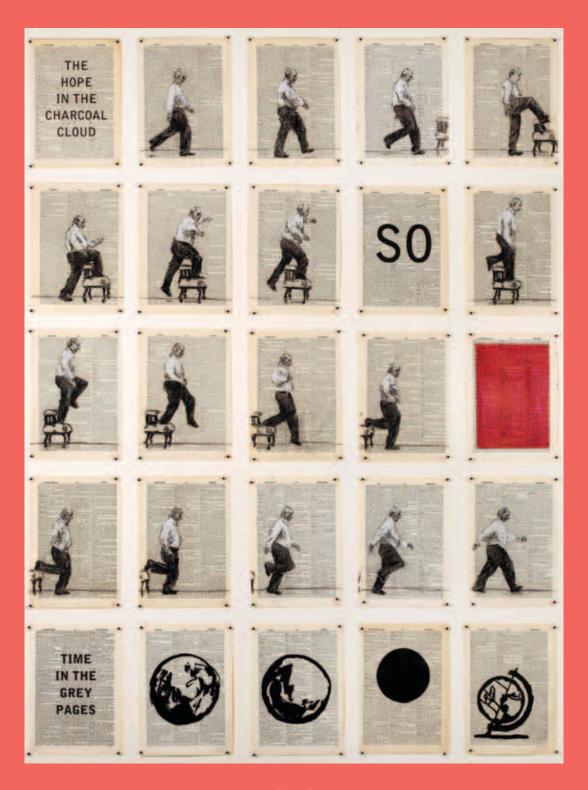
WILLIAM KENTRIDGE









My I. it is on the Cold ground DAYERARY. Phr. Reserved and I. 4. He tives in a L. of Ten Shillings at Week Syrker. Sg. Christians, acknowledged their Bodies to be the L. of Carist Sen T. Browser. 5. th. Military quarters --dyr. Very cold Lodgings, hard Marches, Scarcity of Provisions HUMARIA. b. A room or rooms hired for residence in the bouse of another Gayen, out in an irm or hotely 1540. Wits talk elogings in the sound of Bow Pors. c. An official residence 165s. The Provost's Lodgings (Queon's College, Oxford) 182p. "Nuffeet lodgings: the house occupied by the judges (in some assess towns) during the assizes.

obsequed by the pages of the pages, Cook.: L-house, f(s) a dwelling-house; (b) a house, cook.: L-house, f(s) a dwelling-house; (b) a house, other than an ion or hotel, in which lodgings are let 1965; also transft, and fg; : money, an ellowance made by government to all officers and soldiers for whom there is no room in harmorks (Voyle): room, a deeping apartment, bedroom (now local).

Lodicula (p-dixial). 1864, (nd. L. lodicula, dim. of lodic coverlet.] Bot. The hypogynous scale of a grass.

Locas (lives, Ger., Ios). Also löss, erron.

Locas (lives, firr. los). Also löss, erron. loss, 1835. In Ger, dial, liv...] Geol. Adeposit of fine yellowish-grey loam found in the Rhine and other river valleys.

Loft (10ft), sb. [Late OE, loft, m. O. neut, air, sky, upper room, cog see Lift 16.1 tr. Air, sky, -1590. 2. An upper chamb apartment ME. b. The apariment ME. b. The stable. (Cf. HAYLOFT.) 15 house. Hence, a flock (of A gallery in a church or organ, road-d.) 1504. 4, house 1455. Obs. exc. U.-S. floors of a warehouse or bus †5. A layer, stage, stratum. lateral branches of trees. the head of a club: Slope has vertical. Also, the action of lot

vertical. Also, the action of lofts stroke. 1887.

1. Phr. †On. 1988 (189) L.; (a) = Alort; high voice, loadly. a. I prenched at five in a large wissers. S. And hills of Snew and lofts of piles Thunder Mann. Cook. L. dried adf. Lott. A. 1987. Mr. [app. aphetic f. Alort.] Elated, elevated -1590.

Loft (186), p. 1518. [f. Loft sk.] L. trans. To insert a layer of planks in the buildings so as to separate the lofts or store the first of farmish with an upper sp. L. 2. Also, to farmish with an upper sp. store in a loft -1785. ta. To store in a loft -1785. 3. into the air so as to clear a hit the hall over (an obstacle), 185 a club for lotting the ball, 3. If there is a high face to l. Sta Lofting, vol. 15, 1537. [f. Lo

Lofty (|Pfi), a. ME. [t. Lorr th. (in em. loft, slaft) + Y'.] I. Of imposing altitude, towering (not said of persons); soaring 1550.

towering (not said of persons); soaring 1590.

2. Age, etc. a. Haughty, overweening, proud 2,85; b. Evalted in rank, character, quality. Of aims, desires, etc.: Directed to high objects 1548.

2. Of compositions, etc., thence of writers or speakers): Elevated in style or sentiment 1565.

3. Vpor a lotite and high mountaine hast thou set thy led Ass. Ivil. 5.

4. Of loftiest stature Cowes, links of the lotie shall be humbled for v. 15. Inclined to true everyholy, with a sent of Lood known Black. b. The High and lotie One that inhaliseth eternitic Isa. Vill. 5.

4. G. C. He knew Himself to sing, and build the Lrbyme Mur.

4. Sound all the Linktuments of Warre Susses. Hence Loftily ade. Loftiness.

Log (log), ib.! (Late ME. logge; perh. of symbolic origin (cf. Du. log clumsy, heavy).

L. gen.: A builty mass of wood; now usu. an unhown portion of a felled tree, or a length

an unhewn portion of a felled tree, or a length cut off for firewood. b. fig. 1579. c. Afining. A balance weight, placed near the end of the pit-rope, to prevent its running bick over the pulley 1850. †d. In Old St. Faul's, a block or pelley 1850. †d. In Old St. Pani s, a sock or bench on which serving-men sat -1530. 2. A heavy piece of wood, fistened to a man's or bast's leg, to impede his movements. †Also £2, 1589. h. A former military punishment. Oh, exc. Hist. 1830. 3. pl. Austrel. slang. A jail or lock-up. (Formerly built of logs. Cf.

logge in the sea Hawrins. To sleep like a L 1826. Phr. To knew a lag to reil: see Loo-sociation. Phr. Here 1 am tied like a L to you Deckers. Phr. Kling L.; the l, which Jupiter in the table made king over the frogs; used as the type of nermees on the part of tukers, as 'King Stock' typifies an excess of activity.

II. Naut., etc. 1. An apparatus for ascertain-II. Nand., etc. 1. An apparatus for ascertaining the rate of a ship's motion, consisting of a thin quadrant of wood, loaded so as to float upright, and finstened to a line wound on a reel. Said also of other appliances for the same purpose. 1374. 2. Short for Lod-Book 1825. b. Mrch. The record of an engine, boiler, etc. in which a series of observations have been taken 1875. c. = Lod-Book 3. 1882. 3. Tailoring. A document fixing the number of hours to be credited to journeymen for making each description of garment; the scale of computation embodied in this 1851.

1. During the chace we ran per I, seventy miles Sin.

grandent of germent; the scale of computation embodied in this 1851.

1. During the chance we ran per I, seventy miles Sin.

2. Brance. Park. To be came, through the first said or calculate over a way; by the I.

County: L-board, a hinged pair of boards on which the particulars of a ship's I, are noted for transcription into the ing-book; catchin, a small hoose built of rough logs (U-S); canoe, one hollowed out of a property of the I was a specified length; dince the catching a few I was a short male to a specified length; dince I was also the carry logs; (O so, in cutting perch, a log to the real on which the perch, a log to the real on which the sound; ship, also dopethy, a flat the soft in the form of a quadrant, which is I to some the carry logs; (O so, in cutting the log book).

Anortica: -total of the log-board; a flat the soft in the form of a quadrant, which is I to some perchange of a L or log-board.

([pg. 1849.) 36.2 1530. [I

A

of a Lee log-book.

[pg, 15ag], 56.2 1530. [I
seasure for liquids, the court for a pint.
16az. [f. Loa
e] of branches
o abst. 1669.
bee run by a
i. To record i
To certain dista iog-book 1 a ship; e. To enter er) in a log-ence, to fine. (a man as nalty att 1808, [? One rock, escillate.

(lavganberi). 1900.

(av. U.S.A., its first grower.] Aren outsined by a cross between the raspoerry and blackberry.

Logan-stone (lygānstēsn), Also loggan-

stone, logan. 1739. [f. logan logging (f. Log 1.7) + STONE.] A rocking-stone. Logaedic (loga-felik), a. 1844. [nd. late L. logaedicas, ad. Gr. Acyaedwee, f. Adyor dis-course + doobj song (as standing in rhythm between prose and poetry).] Presely. Composed of dactyls combined with trochees, or anapaests

with iambs. As st., a logacotic verse.

Logarithm (hygari)'m), 1615, [ad. mod.L. logarithmus (Napier, 1614), f. Gr. köyer proportion, ratio + épelpér number. Legarithmus is usu, taken to mean 'ratio-number'; but Napler may have taken λόγος as = 'reckon-ing', 'calculation' (cf. Logistic), Math. One of a class of arithmetical functions, in-vented by John Napier of Merchiston (died 1617), and tabulated for use in abridging exicu-lation. Absence of the for more all.

1617), and fabulated for use in abridging calculation. Abbreviated log (no period).

The sum of the logarithms of any two or more numbers is the logarithm of their product; hence a table of logarithms embles one to substitute addition and subtraction for multiplication and division, and unlitplication and division, and multiplication and division for involution and evolution. Natural, Apperbolic, or Nagiorian logarithms, those of which the lase is the incommensurable quantity of (19718-8-4), used in analytical investigations. Common decimal, or Brigginian logarithms, those in vented by Henry Briggs (died 1970), of which the lase is to, used in practical calculations. Logarithms, see Logarith.

(increased by ten) of ', as in log rine, tangent, secant, etc.; opp. to national. b. Pertaining to the logarithmic curve 1875. a. ib. — logarithmic curve 1875. b. L. curve for line 1753. t. L. curve for line, a curve having its endinates in nich logarithms of the corresponding ordinations are the logarithm of the curve produce of the logarithmically early line 1874. Hence Logarithmically early line 1875. Hence Logarithmically early line 1875. Hence Logarithmically early line 1875. The log line 1875 of the log line 1875. The log line 1875 of the log line 1875. The log line 1875 of the log line 1875. The log line 1875 of the log line 1875. The log line 1875 of the log line 1875. The log line 1875 of the log line 1875. The log line 1875 of the log line 1875. The log line 1875 of the log line 1875. The log line 1875 of the log line 1875. The log line 1875 of the log line 1875. The log line 1875 of the log line 1875. The log line 1875 of the line 1875 of the log line 1875 of the log line 1875. The log line 1875 of the

master of a public elementary school 1872.

[Loge (1893). 1749. [Fr.; see Lodge st.]

1. A booth, stall, Chesterr. 2. A box in a heatre or opera-house 1768, -loger (lodgar), a word-ending repr. Gr.

Adyor (L. -Agus); see -LOGUE, -LOGY. The oldest word with this ending is astrologor (14th a) - it may be either f. L. astrologue. erivation afterwards common).

y of this word, -loger was nees to form personal with words in -logy, esignations philologer, etc.; but -logic-al, as in l

Loggat, logg exc. Hist. d game, played by

Loggat, logg [app. i. Log st.] throwing pieces of ground; the player wins. 2. A pole, h. t. Harel. v. i. roc. lang poales, lougets, or Logged (legd), f. + £D.] a. Redu log (lit. and fg.). (vessel: Water-logge by hewing the timble Logger (legga), z. i. + £z. ! One into loggs; a lumber; pearest the stake 1600.
of fruit downe with dassauce, to, [f. Log v.1] e condition of a Stagnant. Of a Of land : Cleared

1734 [f. Log into logs; a lumbe

1588. [prob. f. 2.] 1. A block-proportion to the head. Chiefly &g. Loggerhend (dial, logger sh. = head. 2. A he body; a large rument with a long uib at the end, used, ng pitch, etc. 1687. 4. built into the stern of a

ching a turn of the line to. aded animals. a. (Also I. turtle, 'ttortoise.)
species of turtle, Thaiassockelys caretta bended animals. 1657. B. Applied to species of birds; e.p. a N. American shrike, Lanius Indevicianus or carviinensis 1657. 6. pl. A plant of the genus N. American

carolineasis 15c7. 6, pl. A plant of the genus Centearea 15c9.

La picilla, sucaking, whining Pusian, related to yt. L. at Lambeth Heades. We three loggetheads be 's an interption under a common public-bouse sign, in which two wooden heads are shown, the spectator being the third. See Malona us Treet, to the spectator being the third. See Malona us Treet, to the spectator being the third. See Malona us Treet, to the interpretation of the special to the set of the second to the second to

Hence Lorgger-hended a, thick-headed, stapid; of annulai having a large head.

[Loggin (p-dyin; It. lodding). Pl. loggins, It. loggie; (p-dyin; It. lodding). Pl. loggins, It. loggie; texture the loggie; texture the logging that the logging constant of the sit.

Logging (largin), rbl. th. 1706. [f. Loguit + 1804.] The action of felling timber or hewing it into logs. Also sweer. A quantity of timber felled. Also attrib.

-logian (lovdgian), an ending occurring first in attribuying (lowdgian), an ending occurring first in attribuying the startologies see -N. 1804, and hence in

6g. 1589. b. A former military punishment. Obs. exc. Hist. 1820. 3. βL Austral, along A hose in vented by Henry Briggs ided stock-up (Formerly built of logs. Cf. Log-house.) 1888.

1. Bring in great logs and let them lie, To make a solid core of heat Taxyraou. Phr. In the L. in unlews confision. b. (The ship) being so other them a or pertaining to logarithms. Also = logarithm. Also = lo

ACKNOWLEDGEMENTS

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Front cover The Hope in the Charcoal Cloud/Time in the Grey Pages 2014

charcoal, coloured pencil, Indian ink, digital print and water colour on Shorter Oxford English Dictionary

161 x 121 cm

Frontice piece The Hope in the Charcoal Cloud/Time in the Grey Pages detail (from front cover) 2014

Back cover To Outlive the Tree 2013

Indian ink on Universal Technological Dictionary, George Crabb 1823

179 x 116 cm

WILLIAM KENTRIDGE

SO

films sculptures drawings linocuts lithographs

OPENING Wednesday 9 April 6:30 - 9:00 pm Exhibition dates 9 April - 24 May 2014

ANNANDALE GALLERIES

110 Trafalgar Street Annandale Sydney NSW 2038 Australia Telephone (61-2) 9552 1699 Fax (61-2) 9566 4424 annangal@ozemail.com.au www.annandalegalleries.com.au Gallery Hours Tuesday - Saturday 11:00 - 5:00 pm Directors Anne & Bill Gregory

Introduction

The indefatigable William Kentridge is without doubt one of the most influential artists in the world today. What sets him apart is his ability to communicate so effectively in so many different media and to reach so many different audiences as a result.

With Kentridge, major works "usually" originate with some form of text. But there's nothing "usual" in what follows. His choice of direction often seems without limit.

He directs and designs operas. He directs and acts in theatrical performances. He makes videos. He draws. He is a uniquely talented sculptor. He is one of the most original printmakers to emerge on the world scene in the last twenty years.

The new exhibition of work by William Kentridge entitled **SO** brings together a variety of media. Diverse in perspective and execution, they explore the numerous concerns and ideas of this restless artistic imagination. Whether seen through Kentridge's individual works, or through the prism of the exhibition as a whole, the viewer has the thrill of responding to art in new and stimulating ways.

If there is one overriding theme here it is transformation. Kentridge cultivates zones of uncertainty in his studio that eventually lead to outcomes that are always unexpected. The result is sometimes disturbing, often delightful, inevitably substantial.

An ink stamp and a telephone gradually morph into a reclining nude reminiscent of Matisse in the drawing Reclining Nude/Telephone 2014.

Each of the Rebus sculptures are comprised of at least two distinct images depending on the angle of view. A man walking turns into a tree, a megaphone into a black square, a bird into a cage. The artist discusses the process in more detail in the introduction to the *Rebus* series of sculptures and linocuts.

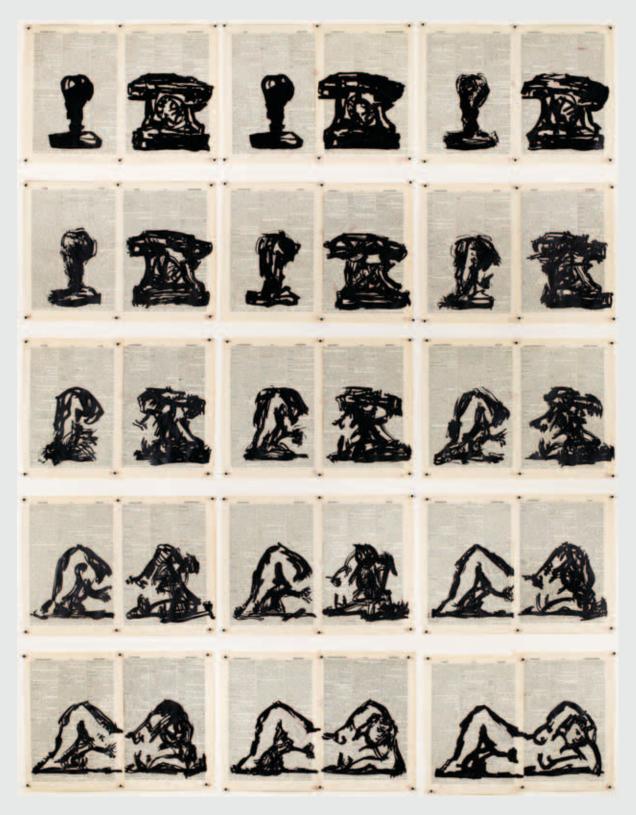
The series of trees, some printed or drawn on book pages, are majestic and graphically striking images. Upon further investigation they become containers of ideas. *Remembering the Treason Trial* 2013 refers directly to Nelson Mandela's trial of the 1950s. It evokes a period in South African history, but at the same time it speaks to us directly about contemporary injustice and pain. And yet, at an even deeper level, it speaks to hope. Kentridge is a complex and nuanced artist. He is a political and social realist. But he is not a pessimist.

NO, IT IS, the Flip Book films on show, are also about transformation. The images dance across the screen in a manner that seems almost slapstick. As in the *Drawing Lessons* Annandale Galleries showed in 2012, humour is an integral part of much of Kentridge's work here. The moving film, Second Hand Reading 2013, is a feature of the show. It is directly related to Kentridge's love of the printed word and is discussed by the artist in the catalogue.

Empathy is key to Kentridge's ability to communicate so effectively. He gives us plenty of room to manoeuvre inside his works. Regardless of a viewer's knowledge of art, Kentridge's work provides something memorable, something significant, something indelible. This is as true for the neophyte as it is for the seasoned critic.

Annandale Galleries are proud to be having our eighth solo exhibition of William Kentridge since 1995. We would like to thank the artist, his staff at the studio: Linda, Natalie, Lisa and particularly Anne McIlleron for their ongoing support.

- Bill Gregory, Sydney, March 2014



Reclining Nude/Telephone 2014 Indian ink on Shorter Oxford English Dictionary 161 x 121 cm

Whilst Reaching Down (Slowly) 2014 charcoal, coloured pencil, Indian ink, digital print and water colour on Shorter Oxford English Dictionary 121 x 161 cm





Ahove

Whilst Finding my Place (in the chapter) 2014 (detail)

Right

Whilst Finding my Place (in the chapter) 2014 charcoal, coloured pencil, Indian ink, digital print and water colour on Shorter Oxford English Dictionary 161 x 121 cm



WHILST

FINDING MY PLACE (IN THE CHAPTER)

WHILST

SLICING THE LEMON

WHILST

SPREADING THE APRICOT JAM

WHILST

STRETCHING FIRST TO THE LEFT THEN TO THE RIGHT

WHILST

DOWN THE DOG'S WATER

WHILST

AT MY WATCH

WHILST

PASSING THE BUTCHER (SHOP)



WHILST

PAUSING AT THE STOP STREET

WHILST

TO THE MESSAGE

WHILST

SETTING THE ALARM



WHILST

CLEARING THE TABLE

WHILST

CLEARING THE BROKEN GLASS

WHILST

LISTENING TO THE SAFETY INSTRUCTIONS



WHILST

WAITING FOR HER TO PICK UP



WHILST

WAITING TO REPLY



WHILST

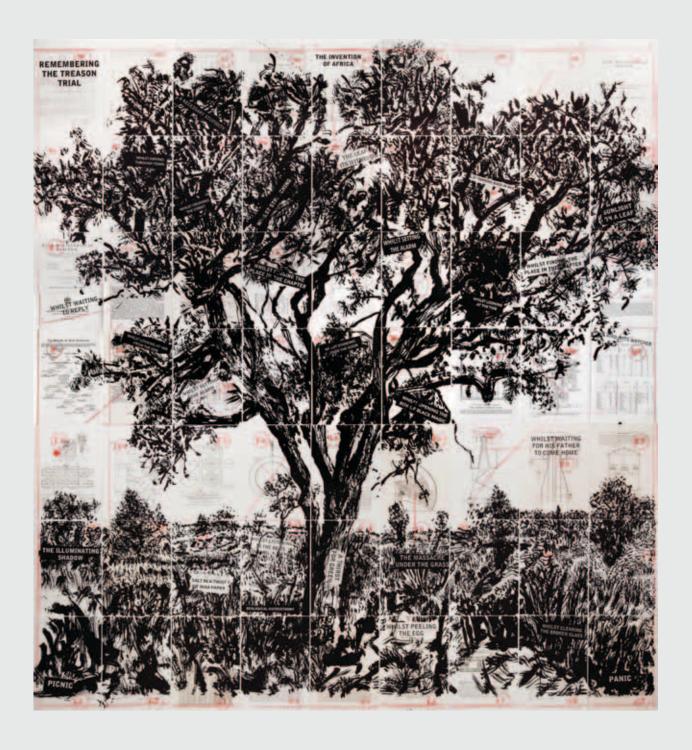
WAITING AT THE GATE



WHILST

HOPING AGAINST HOPE





Lekkerbreek 2013 linocut printed on 30 sheets of non-archival pages from *Britannica World Language Dictionary*, Edition of Funk and Wagnalls, 1954. Each sheet is mounted, in the corners, with archival framing tape to the backing sheet of Arches, Cover White, 300gsm edition of 24 $170 \times 108 \text{ cm}$



Hope in the Green Leaves 2013 linocut on Hahnemuhle Natural White 300gsm edition of 40 185 x 102 cm





Stone Tree 1 2013 lithograph on handmade Japanese paper, edition of 36 82.5 × 63.8 cm



Stone Tree II 2013 lithograph on handmade Japanese paper, edition of 36 64 x 48 cm

REBUS

2013 - 2014

A rebus is a representation of words or phrases by images whose names sound similar to them—for instance, an image of an eye can be used as a rebus to represent the word 'I'. The connections made in this way allow for visual and linguistic absurdities that can transform the original meaning into something different. Those kinds of transformations are an important in how William Kentridge allows things to happen in the studio.

In a series of drawings made in 2013, Kentridge decided to show how one image could transform into another through vague associations—a bird turning into a cage, or a fruit bowl into a cone, or a woman into a typewriter—through a series of drawings. At first they were very simple drawings, and then I started wondering what would happen if the order of the images in the series was changed, as if they were part of a narrative that was being rewritten, or as if they were a series of picture books that could be read to a child in very different ways. And so they changed from drawings to cardboard cut-outs and from cardboard cut-outs into three-dimensional cardboard sculptures which could, when turned, transform from a fruit bowl to a cone, from a megaphone to a square; hieroglyphs, of sorts, in which an invitation is extended to the viewer to make sense of the nonsense—and what is offered is not a natural interpretation, but rather the possibility of sense. There is an invitation to make our own rebus from the elements, a narrative sentence from the different pieces.

The bronze sculptures were followed by another series of drawings, in Indian ink – some tracing the form of the bronzes, some of objects not in the sculpture series. These drawings in turn became the series of Rebus linocut prints – the ink mark cut into lino and printed at Artist Proof Studio onto handmade paper by the Phumani Archive Mill in Johannesburg.



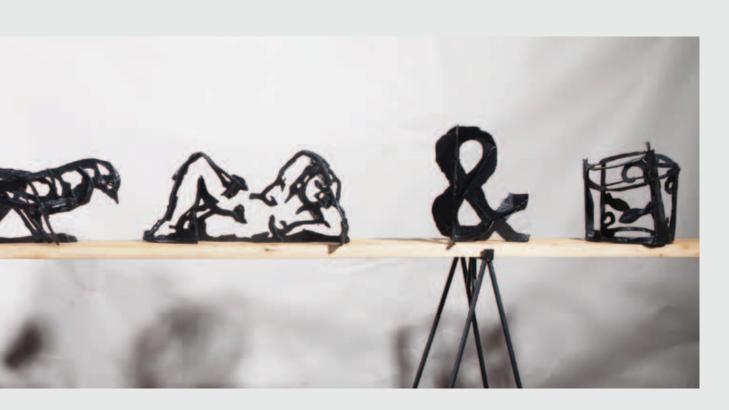


Rebus sculptures 2013 two views

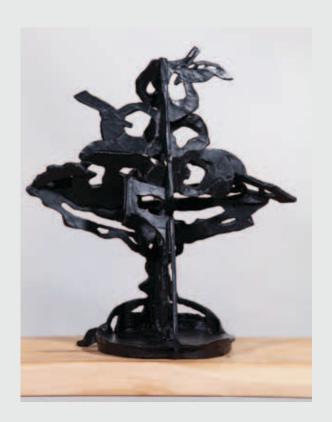




Rebus 2013 suite of 9 bronzes, edition 12/12 $172 \times 303 \times 3$ cm installed









Rebus sculptures 2013 two views





Rebus sculptures 2013 two views





Rebus sculptures 2013 two views

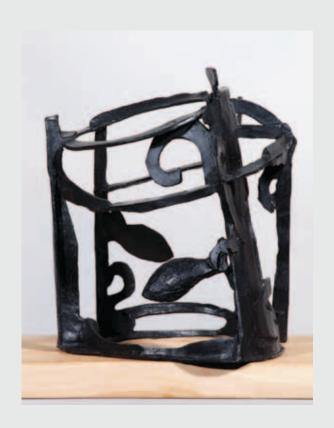








Rebus sculptures 2013 two views





Rebus sculptures 2013 two views



Rebus: Telephone 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover, edition of 30 $40\times29~\rm cm$



Rebus: Megaphone 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover, edition of 30 $\,$ 40 \times 29 cm



Rebus: Head 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover, edition of 30 $40\times29~\text{cm}$



Rebus: Stamp 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover; edition of 30 $40\times29~\text{cm}$



Rebus: Jug 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover, edition of 30 $40\times29~\text{cm}$



Rebus: Fruit $\,$ 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover; edition of 30 $\,$ 40 \times 29 cm



Rebus: Atlas 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover, edition of 30 $40\times29~\text{cm}$



Rebus: World 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover; edition of 30 $40\times29~\text{cm}$



Rebus: Cube 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover, edition of 30 $40\times29~\text{cm}$



Rebus: Lamp 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover, edition of 30 $40\times29~\text{cm}$



Rebus: Nude 2014 Linocuts printed onto handmade sisal and cotton fibre-mix, tipped on Arches Cover; edition of 30 $_{\rm 40\times54~cm}$

NO, IT IS

2012

Triptych of three flipbook films: Workshop Receipts, The Anatomy of Melancholy, Practical Enquiries HD video edited by Melissa Parry

Workshop Receipts 3 min 17 sec

The Anatomy of Melancholy 2 min 21 sec

Practical Enquiries 2 min 19sec

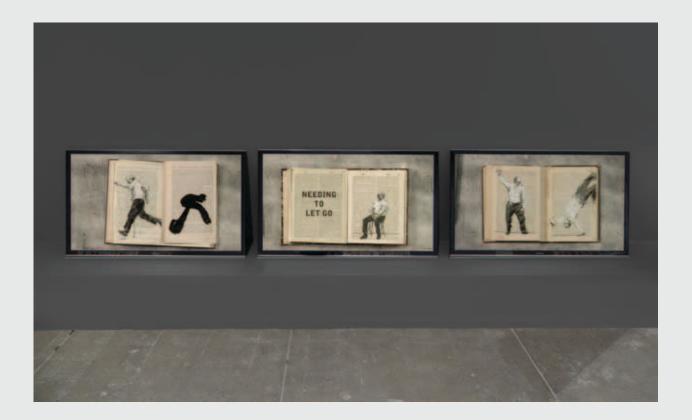
edition of nine Two artist's proofs

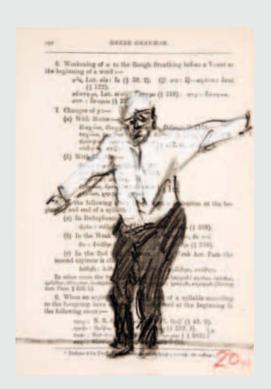
The triptych of flip book films NO, IT IS was constructed from a series of approximately 500 new drawings made by William Kentridge over a three-month period toward the end of 2012.

It includes sequences of self-portraits of the artist sitting down and standing up, contorting himself or dancing; text-based series; geometric blocks of color; and calligraphic renderings of trees that verge on abstraction.

As with the artist's previous films made within books or on the pages of books, all of the drawings are executed on the pages of antiquarian publications, from manuals on photography and electricity, dictionaries and guides to polishing leather to Robert Burton's Anatomy of Melancholy.

Each film is between 2 and 3 minutes. The triptych is shown on three flat screens, the small scale inviting the viewer in to the intimacy of these energetically moving books.



















SECOND-HAND READING

2013

Flipbook film from drawings on single pages of the Shorter Oxford English Dictionary HD video, approx. 7 minutes music and voice Neo Muyanga edited by Snežana Marović edition of nine

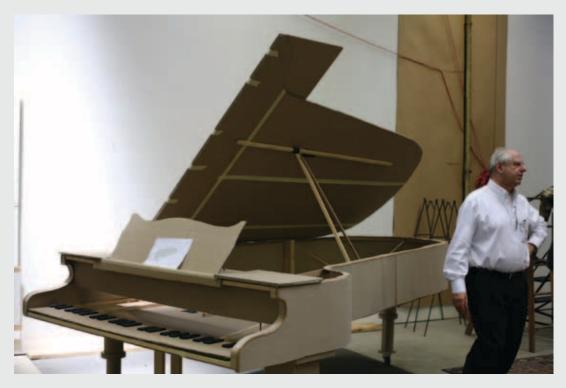
The flip-book film Second-hand Reading was constructed from the successive filming of drawings on the pages of old books - a second-hand reading of those books. The film is both about a narrative— it starts at the beginning and eventually gets to the end — but it also acknowledges repetition, inconsistency and illogicality as part of its material. Music for the film was composed and made by the Cape Town based composer Neo Muyanga.

Kentridge describes the film as in some way a backwards step from the series of *Rebus* sculptures made in the same year, in which he took all the sheets of paper that had been accumulating during the time of making the bronze sculptures — pages covered with phrases and images that were being used for sculpture - and decided to put them back into a book.

Kentridge notes that the book is overdetermined. There is a multiplicity, a surplus of reasons for the book to re-emerge. Firstly, it has to do with the kind of paper. Books call to be drawn upon in a certain way, depending on how they absorb charcoal. There are some that have very shiny paper and from which a charcoal mark can be brushed off very easily. There are other books that aren't well sized, so they absorb Indian ink like blotting paper. There are others whose sheets hold the ink very beautifully and keep their flatness, like the pages of the Shorter Oxford English Dictionary used for this work.

There is the possibility of multiplicity, of buying one volume and finding within it nine hundred and seventy or twelve hundred and forty pages waiting to be drawn on. There is something about a dictionary that suggests abundance; abundance of words. It contains thousands of words that one might never use, but nevertheless one is happy to have those three kilograms of weight in one's hand. There's a sense of animation in the hundreds of thousands of frames in the book, waiting to be turned; a flipbook done on a larger scale. Unlike an ordinary ream of paper or a roll of drawing paper or a drawer full of drawing paper, it also has the narrative pressure of a book built into it; the sense that there is a cover at the front and another at the back, and you open it and you get through to the end.

There's the materialisation of that which is invisible - taking all of these vague thoughts and phrases, putting them onto sheets of paper, and thus turning the vague thoughts into 2.3 kilograms of paper. All these multiplicities of ideas push for these sheets of paper to go back into the book.



The artist in his studio, Arts on Main, downtown Johannesburg



Kentridge Studio, Arts on Main, downtown Johannesburg

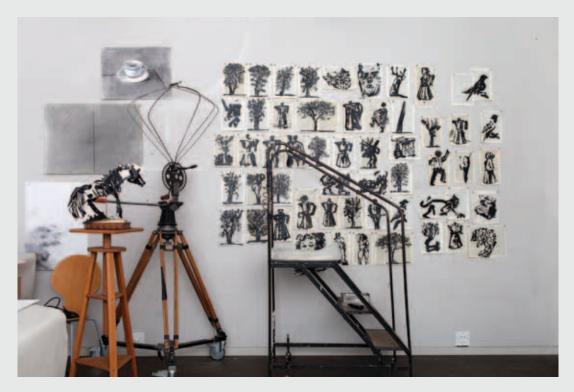


Theatre props and kinetic sculptures, Kentridge Studio, Arts on Main, downtown Johannesburg

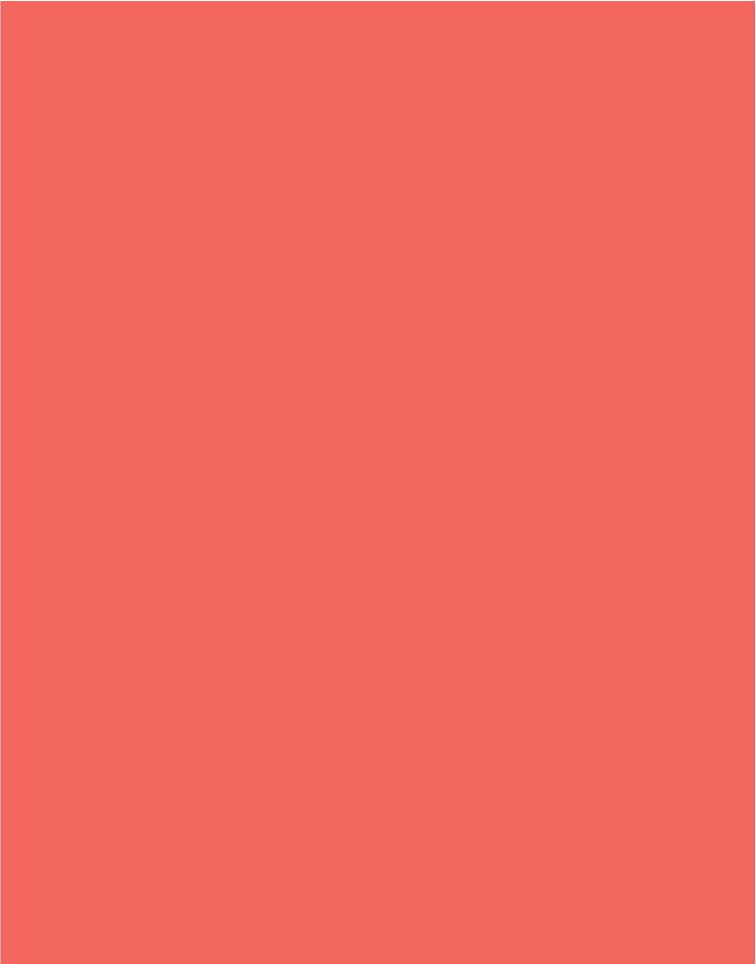


Kentridge Studio, Arts on Main, downtown Johannesburg



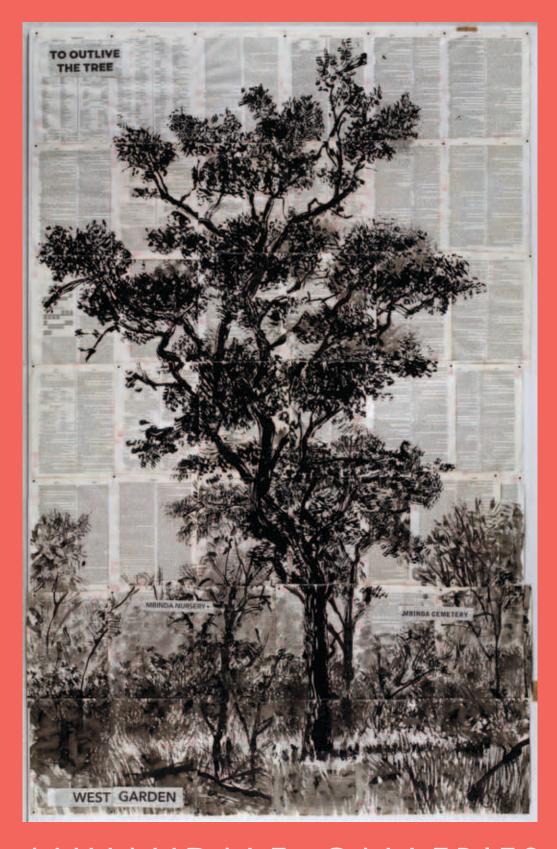


The artist in his Houghton studio, Hougthon, Johannesburg









ANNANDALE GALLERIES