

William Kentridge: That which we do not remember

6 Jul – 8 Sep 2019

Interpretive Resource

10 Ways of Thinking Through Drawing

Written by Kylie Neagle, Education Officer and Thomas Readett, Education Officer, Tarnanthi
Illustrated by Thomas Readett, Education Officer, Tarnanthi



Government of South Australia
Department for Education

10 Ways of Thinking Through Drawing

Who is William Kentridge?

Artist William Kentridge was born in 1955 in South Africa and currently lives and works in Johannesburg. His arts practice is diverse and includes drawing, painting, collage, printmaking, sculpture, tapestry, theatre and photography. Kentridge is best known for his animated charcoal drawings, where he erases and alters his images, photographing or filming the work in between each modification. The photographs and film are then combined to create a stop-motion animation.

History and memory, its excavation and erasure, lies at the heart of Kentridge's practice. Through a transformation of materials, he explores themes of colonisation and reference his experiences of the apartheid regime in South Africa, which was a system of racial segregation that existed from 1948 to the early 1990s. Spanning Kentridge's thirty-year career, the works in this exhibition draw connections between the myriad aspects of his practice, infused with narratives, the absurd, terror and drama.



William Kentridge, South Africa, born 1955, *The Hope in the Charcoal Cloud*, 2014, Johannesburg, charcoal, coloured pencil, Indian ink, digital print, and watercolour on pages of Shorter Oxford English Dictionary, 160.0 x 120.0 cm; Collection of Naomi Milgrom AO, © William Kentridge, photo: Christian Capurro.

Resources

Books

Taylor, J, [*Kentridge: that which we do not remember*](#),

Supported by the Naomi Milgrom Foundation, 2019

Kentridge W. *Six Drawing Lessons*, Harvard

University Press, United States, 2014

Kentridge, W & Morris R.C, *That which is not drawn*,

Seagull Books, London, 2017

Kentridge, W. *No, it is*, Verlag Der Buchhandlung

Walther Konig, Germany, 2016

Websites

The Broad, William Kentridge

<https://bit.ly/2wFvOkq>

MoMA, William Kentridge: Five Themes

<https://mo.ma/2WJdsOg>

National Gallery of Australia, William Kentridge Drawn

from Africa Education Resource

<https://bit.ly/2ERM2LJ>

Articles

Golby, M. 'The Conversation', *William Kentridge: the barbarity of the 'Great War' told through an African lens*, 2018 <https://bit.ly/2Ine1Eh>

Jinman, R, Erudite artist William Kentridge tackles colonialism with a quiet anger, *Sydney Morning Herald*, 2018 <https://bit.ly/2QSkivt>

Wroe, N. The Guardian, *Out of South Africa how politics animated the art of William Kentridge* <https://bit.ly/2cxlQrP>

Audio

TATE, William Kentridge artist talk

<https://bit.ly/2l2xkDR>

Resources - Videos

Art21: William Kentridge Anything is Possible

<https://bit.ly/2Mwytb8>

Art21: Willian Kentridge Pain & Sympathy

<https://bit.ly/2Mt4JeZ>

Art21: Willian Kentridge Compassion

<https://bit.ly/2KvJXZS>

Art21: Willian Kentridge Meaning

<https://bit.ly/2WfQf1T>

Art21: Breath William Kentridge

<https://bit.ly/2Wm0lsu>

Art Gallery of New South Wales – In conversation with

William Kentridge

<https://bit.ly/2WfO1Q9>

Art must defend the uncertain: William Kentridge:

<https://bit.ly/2KgsAZc>

Barcelona Museum of Contemporary Art Flip Book

<https://bit.ly/2Wt13Pa>

Brilliant Ideas Episode 41: South Africa's Picasso: William

Kentridge

<https://bit.ly/2WOHXCi>

A Drawing Lesson, William Kentridge:

<https://bit.ly/2eW2jCk>

Louisiana Channel: William Kentridge on The Refusal of Time

<https://bit.ly/2CYq1Yl>

Five themes – Making a Horse: William Kentridge

<https://bit.ly/2Wo5Y3T>

Sunday Arts PBS: William Kentridge

<https://to.pbs.org/31bUpeN>

TATE Shots: William Kentridge

<https://bit.ly/3169IFM>

TEDx The creative process of William Kentridge

<https://bit.ly/2wEVZaZ>

San Francisco Museum of Modern Art: Transformation with

animation

<https://bit.ly/2wFarzS>

10 Ways of Thinking Through Drawing

How to use this resource

This resource has been designed to support educators to engage students with drawing and to use drawing as a means of practicing looking with purpose. With *William Kentridge: That which we do not remember* as the backdrop, this resource suggests ways of thinking through drawing, with an emphasis on mark making, risk taking and critical and creative thinking.

Some of the activities are ideal for a whole class workshop, while other drawing tasks are better suited for small groups or students working individually. Why not select 3-4 activities from the resource and set up stations in your classroom that enable student choice as well as providing opportunities for students to rotate through different drawing experiences.



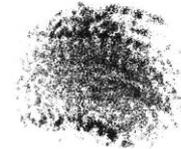
William Kentridge, South Africa, born 1955, *Ubu drawing (cartographer)*, 1997, charcoal, pastel, dry pigment, gouache, on paper, 240.0 x 120.0 cm (sheet), Collection of Naomi Milgrom AO, Courtesy the artist

10 Ways of Thinking Through Drawing Materials

- Large rolls of paper
- Old and unwanted books
- Magazines and newspapers
- Charcoal
- Pencils and pens
- Assorted paper (thickness, colour and texture)
- Cardboard paper
- Camera and tripod
- Rubber bands
- Overhead projector

Look out for the following icons to help you select appropriate activities for your students

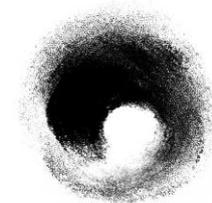
Beginner:



Intermediate:



Advanced:



Getting Started

Top 3 Tips

Getting Started – Top 3 Tips

1. The Mark Making Tool

Holding your drawing tool. There is more than one way to hold your drawing tool. Be open, grip your tool a different way to how you would normally.



2. Learning to Look

Look closely and for longer. Really get to know your subject matter, the tools you use and the marks you make.

3. Flexibility & Experimentation

Be flexible. Commit to the process rather than fixating on a definite end product. Be open to experimentation.

10 Ways of Thinking Through Drawing

Silhouettes and Shadows

'The work starts with the pleasure of putting pieces of paper together to make a woman, taking lines that meander around a piece of plastic that turn into a horse.

That is the need. That is the impulse.'

– William Kentridge, Art21, *Meaning*, 2012

Silhouettes and Shadows



As a class brainstorm what you know about shadows.

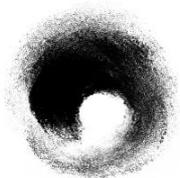


Follow your shadow. Place a large sheet of cardboard on the ground and trace your shadow. Turn your body in a clockwise direction and trace your shadow again, overlapping your previous drawing. Continue to move and trace your body multiple times until you arrive at your original position.

Silhouettes and Shadows



Shine a light to create a silhouette of your head and neck in profile view. Have another class member trace around your silhouette. Using text from magazines, newspapers and old books, fill your silhouette with words and sentences that tell the viewer something about you.

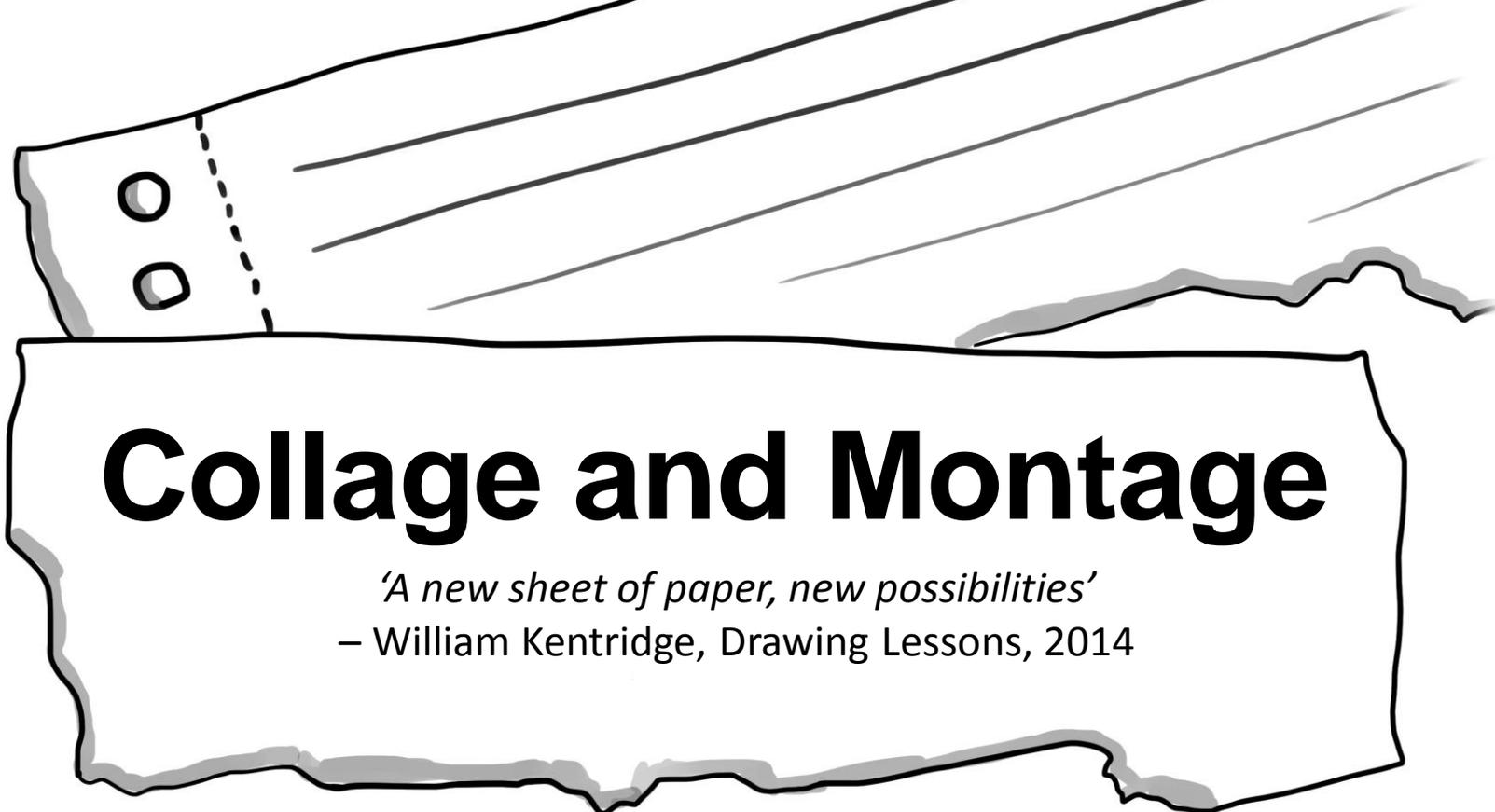


Scavenger hunt! Ask your teacher to take apart an old piece of technology. Photograph or draw the pieces of this object in an interesting composition. How many different compositions can you create?

Eight figures



William Kentridge, South Africa, born 1955, *Eight figures*, 2010, Johannesburg, South Africa, brush and ink, charcoal, coloured pencil, pastel on paper, 107.5 x 207.0 cm (sheet), Collection of Naomi Milgrom AO, Art Gallery of South Australia, Adelaide, Courtesy the artist, C.Capurro



Collage and Montage

'A new sheet of paper, new possibilities'
– William Kentridge, Drawing Lessons, 2014

Collage and Montage



A flip book is a series of images that gradually change from one page to the next. When the pages of the book are flicked through quickly, the images create an illusion of movement. Create a simple flip book. Use a rubber band to 'bind' your pages so that you can easily slip pages in if your flip book requires additional changes between each frame.

Tip: Show your students Kentridge's flip book video he made for an exhibition at the Barcelona Museum of Contemporary Art in 1999 <https://bit.ly/2Wt13Pa>



Take rubbings from different surfaces in your classroom, home and school yard. Use these rubbings to create a collage that represents the world you live in.

Collage and Montage



Find an image in a newspaper or magazine and alter it in some way by drawing over the top of it, changing its original purpose.

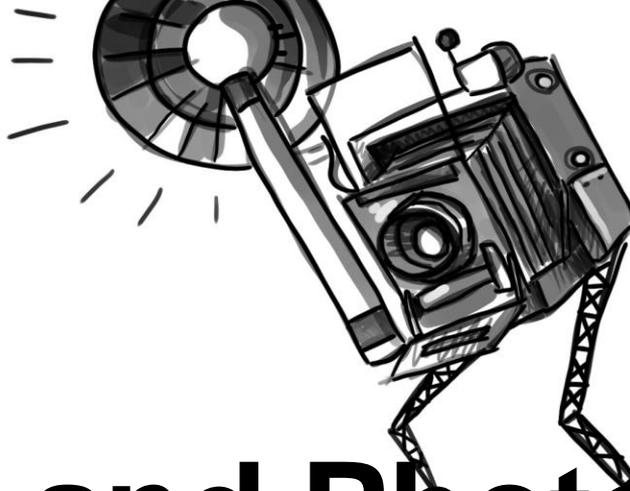


Using only torn paper, create three consecutive images depicting an animal in motion.

Tip: Watch *Making a Horse* <https://bit.ly/2Wo5Y3T>



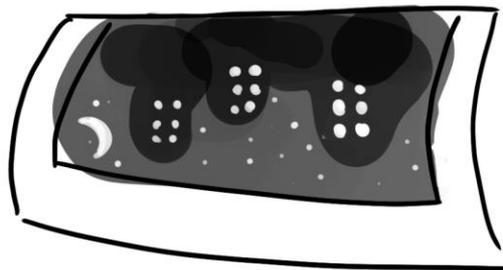
William Kentridge has designed sets for theatre productions and dance performances. Transform a shoebox into a mini stage. Layer your imaginary world with recycled papers from magazines, books and newspapers to create a sense of depth. What theatrical scenes will your audience be able to see from the fourth wall?



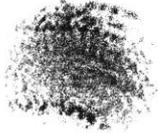
Projection and Photography

'I am interested in machines that tell you what it is to look, that make you aware of the process of seeing. But more as looking and seeing as a metaphor for how we understand the world.'

– William Kentridge, Art21, *Anything is Possible*, 2010



Projection and Photography

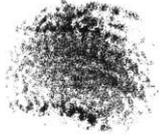


Undertake a timed collaborative drawing. Cover an entire wall in paper. Using charcoal have each student make marks for 5 seconds. Allow students step away from the paper and photograph their marks. Repeat this process again, modifying the length of time and the position of where the students make their marks. Photograph and repeat. Stitch the photographs together to create an animation.

Tip: Watch 'William Kentridge: transformation with animation'

<https://bit.ly/2wFarzS>

Projection and Photography

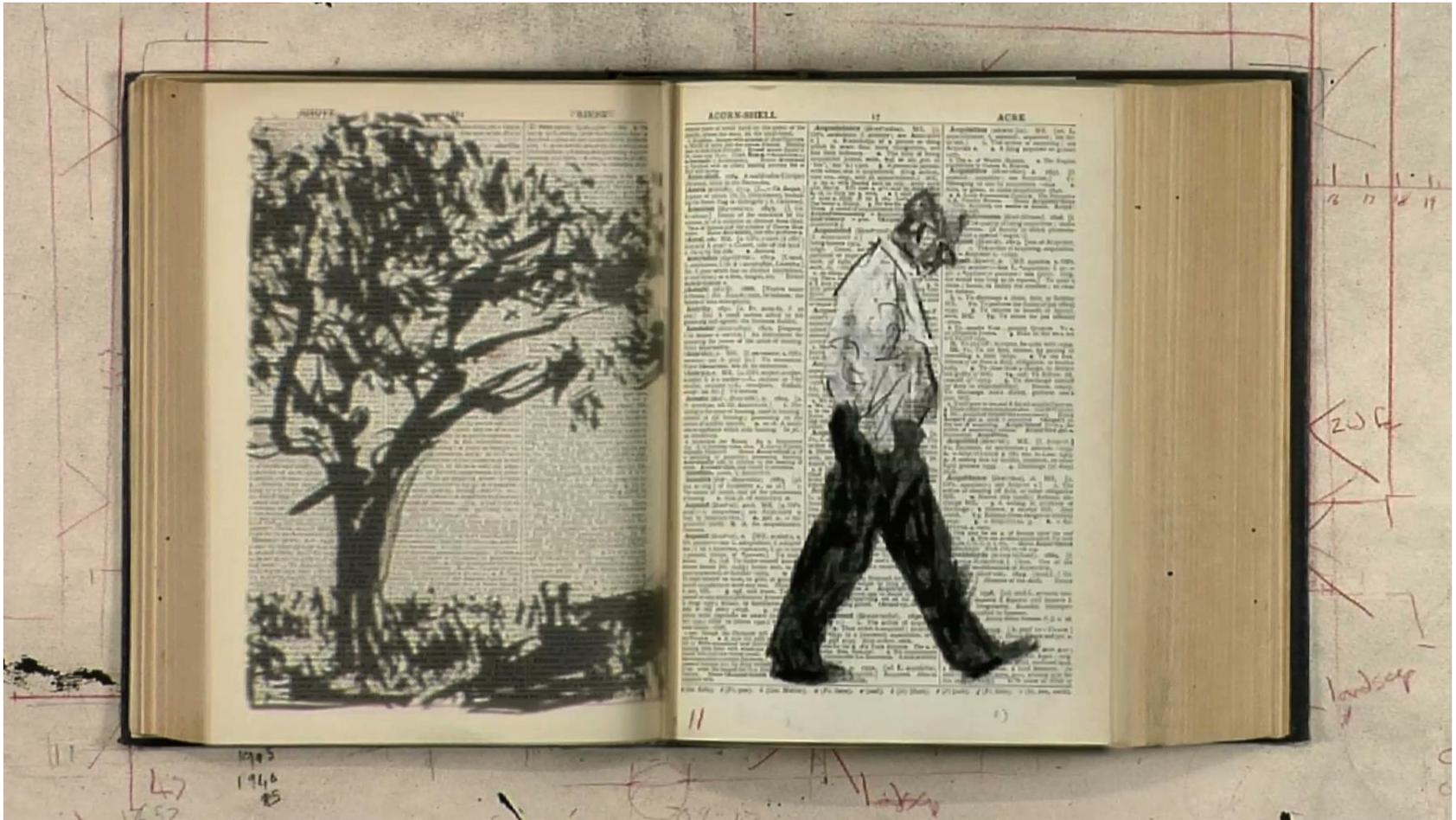


Take a series of:

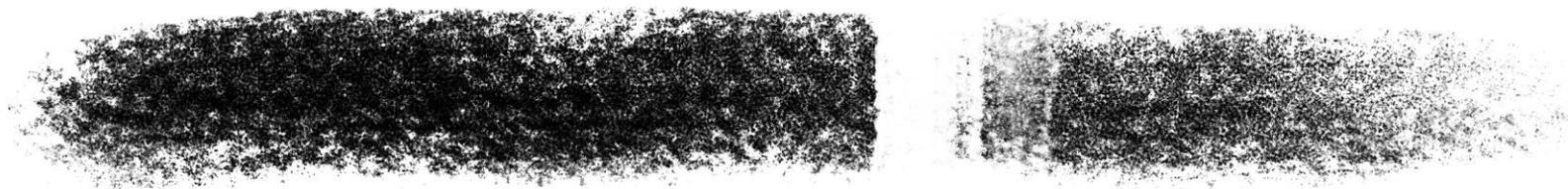
- photographs without looking through the lens (or at your phone)
- blurred images.
- photographs from a rats view, lying on the ground looking up and standing on a chair or table looking down.



In small groups, use torn paper (of varying transparencies) to create a scene onto an overhead projector. While one group creates the image, another group will draw the projection onto the wall. The scene may change and overlap while the second group continues to draw.



William Kentridge, South Africa, born 1955, *Second-hand reading*, 2013, Johannesburg, South Africa, HD video (colour, sound), 7:01 min, Collection of Naomi Milgrom AO Art Gallery of South Australia, Adelaide, Courtesy the artist

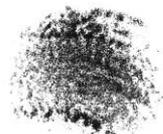


Making and Unmaking

'You can change charcoal as quickly as you change your mind. One can take a drawing and with one brush it just disappears.'

– William Kentridge, Tate Shots, 2018

Making and Unmaking



Drawing can sometimes be performative, so let's loosen up. Using charcoal make a mark like a grandmother, a baby, a gorilla or a mouse.



Cover a sheet of paper with charcoal. Use an eraser as your drawing tool to create a portrait of the person opposite you.



Draw an object as if your hand is on fire. Draw the same object as if you have a weight tied to your wrist.

Making and Unmaking



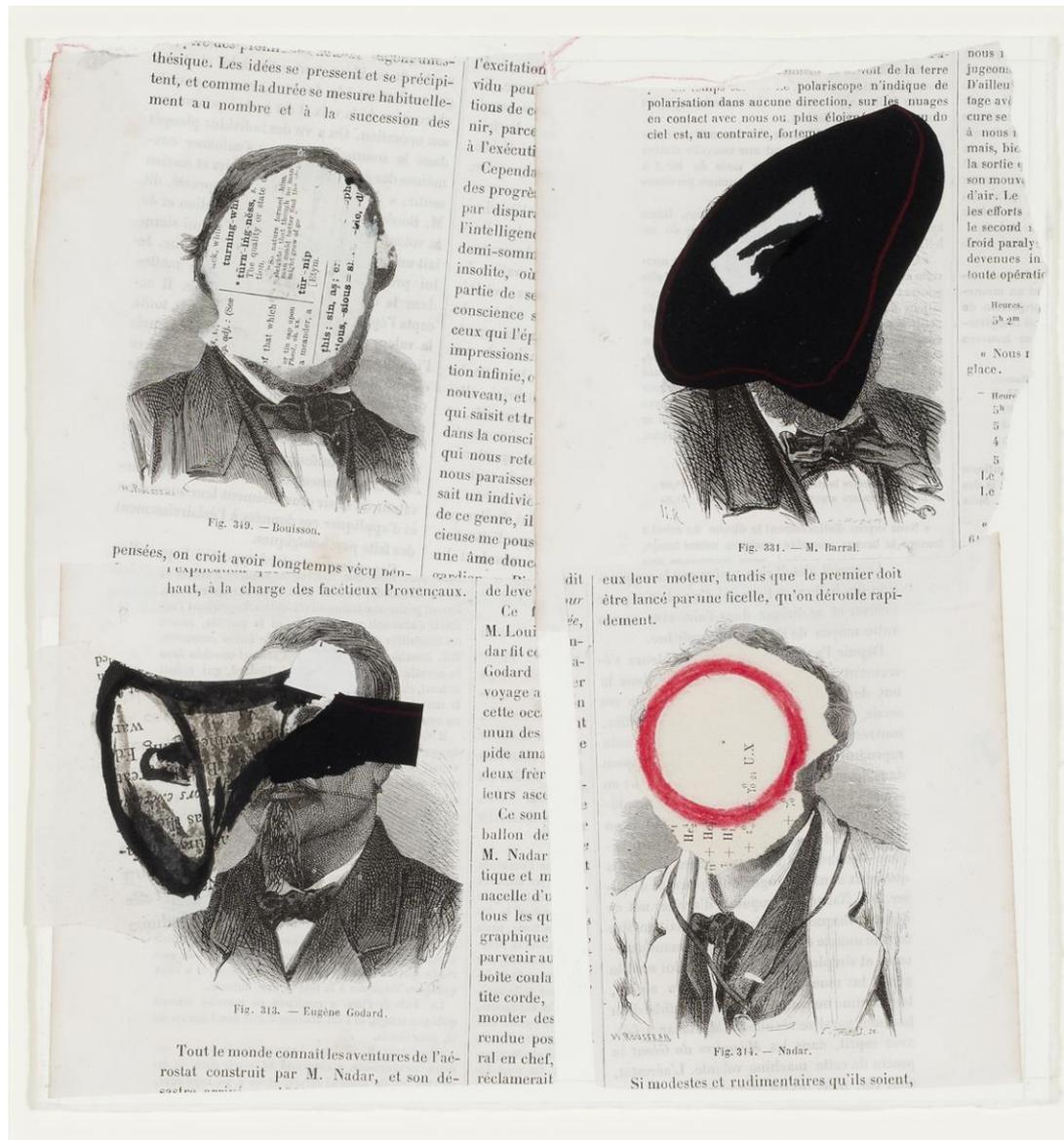
Complete a drawing using only masking tape.



Tear a sheet of A4 paper into 8 different strips or shapes. Create a recognisable object using these pieces of paper. Photograph your results. Using the same strips of paper, create a new recognisable object or scene. Repeat 5 times. How many different combinations can you make using the same (unaltered) pieces of paper?



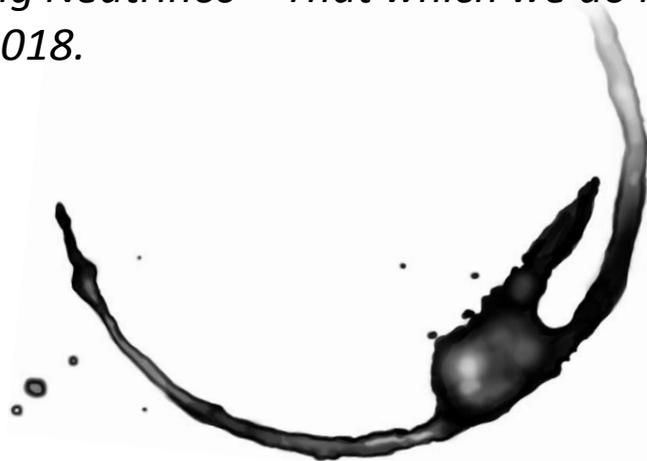
Draw two self portraits. Cut your portraits in half, vertically. Swap the pieces over so that you end up with two self portraits again.



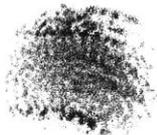
William Kentridge, South Africa, born 1955, *Telegrams from the Nose (Four Portraits)*, 2007, Johannesburg, South Africa, collage of brush and indian ink, coloured pencil on found pages on paper 25.0 x 23.5 cm (sheet) Collection of Naomi Milgrom AO Art Gallery of South Australia, Adelaide, Courtesy the artist, C.Capurro

Signs and Traces

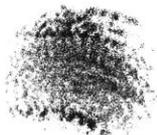
'An etching is the record of damage done. It leaves the traces of the damage done to the copper plate. Every abrasure, every line etched into it, every biting bitten into the copper, it is held, and will be released as evidence when the print is made'
– William Kentridge with Jane Taylor, *Catching Neutrinos – That which we do not remember*, 2018.



Signs and Traces



Take a line for a walk. Capture your journey to school using pen and paper with a single unbroken line. Place the tip of your pen on the paper and let the movement dictate your marks. **Tip:** Keep your grip loose, avoid looking at the marks being made – imagine your hand is on autopilot.



Scrunch up a piece of paper. Smooth out your paper and draw a portrait on this crinkled surface.



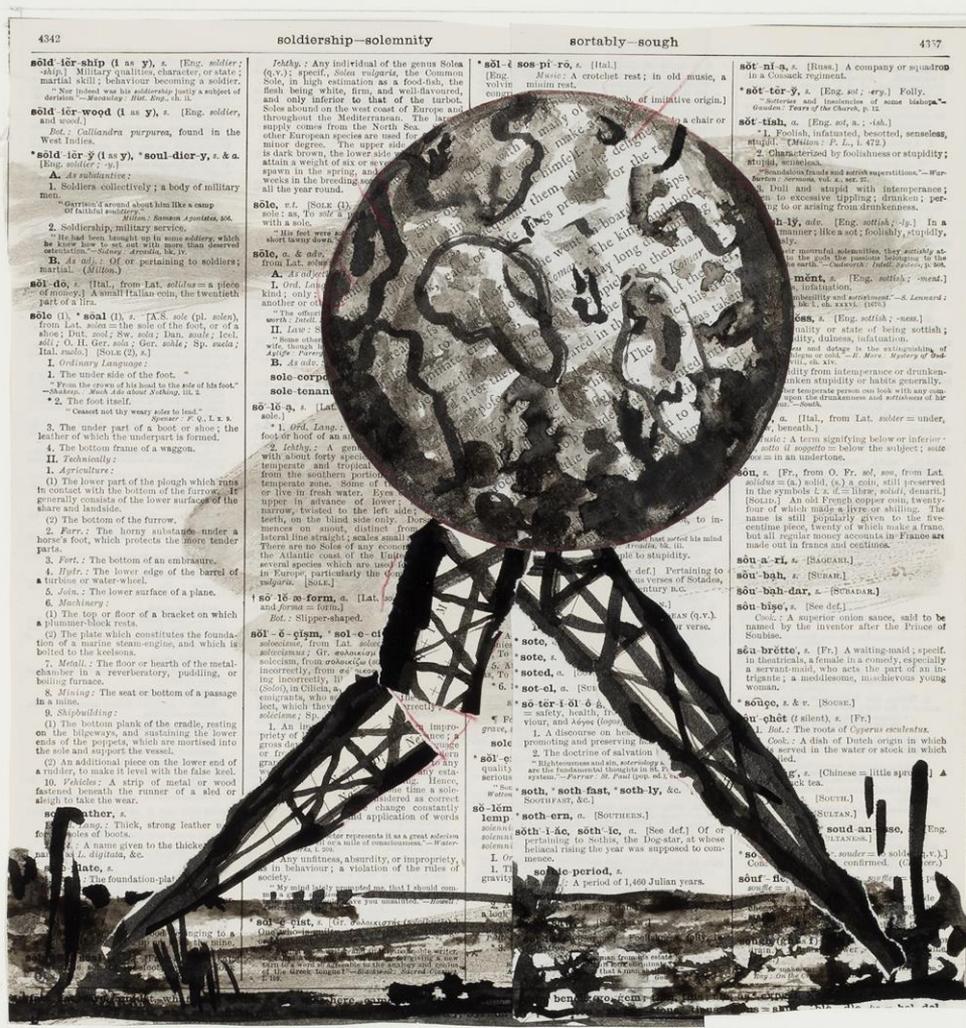
Recall a memory from the day before. It can be something really simple like cooking dinner, walking to school, doing something fun or seeing someone special. Perhaps your team won a game or something funny happened at lunchtime. Re-draw that memory which captures the essence from that moment.

Signs and Traces



Leave a trace. Animals can sometimes leave impressions or tracks which enable us to see where they have been. Sometimes when we move furniture marks or impressions are made on the floor. How do we know if a person has been in a certain place? Draw a different mark which represents each member in your family. Does your sibling move quickly, leaving a mess throughout the house? Does your dad have loud footsteps? How might these movements translate into a mark? Create a series portraits of your family using only the marks you invented.

Tip: The portrait does not need to be a portrait in a traditional sense.



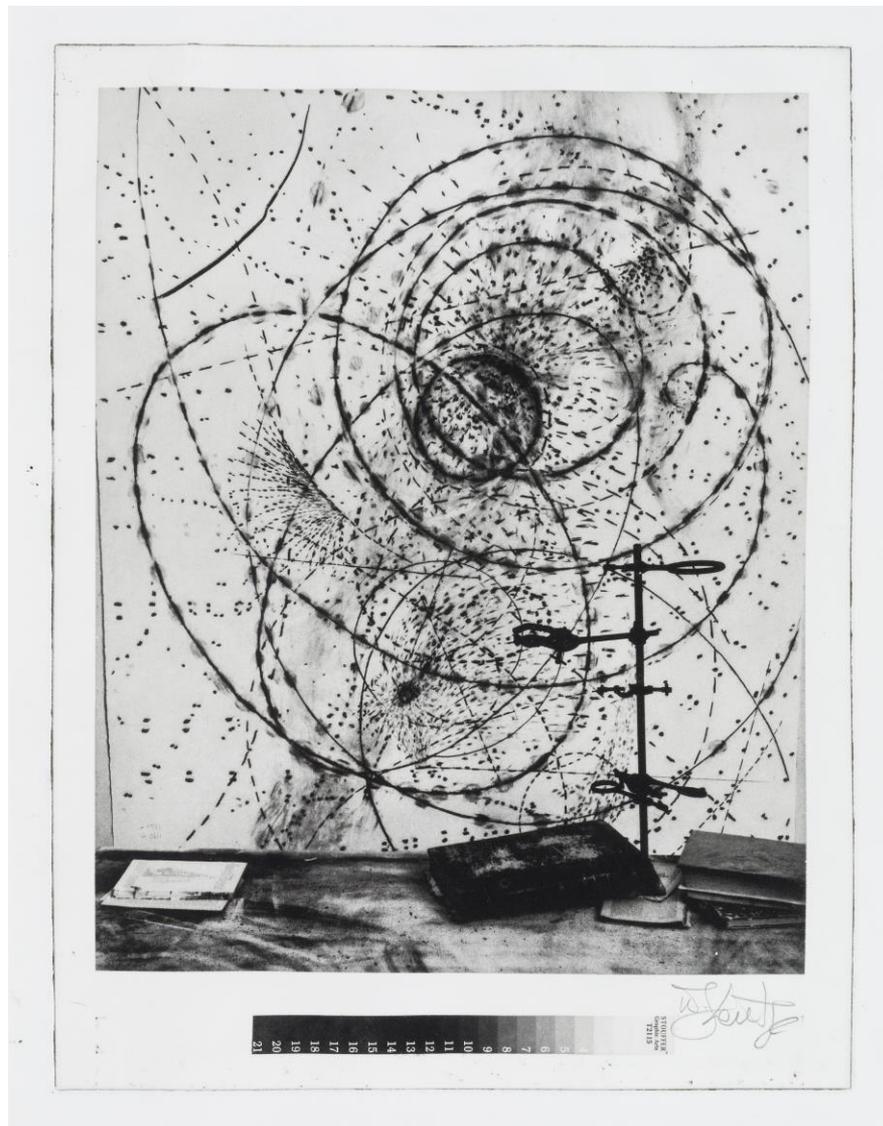
William Kentridge, South Africa, born 1955 *Telegrams from the Nose (World on Its Hind Legs)*, 2007, Johannesburg, South Africa, collage of brush and Indian ink on found pages, coloured pencil, inkjet print on paper, 25.0 x 23.5 cm (sheet), Collection of Naomi Milgrom AO, Art Gallery of South Australia, Adelaide, Courtesy the artist



Performance and Movement

'There's a sense of animation depicting transformation'

– William Kentridge, *Transformation with animation* San Francisco Modern Art, 2015



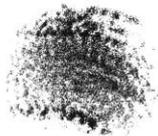
William Kentridge, South Africa, born 1955, *One unbound print for 'Receiver'*, 2005, Johannesburg, South Africa, photogravure, drypoint, engraving on paper, 24.0 x 28.0cm (plate), Collection of Naomi Milgrom AO, Art Gallery of South Australia, Adelaide, Courtesy the artist

Performance and Movement

This beginner series of activities will focus on restrictions and endurance. Some will require a variety of objects students can draw from.

Cover your hands in charcoal and use your hands and fingers as the drawing tool for a self portrait.

Tape a pencil to your non-dominant hand and draw an object in front of you.



Draw a self portrait with your arm extended.

Complete an observation drawing of your physical education class playing a sport or being active.

Create a mark on a piece of paper. Repeat this mark as many times as possible to build up your surface.

Performance and Movement

This intermediate series of activities will focus on restrictions and endurance. Some will require physical activity.

Make marks on a large surface in time with the sound of a metronome. Vary the speeds and continue making marks.

Tip: Metronome apps can be downloaded for free to your device.



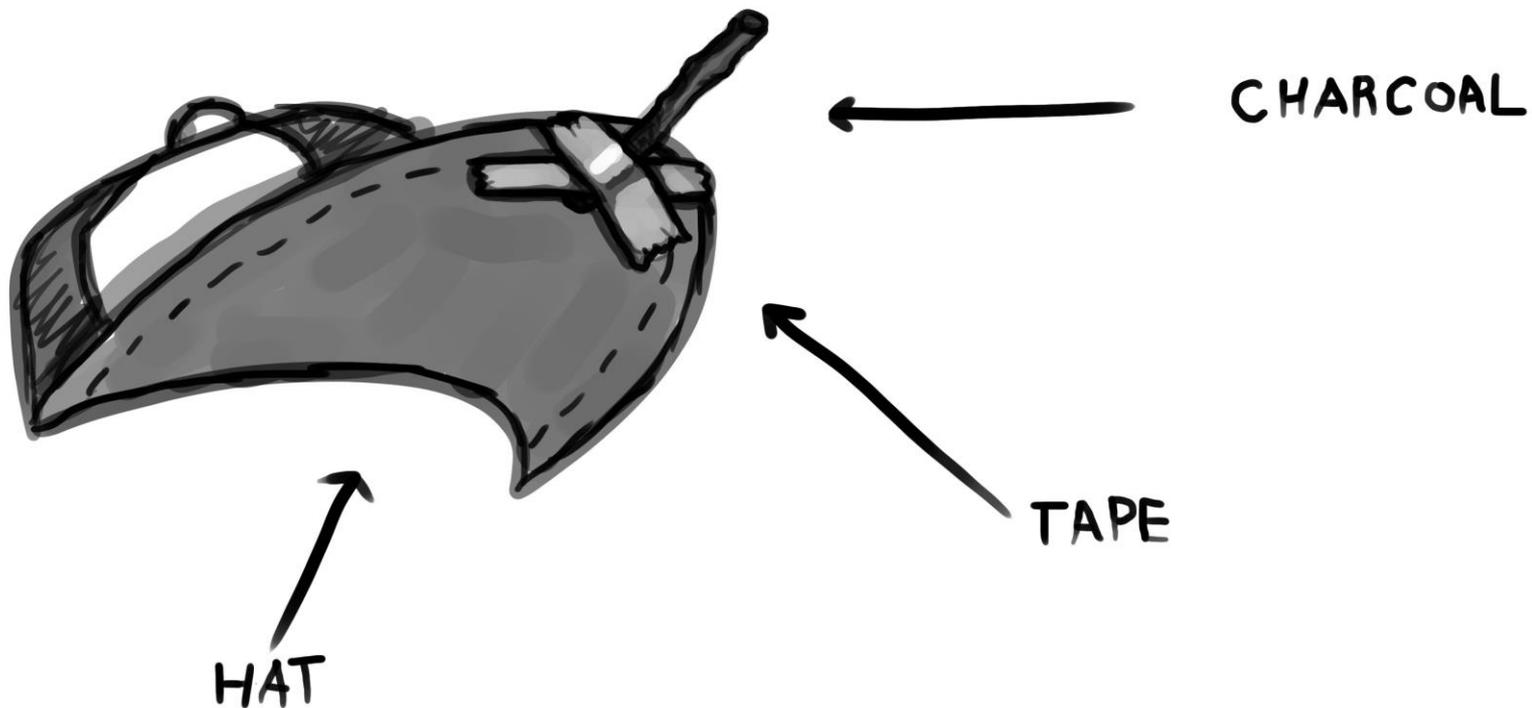
Draw two self portraits with both hands at the same time.

Tie a piece of string to the end of a pencil. Dip your pencil in paint or ink. While holding the string swing or toss your pencil over a sheet of paper. How else can you move the string and pencil to create a mark?

Target practice! Using Blutac, attach soft charcoal (in a variety of positions) onto large sheets of paper. Place the paper on a wall outside. From a distance throw a series of tennis balls to dislodge the charcoal making unpredicted marks on the surface.



Draw a self-portrait using charcoal secured to a headband or hat placed on your head.



Repetition Repetition Repetition Repetition Repetition **Illusions and Repetition**

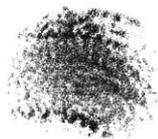
'The charcoal animations are obsessive, each one needs to be drawn, erased and redrawn to give the illusion of movement'

– William Kentridge, Brilliant Ideas Episode 41, 2016

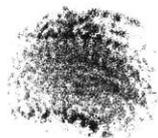
Illusion and Repetition



Investigate the history of animation. Make your own phénakisticope and zoetrope.



Draw the scene outside your classroom or home with one eye shut. Now draw the same scene with the other eye shut. Now draw this scene with your eyes closed. Now draw the same scene with both eyes open. Compare your drawings.



Think about a repeated action you do daily, for example, washing your hair, brushing your teeth, eating or cleaning. Imitate this action with a drawing tool on paper.

Illusion and Repetition



Select an object which has an interesting surface. Place a thin layer of paint or ink on the surface of this object. Press the inked surface onto a sheet of paper creating a relief print. Repeat this process (without re-inking the object) until there is the faintest mark on the paper. How many prints can you produce? **Take it further** by joining these prints for a flip book or photograph each print to create an animation.



Create a two point perspective drawing of your house or a building in your school or community. Carve your drawing into lino and print your image onto recycled paper.



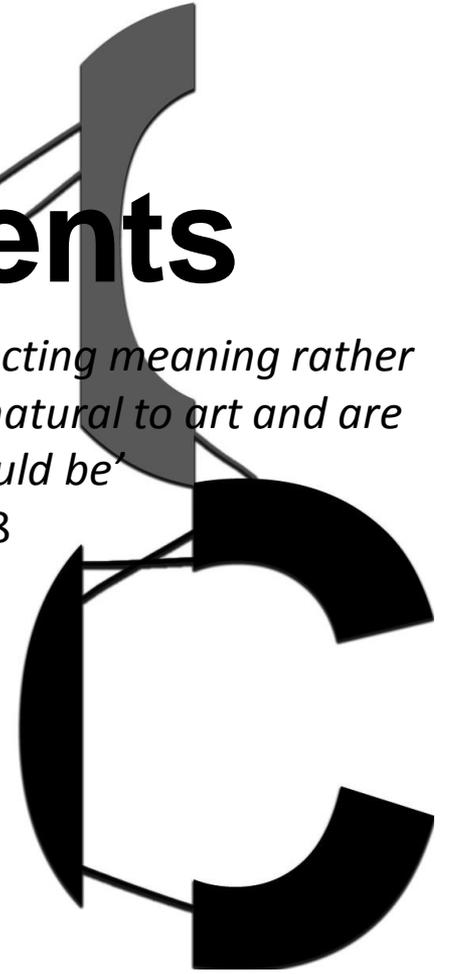
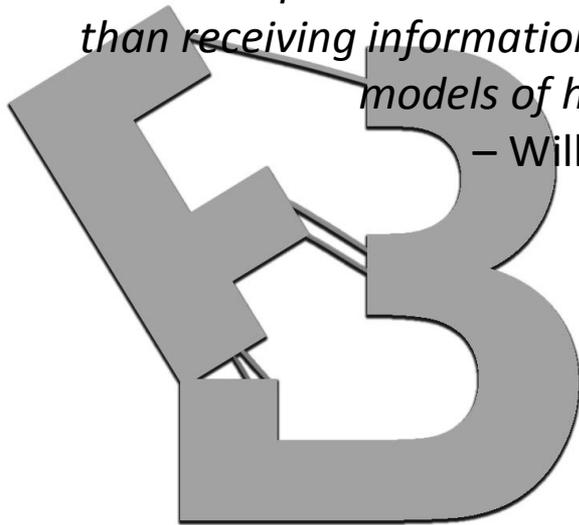
William Kentridge, South Africa, born 1955, *Drawing for 'Preparing the flute'*, 2006, Johannesburg, South Africa, collage of charcoal, pastel, pencil on found pages on paper, 117.0 x 117.0 cm (sheet), Collection of Naomi Milgrom AO, Art Gallery of South Australia, Adelaide, Courtesy the artist



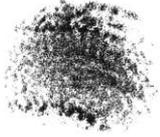
Text and Fragments

'There is a political role in art, making us aware of constructing meaning rather than receiving information. These are all things that are natural to art and are models of how understanding the world could be'

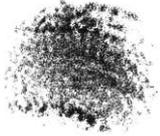
– William Kentridge, TATE Shots, 2018



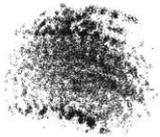
Text and Fragments



Using text cut from pages in old books to create a new story.



Flip through an old book and select a page at random. Create a drawing in response to something you find interesting on this page.



Tear a sheet of coloured paper into random fragments. Drop these pieces from a height onto a new sheet of white paper. Glue the fragments to the paper. What can you see? Draw on and around your fragments to transform this collage into an imaginary scene.

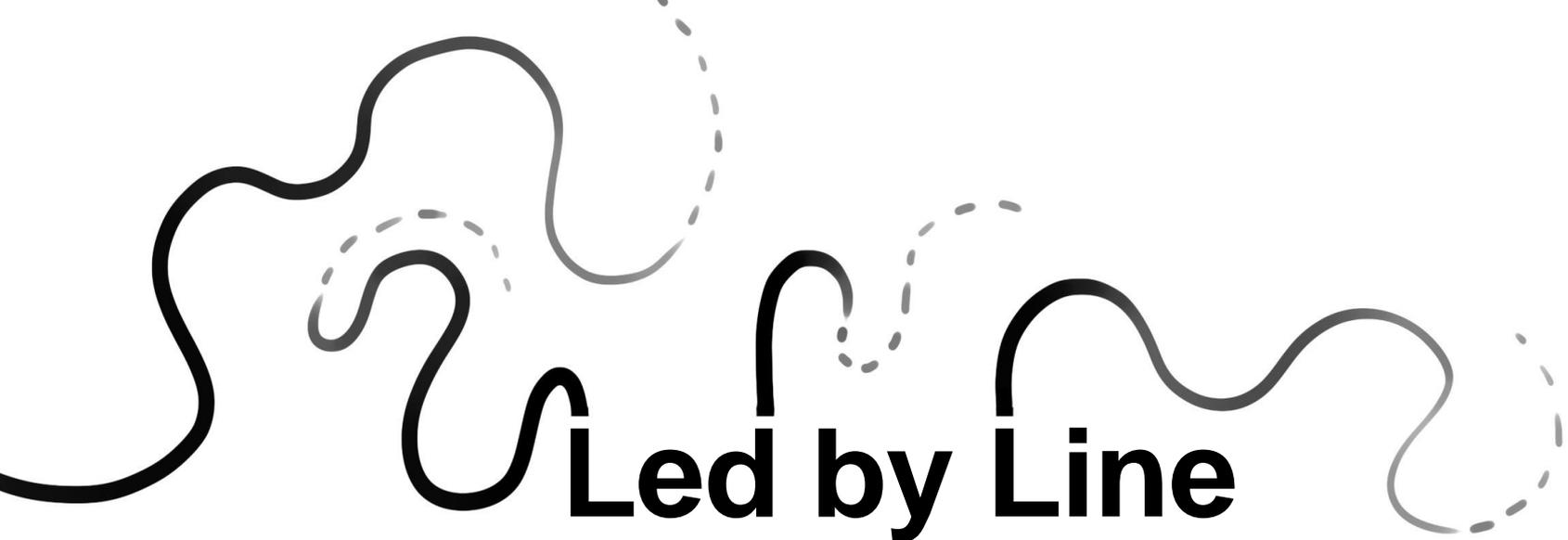
Text and Fragments



Create a single mark of your choosing. It might be a dot, a line or a squiggle. Repeating this same mark, draw something recognisable.



Select a word. Build up your surface by drawing this word repeatedly. You may choose to overlap your text, write it backwards, upside down, in different sizes, at varying pressures or with a range of materials.

The title 'Led by Line' is centered on the page. The words 'Led by' are in a smaller, bold, black sans-serif font, while 'Line' is significantly larger and also in a bold, black sans-serif font. The text is surrounded by several thick, black, wavy lines that flow across the top and right sides of the page. Some of these lines are solid, while others are dashed, creating a sense of movement and spontaneity.

Led by Line

'Allow yourself the openness to see what is arriving by chance, by fortune, at the edges. One of the best ways to flower is not have a storyboard or clear plan. To not know the answer'

– William Kentridge, Louisiana Channel, 2014

Led by line



Where do we see lines? How many different ways can you describe line? Photograph as many lines as you can find in your environment.

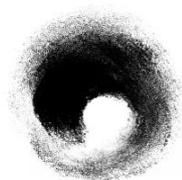


Create a portrait of a classmate using 7 lines, then 5 lines, then 3 lines.

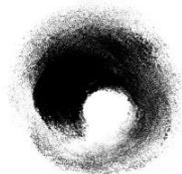


Using a needle and thread, stitch a series of lines through pages from an old book to create a unique work of art. These lines may be informed by other drawing activities you have completed so far.

Led by line



Find a map of place you have visited or somewhere you would like to go. Select a single line on this map and use it as a starting point for a work of art. It may determine your horizon line or be the basis for your composition.



Write out the lyrics to your favourite song or poem on lined paper, one sentence per line. Cut your song or poem into strips and rearrange the sentences to create a new song or poem. This new piece of text will be the basis for a drawing using a medium of your choice.



William Kentridge, South Africa, born 1955, *Head III* from 'Four heads', 2007, Johannesburg, South Africa, collage of lithograph, letterpress, inkjet print, coloured pencil on paper, 32.0 x 25.0 x 20.0 cm, Collection of Naomi Milgrom AO, Art Gallery of South Australia, Adelaide, Courtesy the artist



William Kentridge, South Africa, born 1955, *Head II* from 'Four heads', 2007, Johannesburg, South Africa, collage of lithograph, letterpress, coloured pencil on paper, 37.0 x 25.0 x 20.0 cm, Collection of Naomi Milgrom AO, Art Gallery of South Australia, Adelaide, Courtesy the artist



William Kentridge, South Africa, born 1955, *Head IV* from 'Four heads', 2007, Johannesburg, South Africa, collage of lithograph, letterpress, inkjet print, coloured pencil on paper, 35.0 x 30.0 x 22.0 cm, Collection of Naomi Milgrom AO, Art Gallery of South Australia, Adelaide, Courtesy the artist

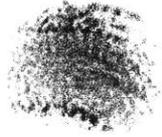


Fixing time

'One understands that there is a very narrow band of memory in which we can survive. If we forget everything, as in a kind of dementia or Alzheimer's, it's very difficult to function in the world. But if we remember everything, we're also paralysed by trauma, by memory.'

– William Kentridge

Fixing time



If you could rewind your life so far, what moment would you return to and relive. How do you remember this time? Is there a video or photograph documenting this time or are you relying on your memory?



How reliable is our memory? Where were you on the first day of this month? What were you wearing? Who did you see? What did you do? What did you have for lunch that day? Keep a journal for a week documenting your entire life. At the end of the week create a collage that captures this week.

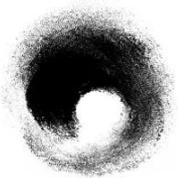


Ask a relative to share a memory they have about their childhood. Create a visual record of this story as they recall it to you.

Fixing time



Locate old Australian history books or text books in a second hand shop. What significant events have occurred since this book was published? Compare this book to one published in the last five years. Examine and compare how Aboriginal and Torres Strait Islander people are represented in both texts.



Investigate the major social and political developments that have shaped Australia within the last 60 years. What social or political changes still need to happen in Australia? Write a letter to your local Member of Parliament expressing your support for this change.



William Kentridge, South Africa, born 1955, *Tableau (singular) des Finances et du Commerce de la partie Française de St Domingue*, 2011, Johannesburg, South Africa tapestry, 322.0 x 369.0 cm, Collection of Naomi Milgrom AO, Art Gallery of South Australia, Adelaide, Courtesy the artist