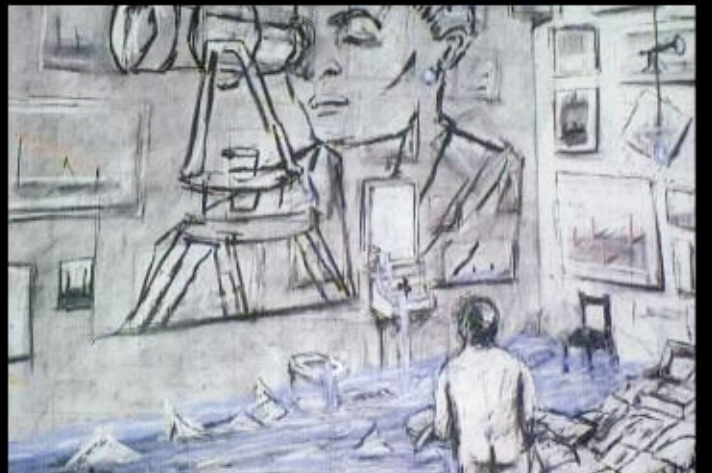
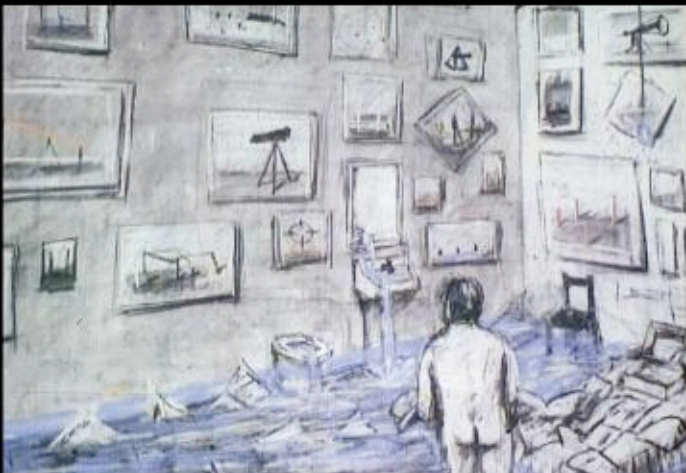
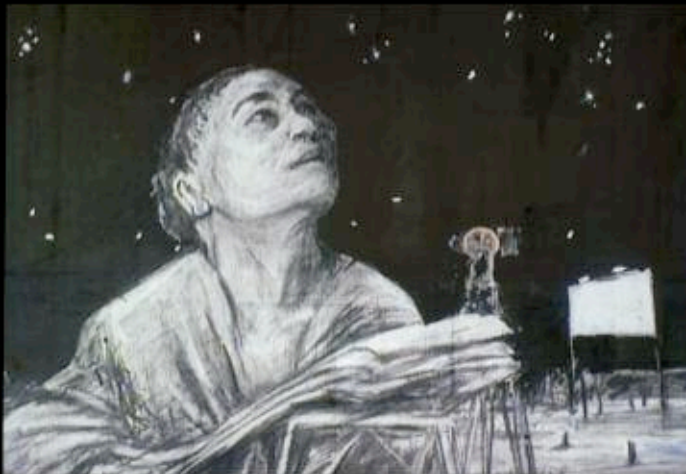
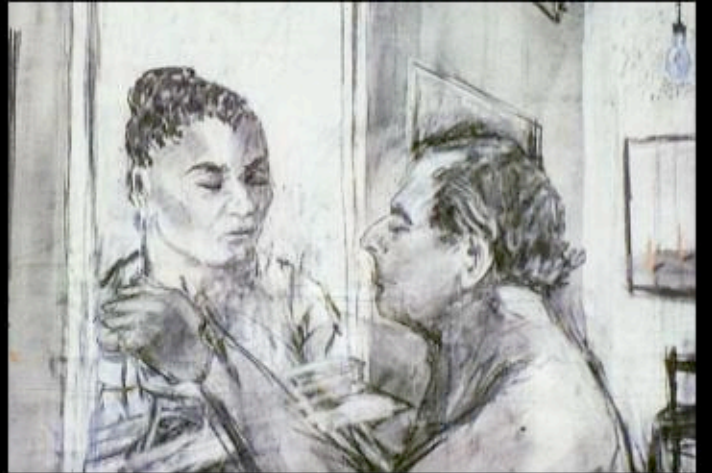
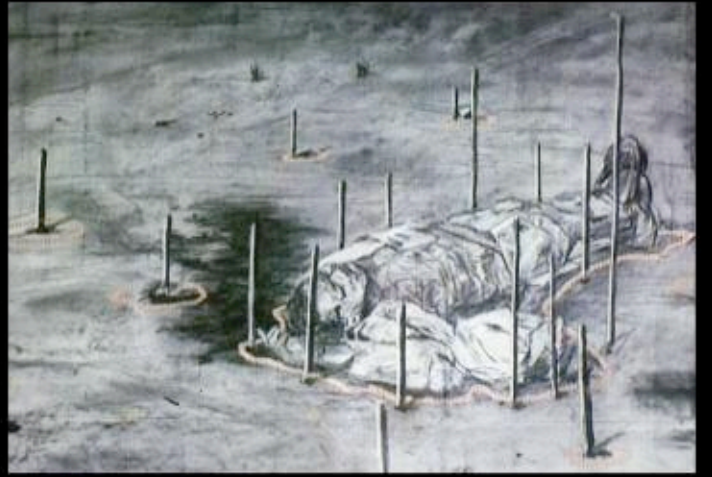


**FELIX
IN
EXILE**



All the interesting work I've done has always been against ideas I've had. It's always in between the things I thought I was doing that the real work has happened.

DISCUSS

Before Viewing

■ Discuss an artist who works simultaneously in more than one discipline, such as visual art and theater. What kinds of work does this artist produce? How is it similar to or different from the work of artists who work in a single discipline?

■ What are the benefits and drawbacks of having a plan when creating a work of art? Compare them to the benefits and drawbacks of spontaneity.



Drawing for *What Will Come (has already come) (Two Heads)*, 2007. Charcoal on paper, cold rolled steel table and mirrored steel cylinder. Paper diameter: 47¼ inches, cylinder height: 11½ inches, diameter: 6½ inches. Installation at Marian Goodman Gallery, 2008. © William Kentridge, courtesy Marian Goodman Gallery, New York.

While Viewing

■ Describe the skills that Kentridge employs in his work. What roles does he play when creating his multimedia projects?

■ Identify the artworks in which Kentridge mixes media. In what ways do these projects reflect Kentridge's preference for play or for working without a plan?

After Viewing

■ Kentridge is interested the process of seeing and what we do when we construct the world by looking. How does his work communicate that interest?

■ Kentridge discusses the relationship of his characters, Soho and Felix, to himself, and describes much of his work as a self-portrait in the third person. What do you think he means? How does his work relate to autobiography? How does it relate to fantasy or fiction?



Promised Land, from *Horse and Nose* series, 2008. Tapestry weave with embroidery, 149¾ x 163¼ inches. © William Kentridge, courtesy the artist.

CREATE

■ Create a drawing and take a digital photograph of it. Exchange your photo for a classmate's and erase, add to, or alter the image you received. Photograph this work and repeat the process with other classmates. Reflect on the ways in which the original drawings change over time.

■ Kentridge says that he enjoys staying in the looseness of trying different things. Create a work of art that involves two very different media, such as drawing and performance or computer graphics and sculpture, without a pre-conceived idea of how they will be combined or connected.



Born

1955, Johannesburg, South Africa

Education

University of the Witwatersrand, Johannesburg; Johannesburg Art Foundation; L'École Internationale de Théâtre Jacques Lecoq, Paris

Lives and Works

Johannesburg, South Africa

About the Artist

Having witnessed first-hand one of the twentieth century's most contentious struggles—the dissolution of apartheid—Kentridge brings the ambiguity and subtlety of personal experience to public subjects most often framed in narrowly defined terms. Using film, drawing, sculpture, animation, and performance, he transmutes sobering political events into powerful poetic **allegories**. In a now-signature technique, he photographs his charcoal drawings and paper collages over time, recording scenes as they evolve. Working without a script or storyboard, he plots out each animated film, preserving every addition and erasure. Aware of myriad ways in which we construct the world by looking, Kentridge uses stereoscopic viewers and creates optical illusions with anamorphic projection to extend his drawings-in-time into three dimensions.

Teaching Connections

Media and Materials

animation, drawing, music (opera), performance, photography

Key Words and Ideas

autobiography, **collaboration**, history, memory, play, process

Related Artists

Eleanor Antin, Oliver Herring, Laurie Simmons, Kara Walker, Carrie Mae Weems

OPPOSITE: From *9 Drawings for Projection (1989–2003): Felix in Exile*, 1994. Production stills, dimensions variable. Photo: John Hodgkiss. © William Kentridge, courtesy the artist.