



Anatomie ateliéru
William Kentridge

On the occasion of the exhibition, Kunsthalle Praha is publishing *Anatomie ateliéru* (*A Natural History of the Studio*), the complete Czech translation of the *Slade Lectures* that Kentridge gave at the University of Oxford in 2024. The lectures combine the artist's personal experiences and an analytical approach, thus making them a unique guide to the work of one of the most influential artists of our time. Across six chapters, the author explores the birth of an idea, the role of error, and the power of revision, tracing how a fragment gradually transforms into a finished work. The richly illustrated publication includes a foreword by the renowned Dutch poet Alfred Schaffer and a curatorial text by Christelle Havranek.

IN ADDITION TO THE EXHIBITION, YOU CAN LOOK FORWARD TO:

- Podvečerek: William Kentridge in Dialogue with Christelle Havranek
- Guided tours with curator Christelle Havranek
- Lectures focused on art in a time of polarisation and extremes, geopolitical contexts, colonialism, and apartheid
- A performance in collaboration with The Centre for the Less Good Idea

FOR SCHOOLS:

- Guided tours for teachers
- Summer school for teachers

WORKSHOPS RELATED TO THE EXHIBITION THEME:

- The Art of Argument
- A workshop in collaboration with artist Matěj Smetana

Find more at:
www.kunsthallepraha.org/en/events



AUDIO GUIDE 🗣️

Would you like to learn more about the exhibition?

Access our free audio guide. Download the app Cabinet of Wonders. Audio guide devices are also available at the reception desk.

CURATOR Christelle Havranek

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AV INSTALLATION AND TECH
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The exhibition was initiated by
Kunsthalle Praha.

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Christelle Havranek

KENTRIDGE STUDIO
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LENDERS
Kentridge Studio, Goodman Gallery, Mirko Meyer-Schönherr, Orient Victoria Pte. Ltd

COVER PHOTO
Kentridge filming a sequence for *A Letter to Felice* in his studio, Johannesburg, 2026, courtesy of Kentridge Studio

WILLIAM KENTRIDGE

The Battle Between and YES NO



WILLIAM KENTRIDGE: The Battle Between YES and NO

William Kentridge is one of the most celebrated artists of our time. Raised in Johannesburg during apartheid in a family deeply committed to social justice, he became involved in anti-apartheid activism as a student. These formative experiences profoundly shaped an artistic practice that reflects South Africa's social and historical tensions while addressing broader questions of power, memory, and the fragility of hope.

Working across drawing, prints, sculpture, performance, film, and opera, Kentridge combines multiple techniques and collaborative experimentation. His work draws on a wide range

of references, including politics, art history, science, literature, music, and his own life, forming a visual language rooted in imagination, ambiguity, and play. Over more than four decades he has developed a distinctive approach that embraces improvisation and the unknown.

The exhibition title *The Battle Between YES and NO* refers to a series of early prints and animations in which Kentridge merges the words "Yes" and "No" to create "Noise". Playing with language, exposing contradictions, and sustaining tension – between meaning and absurdity, visibility and erasure – are essential traits of his practice.

Conceived as a spatial collage, the exhibition unfolds as a constellation of interconnected fragments. Like in the artist's Johannesburg studio, images, sounds, poetry, and geographies intersect and enter into dialogue, while the exhibition route resists linearity and chronology. The works presented reveal the extraordinary diversity of Kentridge's practice, articulating his belief in complexity and ambiguity as an antidote to rigid certainty. *The Battle Between YES and NO* offers no fixed answers; instead, through humour and empathy, it invites us to remain open to uncertainty and the world's lingering questions.

Bringing together international loans and works from the Kunsthalle Praha Collection, the exhibition presents early animated films from the series *Drawings for Projection* (1989–2020), evoking South Africa's transition out of apartheid, alongside theatrical works such as the kinetic model *Right into Her Arms* (2016), and *O Sentimental Machine* (2015), a project addressing failed utopias. The exhibition also includes *To Cross One More Sea* (2024), a video installation reflecting on exile and displacement, as well as works created specifically for Prague, such as *A Letter to Felice* (2026), a homage to Franz Kafka.

Bio

William Kentridge was born in Johannesburg, South Africa, in 1955. His work has been exhibited around the world, including at MoMA in New York, the Louvre in Paris, the Museo Reina Sofia in Madrid, Zeitz MOCAA and the Norval Foundation in Cape Town, and the Royal Academy of Arts in London. He has repeatedly participated in documenta in Kassel (1997, 2002, 2012) and the Venice Biennale (1993–2015). In 2016 he co-founded The Centre for the Less Good Idea in Johannesburg, dedicated to cross-disciplinary creation, experimentation, and collective thinking.



↓ William Kentridge, *To Cross One More Sea*, 2024, courtesy of Kentridge Studio

Curatorial text online →



↑ William Kentridge, photo: Yaël Temminck

