William Kentridge
b.1955 South Africa

Drawing from Stereoscope
(Double page, Soho in two rooms)
1999

charcoal and pastel on paper
signed lower right
120 x 160 cm

ZAR4 500 000 – 6 000 000*
USD$297 000 – 396 000
GBP£228 000 – 304 000
EUR€256 000 – 341 000

This was the featured drawing for the artist’s solo exhibition, Stereoscope, at Goodman Gallery, Johannesburg, October 1999 and was reproduced on the exhibition poster.

*exchange rates at 12 September 2018
**WILLIAM KENTRIDGE**

*Drawing from Stereoscope (Double page, Soho in two rooms)*

**Kentridge’s Alter-egos**

William Kentridge’s *Drawing from Stereoscope*, is certainly the most significant and exciting such work to come to auction since Aspire Art Auctions sold a drawing from the film, *Mine* titled *Drawing from Mine (Soho with coffee plunger and cup)*, 1991, for R5 456 640 in November last year - a South African record for a Kentridge drawing. Produced in 1999, *Stereoscope* is the 8th in the *Drawings for Projection* series of animated films featuring the central characters of Soho Eckstein and Felix Teitelbaum. 10 films have been produced so far, with an 11th film in the making at the time of writing. This work, *Drawing from Stereoscope (Double page, Soho in two rooms)*, 1999, is one of the largest of 65 drawings that Kentridge used to make the 8 minute and 22 second animated film that was first shown, together with a selection of drawings, at the Museum of Modern Art, New York, in April 1999.

The business-suited figure in the drawing, Soho Eckstein, is William Kentridge’s much discussed alter ego, a corporate figure linked to affluent South Africans’ exploitation of the sub-continent. Over the course of the films, but in many ways culminating in this one, it is revealed that Soho Eckstein, the arch-capitalist magnate, and Felix Teitelbaum, his naked nemesis and lover of Mrs. Eckstein, are in fact one and the same.

The drawing represents one of the critical moments in the film where Soho realises with sorrow the divided nature of his identity, and feels, in the midst of the political tumult going on in the world outside, totally alone in an empty room.

The artist writes in the catalogue for *William Kentridge: Five Themes*, San Francisco Museum of Modern Art, edited in 2009 by M. Rosenthal, that “one of the things the films showed was that Soho and Felix were both located close to me - not so much a self divided, but the artist as mediator between several different factions of the self. In *Stereoscope*, Soho divides in two ...” They are alter egos, at first seen as rivals in the earlier films and finally revealed as two parts of one splintered self in this film. This drawing depicts the crucial moment when the realisation sinks in. In the year in which he made this film, Kentridge said of his method: “I believe that in the indeterminacy of drawing, the contingent way that images arrive in the work, lies some kind of model of how we live our lives. The activity of drawing is a way of trying to understand who we are and how we operate in the world. It is in the strangeness of the activity itself that can be detected judgement, ethics and morality.”
WILLIAM KENTRIDGE

Drawing from Stereoscope (Double page, Soho in two rooms)

has been included in the following exhibitions and publications

William Kentridge

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.
(28 February - 13 May 2001)
New Museum, New York (3 June - 16 September 2001)
Museum of Contemporary Art, Chicago (20 October 2001 - 6 January 2002)
Contemporary Art Museum, Houston (1 March - 5 May 2002)
The Los Angeles County Museum of Art (21 July - 6 October 2002)
South African National Gallery, Cape Town (7 December 2002 - 23 March 2003)

Exhibition catalogue:

William Kentridge: Five Themes

The film and drawing featured in a major retrospective in February 2010, titled William Kentridge: Five Themes, which was presented principally at the Museum of Modern Art, New York. Stereoscope is one of the seminal 9 Drawings for Projection, shown there in large format in three distinct galleries, under the theme “Thick Time: Soho and Felix”. The drawing on offer was shown alongside the film.

Exhibition catalogue:

The retrospective was on view, amongst others, at:
San Francisco Museum of Modern Art (14 March - 31 May 2009)
Norton Museum of Art, Florida (7 November 2009 - 17 January 2010)
Galerie Nationale de Jeu de Paume, Paris (28 June - 12 September 2010)
Stedelijk Museum, Amsterdam (7 July - 11 October 2011)

William Kentridge: Fortuna

Instituto Moreira Salles, Rio de Janeiro (24 October 2012 - 17 February 2013)
Fundação Iberê Camargo, Porto Alegre (7 March - 26 May 2013)
Pinacoteca do Estado de São Paulo (30 August - 17 November 2013)
amongst others

Provenance:
Goodman Gallery, Stereoscope, 1999
Private Collection, Cape Town
Private Collection, Johannesburg
SOUTH AFRICAN AUCTION MARKET PERFORMANCE

INTERNATIONAL AUCTION MARKET PERFORMANCE

SOLD LOT PERFORMANCE AGAINST ESTIMATE
Tracks the performance of lots against their estimate, indicating how many sold within, above or below this range, or remained unsold. This chart shows how the artist’s market performed compared to pre-sale expectations.

CHANGE IN TOTAL SALES, NUMBER OF LOTS OFFERED AND SOLD
Tracks the change in total value of sales as well as the total number of lots offered and sold annually. The chart shows whether the artist’s total sales are going up, and if so, whether this is because more works by the artist have been offered and sold or, because more high value artworks have been purchased.