

Artist Resources – William Kentridge (South African, b. 1955)

[Kentridge at Marian Goodman Gallery](#)

[Kentridge at the Tate](#)

[Kentridge on Art21](#)



Kentridge, 2022
Photograph: Marc Shoul

Read an article in Frieze by the late curator Okwui Enwezor, [“Swords Drawn: William Kentridge,”](#) as the artist first began exhibiting work in the United States.

William Kentridge: Five Themes was organized as a major international retrospective of Kentridge’s work in 2009 by [SFMOMA](#) and the Norton Museum of Art. The exhibition surveyed 75 multimedia works by the artist and traveled to the [Museum of Modern Art](#) in New York, [Modern Art Museum of Fort Worth](#), [Jeu de Paume](#) in Paris, [Garage Museum of Contemporary Art](#) in Moscow, and the [Israel Museum Jerusalem](#), among others.

Watch a 2014 [video interview](#) with the artist on the Louisiana Channel and [read an interview](#) in Apollo Magazine with Emma Crichton-Miller from the following year.

In 2018, [William Kentridge: The Refusal of Time](#) was on display at the Wexner Center for the Arts at The Ohio State University.

Read an article by Roselee Goldberg for [The Metropolitan Opera](#) about Kentridge’s connection to opera composition and design.

The 2020-2021 exhibition [William Kentridge: That Which is Not Drawn](#) was installed at the Centre de Cultura Contemporània de Barcelona. Watch a [video](#) about the exhibition and a [panel discussion](#) about colonial memory associated with the installation.

[William Kentridge: KABOOM!](#) was at the ICA Boston in 2021-2022, featuring the museum’s recent acquisition of *KABOOM!*, a room-filling multimedia installation.

[The Royal Academy of Arts](#) installed the biggest solo exhibition of Kentridge’s work in the UK in 2022. Read a review of the exhibition in [The Guardian](#) and listen to an episode of The Art Newspaper’s [podcast](#) “A brush with...” featuring the artist.

For the 2022-2023 academic year, Cal Performances, BAMPFA, and the Townsend Center for the Humanities at UC Berkely hosted a campus-wide residency with Kentridge. Read about his [visual lecture](#) at BAMPFA and [chamber opera](#) work presented by Cal Performances.

[William Kentridge: In Praise of Shadows](#) at The Broad is the first major exhibition of Kentridge’s work in LA for 2 decades. Watch a [video](#) about the exhibition and read an article in the [Los Angeles Times](#).



Kentridge in his Johannesburg studio, ca. 2022
Photograph: Nico Krijno

William Kentridge (South African, b. 1955)

Drawing for Self-Portrait as a Coffee-Pot (Mossie), 2020

Charcoal, pastel, colored pencil, and dry pigment on paper

Private Collection; L2025:68.1

Born and raised in Johannesburg, William Kentridge grew up with Jewish parents working as lawyers in defense of apartheid victims. He initially studied politics before becoming interested in fine art, theater, and film. In the 1990s, Kentridge began making animated films based on sequences of charcoal drawings. **Drawing for Self-Portrait as a Coffee-Pot (Mossie)** was utilized in *Self-Portrait as a Coffee-Pot*, a nine-episode video series created during COVID-19 lockdowns. The series premiered at the 2024 Venice Biennale, exhibited alongside the charcoal drawings in an installation that partially recreated his studio space. When asked about the title of the series, Kentridge said: “You start thinking you’ll do a picture of the whole universe, but you end up with a coffee pot.”

On view November 5, 2025 – February 8, 2026





William Kentridge (South African, b. 1955)

Cursive, 2020

Bronze, set of 40 sculptures

Private Collection; L2022:111.1

South African artist William Kentridge is perhaps best known for his charcoal-drawn animated films, but his recent works pull his drawings from the page and realize them in three dimensions. In the 2010s, Kentridge began making a series of “glyphs” that featured ink drawings on dictionary pages. The glyphs soon became paper cut-outs, wax maquettes, and later, transformed into bronze sculptures. **Cursive** is the third set of the artist’s “lexicon bronzes” that serve as a visual dictionary. Each sculpture represents words or phrases that could be arranged or rearranged to create sentences. As Kentridge describes: “These are sculptures of words, of objects, of *glyphs*. As if you could weigh a word or hold it in your hand.... The bronzes are unspoken, inarticulate or uncertain words and phrases, which sit on a shelf.”

On view July 19 – October 22, 2023