

Strauss & CO



WILLIAM KENTRIDGE Highlights

Thursday 3 November 2022
Modern and Contemporary Art, Part I
7.00 pm

Tuesday 8 November 2022
Modern and Contemporary Art, Part II
7.00 pm

Live Virtual Auction
www.straussart.co.za

43

William Kentridge

SOUTH AFRICAN 1955–

Felix in Exile

1994

signed and numbered 29/35
in pencil in the margin
etching, aquatint, drypoint
and soft ground on paper
58 by 79 cm

R250 000 – 350 000

PROVENANCE

Acquired from the artist by the current
owner in 1994/95.

EXHIBITED

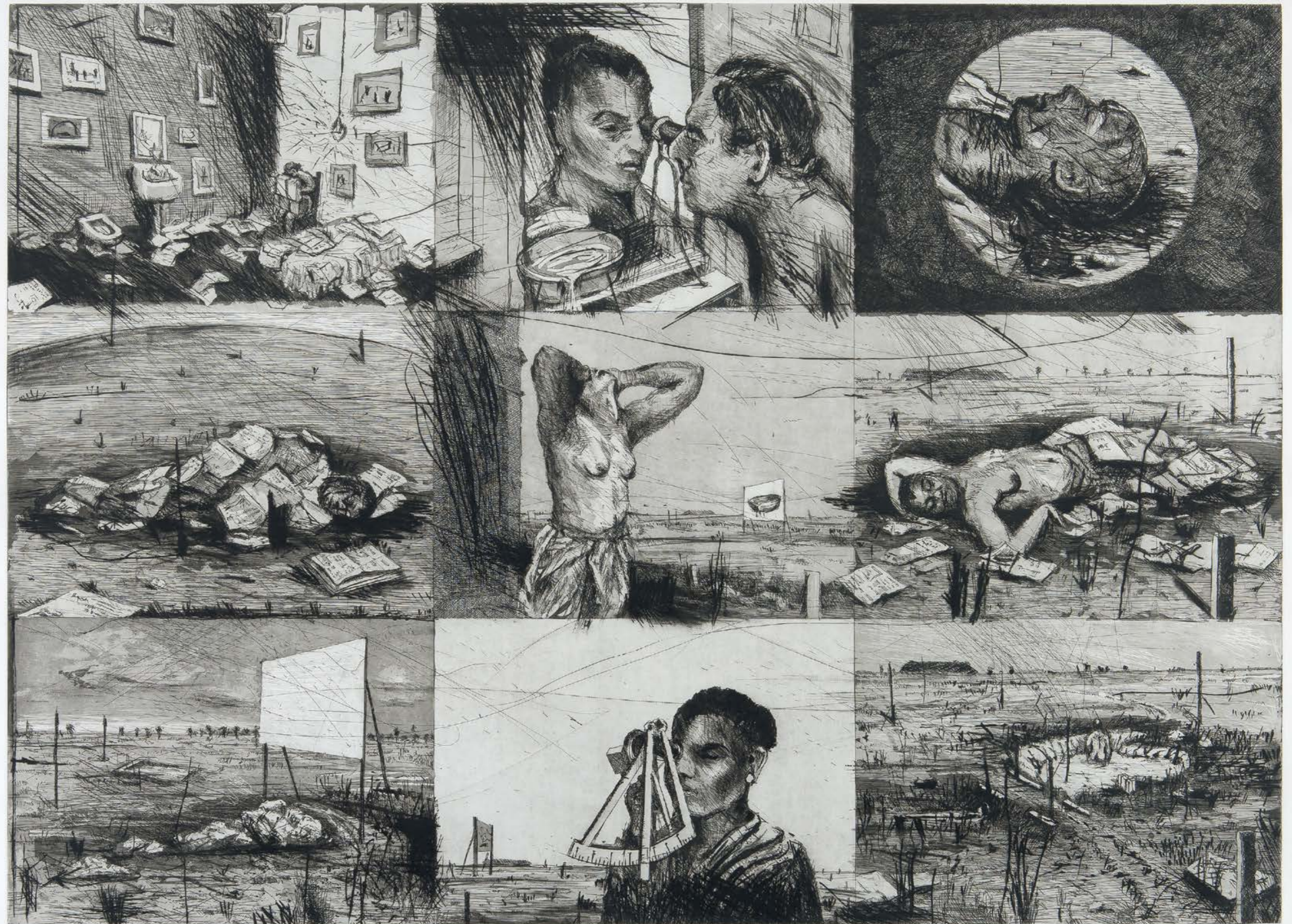
Boston University Art Gallery, *South Africa:
Artists, Prints, Community; 25 Years at the
Caversham Press*, Boston, Boston University
Art Galleries, 8 February to 27 March 2011,
another impression from the edition
illustrated on page 66 of the exhibition
catalogue as plate 34.

Strauss & Co, *Giving Direction: Figuration,
Past and Present*, Welgemeend Manor, Cape
Town, 14 to 20 February 2022, illustrated
in colour on page 60 of the exhibition
catalogue.

LITERATURE

Bronwyn Law-Viljoen (2006) *William
Kentridge Prints*, Johannesburg: David
Krut Publishing, another example from
the edition illustrated in colour on pages
50 and 51. Judith Hecker (2010) *William
Kentridge: Trace. Prints from the Museum
of Modern Art*, New York: The Museum of
Modern Art, another impression from the
edition illustrated in colour on page 13.
Sieveking Verlag (2015) *Double Vision:
Albrecht Dürer/William Kentridge*, Munich:
Sieveking Verlag, another impression from
the edition illustrated on pages 166 and 175,
catalogue number 54.

Natalie Knight (2017) *The Big Picture: an Art-
O-Biography*. Johannesburg: Batya Bricker,
another impression from the edition
illustrated on page 94.



76

William Kentridge

SOUTH AFRICAN 1955–

Studio Portrait

signed and dated 74/120 in pencil in the margin
colour screenprint on paper
image size: 93 by 65 cm

R90 000 – 120 000



77

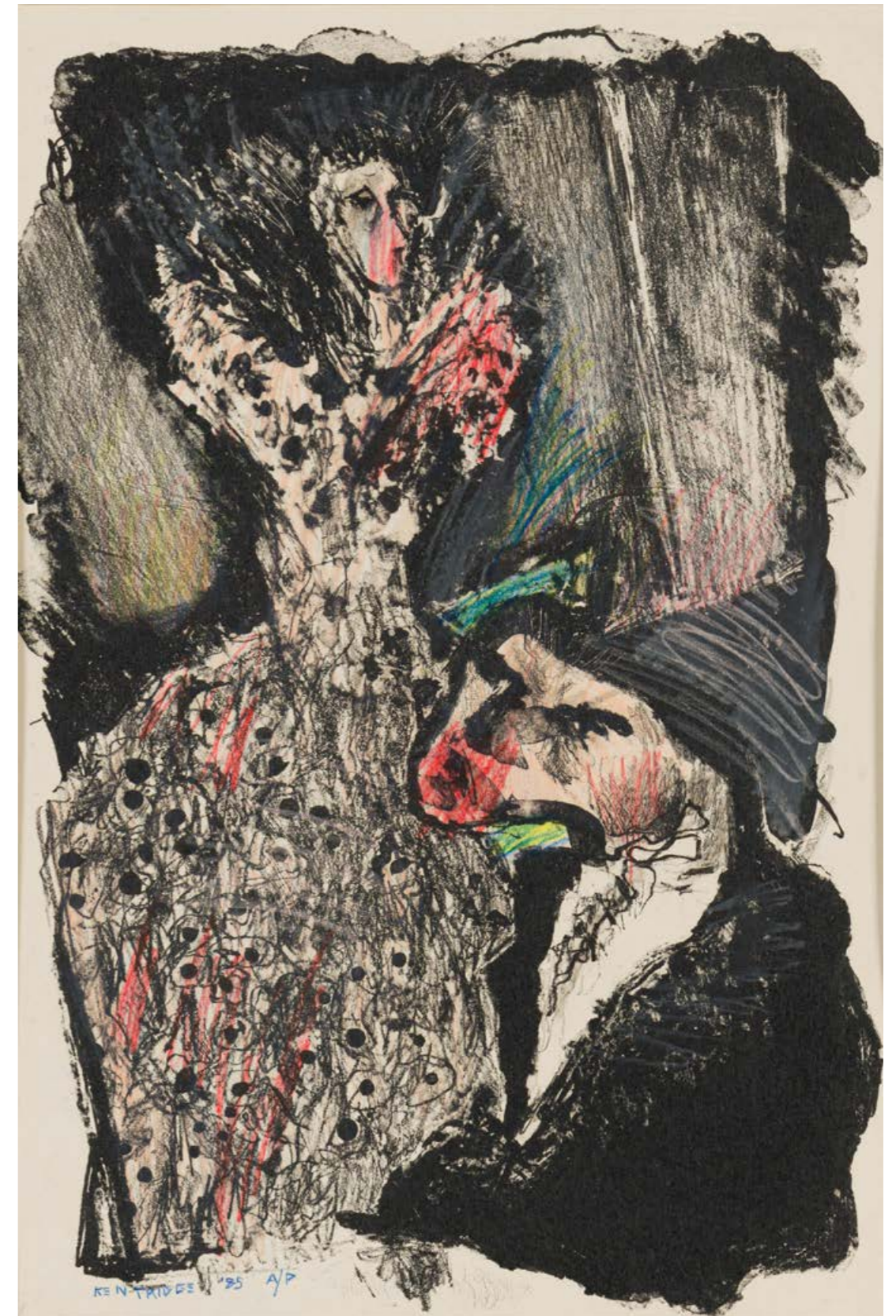
William Kentridge

SOUTH AFRICAN 1955–

Figure in Dress

signed, dated '85 and numbered A/P
lithograph on paper
36 by 24 cm

R25 000 – 35 000



86

William Kentridge

SOUTH AFRICAN 1955–

Nose 15

signed and numbered 5/50 in pencil in the margin, titled in the print and embossed with the David Krut Workshop chopmark etching on paper
plate size: 19,5 by 14,5 cm

R35 000 – 50 000



87

William Kentridge

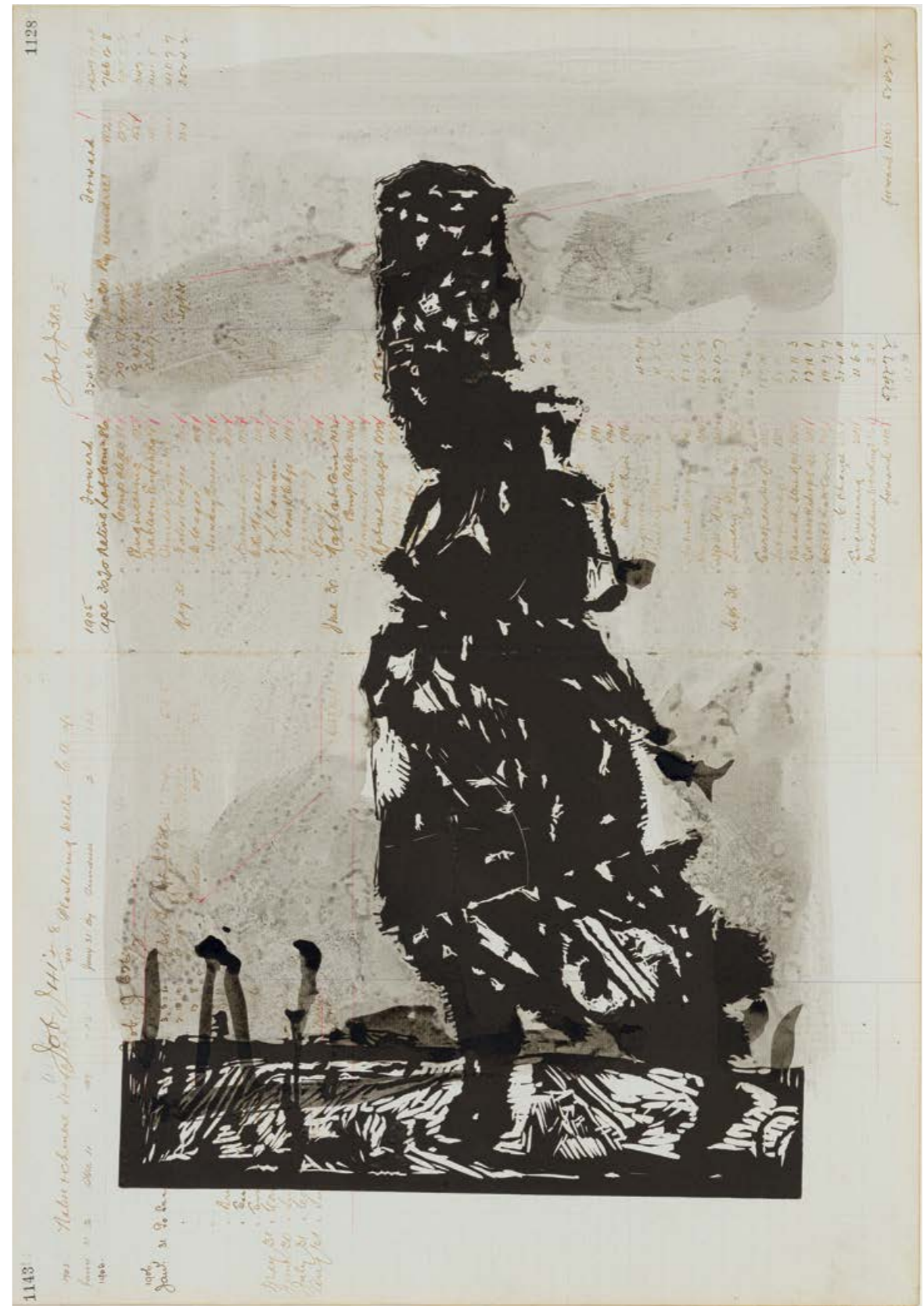
SOUTH AFRICAN 1955–

La Dolce Vita

signed, numbered P.P. 2/3 in pencil in the margin and embossed with The Artists' Press chopmark
chine collé and linocut on paper
plate size: 44 by 36,5 cm;
sheet size: 55 by 54 cm, unframed

R40 000 – 60 000





95
William Kentridge
 SOUTH AFRICAN 1955-
Firewalker
 signed and numbered III 10/10
 in pencil in the margin
 linocut and ink wash on found
 paper
 66,5 by 46,5 cm
 R150 000 – 200 000



96

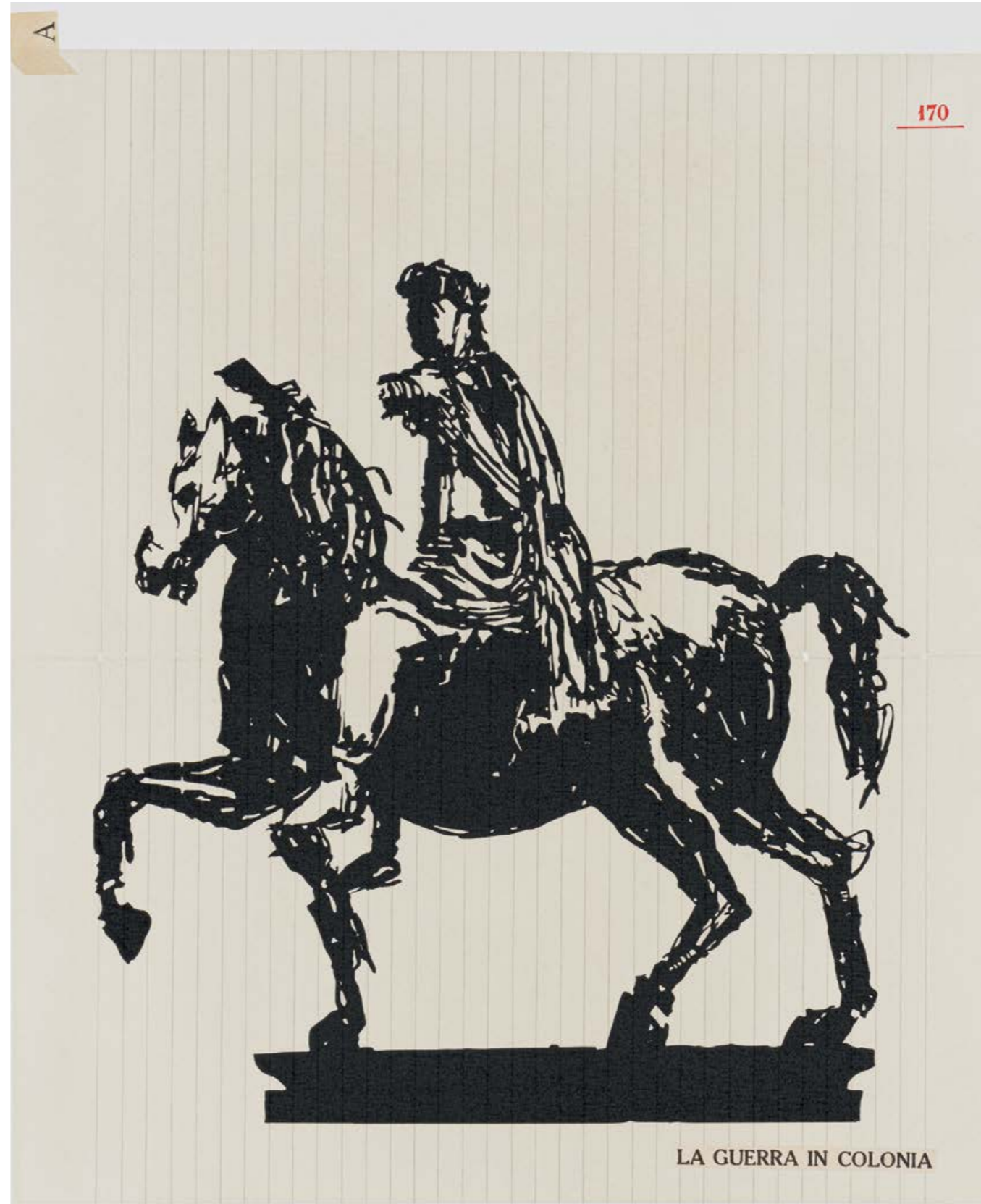
William Kentridge

SOUTH AFRICAN 1955-

Tiger

signed and numbered 4/10 in pencil in the margin and embossed with the MK & AW chopmark in the margin.
linocut with hand-painting on Hahnemühle paper
39 by 42 cm

R40 000 – 60 000



97

William Kentridge

SOUTH AFRICAN 1955-

La Guerrain Colona

signed, numbered P.P. 2/3 in pencil in the margin,
titled in the print and embossed with The Artists'
Press chopmark
chine collé and linocut on paper
plate size: 44 by 36,5 cm; sheet size: 55 by 45 cm,
unframed

R40 000 – 60 000

303

William Kentridge

SOUTH AFRICAN 1955–

Garibaldi

signed and numbered E.V. 4/10 in red conté in the margin
lift ground aquatint etching
printed on 100% Hemp Phumani
handmade paper, mounted on
raw cotton cloth folded (as a map)
and housed in a handmade box
covered in raw cotton cloth
165,5 by 154 cm; box size: 36 by 45,5
by 3,5 cm, unframed

R600 000 – 800 000

Working across drawing, printmaking, film, theatre and other media, William Kentridge explores the impact of European colonialism and the concerns of post-apartheid South Africa with unparalleled nuance and lyricism. Kentridge's monumental depiction of *Garibaldi* in 2017 followed his 2016 *Triumphs and Laments: A Project for Rome*, a 500 meter-long frieze, erased from the patina on the embankment walls lining the ancient capital's urban waterfront along the Tiber.

Giuseppe Garibaldi (1807–1882), the Italian general, patriot and republican who distinguished himself as an international figurehead for national independence and republican ideals, is considered in twentieth-century historiography and popular culture as Italy's greatest national hero. He

was admired and praised by many intellectuals and political figures, including Abraham Lincoln, Victor Hugo, Alexandre Dumas, George Sand, Charles Dickens, Friedrich Engels and Che Guevara. Historian A. J. P. Taylor called him 'the only wholly admirable figure in modern history'.

In the popular telling of his story, he is associated with the red shirts that his volunteers, the 'Garibaldini', wore in lieu of a uniform. Why would the artist depict the great General Garibaldi on a wooden horse? Perhaps to highlight the absurdity of war? And to appeal to children, and to the childlike in all of us, thereby emphasising the humanity of this great hero – a man whose extraordinary leadership skills in war were never at odds with his humanity, nor beyond humour.



313

William Kentridge

SOUTH AFRICAN 1955–

Peonies with Book

signed and dated 2012
India ink on found book pages
125 by 100 cm

R2 500 000 – 3 500 000

PROVENANCE

Goodman Gallery

EXHIBITED

More Sweetly Play the Dance,
MUDAM, Luxembourg, 13
February 2021 to 30 August 2021.
*William Kentridge, Why Should I
Hesitate: Putting Drawings to Work*,
Deichtorhallen, Hamburg 23
October 2020 to 1 August 2021.
*William Kentridge, Why Should I
Hesitate: Putting Drawings to
Work*, Zeitz MOCAA, Cape Town,
24 August 2019 to 23 March 2020.

LITERATURE

William Kentridge (2019) *Why
Should I Hesitate: Putting Drawings
to Work*, Cape Town: Koenig
Books, published to accompany
the artist's exhibitions at Norval
Foundation and Zeitz MOCAA,
24 August 2019 to 23 March 2020,
illustrated on page 337.

Flowers feature periodically in the work of William Kentridge, fulfilling an allegorical role in his oeuvre. The image of a single stem iris, for example, was the first to appear, in an operatic work, *Il Ritorno d'Ulisse* (1998). The story told in the opera is that of the larger-than-life character from Homer's *Iliad*, Ulysses, on his return from the ten-year Trojan War, and another ten years of finding his way home to his wife, Penelope. Kentridge devised a highly innovative design for the opera: centre stage was semi-circled by a very steep, stepped anatomy-theatre-like structure on which the chorus and soloists were positioned. They overlooked the 'anatomical dissection' of the main character, Ulysses, lying prostrate on an old metal gurney from a Joburg hospital. The drawings projected against the back wall represented Ulysses' subconscious. The drawings reflect the character's inner conflict. The interior struggle is visualised by a set of drawings, which include x-rays, cross-sections of the brain, and sonar scans. These conflicts are ameliorated to some extent by the sprouting plant life which suggests rejuvenation and rebirth taking place. Out of drawings of Ulysses' brain scans and cross-sections of his heart, grows an iris, symbolising Penelope.

The peonies in the present lot, flamboyantly arranged in a composition with book, were exhibited as part of a bigger group of large-scale still-lifes made

especially for one exhibition hall in the Zeitz Museum of Contemporary African Art retrospective of Kentridge works in 2019, the so-called Reading Room, replete with large tables and amply stocked bookshelves, all in the imposing presence of these wonderful still-life drawings. Peonies generally symbolise love, romance, honour, happiness, wealth, and beauty, and are traditionally given on special occasions to express best wishes and joy. The book on the table adds associations of knowledge and, given the fact that it is closed, mystery as well.

Kentridge first included flower pieces and arrangements in the dramatic performance, *Notes Towards A Model Opera* (2011) in which these comingle with images of the Cultural Revolution in China in the 1960s. Typical of Kentridge's artistic practice, these images often dissolve or morph into other reconstructed images, often with aphorisms written over them. Apart from the exotic peony, Kentridge also uses many indigenous flowers such as the arum lily, growing in his suburban garden in Johannesburg, in his flower pieces. These bunches of flowers he then stuffs into make-shift glass containers, such as Consol canned fruit bottles. One is reminded of the exuding sensibility of Eduard Manet still-lifes.



The current lot installed at Zeitz MOCAA. The installation recreated the artist's home library.



315

William Kentridge

SOUTH AFRICAN 1955-

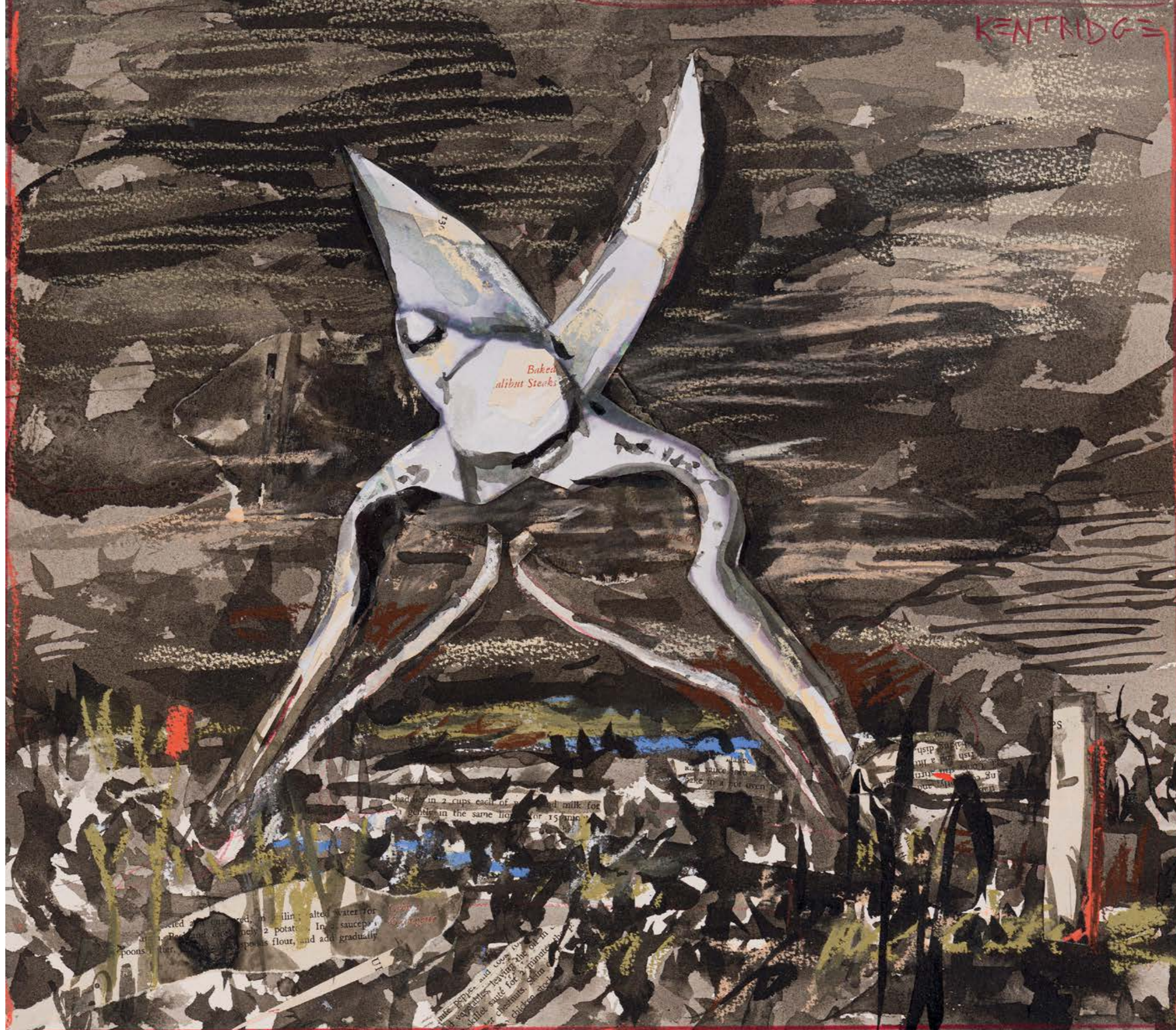
Shears

signed

indian ink on collaged paper with
pastel and charcoal

38 by 43 cm

R800 000 – 1 200 000





325

William Kentridge

SOUTH AFRICAN 1955-

*Baggage I, Baggage II,
Baggage III*

signed and numbered 21/24 in
pencil in the margin
lithograph and collage on paper
image size: 27 by 167,5 cm

R400 000 – 500 000



336

William Kentridge

SOUTH AFRICAN 1955–

Untitled (Drawing from Other Faces)

signed in red conté in the margin
charcoal and conté on paper
57 by 154 cm

R3 000 000 – 4 000 000

This process drawing derives from Kentridge's ten-minute animated film *Other Faces* (2011), the tenth film in the artist's celebrated *Drawings for Projection* (1989-present) series. The film currently appears in Kentridge's large-scale survey at London's Royal Academy. Filmed using a 35mm movie camera, *Other Faces* features an impressionistic montage of charcoal

drawings, many progressively altered through erasure and overdrawing. The film is bookended by drawings of Johannesburg's changing inner-city landscape, notably around Selby, and depicts the slow excavation of a mine dump with a drive-in cinema atop. This recurring motif references the well-known demolition, in 2009, of Johannesburg's Top Star drive-

in cinema, which for decades was located on the Ferreira dump.

The film's roaming exploration of Johannesburg is dramatically anchored in a head-on collision between aging industrialist Soho Eckstein, the most durable character in Kentridge's film series, and another, unnamed driver. This leads to a tense standoff between the two drivers,

both men in pinstripe suits, one black and the other white. The accident occurs at the fictional meeting point of two actual Johannesburg roads, Eckstein Street in Observatory and Error Street in New Doornfontein. Error, a central concept in Kentridge's idea that the studio as a safe space to fail, is here – nudge-nudge wink-wink – linked to geographies familiar to

the artist. Kentridge lived in central Johannesburg for many years and still regularly commutes to his second studio on Main Street.

Not all the drawings are related to the demolition and collision. *Other Faces* includes documentary portraits of anonymous city inhabitants, as well as fine descriptions of architectural landmarks, notably Jeppe Street

business facades and the Edwin Lutyens-designed Anglo-Boer War Memorial in Eckstein Park, Saxonwold. This particular drawing was used in a series of rapidly edited tracking shots near the end of the film, when the digressive narrative returns to the shouting men in suits. Prefaced by a moving portrait of the artist's mother, Felicia Kentridge, who was

rendered paralysed in later life by a degenerative disease, the montage of drawings include the surreal injunction, 'JUST GET OUT OF TOWN!' Language is a malleable thing in the artist's hand. In this drawing, which includes the silhouette of Yeoville Water Tower at top left, that instruction is recomposed to suggest, MUST GET OUT NOW.

348

William Kentridge

SOUTH AFRICAN 1955–

She Wolf (Jug)

signed and numbered E/V 3/10 in red conté in the margin
lift ground aquatint etching
printed on 100% Hemp Phumani handmade paper, mounted on raw cotton cloth folded (as a map) and housed in a handmade box covered in raw cotton cloth
142 by 164 cm;
box size: 35,5 by 45 by 3,5 cm,
unframed

R600 000 – 800 000



349

William Kentridge

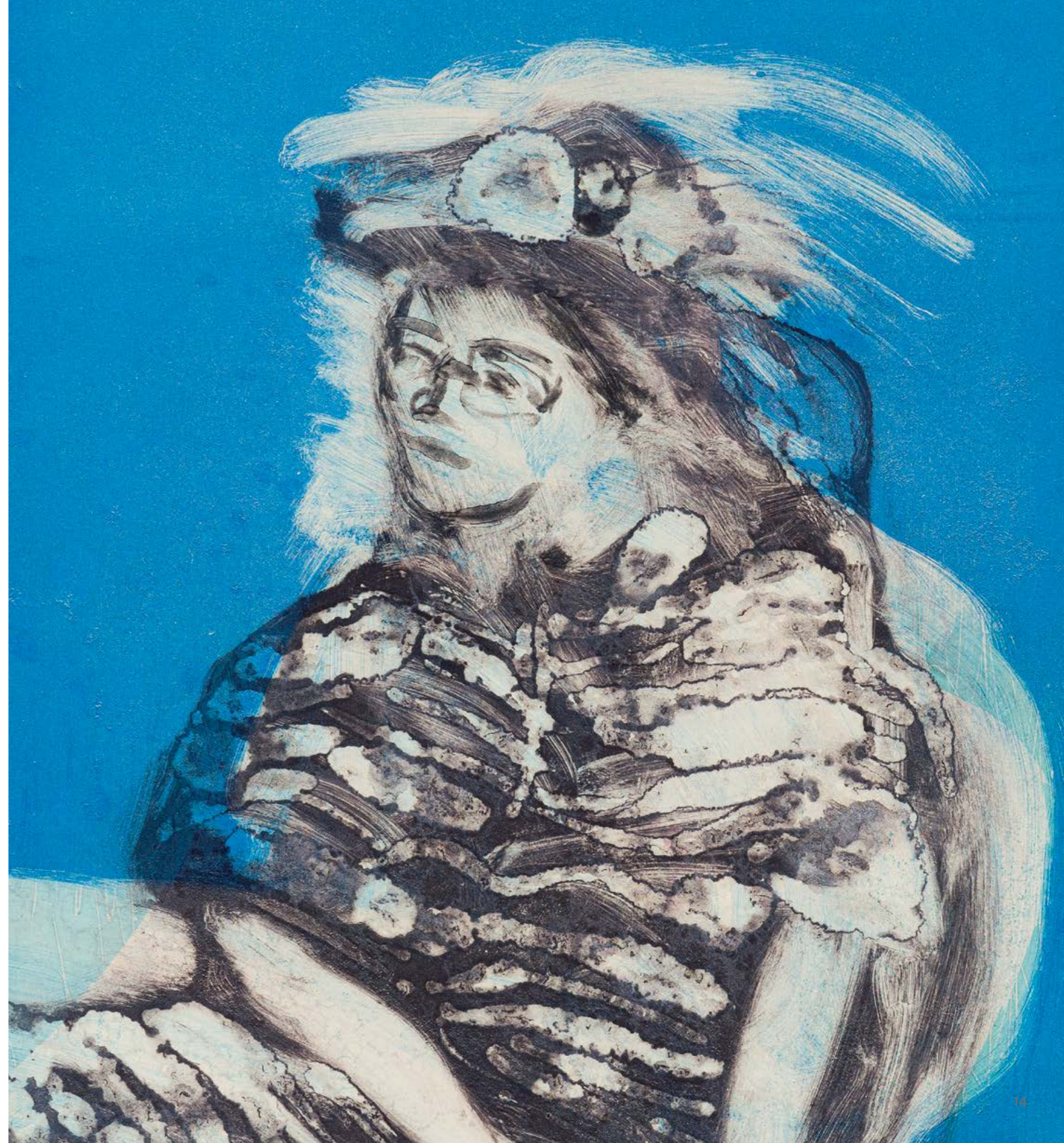
SOUTH AFRICAN 1955–

Portrait Of A Woman

signed, dated '79 and inscribed
with the medium in pencil in the
margin

monotype on paper
plate size: 50 by 30 cm

R200 000 – 300 000



363

William Kentridge

SOUTH AFRICAN 1955-

*Refugees (You Will Find No
Other Seas)*

signed and numbered P/P I/II in red
conté in the margin; inscribed with
the title on a label adhered to the
reverse

lift ground aquatint etching
printed on 100% Hemp Phumani
handmade paper, mounted on
raw cotton cloth folded (as a map)
and housed in a handmade box
covered in raw cotton cloth
169 by 244 cm;
box size: 35,5 by 45 by 6 cm,
unframed

R600 000 – 800 000



367

William Kentridge

SOUTH AFRICAN 1955–

Mantegna

signed and numbered BAT
woodcut on paper
200 by 200 cm

R800 000 – 1 200 000

LITERATURE

William Kentridge (2019) *Why Should I Hesitate: Putting Drawings to Work*, Cape Town: Koenig Books, published to accompany the artist's exhibitions at Norval Foundation and Zeitz MOCAA, 24 August 2019 to 23 March 2020, another impression from the edition illustrated on page 312.

In early 2016 William Kentridge was at work on a monumental frieze to be installed along the banks of Rome's Tiber River in April of the same year. The 550 metre work would be stencilled onto the wall of the river from Ponte Sisto to Ponte Mazzini. It would be called *Triumphs and Laments* and would consist of scenes from the cultural and political history of Rome from drawings that Kentridge had been preparing in his studio in Johannesburg for a number of years.

The image chosen for *Mantegna* is based on a group of nine paintings entitled the *Triumphs of Caesar* (1484 – 1492) by Andrea Mantegna (1431 – 1506). The sixth panel of the Mantegna series, *Corselet Bearers*, would form the main point of reference for the first woodcut in the Kentridge series. [It shows a sewing machine, a laurel wreath and a helmet hoisted above the heads of the figures].

The final result makes reference to the reverse graffiti technique used in *Triumphs and Laments*. In the frieze the erased biological patina from the natural stone wall eventually comes through into the image, and in the print the natural grain of each wood timber is an important part of the work.

Many types of wood were chosen for their

grain effects as well as their density. Soft woods produced dark sections in printed form and allowed for easier carving, while more heavily-grained hard woods allowed for expressive gesture in both the carved mark and the printed sections. An integral design element is found in the angles of both the blocks and the paper as well as in the gestural features of the figures.

The woods selected were Panga Panga, Ash, Poplar, and Maple. Panga Panga and Ash are both heavily-grained, dense woods whilst Poplar and Maple are lesser-grained woods. Sections of Ash were used to accentuate gesture in the faces of the figures, dissecting them at angles, whilst Maple and Poplar allowed moments of soft, subtle blacks.

Given that the reference images of the frieze along the Tiber River are ten metres high, David Krut Workshop team decided to push the boundaries of the woodcut medium and work as large as possible.

Since the printing press would not accommodate this size, it was decided that the print would have to be an assemblage of paper sheets that would fit together like a puzzle.'

David Krut Workshop (2017) *William Kentridge, Triumph and Laments Woodcuts: Mantegna*, Johannesburg: David Krut, pages 1–6.



Andrea Mantegna, *Corselet-Bearers* (sixth panel of the *Triumphs of Caesar*), 1484–1492, Royal Collection, Hampton Court Palace.



369

William Kentridge

SOUTH AFRICAN 1955–

*Tondo Drawing C (with
Cloud and Landscape)*

signed

charcoal on map page, collaged on
archival paper
diameter: 34 cm

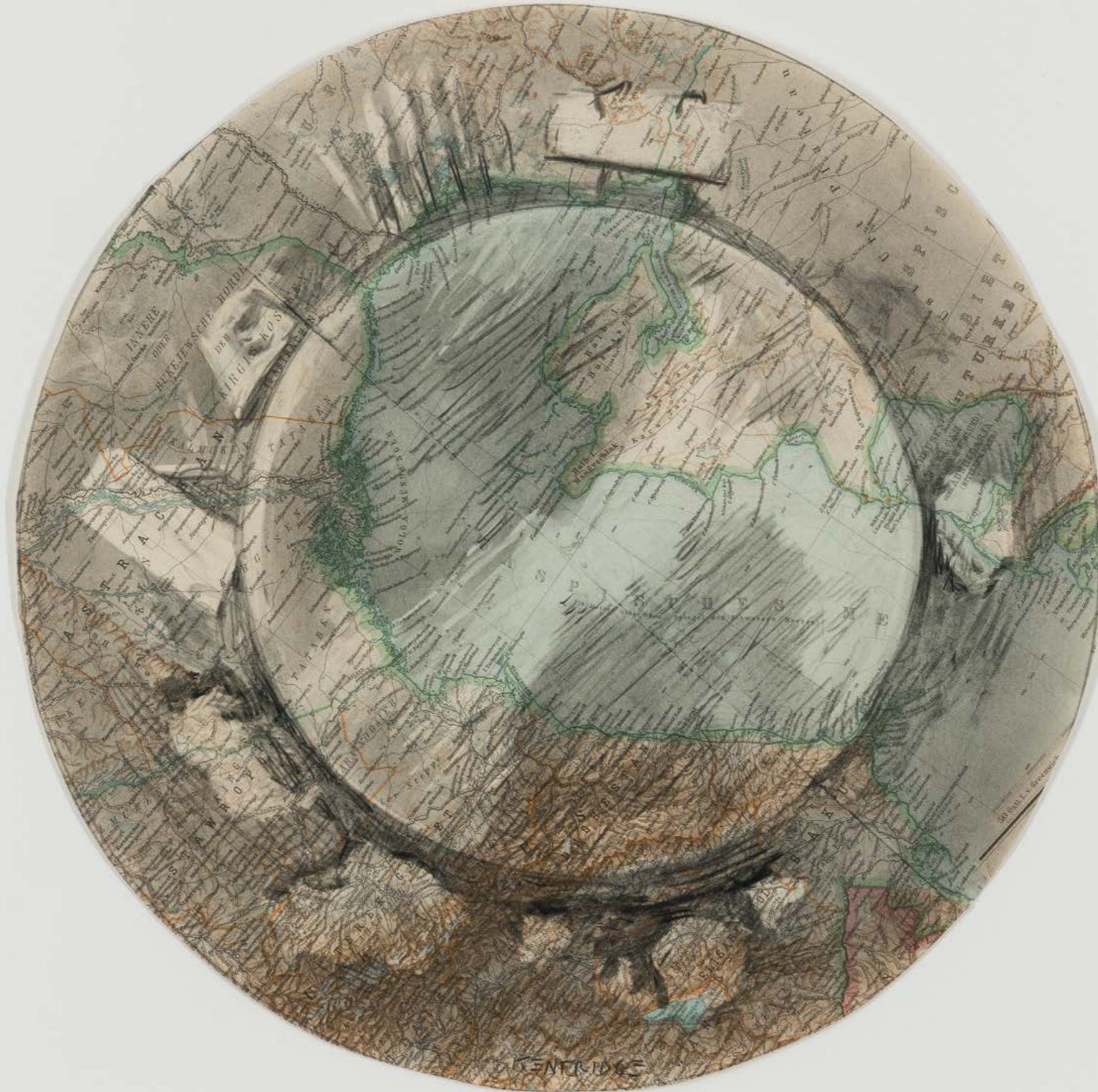
R120 000 – 150 000

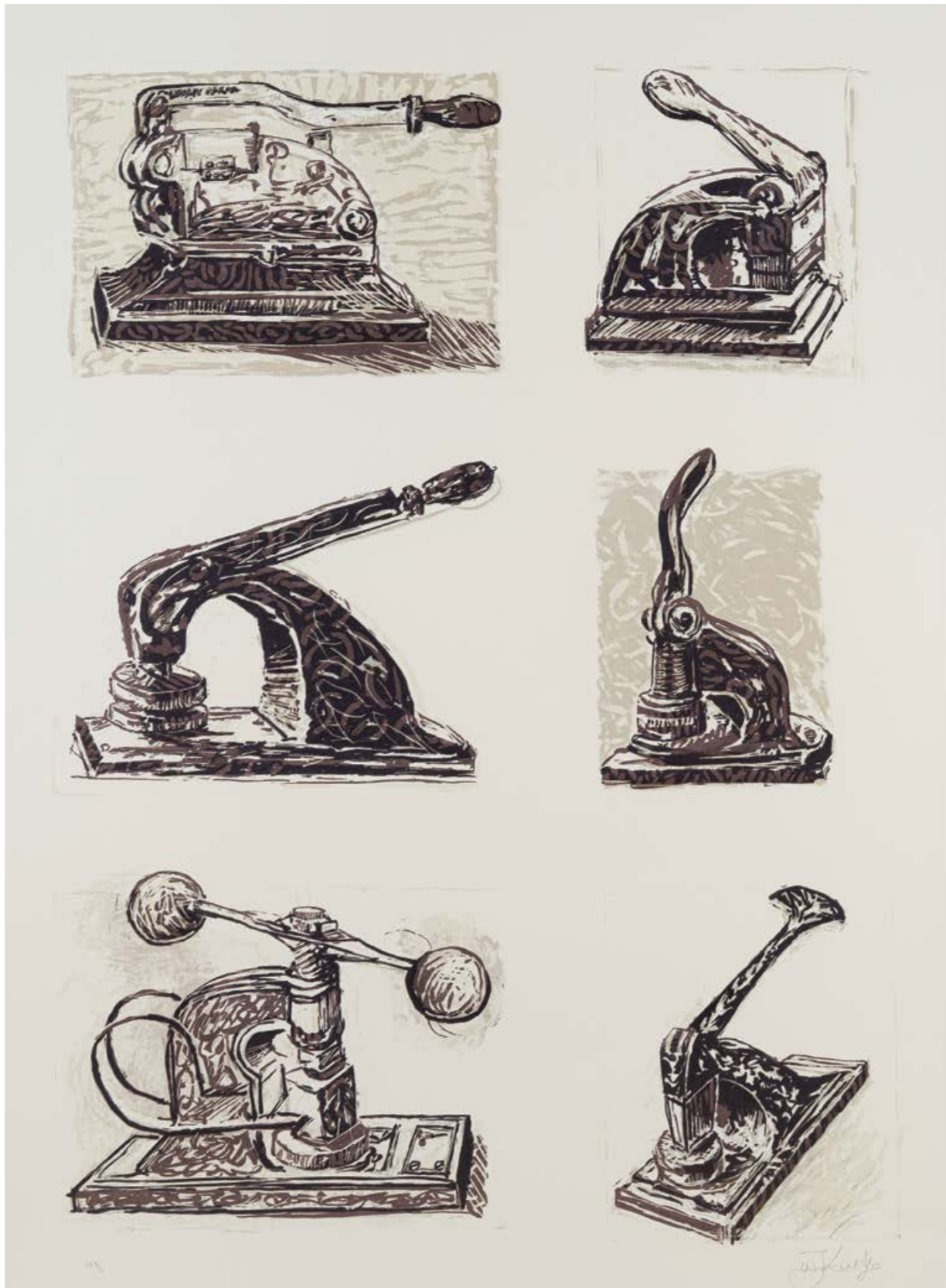
PROVENANCE

Goodman Gallery, Johannesburg.

EXHIBITED

Goodman Gallery, Johannesburg,
New Drawing and Graphics,
2000–2001.





379

William Kentridge

SOUTH AFRICAN 1955–

Embosser

1991

signed, numbered EV 8/10
in pencil in the margin and
embossed with the Caversham
Press chopmark
colour screenprint on paper
150 by 108 cm

R120 000 – 160 000

380

William Kentridge

SOUTH AFRICAN 1955–

Bird Series, four

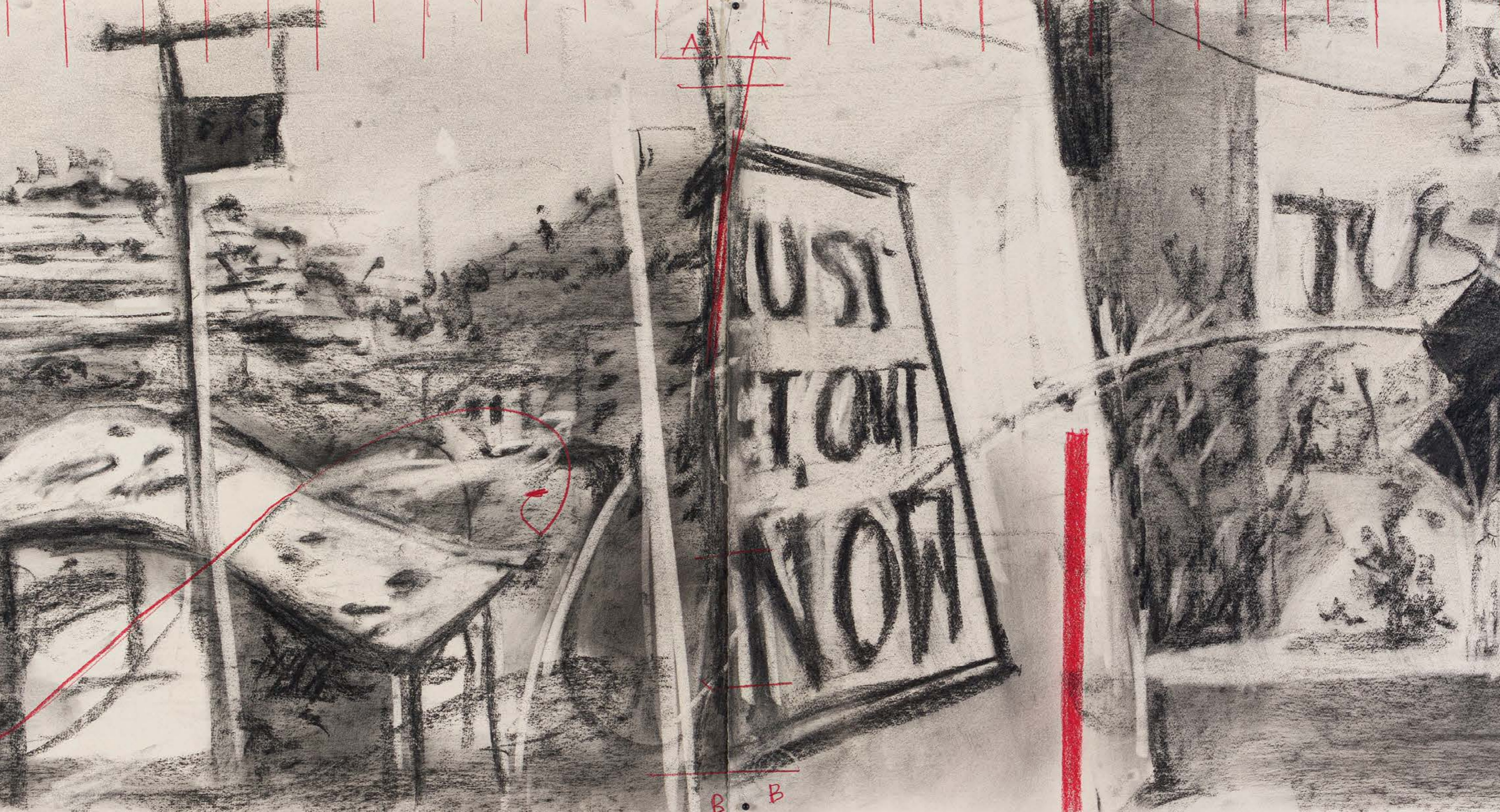
each signed, numbered P/P 2/2 in
pencil in the margin and embossed
with The Artists' Press chopmark
lithograph on paper
each plate size: 14 by 18 cm; sheet
size: 34,5 by 35 cm, unframed
(4)

R80 000 – 120 000



'Mao's disastrous Great Leap Forward campaign was the precursor of the Cultural Revolution, and both failed utopias are embraced in Kentridge's work. The sparrow cull during the Four Pests campaign as part of the Great Leap Forward caused locust to proliferate and destroy harvests, leading to a huge decrease in food production and contributing to the famine that led to the death of an estimated 35–45 million Chinese people. In *Notes Towards a Model Opera*, Kentridge superimposes sparrows in unceasing flight onto pages of the *Shuowen Jiezi*, a dictionary from the second century. The urgent tapping in the background evokes the banging of pots and pans by ordinary Chinese citizens to prevent the sparrows from landing, which ensured that sparrows that were not shot got no rest and eventually died from stress and exhaustion.'

Azu Nwagbogu (2022) *William Kentridge on Failed Utopias and Transcending Borders: 'Art Must Defend the Uncertain'*, Wallpaper.



A A

B B

JUST
TOWN
NOW

JUST

TOWN
NOW