page 'artist project'

2008: 'EVERYONE THEIR OWN PROJECTOR' BY WILLIAM KENTRIDGE, Editions Valerie Cudel 102 pages limited edition book ed. 1500 + Deluxe edition with original print ed. 120 copies

William Kentridge, widely considered by many to be one of the most important artists to emerge worldwide in the last decade was born in Johannesburg in 1955 where he continues to live and work today. He studied politics and African studies at University of Witwatersrand and theatre in Paris. Current projects include 'The Nose' a full scale opera that Kentridge has been commissioned to direct by the MET in NYC in 2010. The centrepiece of the current exhibition are works deriving either from 'The Magic Flute' the opera which opened in Brussels in 2005 and toured or works connected thematically to 'The Nose.' This is his sixth solo exhibition at Annandale Galleries including *Eidophusikon* – seven colonial landscapes and drawings from *Faustus in Africa* (1996) *Procession 2000*, *Selected Graphics 2002*, 'William Kentridge' 2004 (with full catalogue) and 'Selected Rare Graphics' 2007. Kentridge was the officially featured artist at the Melbourne Art Fair in 2002 where Annandale staged a solo show and the film *Shadow Procession*. He is one of the featured artists at this year's Sydney Biennale where he will have a multi-screen video installation at Cockatoo Island.

# Exhibition Posters for Annandale Galleries

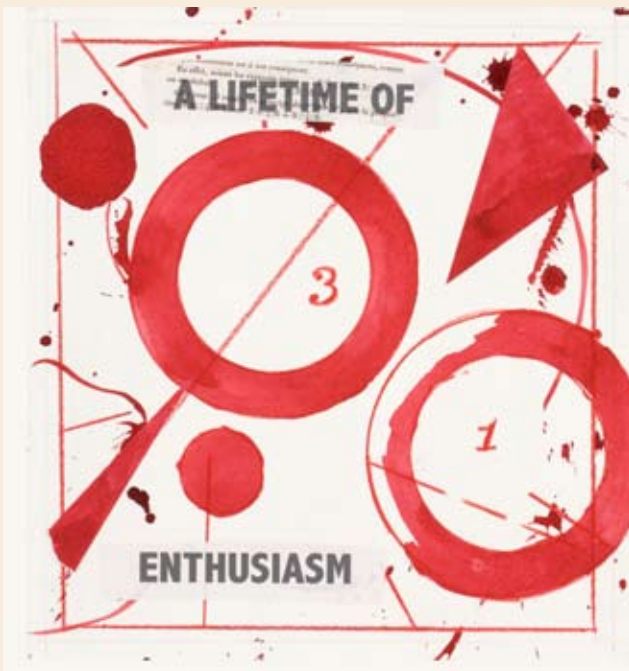


*Telegrams From The Nose*

Poster studies before the text



triptych edition of 55









ANNANDALE GALLERIES

