

# Drawing and mark making in *Johannesburg 2<sup>nd</sup> Greatest City After Paris*

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In the animation film, *Johannesburg 2<sup>nd</sup> Greatest City After Paris* (1989), of the South African artist William Kentridge, he combines his charcoal drawings and mark makings with photography, in what he calls Drawings for Projection. This article investigates how Kentridge combines the graphic technique of drawing and trace with the photographic imprint, or the chemistry of the hand and the eye. Johannesburg and Paris are two great cities that played important roles in the private life of William Kentridge. Kentridge was born in Johannesburg and is still living there. In essence Johannesburg is a mining city with visible industrial souvenirs like the huge mine dumps, highways, billboards and mine shafts in the desolate landscape - a city built on speculation. By contrast, Paris is the city where Kentridge studied mime (1981 – 1982) at the École Jacques Lecoq and gained international exposure. With this film Kentridge remembers both Soho's capitalist interior and the isolated barren landscape of the miners and the other workers.

**Key words:** William Kentridge, drawing, Soho Eckstein, Felix Teitlebaum,  
*Johannesburg 2<sup>nd</sup> Greatest City After Paris*

## **Tekeninge in tyd en ruimte: *Johannesburg 2<sup>nd</sup> Greatest City After Paris***

In die Suid-Afrikaanse kunstenaar, William Kentridge, se getekende animasiefilm, *Johannesburg 2<sup>nd</sup> Greatest City After Paris* (1989) kombineer hy merkmaking, houtschooltekeninge en fotografie wat hy Drawings for Projection noem. Hierdie artikel ondersoek hoe Kentridge sy grafiese tekeninge, spoor en fotografie gebruik het om 'n wisselwerking tussen oog en hand daar te stel. 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. Johannesburg is hoofsaaklik 'n mynstad met sigbare oorblyfsels van groot mynhoop, mynskagte, reklameborde en hoofweë binne die verlate, barre landskap – 'n stad wat op spekulاسie gebou is. Parys, hierteenoor, is die stad waar Kentridge mimiek tussen 1981 en 1982 by die École Jacques Lecoq bestudeer het en internasionale blootstelling verwerf het. Wanneer Kentridge as filmmaker verskillende raampies of stroke film saamvoeg, word die toeskouer binne sekondes vanaf die kapitalistiese interieurruimte waarin Soho hom bevind na die leë landskap van die myners en ander werkers verskuif.

**Sleutelwoorde:** William Kentridge, tekeninge, Soho Eckstein, Felix Teitlebaum,  
*Johannesburg 2<sup>nd</sup> Greatest City After Paris*

**I**n an interview with Michael Auping (2009: 241) Kentridge stated: “My goal was to see how a drawing comes into being [...] I started by filming the blank page with the idea of filming each mark as it was added. The idea was that you would see a drawing drawing itself [...] changing into different images. I wasn't thinking of it as animation. I was thinking of it as drawing”.

*Johannesburg 2<sup>nd</sup> Greatest City After PARIS* (1989) is the first in the *Drawings for Projection* omnibus of nine short animation films which was coined *9 Drawings for Projection*. Rosenthal (2009: 40) stated that although “he did not realize it at the time, he had embarked on the first great theme of his career and had found the medium through which to express his complex interests”. The title of the film, the setting, the names of the two main personages (Soho and Felix) and the phallic fish in the hand came to Kentridge in a dream (Stone 2005: 21, McCrickard 2012: 27). Soho and Felix represent complementary impulses that coexist within each individual, rather than mutually exclusive types. The setting, characters and theme of this

animated 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 for Projection* portrays South African society of the 1980s and 1990s against its socio-political backdrop. This 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 erased and new areas have been drawn and photographed as the process repeats itself. We are in fact watching (projecting) the creation of a drawing and the erasing thereof. The ghost images of previous drawn images remain on the paper, because charcoal seldom erases cleanly. Kentridge (McCrickard 2012: 26) stated that "the first year that [he] was doing animation [he] tried every possible way to get rid of that ghost image [...] seemed to me a fault, an inadequacy in my technique". It took him some time to realise that these ghostly, cloudy images that have remained, are indeed as much part of his final work of art and that they also serve as metaphor for South Africa's predicament in the sense that erasing the past is an exercise that can never be completed. By means of these clear traces and ghost images, Kentridge connect the foregrounded signifying complex with history and with the signifiers that have been expressed.

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

### **Film title**

The viewer can relate to the specific geographic spaces through the title, *Johannesburg 2nd Greatest City After PARIS* (1989). Both Johannesburg and Paris are busy metropolises and have been immortalized in this film. Kentridge was born in Johannesburg and also spent his adolescent years there. Paris, on the other hand, can be seen as his instructor: the city where he studied and came into contact with external and international influences. This could be the reason why he wrote PARIS with capital letters in the title of his film. The title signposts two cities 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 his film is the random and rampant commercialisation of the city and how this affected both man and nature. Boris (2001: 33) stated that Kentridge's work "is insistent on its open-endedness and can be associated with other moments of history, allowing viewers of different backgrounds and experiences to identify with the narrative and the images".

The scene is Johannesburg, a city built on speculation – a landscape of mine dumps, billboards 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 which were photographed as they developed. The drawings and images are packed with visual references to known spaces like the Johannesburg skyline and mine dumps. These visual and graphic references can be further decoded in terms of his graphic images and intertitles (almost like silent movies) that move across the screen and which act as signifiers of place and context and advance the narrative. The viewer recognises and decodes his images and drawn titles of Kentridge's references to try to

understand his message. Different themes overlap in each film, but are held together by time as the bonding agent. Kentridge's graphic images contribute to his depiction of time and space and become both reality and the subject of his film.

## **Time and space**

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. Space is three-dimensional as well as immobile, while time can only be measured in terms of its never ending passage or sequence of events. The moving element in film transforms time and space to a more convincing reality. By means of references from his own social and political background, which he incorporated into his graphic and filmic works; Kentridge qualifies as a scrupulous visual commentator. To this end he had a good visual vocabulary – metaphors for the reality of daily living. Kentridge's use of the film as medium effectively erases and transcends the limits of time and space. Time is pliable and can be modelled or controlled with precision with film as medium. He manipulates the action, his time, the viewer's time, his emotions, and the dramatic flow of the film. Time is usually contained within a single frame. Kentridge manipulates time by means of filmic montage resulting in movement from one frame to the next. He makes use of time, 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.

Rhythm and emotional experience go hand in hand – influenced by time just like the real world - minutes, hours, days, seasons, and 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 decides what is important for the storyline of the film and what must be left out must know the rhythm of his film – each shot or part thereof; the timeframe (action) will set the pace. One becomes accustomed to a particular space through the senses of sight, hearing, feel and smell. For this reason spaces may be seen as series of visual/sensual impressions. In the Kentridge films the spaces portrayed occasionally give one the impression of real spaces instead of just backdrops for characters, their worthiness or their actions.

Kentridge portrays his characters within his known urban landscape space of Johannesburg. He is very aware of his environment which had a major influence 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, a suburb of northern Johannesburg - where the artist still lives. During the 1976 uprisings two-metre high walls with nails on top were added. In 1985, when the first *State of Emergency* was announced in South Africa, razor wire was added on top of this. These walls were not broken down with the unbanning of banned persons and organisations, but were topped with electric fencing.

What does the space look like? How is it arranged? The action takes place, for example in the city of Johannesburg, overlooking the highway, around mine dumps, next to the brazier and even inside Soho's mansion. 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. Although the

drawings of the urban Johannesburg landscape can be perceived and naturalistic, Kentridge does not try to draw specific geographical or moral points but rather approaches and draws the urban landscape and veld with things other than pure nature.

Does this contain 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 by means of montage or when a far shot is replaced by a close-up camera shot, the viewer will be moved from one space to another.

## **Character**

Characters are known by their characteristics, which is a system of elements that are unique to a particular person. A universal characteristic of all people is that everyone has a personal name. 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.

The film *Johannesburg* starts by introducing the *dramatis personae*. The main characters are central to the text around which other happenings are scheduled. The main protagonists in this film are Soho Eckstein and his “Weltschmerz alter ego” (McCrickard 2012: 17) Felix Teitlebaum, who portray different aspects of the artist. The third main character, is the voluptuous Mrs Eckstein. Kentridge concentrates mainly on the differences between characters, character development (especially emotional growth), and the characters' mutual relationships. His 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 Eckstein**

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 pinstripe 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 possibly derives his name from Hermann Ludwig Eckstein a particularly vicious *Randlord* who lived at the turn of the 20th century. Cartwright (1965:70) stated that Hermann Ludwig Eckstein “[...] was, first and foremost, a business man who never learned to suffer fools gladly [...] he was also a man of great charm, whose geniality and tact made him the ideal company chairman. On the Witwatersrand Eckstein had as much prestige as Rhodes had at Kimberley”. Soho not only resembles himself, but also his paternal grandfather, Morris Kentridge – see his early linocut, *Muizenberg 1933*

(1976), of his grandfather sitting on the beach in Muizenberg, Cape Town, dressed in his typical three-piece pinstriped suit (McCrickard 2012: 76-77).

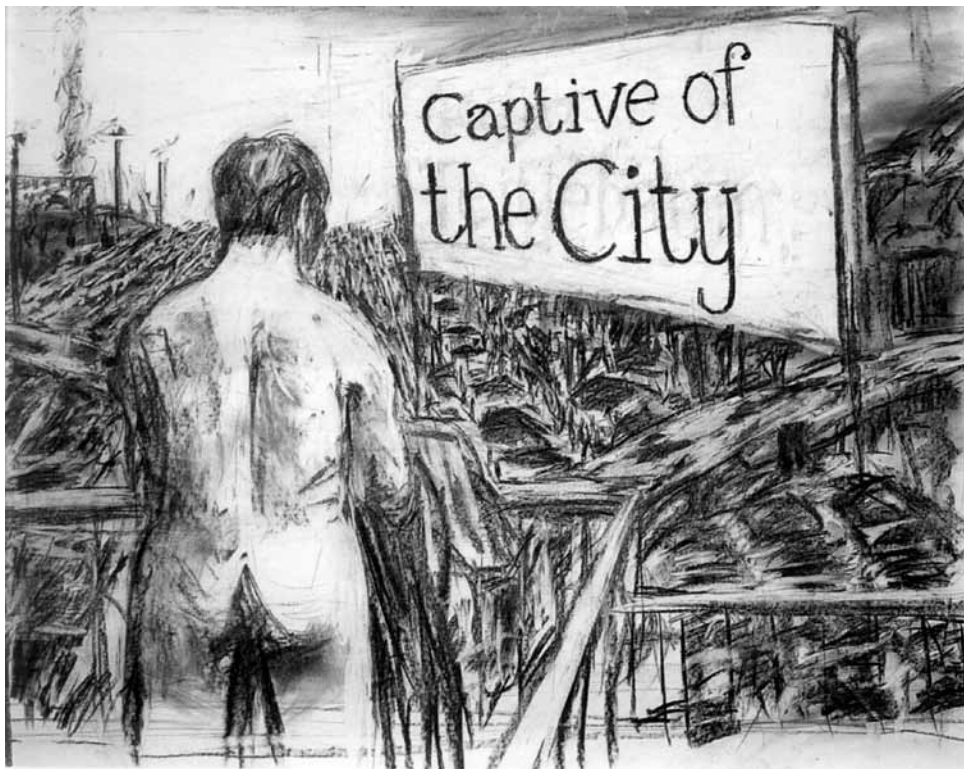


Figure 1  
Still image from William Kentridge's, *Johannesburg 2nd Greatest City After Paris* (1989), showing Felix as 'Captive of the city'.

## Felix

The next character to enter the film space is Felix Teitlebaum, Soho's antithesis. Felix is a partial self-portrait of Kentridge (McCrickard 2012: 77). In sharp contrast with Soho's swagger, Felix is always portrayed as exposed, vulnerable, sensitive and naked. Felix is caught in desire, defaulting innocence, voyeurism and exclusion. Kentridge uses Felix to portray his relation with reality and coin him on a giant billboard in the landscape as, *Captive of the City* (see figure 1), while Felix stares at the flow of traffic on the highway interchange below. He symbolises not only Kentridge who cannot escape from the city of Johannesburg, but also Eckstein's alter ego and conscience. Soho and Felix are thus "effectively two halves of the same character" (Rosenthal 2009: 41, McCrickard 2012: 77) and are drawn in his exact likeness.

Kentridge jibes at accepted conventions by always portraying Felix naked in contrast to Soho, which he dresses 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 poor black mine workers. A class war is clearly signalled by the juxtaposition of characters, scenes and subjects.

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 bodily 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. In recognition of this principle Soho is dressed in a pinstripe suit to mark his authority. There is a reason for Felix's nudity. When he is placed within a specific space there is no reference to the phallus, but rather to his behind (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 a much more complex person 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 intertitle, *Waiting*, informs the viewer that Mrs Eckstein is indeed for ever 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 Soho's 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.

### **Anonymous character**

The last persona to enter the film action is not formally introduced by a frame title or billboard. For the sake of this discussion one can call this homeless character *Harry*. He is dressed in a jacket with a distinctive herringbone pattern. He moves on crutches towards his brazier where he stops to warm himself. He stands as a symbol of the oppressed masses (miners) and the destitutes in the background. Harry's stance reminds the viewer of a figure in William Hogarth's (1697-1764) *Industry & Idleness* series (twelve engravings). The Harry figure became the symbol of hard labour. (Godby, 1990: 84). William Kentridge made eight etchings for his *Industry and Idleness*-series.

### **Drama and conflict**

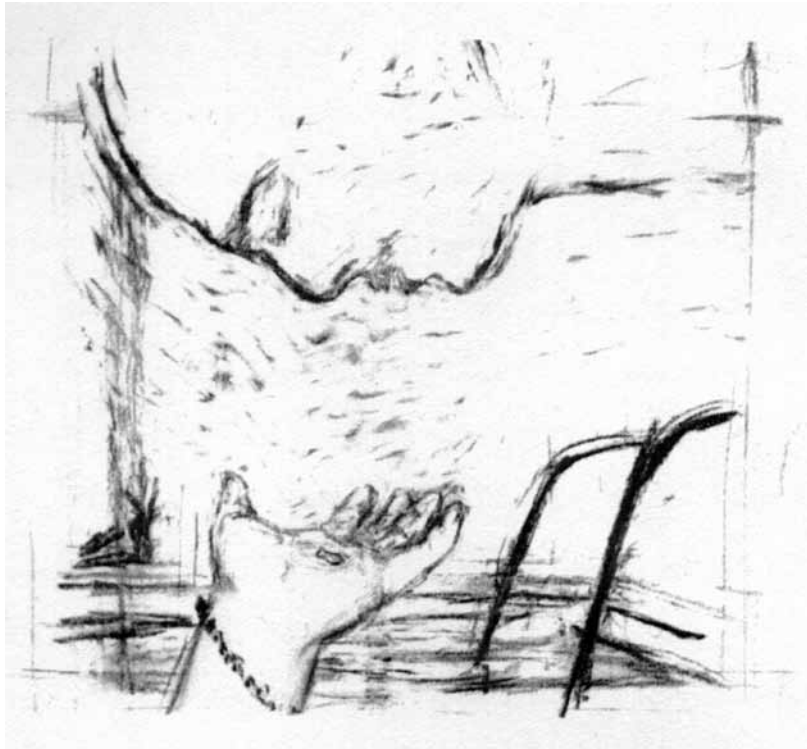
The juxtaposition of characters in a drama leads to conflict (clashes) between them in that one crisis usually leads to the next, thus building up to a conflict situation within the dramatic action. Conflict can be labelled as clashes that happen when people with opposing ideas confront each other. Conflict 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 her lover, Felix Teitlebaum, because of their clashing personalities, ideals and depictions – Soho is always depicted from the front dressed in his famous suit, Felix in contrast is always naked and

mostly seen from behind. 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 through the course of the film as both men are in love with Mrs Eckstein. A second subplot breaks the narrative from time to time. Each and every film frame can stand on its own, but because of their filmic sequence they are joined together to form the complex narrative. Once the characters have been introduced 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 lilting and lively rhythms of the 78 rpm soundtrack of Duke Ellington while the characters are exposed to each other.

The next scene starts with the greedy industrialist Soho Eckstein – dressed up in his pinstriped suit, his fat fingers clenching a thick cigar, which are both symbols of his extreme wealth. The intertitle, *Soho Eckstein Takes On The World*, introduces the viewer to Soho as employer of the masses. His German surname, Eckstein, can be translated to “cornerstone” which represents the first stone or starting place in the construction of a monumental building. 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 meowing cat runs out of the scene. Kentridge has started to marginalize mechanics, depicting it not only as degraded devices of control but also to investigate the limits of vision.

The scene changes to Felix’s bathroom where the bath is overflowing. While Felix relaxes in his bath he philosophises and pages through a flipbook of crude erotic images depicting special moments with Mrs Eckstein. Benezra (2001:20) stated that “he [Felix] 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”. The next intertitle, *Felix Teitlebaums anxiety filled half the house*, appears like this on the screen while he “showers her with [his] erotic attention” (Rosenthal 2009: 40). 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 a 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 licks and kisses the palm of her hand, giving her a seal of love in the form of a fish. 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**  
**Still image from Kentridge's film, *Johannesburg 2<sup>nd</sup> Greatest City After Paris*, (1989),**  
**depicting Felix and the fish in Mrs Eckstein's hand.**

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 fish and the cigar here resonate with each other at the paradigmatic level of decoding as phallic images. 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 intertitle, *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. In *Johannesburg* he adds a few prominent figures to the procession walking through the barren Highveld landscape outside Johannesburg. 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 a 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, remind 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. 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 3a). Eventually he feels guilty. He starts pelting the poor with scraps of food – both feeding the poor and killing their leaders. McCrickard (2012: 26) stated that “Kentridge shifts Soho’s arms across the page, leaving shadow states (ghost images) of each arm position in a charcoal trace” across the drawing. 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 when he sits at his desk-cum-landscape (see figure 3b) while his workers adore him like machines and bring the ore to the surface and march through the landscape.



**Figures 3 (a & b)**

**Two still images of Soho: (a) sitting at his table eating and (b) sitting at his desk-cum-landscape watching as the procession march through the landscape from Kentridge’s film, *Johannesburg 2<sup>nd</sup> Greatest City After Paris* (1989).**

The vast scale and free but highly skilled use of the charcoal and pastel drawing mediums and erasure thereof 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 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.

A shelf structure followed by a swift, macabre scene with disembodied heads inside these shelves which refer to Kentridge’s earlier, powerful drawing *Casspirs Full of Love* (1989) (see figure 4). These stacked heads are inspired by Tony Cragg’s *Inverted Sugar Crop* (1986) and the image was repeated in Kentridge’s film *Mine* (1991) where the miners were sleeping in kampongs underground.



Figure 4

William Kentridge, *Casspirs Full of Love*, 1989, Etching, 147 x 81.5 cm, Collection Johannesburg Art Gallery (source: [http://www.terminartors.com/artworkprofile/Kentridge\\_William-Casspirs\\_Full\\_of\\_Love](http://www.terminartors.com/artworkprofile/Kentridge_William-Casspirs_Full_of_Love)).

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 are 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 every day, grimy industrial landscape with a swimming pool surrounded by a fence. Soho and Felix are inside the pool, having their final club fight almost like Goya's *Duelo a garrotazos* (1820-1823). Felix wins this fight. The film ends with the procession of the poor proletariat who march and protest for their human rights, while Soho lives out his greed and the triumphant music reaches a climax.

## 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 between Soho and Felix for Mrs Eckstein's hand. 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 socio-political context of apartheid governed South Africa in the late 1980s and the film is spawned with images of the dispossessed and the disenfranchised. In the animated film *Johannesburg* Kentridge portrays both South Africa's ironic acceptance of the apartheid situation and the fate of its inhabitants. The time and space themes are further explored in his later so-called *Drawings for Projection*-films such as *Mine* (1991), *Monument* (1990), *Sobriety, Obesity & Growing Old* (1991), *Felix in Exile* (1994) and *The History of the Main Complaint* (1996).

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