

JOHANN OPPERMAN

College of Human Sciences, UNISA, South Africa

FROM LIGHT AND SHADOW TO PROJECTION. WILLIAM KENTRIDGE'S PROCESSIONAL DRAWINGS

Abstract:

The purpose of this presentation is to determine the importance and extent that photography has, as the fixation of shadows, light, shadow, silhouette and projection, on William Kentridge's animation processes, his artworks, his art installations and joint theatre productions. The research was grounded by describing and analysing some of Kentridge's multimedia artworks, and his theater productions such as *Zeno at 4 a.m.* (2001), *Confessions of Zeno* (2002), *Shadow Procession* (1999), *Portage* (2000), and *Procession* (2000). The history of the profile (silhouette) will be investigated by looking at Johann Kaspar Lavater's motionless silhouette chair (machine) and examining how Kentridge uses the torn silhouette motions in his processions such as *Confessions of Zeno* (2002) and *Zeno at 4 a.m.* (2001). The author will also explore how Kentridge used shadows to construct his unique processions, parades, and marches, in work such as *Shadow Procession* (1999). Although Kentridge made use of both old and new technological media in his theater and opera productions, he primarily falls back to drawing with his movie camera and drawing in all its freshness with charcoal.

Keywords:

shadows, silhouette, projection, drawing, William Kentridge

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