

**THE WORLD ON ITS HIND LEGS**  
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Working proposal: 4m high version

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THE WORLD ON ITS HIND LEGS is a sculptural construction to be made out of laser-cut steel. The construction has two distinct points of coherence - points of view from which the seemingly abstract construction coheres, to create two distinct 'drawings in space'. Approached from one side, the explosive sculptural construction coheres to create the image of the world astride on two legs (the image suggested by the title). Approached from the opposing side, the work coheres again, but this time to create a completely different image; that of an 'anonymous portrait', the portrait of a figure whose face is suggested only by a thick red circular line.

There is to be one only of the largest version of the intended work, which is projected to reach an estimated height of some 18 metres. The second-stage maquette version is projected to be made in an edition of 3, and current workings, which are subject to final engineering solutions are towards the following specifications.

**APPROXIMATE DIMENSIONS:**

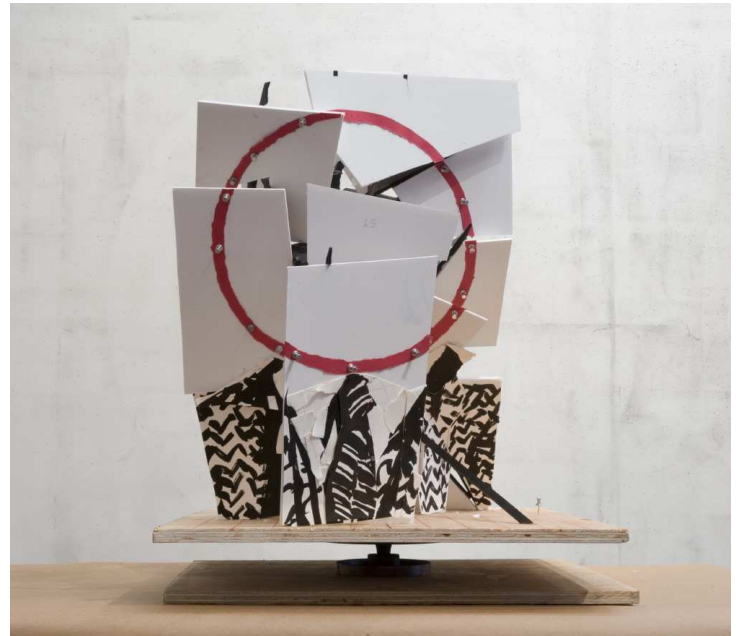
Height: 408cm  
Width: 258cm  
Length: 384cm

THE WORLD ON ITS HIND LEGS is unique in the sense that the sculptural construction is roughly as deep as it is high. The depth of the work allows the perspectival shift created by the movement of the viewer around the sculpture to be more radical and more dramatic. This implies that as a construction it is one of the more complicated and challenging assemblages to date in this series of sculptural works.

**TWO POINTS OF VIEW (first maquette)**

Figure I: THE WORLD ON ITS HIND LEGS

Figure II: PORTRAIT



**Figure I: THE WORLD ON ITS HIND LEGS:** This view is arguably the most complicated aspect of the work. It is primarily a line drawing (unlike the previous works made in this way), but both the construction elements that compose the line drawing, and the white plate elements that form the 'background' are constructed from laser cut steel. Engineering reports have revealed that at the large scales envisaged, these must be assembled in the wafer construction method. The image comes across from this point of view as being primarily two dimensional, but is in fact constructed from elements that have been arranged in a seemingly abstract manner through the total depth of the work, now to be approximately 384cm. Doubling the number of plate elements in the wafer assembly method has been designed to lend rigidity and strength, but as each layer is now doubled, the gap in between elements has been reduced at the larger scale to assist with structural integrity at a much increased weight and volume of steel.

**Figure II: PORTRAIT:** This view is seen when approaching the work from the opposite side to first approach that allows the viewer to see THE WORLD ON ITS HIND LEGS. This image uses the back of the white panels to create the ground on which the PORTRAIT is seen. The black and red 'drawn' marks are also to be constructed in laser cut steel, which must be clad over an interior support structure, which will in turn be fitted onto the larger white elements. This allows for these "drawn marks" to gain their own separate sculptural substance, appearing to hover in front of the white background.

**MATERIALS:**

The 4m high construction will be made using the wafer structure that was previously used in the largest scale version of FIRE WALKER, now standing on the Queen Elizabeth Bridge, Johannesburg. The wafer structure is made with two sheets of laser cut steel, clad over an inner frame. This allows for an interior structure to be hidden within the steel elements, reduces what would otherwise be an impractical weight factor, but increases the strength of the work. The plates are attached to the frame using a series of small self-tapping bolts.

**THE CONSTRUCTION PROCESS:**

**PREPLANNING AND ENGINEERING:** The work will be based on a maquette which has been constructed in cardboard and wood. This small-scale version is being studied by engineers and a steel construction team, and provides a provisional outline to the construction of the final 4m work. Engineering suggestions as to structural integrity are being implemented at this stage. Engineering drawings will determine the specifics of the work's foundations (if appropriate) or its base if the work needs to be self-supporting. If the installation of the piece requires the work to be disassembled for transportation, then this aspect of the work will be designed and worked into construction methods during this stage.

**DIGITISING, SCALING, DESIGN OF INDIVIDUAL ATTACHMENT POINTS:** The elements on the smaller maquette will be traced, digitized and each scaled up to the desired size. Engineering advice has resulted in each piece having an inner frame designed for it. Each element must then be laser-cut twice to clad the inner frame on either side, thus creating the wafer structure. Each fragment has to be attached to the primary steel structure in its own distinct manner, as determined by the angle from which it needs to be seen.

**ASSEMBLY IN STUDIO:** The loose elements will be assembled in the studio. Due to the fact that the work is reliant on particular viewpoints, the studio will become a mock-up of the ideal space in which the piece is seen. The distance from which the coherence of each image takes place will be determined, and the work assembled accordingly. (At this point the work is only tack-welded, to facilitate alterations in the final creation process.)

**FINISHING OFF, PAINTING:** The piece will be moved to a steel workshop, where all welding is to be secured and neatened, the work sandblasted if necessary, and prepared for painting. The work will be painted with Stoncor's Carboline industrial paint, which is a three-coat application, and comes with a considerable guarantee.

**INSTALLATION:** The installation of the work is dependant on the space in which it will be installed and the type of access available in that particular space. Ideally the work should be constructed as one, in a single and solid unit, with base attached, and should be crane-hoisted into position. If this is not possible, it affects the design of the piece, in which case it will be necessary to amend the design in a manner that allows parts to be disassembled and reassembled, in order to fit through doorways as smaller, manageable pieces. If the work is to be disassembled and then reassembled in situ, there will necessarily be a need to do touch-ups and refinement on site.

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