

Contrasting Time and Space in William Kentridge's Film: *Johannesburg 2nd greatest city after PARIS*

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Both Johannesburg and Paris are great cities that played important roles in the private life of William Kentridge. Kentridge was born in Johannesburg and is still living there. It is mainly a mining city with visible reminders of its past still evident in the huge mine dumps, highways and headgear structures over mine shafts. By contrast, Paris is the city where Kentridge studied mime (1981 – 1982) at the École Jacques Lecoq and gained international exposure. Geographic and historical location are very important elements in all William Kentridge's animation films. In this film the scene is Johannesburg - a city built on speculation. When Kentridge as cinematographer joins different frames or filmstrips the viewer is transported within seconds from Soho's capitalist interior to the barren landscape of the workers.

Kontrasterende tyd en ruimte in William Kentridge se film: *Johannesburg 2nd greatest city after PARIS*

Johannesburg en Parys is beide groot stede wat elk 'n belangrike rol in die lewe van William Kentridge gespeel het. Hy is in Johannesburg gebore en woon steeds daar. Dit is hoofsaaklik 'n mynstad met sigbare oorblyfsels van groot mynhoop, mynskagte en hoofweë. Parys hierteenoor is die stad waar Kentridge mimiek tussen 1981 en 1982 by die École Jacques Lecoq bestudeer het en internasionale blootstelling verwerf het. Beide geografiese en historiese ligging is baie belangrike elemente in al Kentridge se animasiefilms. In hierdie film is die toneel Johannesburg – 'n stad wat op spekulasie gebou is. Wanneer Kentridge as filmmaker verskillende raampies of stroke film kombineer, word die toeskouer binne sekondes vanaf die kapitalistiese interieurruimte waarin Soho hom bevind na die leë landskap van die werkers verskuif.

Johannesburg 2nd greatest city after PARIS (1989) is the first in the *Drawings for Projection* series of short animation films with Soho Eckstein, capitalist, as the main fictional character. The setting, characters and theme of this film have been repeated in the other animation films.

Geographic and historical location are critical important elements in all Kentridge's films. His charcoal drawings portray South African society of the 1980s and 1990s against its socio-political backdrop. The essential inspiration for his contemporary art works is evident in the manipulative blending of historical periods with contemporary time, and imaginary space with known spaces.

In contrast with traditional cel-animation, Kentridge draws his characters directly on white paper. As the

characters move over the drawing surface, some parts have been rubbed out and new areas have been drawn and photographed as the process repeats itself. We are in fact watching the creation of a drawing. The ghosts of previous images remain on the paper, because charcoal seldom erases cleanly. These ghost images also serve as metaphor for South Africa's predicament, that erasing the past is an exercise that can never be complete.

By repeating these still images Kentridge brings his story to life and he draws the viewer into the images to decode the events. He leads the viewer to see his references and to decode them. The story is thus an essential part of his animation process. Kentridge uses the animation technique to tell the story in consecutive camera shots and frames.

Film title

The viewer can relate to the specific geographic spaces through the title, *Johannesburg 2nd greatest city after PARIS*. Both Johannesburg and Paris are metropolises. Kentridge was born in Johannesburg (physical space) and also spent his adolescent years there. Paris, on the other hand, can be seen as his instructor: Kentridge studied there and came in contact with external (international) influences. This could be why he wrote PARIS with capital letters in the title of his film.

The title signposts two physical spaces thousands of kilometres removed from each other. Furthermore, the title is also ironic, because Kentridge's "greatest" Johannesburg merely brings into livid prominence all the scars of the mining-town days. The central theme of this film is the random and rampant commercialization of the city and how this affected both man and nature.

The scene is Johannesburg, a city built on speculation - a landscape of mine dumps and highways. Kentridge portrays his own space - a space that comes from his childhood days - by means of maps, place names and objects. He tells his own story by means of his huge pastel- and charcoal drawings on white paper.

The drawings are packed with visual references to his known spaces, which can be further decoded in terms of his images and title screens (almost like silent movies) that move across the screen. Marilyn Martin writes in *Weekly Mail* (1986):

Words are added as signifiers of place and context.

The viewer recognizes and decodes these images and words of Kentridge's references to try to understand his message. Different themes overlap in each film, but are held together by time as bonding agent. The time and space context as background to Kentridge's

images become reality and the subject of his film.

Time and space

Time and space are two structural elements of the film that supply the basics for the physical world and the subjective reality. Space is both three-dimensional and immobile, while time can only be measured in terms of its neverending passage or train of events. The moving element in film transforms time and space to a more convincing reality. Film is an art form and dynamic medium with movement as its main component. Movement is only possible within the time and space (or time-space) matrix.

Kentridge proved himself as a scrupulous visual commentator (Burger, 1990) by means of his references from his own social and political background, which he incorporated into his graphic works. To this end he had a good visual vocabulary - metaphors for the reality of daily living.¹

The decadence of the bourgeoisie is also a metaphor for society. According to Arnold (1986):

Man's interference with the land and inability to control waste, evokes a sharp reminder that, in this land, people have also been treated as expendable objects to be moved arbitrarily and abandoned thoughtlessly.

Kentridge's use of the film as medium effectively erase and transcend the limits of time and space. Time is pliable and can be modelled or controlled with precision. He not only manipulates the physical action, but also his time, the viewer's time, his emotions, as well as the dramatic flow of the film.

Time is usually contained within a single frame. Kentridge uses his artistic freedom to manipulate time to reach his goals by means of the movement from one frame to the next. He usually makes use of real time, but he also makes use of slow motion, high-speed motion or

frame freeze to underline his message. Through these techniques time transforms to a new dimension and message without losing the viewer on the way. This method may also add to the emotional context of the film.

Rhythm and emotional experience go hand in hand – influenced by time just like the real world - minutes, hours, days, seasons, life - an illusion of the world on film. Each film follows its own pace by means of the drama and frame of mind. The cinematographer must know the rhythm of his film – each shot or part thereof; the timeframe (action) will set the pace.

The cinematographer decides what is important for the storyline of the film and what must be left out. The transitions between different periods are ideal places to cut the time, because the transitions between time and space are easily overcome in these spots.

One becomes accustomed to a particular space through the senses of sight, hearing, feel and smell. For this reason spaces may be seen as a series of visual/sensual impressions. In the Kentridge films the space portrayed occasionally gives one the impression of real spaces instead of just backdrops for characters, their worthiness or their actions.

Kentridge portrays his characters within the urban landscape space – the action moves from Soho's study to his bedroom within seconds. Kentridge says that the artist shows awareness of his environment in his use of visual material. The images that one uses come by accident and not intellectually.²

This statement underlines the major influence that Johannesburg had on his life. He remembers how Johannesburg changed before his eyes as a living space. During the fifties high steel gates were erected in Houghton, the suburb where he lives. During the 1976 uprisings two-metre high walls with nails on top were added.

In 1985, when the first *State of Emergency*³ was announced, razor wire was added on top of this. These walls were not broken down with the unbanning of banned persons and organizations, but were topped with electric fencing.

The physical space can be described as the concrete, physical locality where the action takes place, for example in the city of Johannesburg, around mine dumps, inside Soho's mansion.

What does the space look like? How is it arranged? Place names like Johannesburg and Paris may replace unnecessary space compositions. According to Vandermoere (1982:128):

... the simple naming of a place may replace a lot of qualifications. The reader knows that New York is not the same as London, Paris or Moscow.

The inhabitants of a city may also qualify a space. The description and qualification of different spatial units may not always be correct.

Big cities, rural villages, streets and houses all have their own set of common, distinctive features. The more precisely a space is portrayed, the more specific features it will have in common with other places.

Kentridge sees the South African space or landscape as follows:

There are no points, geographical or moral, that I am trying to illustrate. The drawings are empirical, naturalistic. But they are approached with some sense that the landscape, the veld itself, holds within it things other than pure nature (Burger, 2002:41).

Does this contain the known or unknown spaces? Big or small? The answers to these questions will decide if the space of the art work has its own right to be part of something else, like the artist's frame of mind or his social surroundings.

The film must be able to survive within the idea thereof - in the viewers' thoughts and dreams (time and space),

because they transcend from one space to another by means of their thoughts or imagination. When the cinematographer joins different frames or filmstrips the viewer will be moved from one space to another.

The viewer will also move through space when a far shot is replaced by a close-up camera shot. Kentridge draws these near and far shots with his graphic medium. One of the most fascinating characteristics of film space is that one physical space is joined to another that may be thousands of kilometres away from it to form a brand-new, completely independent space.

Character

Character is an important element of any narrative structure. Kentridge takes his characters from all walks of life – from the poorest of the poor right up to the rich and famous - beggars, prostitutes, miners, alcoholics, men in evening wear and social outcasts.

Characters are known by their characteristics, which are a system of elements that are unique to a particular person. A universal characteristic of all people is that everybody has a personal name. The film *Johannesburg* starts by introducing the *dramatis personae*.

The main protagonists in this film are Soho Eckstein and Felix Teitlebaum, who portray different aspects of the artist. The third main character⁴, is Mrs Eckstein. The reason why Kentridge has so few characters in this film is his view that too many characters would complicate the decoding and credibility of the film. He concentrates mainly on differences between characters, character development (especially emotional growth), and the characters' mutual relationships.

Kentridge's characters do not speak an auditive language. It is rather the image or visual act that 'speaks'. For Kentridge a single image 'speaks' more than a thousand words, and he further

enhances the visual image with the addition of suitable music and sound effects.

Without conflict there is no drama, and without characters there is no conflict. Drama may thus be described as the action or conflict between the various characters. You may ask yourself who these characters are and what they portray, but unfortunately there is no simple answer to this question. Kentridge's complex expressiveness combines both satire and allegory with his own personal expression. The meaning of the artist's characters lies in each viewer's own decoding and association with the characters.

Soho

The first character to appear in *Johannesburg* is the successful Johannesburg capitalist, industrialist and mining magnate, Soho Eckstein. He smokes his cigars and wears his characteristic pin-stripe suit, even in bed. He manipulates the world by means of his monetary wealth. Kentridge uses Soho as a symbol of capitalist greed and corruption.

This character derives his name from Hermann Ludwig Eckstein⁵ a particularly vicious *Randlord*⁶ who lived at the turn of the 20th century.

Felix

The next character to pass on the film space is Felix Teitlebaum, Soho's antithesis. Felix is a self-portrait of Kentridge. In sharp contrast with Soho's swagger, he is always portrayed as vulnerable, sensitive and naked. Kentridge uses Felix to portray his relation with reality. In 1993 Ruth Jacobson wrote in *Business Day*:

His character, Felix Teitlebaum - representing the artist goes naked and exposed through life, caught in desire, exclusion, voyeurism, and a defaulting innocence.

Felix is portrayed as *Captive of the City* (see figure 1). He symbolizes not only Kentridge who cannot escape from the city (Johannesburg), but also Eckstein's alter ego and conscience.

Kentridge jibes at accepted conventions by always portraying Felix naked and always dressing Soho in a pinstripe suit. Convention dictates that one must wear certain clothes for a specific function and behave in a certain manner towards minors. Felix is aware of his bourgeois background in contrast with the mine workers. A class war is clearly signaled by the juxtaposition of characters, scenes and subject that leave an emotional impact on the masses.

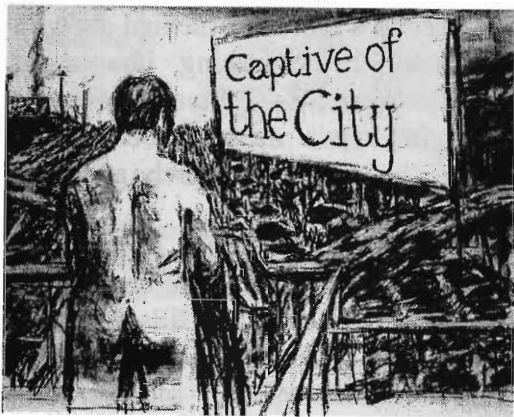


Figure 1

William Kentridge. *Captive of the city*. Drawing from *Johannesburg 2nd Greatest City after Paris*. Charcoal, pastel on paper. 104 x 152 cm. 1989. Collection unknown.

In contrast with accepted norms it is more important for white men to be clothed, while white women are frequently portrayed in the nude. The female form (nude or clothed) is usually an element of beauty. Clothes are so well-adapted to her physical attributes that she can send cultural messages with her body regardless of whether she is clothed or not (Kent, 1985:90). Virginia Woolf stated that men's clothes have a much more important function than ladies' clothes, because they lend dignity and status in the context of western social convention.⁷ In recogni-

tion of this principle Soho is dressed in a pinstripe suit to mark his authority.

Felix is not nude without a reason.⁸ When he is placed within a specific space there is no reference to the phallus, but rather to other parts of the body (see figure 1).

It is clear at a glance that Soho and Felix have opposite views about their surroundings and that this must lead to conflict between them. Felix is much more complex than Soho. The potential of the narrative medium has given Kentridge the opportunity to translate these different and contrasting worlds into his own unique visual language.

Mrs Eckstein

The third persona to be introduced is Mrs Eckstein. She is portrayed in a huge perspective space that combines elements of both a public swimming pool and a theatre. The frame title, *Waiting*, informs the viewer that Mrs Eckstein is indeed waiting. Her husband, Soho Eckstein, neglects her while he amasses more fortunes. In the meantime she has become the victim of his ambition. She might also be waiting for her own fulfilment. By the end of the film she has become the central catalyst in his personal redemption.

Because she waited interminably for Soho's arrival, she has taken Felix Teitlebaum as her lover. With this action she binds the narrative not only to a whole, but also creates a point of conflict. However, she remains an intellectual solution. The reason why someone falls in love with her or asks her to return remains a mystery for the viewer, however.

Anonymous character

The last persona to enter the film action is not formally introduced by a frame title. For the sake of this discussion one can call this character *Harry*. He is dressed in a jacket with a distinctive

herringbone pattern. He moves on crutches towards his brazier where he stops. He stands as symbol of the oppressed masses and the destitute. Harry is definitely modelled on the figure in the *Industry & Idleness*-drawing series⁹ (Soho Eckstein has portrayed *Idleness*).

Drama and conflict

The juxtaposition of characters in a drama leads to conflict (clashes) between them in that one crisis usually leads to the next, thus building up to a conflict situation within the dramatic action.

Conflict can be labelled as clashes that happen when people with opposing ideas confront each other. Conflict is thus the central distinctive feature that provides the essential impetus of all drama. Conflict builds up towards the last big crisis, or climax, from where the dramatic action takes a much slower pace towards the end of the drama.

The conflict in Kentridge's animation films arises between Soho, Mrs Eckstein, and Felix, her lover, Teitlebaum, because of their clashing personalities and ideals. Soho and Felix have opposite ambitions. Soho forms and builds a city from nothing, while Felix demolishes the foundation and transcends their new dreams. More conflict builds up because both men are in love with Mrs Eckstein.

A second sub-plot breaks the narrative from time to time. Each and every film frame can stand on its own feet, but because of their filmic sequence they are joined together to form the complex narrative.

Towards the end of the introduction of characters, the scene is cut and followed by an unaccountable scene of a bath with running water. A wide variety of household items like forks, cups and glasses, are thrown out of the bath. The narrative happens around the lively rhythms of the Duke Ellington¹⁰

soundtrack while the characters are exposed to each other.

The next scene starts with Soho – dressed up in his suit, his fat fingers clenching a cigar, which is a symbol wealth. The title *Soho Eckstein takes on the world* appears on the screen. In the meantime a hammer- and sickle fly from his typewriter. These are symbols of dispossession: Soho reacts to these impulses by throwing objects from his reality towards Harry's urban landscape. A miaowing cat runs out of the scene.

The scene changes to Felix's bathroom where the bath is overflowing. Felix not only relaxes in his bath - he also philosophizes and is immersed in a fantasized sexual act with Mrs Eckstein.¹¹ Flashing images of licking tongues, bare breasts, a penis and vagina appear on the screen. At the end of the film they reach a sexual climax.

The next title: *Felix Teitlebaums anxiety filled half the house* appears on the screen. His anxiety fills half the house and overflows the world till all is destroyed, thus gluing together the country's memory of abuse.

Felix listens to the world with headphones. He tries to perform within the material world (Soho's domain) and to develop an internal sensitivity as an alternative way of life. He represents Kentridge as witnessing artist.

The narrative jumps between scenes, showing Soho's greed and the development of his wife's love affair with Felix because he neglects her while he works at building his empire.

The coupling of Felix and Mrs Eckstein is portrayed by the following metaphorical acts: he kisses the palm of her hand. The kiss changes to a small phallic fish (which is part of his thoughts) that starts swimming in her hand and then jumps through the air. The fish takes on a new life (personified) and joins the two lovers in the sensual element, water.

Love and the dainty little fish are exactly the same thing for Soho - the charcoal fish writhes sensually in their hands (see figure 2). In language an example of a metaphor would be: love is a fish. The animation-metaphor lets a fish swim from the man's mouth to the woman's when he kisses her.

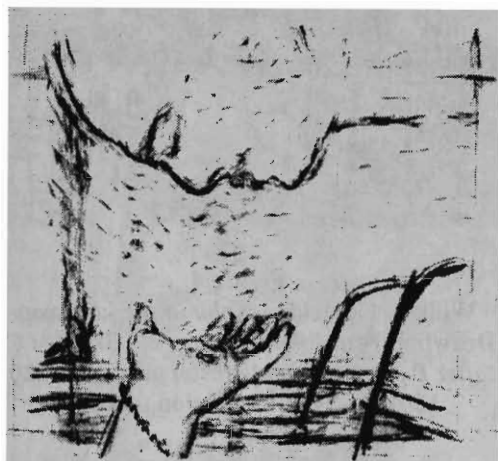


Figure 2
William Kentridge. *Fish Kiss*.
Drawing from *Johannesburg 2nd Greatest City*
after Paris. Charcoal, pastel on paper.
75 x 115 cm. 1989. Collection unknown.

Water as elemental power is traditionally seen as a symbol of life. The symbolic meaning of water has developed from its daily uses. Water is used for example as a solvent, a detergent, and a substance in which different elements are joined. Water is also a very important element in the life of a fish. Within the context of this film water as an element gets a new meaning because it becomes a medium for sensuality and freedom. Water is a very strong element on both a cultural and a scientific level.

The fish symbol is also repeated in Kentridge's other animation films. Both the fish and the fat cigar between Soho's fingers have been portrayed in the semblance of a phallus. The resemblance is not accidental because Kentridge is much too precise for that.

The poetic quality of Felix and Mrs Eckstein contrasts starkly with Soho Eckstein's greed and materialism. Mrs

Eckstein rises as central catalyst in his personal freedom. While Soho sits at his table, he becomes aware of the love affair between Felix and Mrs Eckstein by means of the piercing sound of a ringing telephone. The next title: *Rumours of a Different Life* appears on the screen. Soho Eckstein, mining magnate, is shown in the process of aggressively buying everything that comes his way with a view to eventually taking over the world. Soho buys almost half of Johannesburg.

Soho's empire is built from nothing and within seconds the screen is filled with thousands of miners by means of the animation medium. Kentridge already used the procession theme in 1987 with his drawings for the Standard Bank National Drawing Competition (Burger, 1990:2). In *Johannesburg* he adds a few prominent figures to the procession walking through the barren landscape. The procession starts at the bottom left corner, as in the comics. The procession walks through the barren landscape with a person carrying a primus stove as symbol of survival.

Kentridge's creativity is underlined by the magic qualities of the animation medium. The landscape is overwhelmed by the procession of urban poor. The desperate plight of the poor is accentuated by the music of the *South Kaserne* choir (Godby, 1992; no page numbers), while Soho tries to keep his ears covered by his hands.

The drawings that Kentridge films reminds one of the epic work of the Russian revolutionary director, Eisenstein. Kentridge portrays the resemblances between the Russian revolution and the transition period within the South African milieu. This is why his concern with his present surroundings is a quest for meaning in his work.¹²

A next title is added to the screen: *Soho Feeds the Poor*. This leads the narrative in a new direction. Soho sits alone at the table loaded with food. He eats with ravenous greed (see figure 3).

Eventually he feels guilty. He starts pelting the poor with food – both feeding the poor and killing their leaders. The same way that Soho manipulates his world, Kentridge also manipulates his medium – he draws a scene just to destroy it with his potent eraser. Soho is a grotesque character who reigns supreme over his human empire (see figure 4) while his workers adore him like machines and bring the ore to the surface.



Figure 3
William Kentridge. *Soho at table*.
Drawing from *Johannesburg 2nd Greatest City after Paris*. Charcoal, pastel on paper. 120 x 150 cm. 1989. Collection unknown.

The vast scale and free but highly skilled use of the charcoal and pastel drawing mediums add to the emotional feel of the procession of the poor that move over the screen – these images remind one of the inhuman handling of both workers and miners.

There is a strong resemblance to social satire, a dramatic and theatrical background that reminds one of the cabarets. Lights and lamps are both theatrical accessories and eyes or observers that are always there. Soon there is nothing left in the landscape. As both the poor and their leaders disappear, Felix walks naked through the landscape and confronts Soho with his actions. Soho produces a fish as proof of Felix's love affair with his

wife. Felix and Soho hit each other out of the scene.



Figure 4
William Kentridge. *Soho in the landscape*.
Drawing from *Johannesburg 2nd Greatest City after Paris*. Charcoal, pastel on paper. 120 x 150 cm. 1989. Collection unknown.

A shelf structure followed by a macabre scene with disembodied heads inside these shelves¹³ appears for a few seconds on screen (see figure 5). Then Mrs Eckstein appears from behind these shelves with a towel over her shoulder almost as if she has come from the swimming pool. When she moves in front of the shelf the towel changes into a massive fish and all proof of destruction is wiped out. Kentridge shows in this film that materialistic concerns is much more important than human relations and uses this perception as the central theme of his narrative. Signs, symbols and metaphor add to the narrative content.

The scene moves to a more everyday, grimy industrial landscape with a swimming pool surrounded by a fence. Soho and Felix are inside the pool, having their final club fight. Felix wins this fight.

The film ends with the procession of the poor proletariat (workers) (see figure 6) while the triumphant music also reaches a climax. In *Johannesburg* the poor fight for their rights while Soho lives out his greed.



Figure 5
William Kentridge. *Casspirs Full of Love*.
 Etching. 147 x 81.5 cm. 1989. Collection
 Johannesburg Art Gallery.

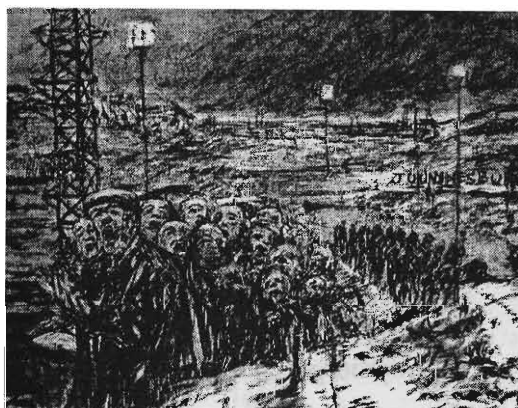


Figure 6
William Kentridge. *Procession in the*
landscape with highmast lighting. Drawing
 from *Johannesburg 2nd Greatest City after*
Paris. Charcoal, pastel on paper.
 120 x 160 cm. 1989. Collection unknown.

Conclusion

The political stresses act as backdrop for the main characters' conflict in this animation film. The demands of the poor influence the narrative, but the central theme is still the competition for the hand of Mrs Eckstein between Soho and Felix. When Soho asks Mrs Eckstein to come home, the sky turns black above them.

In this modern fable love vanquishes money. The story is set within the sociopolitical context of South Africa but it is in fact a universal narrative. Friedman (1992) sees the political situation as follows:

Apartheid has inevitably spawned his [Kentridge's] images of the disenfranchised. Yet he [Kentridge] is equally preoccupied with the universal plight of the dispossessed.

In the film *Johannesburg* Kentridge portrays both South Africa's ironic acceptance of the situation and the fate of its inhabitants. The time and space themes are further explored in some other animation films such as *Mine*, *Monument*, *Sobriety*, *Obesity & Growing Old*, *Felix in Exile* and *The History of the Main Complaint*.

Notes

1 Burger (1990) wrote (free translation):

The artist stands outside society and scrutinizes the historical and bourgeois norms, taboos and ideas of what art entails and disconcerts with its honesty.

2 Elahi (1987) wrote (free translation):

An artist is always aware of his/her environment. Making pictures is a practical, concrete business, never formal. The images used are discovered in practice and not intellectually. The choice of an image is inexplicable. There is freedom of association, yet I feel it isn't all that voluntary either.

3 On 21 July 1985, the State President at the time, Mr PW Botha, declared a State of Emergency in South Africa. More than 10 000 people were imprisoned under the security legislation that was operative at the time.

Nyaka (1986) states that

. . . 7 361 people were detained under its regulations up to December 27. Security legislation detainees accounted for 3 637. Section 50 of the Internal Security Act provides for short-term preventative detention (up to 14 days). This has been used in non-Emergency areas where, in effect, the Security Police have been able to assume State of Emergency-type powers without having to declare a State of Emergency in such areas, the DPSC said. During 1985, numerous applications for restraining interdicts and other actions were brought to court relating to allegations of assault and torture of security and State of Emergency detainees . . .

4 The main characters are central to the text around which other happenings are scheduled. Their decisions are final. Secondary characters are less important. Through their dialogue the viewer take note of the main characters play and thoughts.

5 Cartwright (1965:70) states that Hermann Ludwig Eckstein

. . . was, first and foremost, a business man who never learned to suffer fools gladly and he could, and did, deliver icy rebukes to subordinates whose work was not of the standard he expected from his employees. But he was also a man of great charm, whose geniality and tact made him the ideal company chairman. On the Witwaters-rand Eckstein had as much prestige as Rhodes had at Kimberley.

6 Howard (1997:29) wrote:

The Randlords were mostly self-made magnates who were frequently selfish and treated servants extremely badly. The English class system with many of its attendant evils, permeated early Johannesburg society. The events of those times laid the foundation of Johannesburg as it is today.

The *Randlords*, industrialists and other rich people have settled in Parktown, a northern suburb of Johannesburg. (Howard, 1997:28).

7 Kent (1985:90) wrote:

Richard Dyer has pointed out that black men are often photographed freely naked 'in the wild' with hints of jungle savagery and animal sexuality, or promiscuity, flavouring the image. They too are 'outside culture.

8 Kent (1985:90) states that:

A number of ways exist for offsetting the vulnerability and 'savagery' of nakedness. The male nude has often been given the 'dress' of symbolic significance. He has represented courage and virtue (Hercules), reason and justice (Apollo), Christian piety (St. Sebastian) and the soul ascending to Heaven (Ganymede), as well as military might and civic pride. This overlay of moral, political or religious significance

acts like a cultural mantle that veils nudity, while allowing erotic potential to shine subliminally through.

9 William Hogarth's (1697-1764) *Industry & Idleness* series of twelve engravings inspired William Kentridge to make eight etchings for his own *Industry and Idleness* series. The Harry figure became the symbol of hard labour. (Godby, 1990:84).

10 Edward Kennedy (*Duke*) Ellington (1899-1974) was a jazz composer, pianist and conductor. He got the nickname *Duke* from a school chum who was impressed with his regal pose. He is known for compositions such as *Mood Indigo*, *Sophisticated Lady* and *Black, Brown, and Beige*. (http://www.schirmer.com/composers/ellington_bio.html)

11 Benezra (2001:20) wrote:

He does so through a notebook of drawings that he holds and that evolve through correction and erasure in just the same way Kentridge's drawings for projection do.

12 Van den Berg (1991) states (free translation):

I think this period must be interesting to all artists working during a transitional period such as that prevailing in South Africa. The questions raised by them [South African artists] – how art is supposed to either represent or be involved with the new order – is certainly important now One hopes that the bureaucratization of art that occurred in socialist countries after transformation will not visit these shores.

13 These heads are references to Kentridge's powerful drawing *Casspirs Full of Love* (1989). Collection unknown. (<http://www.southafrica.co.za/saar/kentridg>).

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