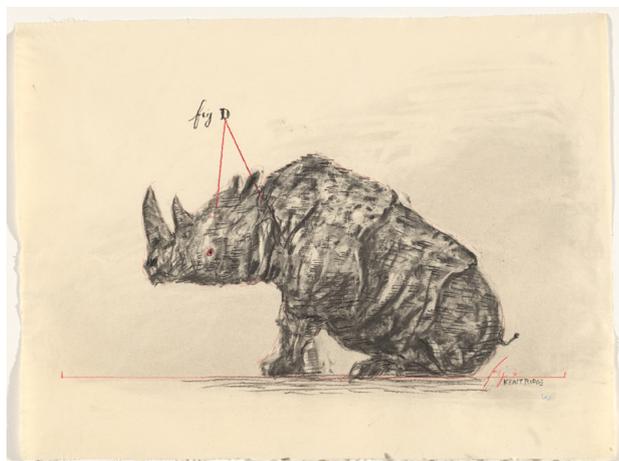


Poster abstract

Kate Eccles-Smith and Cassandra O'Hare

A Second Glance, Kentridge Watermarks, A Case Study from the exhibition, *Drawn from Africa*; William Kentridge



William Kentridge (born 28 April 1955) is a South African artist best known for his prints, drawings, and animated films. *The Magic Flute*, acquired by the National Gallery of Australia in 2013, appears at first glance to be an elegant drawing of a rhinoceros in charcoal and graphite (red and black) on handmade paper. On closer inspection the paper was found to have a large (250 (h) x 200(w) mm approx) curious watermark of a typewriter and paper pulp text located in the centre of the sheet. Both elements are only visible in transmitted light but just as important as the drawing on the surface. The discovery of these invisible elements led to research and correspondence with Kentridge's associates in regard to his use of handmade paper and watermarks. William Kentridge collaborated

with Dieu Donne, New York (a not for profit artist space studio dedicated to the creation, promotion and preservation of new contemporary art utilizing the hand papermaking process). Through research it was found that Kentridge created a folio series called *Sheets of Evidence* in which laser cut watermarks are the works of art. This series had been displayed on light boxes at Dieu Donne in 2009. The NGA has since purchased this series and they were rotated on display on a light box in the 2013 exhibition, *Drawn From Africa*.

This poster will present a case study into the watermark in the paper of the *Taminos Rhinoceros* including reference to the Dieu Donne papermaking studio that made the paper and worked with Kentridge on his watermark series. This poster will study the artist's intent, the fabrication of the work, the watermarks, the handmade paper with images of the watermarks and the analysis of the different types of handmade paper.

The Magic Flute (Tamino's Rhinoceros) 2004, KENTRIDGE, William, sheet size (irreg deckle) 446(h) x 598mm(w)
Charcoal and graphite on cream handmade laid paper with paper pulp inscription and watermark

AUTHOR BIOGRAPHIES

Kate Eccles-Smith has had a diverse career in conservation working in institutions such as the National Library, National Archives, Australia War Memorial, State Library of Victoria, Art and Archival Pty Ltd, National Museum of Australia and has worked as the Registrar at the National Portrait Gallery. Kate is currently the Conservator, Mounting and Framing at the National Gallery of Australia. Kate Eccles-Smith graduated from the University of Canberra (Conservation of Cultural Materials (paper and paintings) in 1983.

Conservator, Mounting and Framing –
Conservation Department
National Gallery of Australia
Phone (02) 62406598
kate.eccles-smith@nga.gov.au

Kassandra O'Hare has a Bachelor of Fine Arts Degree from the Massachusetts College of Art, Boston 2001 and is currently enrolled in the Masters of Cultural Heritage Conservation degree at the University of Melbourne. Kassandra has been working as a Mount cutter and Framer in Conservation at the National Gallery of Australia since 2004 and has also worked at the NGA in the Paintings Conservation Department as a technical assistant and the Curatorial department as a curator's assistant. Kassandra catalogued the Whistler collection at the NGA and presented research into the watermarks and papers used by Whistler.

Mountcutter and Framer
Conservation Department
National Gallery of Australia
GPO Box 1150, Canberra ACT 2601, Australia
Phone (02) 6240 6690
kassandra.ohare@nga.gov.au