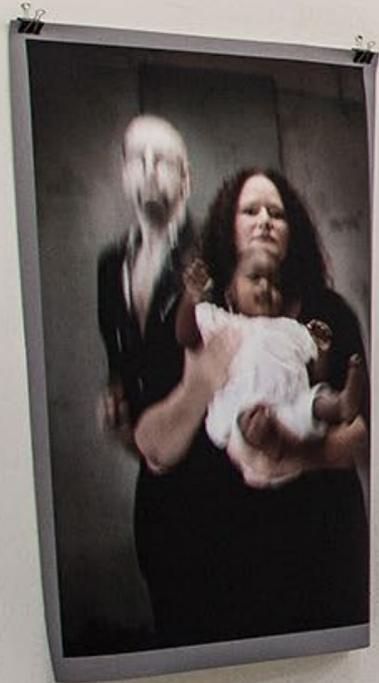


DAUGHTER LANGUAGE

ROBERT HAMBLIN

02.07.15 - 25.07.15

LIZAMORE
& Associates



ESCAPING THE GAZE

There is my life on the wall– my daughter and my husband. Neither of these things were relationships I imagined as a younger person. Marriage was a construct I did not imagine I would indulge. Motherhood was not something I thought I could claim. Both of these identities are now filters through which I am viewed, but also identities I can lay claim to. I came to marriage and motherhood in a journey I considered unusual, but then I think everyone thinks their individual experiences are unique. In the scheme of things, the labels stick to your skin in exactly the same way – rendering all woman, all whiteness, all mothers exactly the same. Wife, Husband, man, woman, daughter – these things have always meant something.

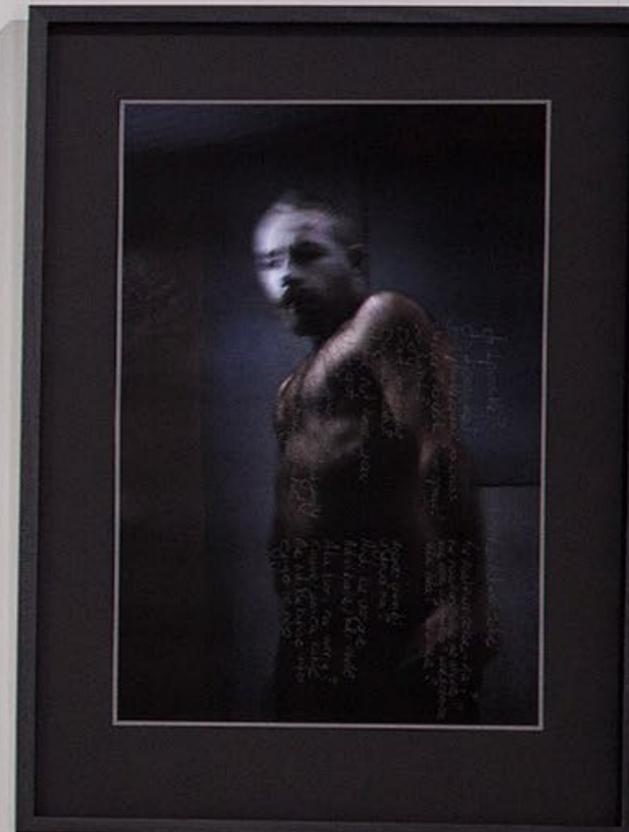
When you examine identities closely enough, picking at them, untangling them, they become nothing at all and everything at the same time.

They are systems we are entangled in, constructed around our sex, relationships and bodies, but are not us. It is difficult being gazed at, having the camera aimed at you with an artist's intention behind it. Not unlike the difficulties of wearing your skin, gender and sex in others' gaze. There is no escaping the gaze, nor the inherited traits that power is constructed around. I can only be seen and carry my race, gender, sex with awareness of their power (or lack of it) and perhaps be contrary. And you, the viewer, can only do the same.

- Sally Shackleton

Shackleton is a long time activist in the women's sector and currently the director of SWEAT (Sex Worker's Education and Advocacy Taskforce), an organization dedicated to addressing health and human rights issues pertaining to sex workers. She lives in Muizenberg with her husband Robert Hamblin and daughter Georgia.





‘EVERYONE CAN SEE WE’RE TOGETHER ’¹

The meaning of the word family is queer to me.

Semiotically I know what the word is supposed to signify. Semantically I know what its heteronormative conventions denote. Its symbolism pervades popular representation. The glamorized view paints the traditional family home as a stable and nurturing environment; a safe haven in which the close-knit kin share the interests and values of the family unit. And, for me, it is within these conventions that its slippages lie.

For others there can be as much meanness as meaning in the notion of family. Contemporary theorists (including Reich, Foucault, Deleuze and Guattari) have variously argued that the authoritarian patriarchal family is the locus of fascism. The mean streak that underpins the social reproduction of the conjugal family belies its much lamented demise. Much of this dissolution is popularly blamed on men and women “trading places” - as it were.

The entrenched typologies of traditional parental roles have now given way to the understanding that mothers and fathers both occupy multiple contradicting social and emotional subject positions that go beyond the binaries of caregiver/breadwinner, present/absent, powerless/powerful and good versus bad. Whether in the workplace or in the bedroom, the undoing of fixed prescribed gender roles represent a crisis of identity and power for the modernist family unit. And patriarchy does not suffer defeat gayly. In spite of the backlash against the so called ‘postmodern family’, the nuclear family is being replaced by alternative family structures that are determined by a myriad of social conditions, associations and affiliations - and its worst enemy is love.

In a globalized world few marriages are still arranged for economic, social or political gain; and with it procreation, for the purpose of producing an heir, has ceased to be a primary function of matrimonial unions. Instead we choose

¹ The title is a line taken from the song ‘We are family’ by Sister Sledge - a well known queer pride anthem that celebrates acceptance, solidarity and belonging.

our partners based on love and mutual attraction. According to historian and Family Studies researcher Stephanie Coontz, the increased role of love highlights the societal shift towards the importance of emotional fulfillment in our intimate relationships - a shift that undermines the foundations of the oedipal family structure.

We are moving beyond the notion of the family as institution, bound by blood and governed by social code, to understanding the family as a negotiated relationship. The outmoded rituals of belonging are giving way to meaningful connections based on consensus and caring.

Family, not by blood or marriage, but rather as a bond of choice, and in other instances necessity, has become the domain of pluralist interrelationships and identity positions that is also providing space for, among other, the emergence of new forms of gender expression. This does not represent a simple deconstruction of the conjugal family as much as a complicating ‘adding to’ - an entanglement of multiple relationships, subject positions and personas that make up complex collective narratives. This is not say that we are free from the textual relations and structures of hyper modernism. We are still framed by our cultural heritage, by our history and laws still in the process of being re-written and the language we use, both colloquial and prosaic - all these contain the echoes of our social, political and private relationships and agency.

Acutely aware of his own agency and the visual and textual implications his own race and gender positions represent, Hamblin negotiates fatherhood and transracial adoption in a series of poignantly personal works.

In his own hand he transcribes the banal statements and elementary commands of a British missionary English/Xhosa² phrasebook onto portraits of his own family.

² By author James Stewart, at the time called The Kafir Phrasebook (first edition - 1899) a the 1926 4th edition (1916) was renamed Xosa Phrasebook (sic) and more recently Xhosa Phrasebook.

This is the nervous hand of a doting father conflicting subtle violence onto a thin precious surface in his desire to protect his daughter from prejudice and bias, by exposing the structural brutality of everyday language. Through this act the artist renders visible his own paternal anxiety as if in an attempt to exorcise the meaning from the words and render impotent the violence of language itself. The Violence IS deflected: by the unfixable non-static identities represented - constantly fleeting, slipping out of focus, refusing to be fixed in the gaze. The text is suspended in the liminal space between the viewer and the subjects. It is not a barrier to our reading of the work in the way that an other language might be, instead it provides a textual context for the decoding of the subject positions and interrelationships in the images.

Hamblin's series of works for Daughter Language is an intimate depiction of personal-political representation, corporeal relationships and spiritual relations within the artist's own family. He invites us into a private space in which his loved ones perform intimate rituals. We, the viewers, are voyeurs catching glimpses of their intimate interactions and personal interrelations. How we read these will depend on our own experience and understanding of family.

- Richardt Strydom

Richardt Strydom is a an artist,
creative and visual communicator





Ghost Pater

2015

Hand finished pigment print on archival paper, framed

150 x 100 cm, Edition 1 of 5

R 25 000.00

75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

Lament on account of your sins

Love not sin

Make peace with one another

Obey your parents

Observe what I say

Talk not so loud

Lilela izono zenu

Unga tandi izono

Yenzani uxolo pakati kwenu

Pulapula ilizwi lonyoko neloyise

Gqala oku di kutetayo

Ninga xokozeli



Tula Mtwana

2015

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R 25 000.00

75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

How can I help you in this trouble?

How can I lift up this thing?

How can I carry that heavy burden?

How can we see this wrong done? How can you say such things?

Ndigati ni na ukuku nceda kule nkatazo?

Ndingati ni uku yi pakamisa le nto?

Ndingati ni na ukuwu twala lo mtwalo onzima?

Singati nina uku bona obu bubi benzekileyo?

Ungati ni na ukuzi teta izinto ezinje?



When we Cry

2015

Hand finished pigment print on archival paper, framed

150 x 100 cm, Edition 1 of 5

R 25 000.00

75 x 50 cm, Edition 2 -3 of 5

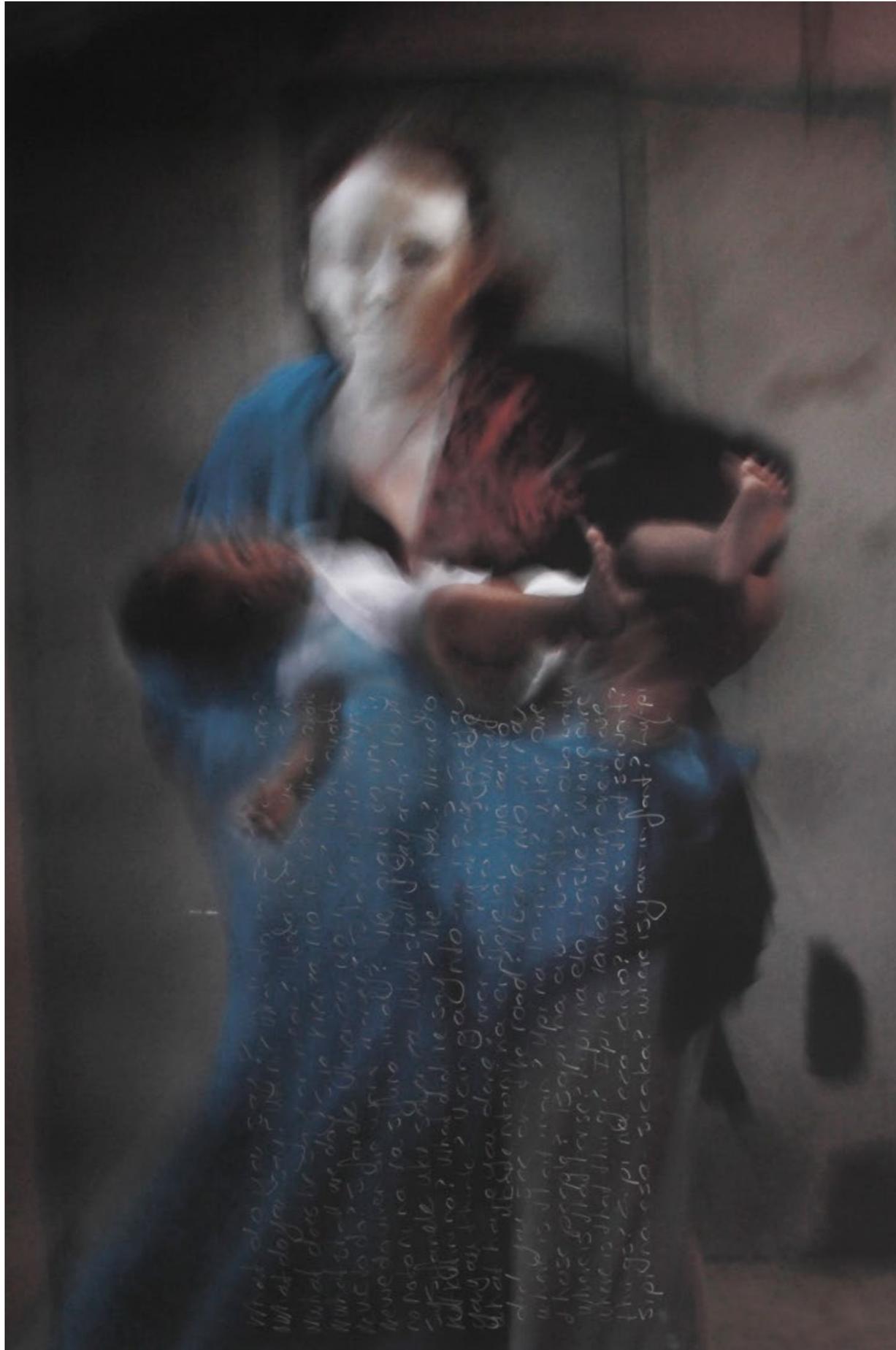
R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

The journey is long
The journey is short
When shall we arrive
The road is good
The road is bad
The horse is tired
I will try and mend the harness
We are tired hungry, and thirsty, but now the journey has ended.
Are you not glad the journey has ended? We shall sleep well tonight.

Uhambo lude
Uhambo lu futshane
Siya kufika nini na
Indlela ilungile
Indlela Imbi
Ihashe elinye lidiniwe
Ndiya kulinga uku zitunga intambo Sidiniwe, silambile zsinxaniwe, kodwa ngoku
uhmabo lupelile
Akuvuyina kukba uhambo lupelile Siyakulala kakuhle ngokuhlwa



Whitemare: Madonna

2015

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R 12 000.00

About Going to Church

A meeting of church members will be held next week, on Tuesday, in the evening

There will be baptism on the first Sunday of next month

Sunday School

A meeting of ministers, preachers

A meeting of the elders and deacons

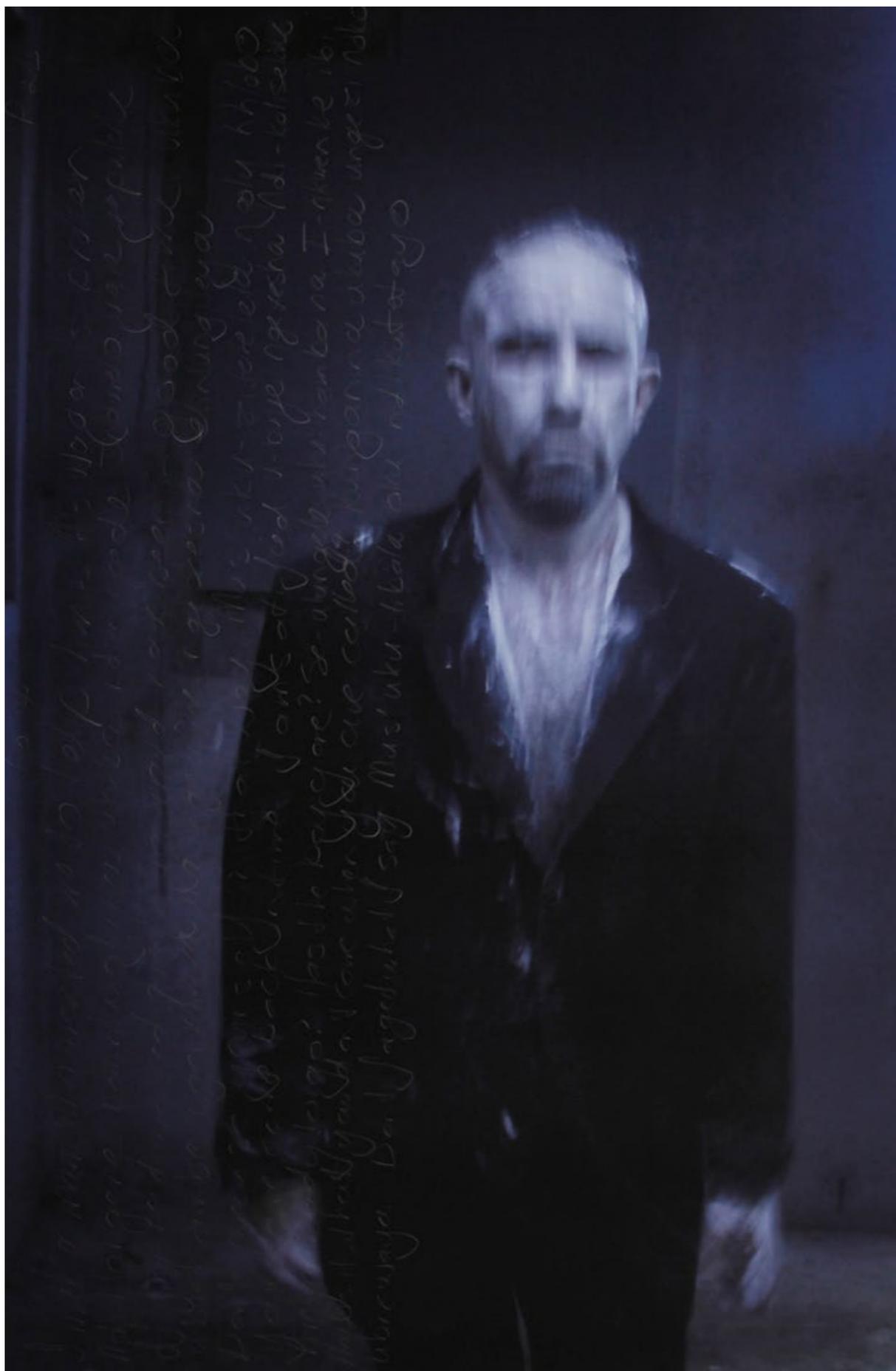
Ngokuya Etyaliken

Intlanganiso ya malungu eramente iya kubako kwi veki ezayo, ngolwe sibini ngokuhlwa

Kuya kubako ubaptizo kwi Cawa yokuqala yenyanga ezayo

Isi kolo se Cawa

Intlanganiso yaba fundisi yaba shumayeli Intlanganiso yabadala nabadikoni



Whitemare: hands over

2015

Hand finished pigment print on archival paper, framed

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75 x 50 cm, Edition 2 -3 of 5

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30 x 42 cm, Edition 4-5 of 5

R 12 000.00

P25

I met a man who wanted me to help him.

His wagon is broken

If you had walked quickly you would have been in good time

Don't excuse yourself in that way

How is that you do not come when you are called

How is that you don't come when you are called?

How is that you don't come although you are called?

Ndi hlangene nomtu ofuna ukuba ndimncede.

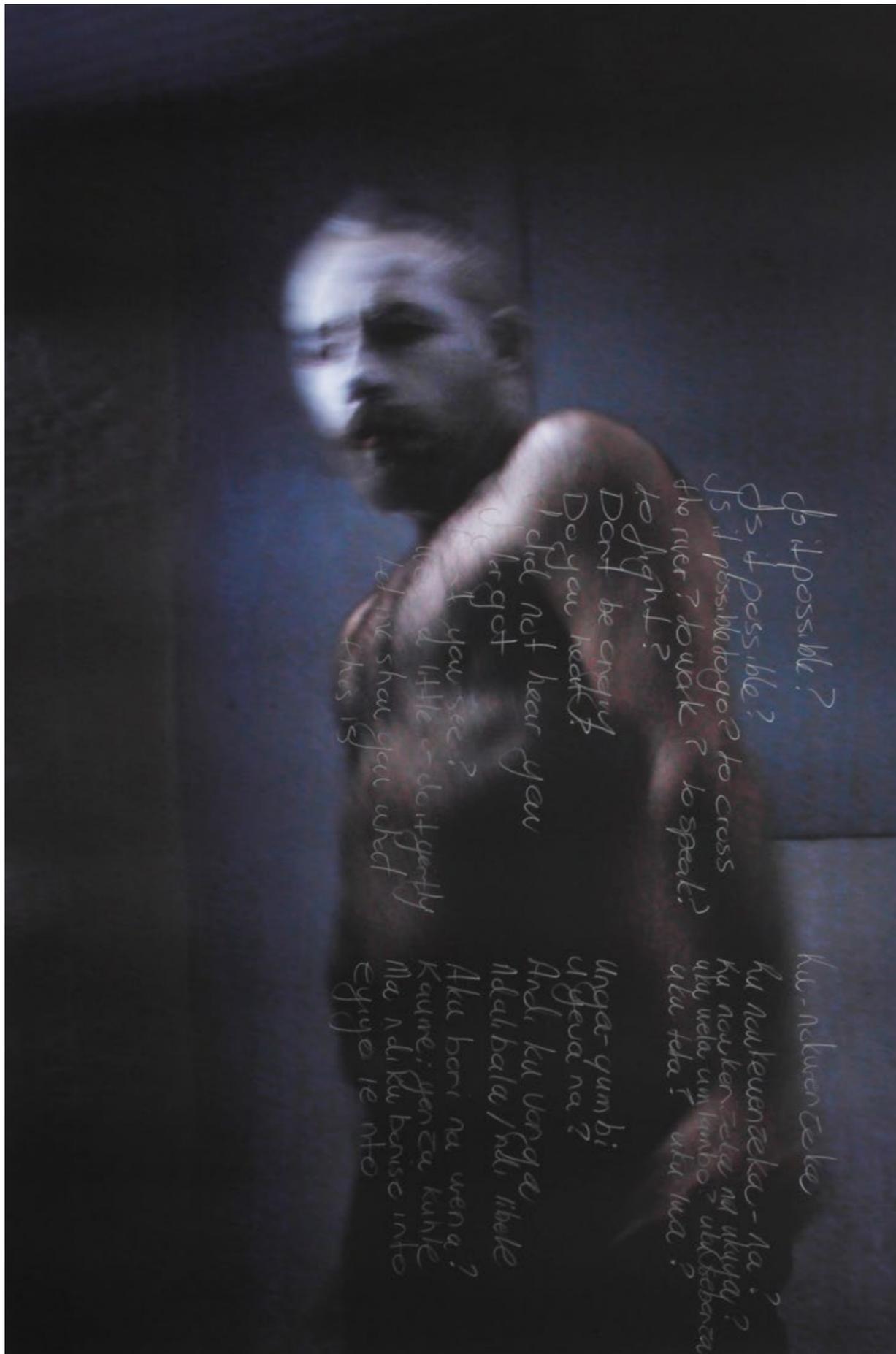
Inqwelo yake yapukile

Ukuba ubu hambe ngokunxama nge ufike ngexesha elilungileyo Mus uku zitetelela ngolu hlobo

Kuteni na ungezi nje xa ubizwayo?

Kuteni na ungezi nje xa ubi zwayo?

Kunganina ukuba ungezi nje xa ubizwayo?



Whitemare: Slipping

2015

Hand finished pigment print on archival paper, framed

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75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

Is it possible?

Is it possible?

Is it possible to cross the river? To work?

To speak?

To fight?

Don't be angry.

Do you hear?

I did not hear you.

I forgot.

Don't you see?

Wait a little or do it gently.

Let me show you what this is

Ku nokwenzeka

Ku nokwenzeka na?

Ku nokwenzeka na ukuya? Ukuwela umlambo?

Uku sebenza?

Uku teta?

Umga qumbi

U yeva na?

Andi ku vanga.

Ndalibala/ndi libele

Akuboni na wena?

Kaume; or yenza kuhle

Ma ndi ku bonisa eyige le nto



Border

2015

Hand finished pigment print on archival paper, framed

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R 25 000.00

75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

P56

Advertisement – Wanted

Wanted a woman who can cook well.

Good Wages

Those wishing this place will apply to Mrs A.B

Ndifuna inkwenke yokusebenza endlwini

Isaziso – Kufunwa

Kufunwas umfazi okwaziyo ukupeka kahuhle. Umvuzo mhle.

Aba yi funayo lo ndawo botumela ku Mrs A. B.

no 45



About Colour

2015

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R 12 000.00

P25

I met a man who wanted me to help him.

His wagon is broken

If you had walked quickly you would have been in good time

Don't excuse yourself in that way

How is that you do not come when you are called

How is that you don't come when you are called?

How is that you don't come although you are called?

Ndi hlangene nomtu ofuna ukuba ndimncede.

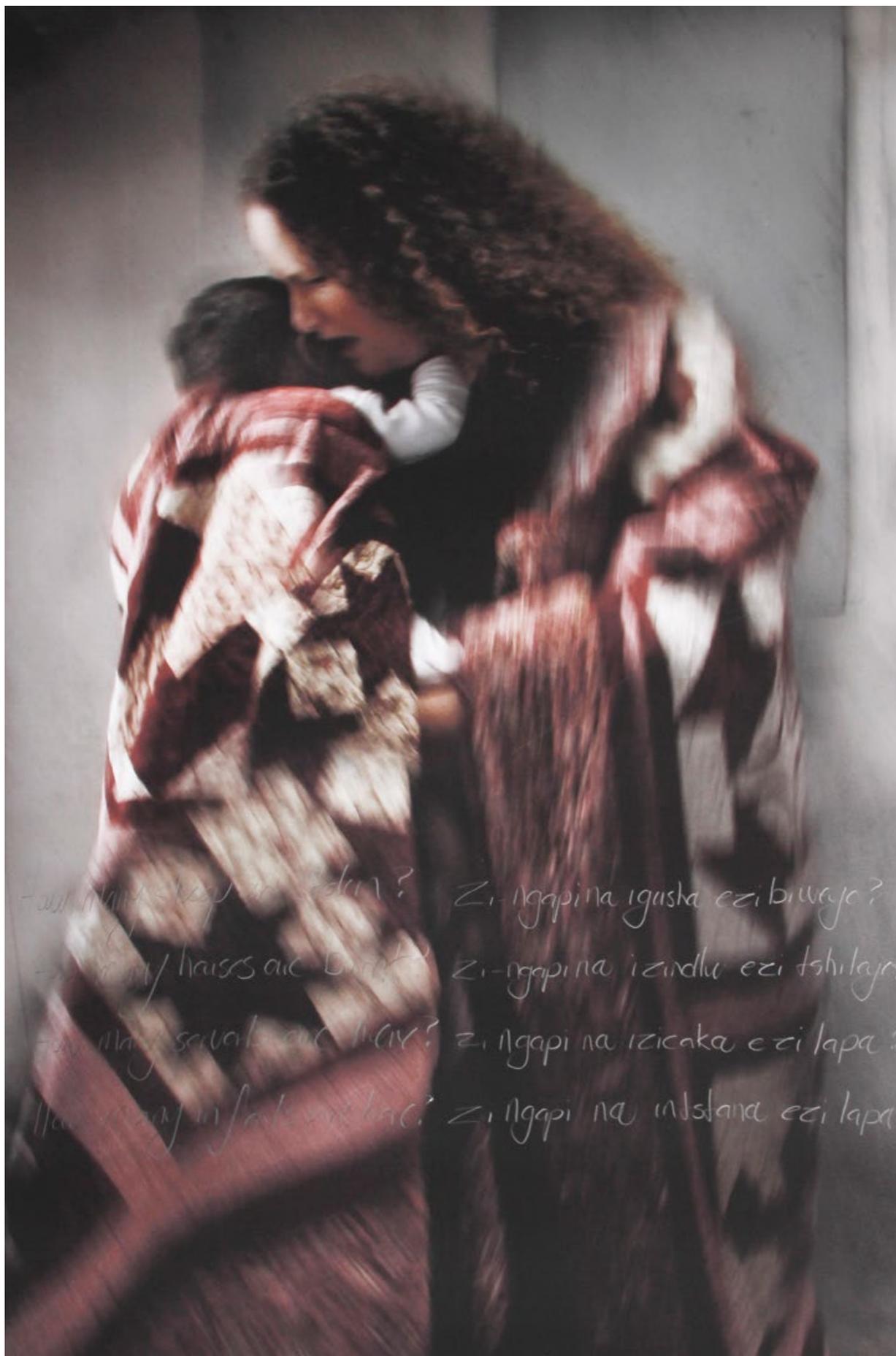
Inqwelo yake yapukile

Ukuba ubu hambe ngokunxama nge ufike ngexesha elilungileyo Mus uku zitetelela ngolu hlobo

Kuteni na ungezi nje xa ubizwayo?

Kuteni na ungezi nje xa ubi zwayo?

Kunganina ukuba ungezi nje xa ubizwayo?



Mother Tongue

2015

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75 x 50 cm, Edition 2 -3 of 5

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R 12 000.00

How many sheep are stolen?

How many houses are burnt?

How many servants are here?

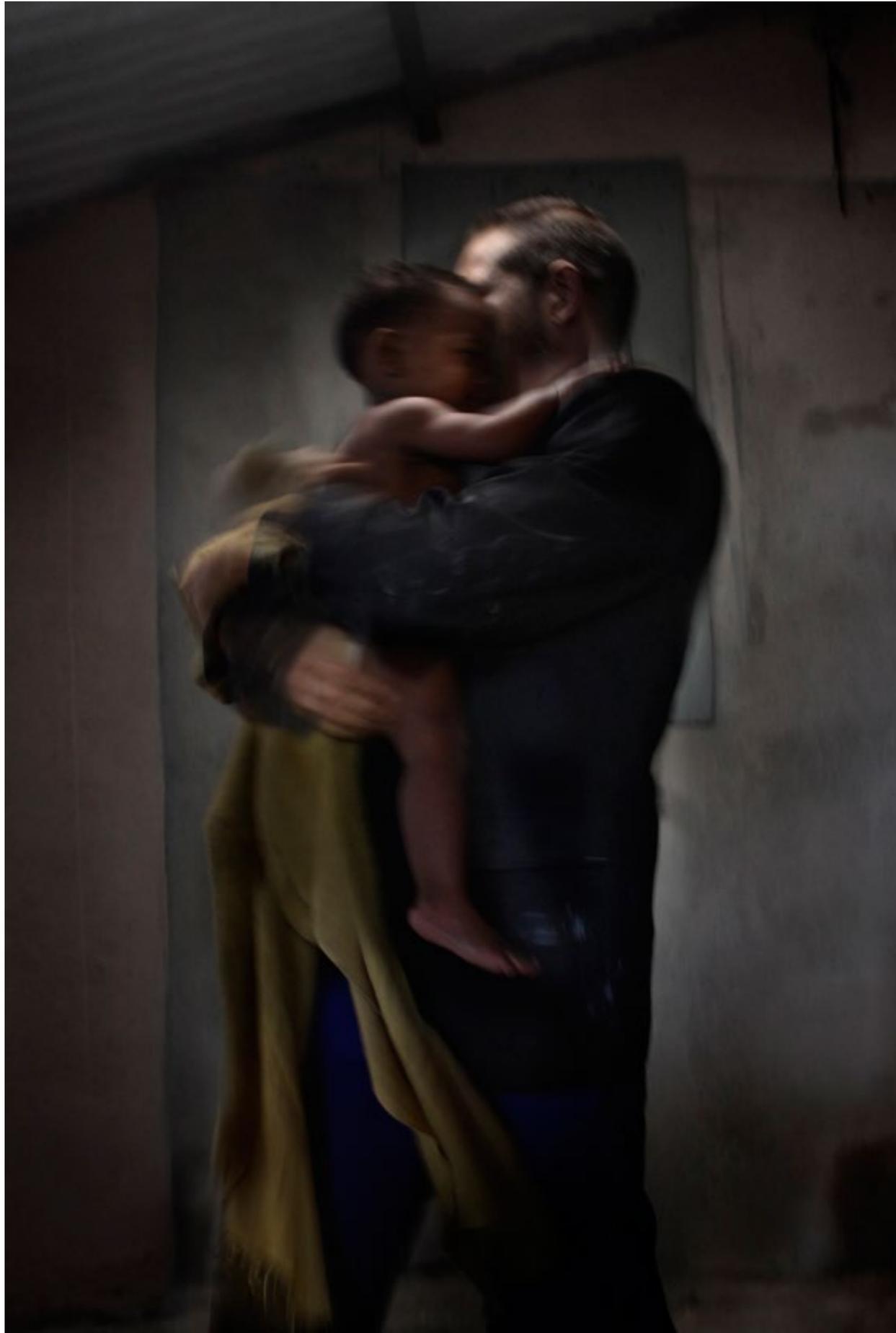
How many infants are here?

Zi-ngapi na igusha ezi biweyo?

Zi ngapi na izindlu ezi tshileyo?

Zi Ngape na izicaka ezi lapa?

Zi Ngapi na instana ezi lapa?



Comfort the Power

2015

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R 25 000.00

75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

You are called by your father

You startle me

Your face is dirty

Your laws are good

Your laws are bad

Your heard is hard

Your heart must be changed

You disgrace me

Uya biswa go yithlo

Uya di tusa

Ubuso bako bu ncolile

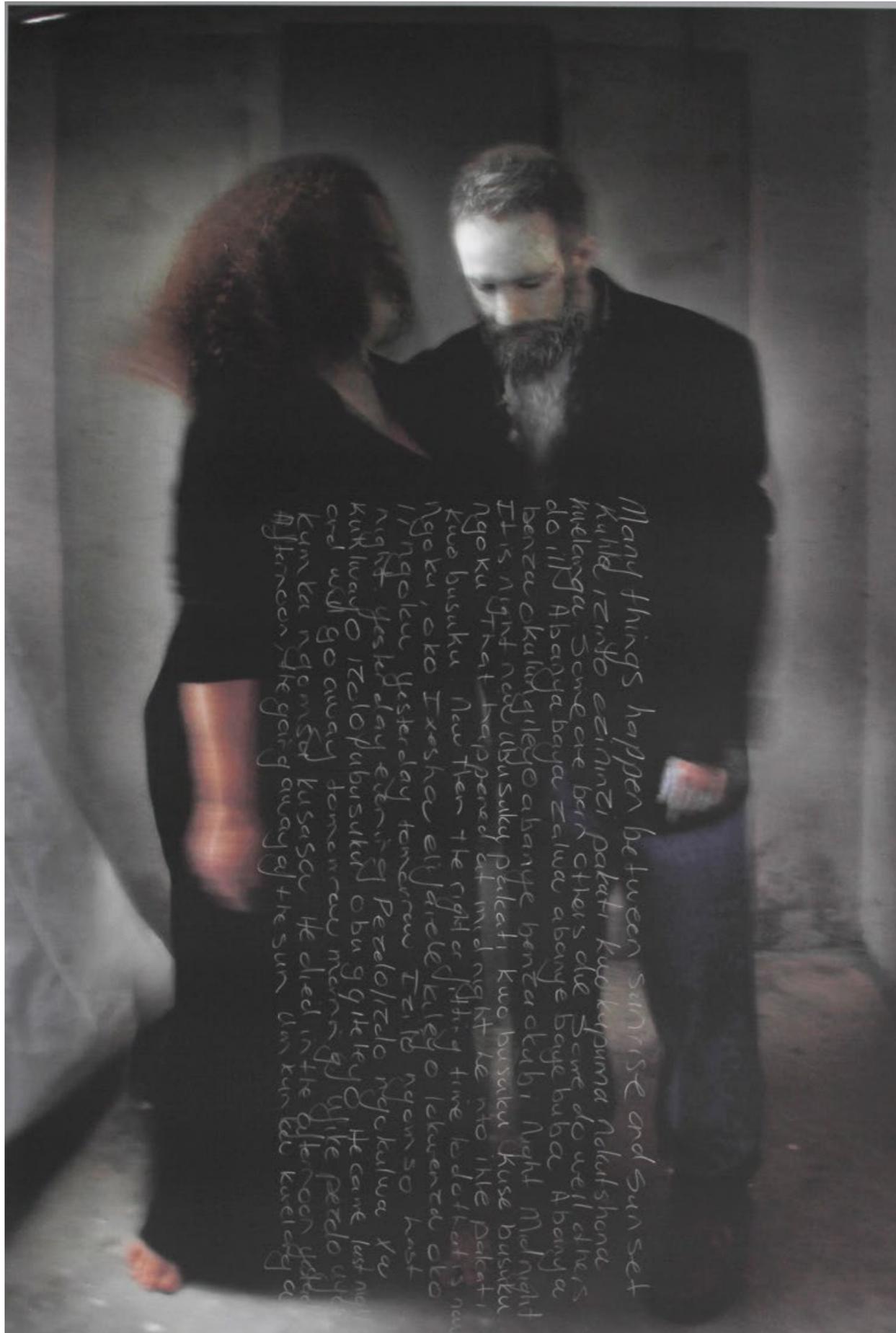
Amasiko enu a lungile

Amasiko enu a kohlakile

Inkhiziyo yako I lukuni

Inkhiziyo yako I fanela ukuba I guqulwe

Uya di hlaza



Between Our Hands

2015

Hand finished pigment print on archival paper, framed

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75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

Many things happen between sunrise and sunset

Some are born, others die

Some do well, others do ill

Night;midnight

Now, then

The right or fitting time to do that is now

Yesterday Tomorrow

Last Night

Yesterday evening

He came last night and will go away tomorrow morning

Afternoon the going away of the sun

Kuhla izinto ezininzi pakati kwo kupuma nokutshona kwelanga

Abanya baya zalwa abanye bayabuba

Abanye benza okulungileyo abanye benza okubi Ubusuku pakati kwo kwo busuku

Ngoku oko

Ixesha eli fanelekileyo lokwenza ok li ngoku Izolo ngomso

Pezolo izolo ngokuhlwa

Xa kuhlayo izolo

Ufike pezolo uyakumka ngomso kusasa

Ukumka kwelanga



Whitemare: Square Peg Man

2015

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R 12 000.00

I want a boy to work to work in the house His work will be to clean the boots and go messages and wait at the table

Are you willing to do that?

Yes `I am willing I have done that work before

Who was your last master?

Can you speak English?

No I can speak Xosa only.

You ought to learn to speak English Yes sir I will try.

Ndifuna inkwenke yokusebenza endlwini

Umsebenzi wayo uya kuba kukusula izihlangu nokutunywa nokunceda etafileni

Uya vuma n ukukwenza oko?

Ewe ndiya vuma ndi wenzile lo msebenzi ngapambili

Ngubani obe yinkosi yako?

Uyakwazi na ukuteta isi Ngesi?

Hayi ndazi ukuteta isiXosa kupela

Ufanele ukufunda ukuteta isiNgesi Ewe, nkosi ndiya kulinga



Blight

2015

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R 25 000.00

75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

Divide the meat

Divide the cattle

Do what I tell you

Do not talk so loud

Drunkenness is a disgrace to a man

Yaba inyama

Yaba inkomo

Yenza into e di ku xelayo

Tutu ungxakozeli

Ukunxila ku lihlazo lo 'mtu



Middle Man

2015

Hand finished pigment print on archival paper, framed

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75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

Hungry man

Idle people are always poor

I want work

I say you, man

I want you

I seek the master

I want the mistress of the house I will not come then

I will not go

Amadoda a lambileyo

Abantu aba qenayo bangamahlempu gamaxaonke

Diya funa umsebenzi, or diya funa inkonzo

Wa umfundini

Diya ku funa wena

Diya funa inkosi

Diya funa imistres yalo nthlu

Andi sayi ku buya napakade

Hai andi yi



All Children

2015

Hand finished pigment print on archival paper, framed

150 x 100 cm, Edition 1 of 5

R 25 000.00

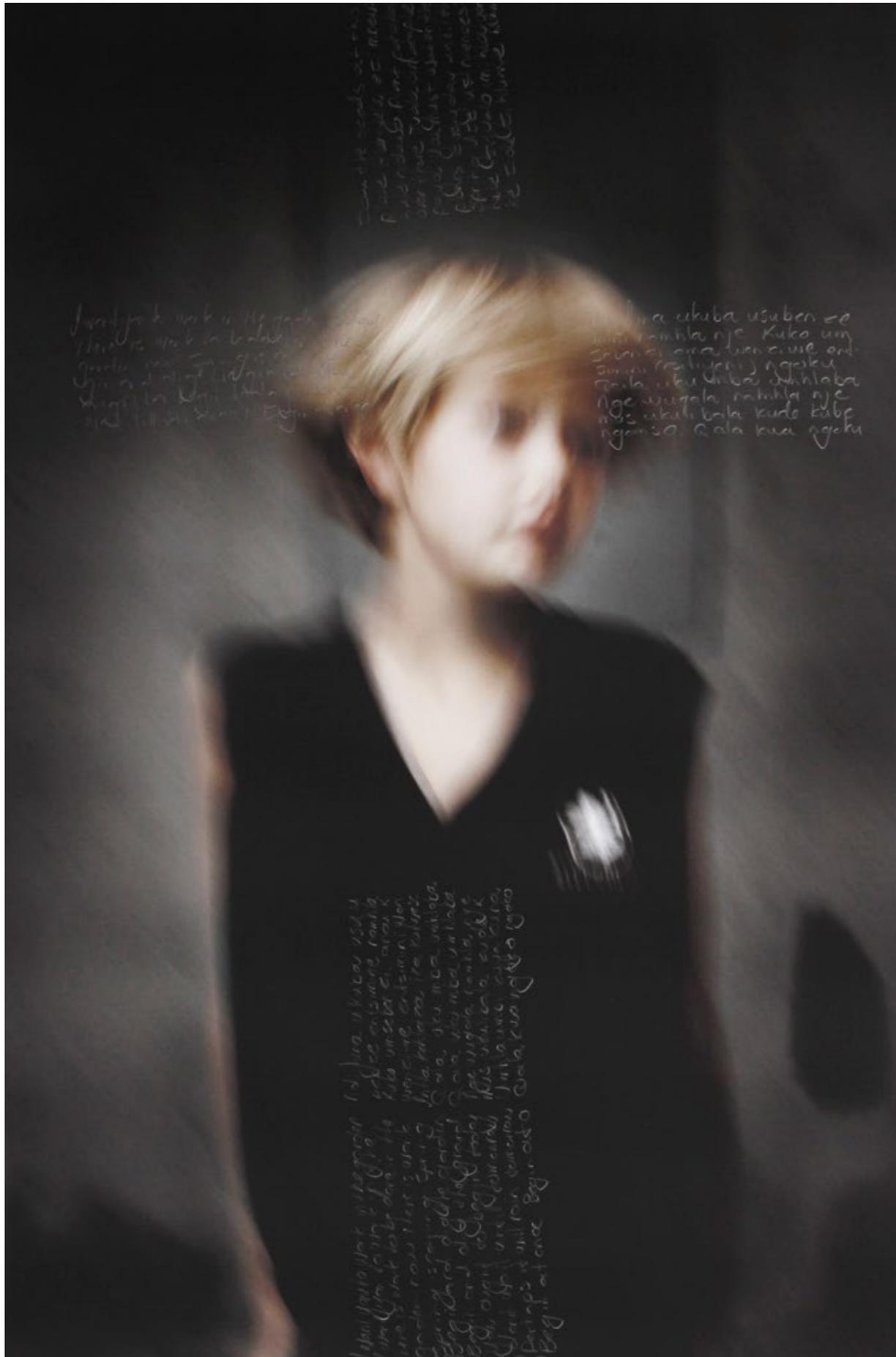
75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

Lesson no 1 Wetu In the first sentence the word wetu occurs while umhlobu for friend does not appear at all in Xosa. Wetu is a possessive pronoun signifying "ours". It is used colloquially for "friend" as equivalent to "one of us" or "one or our" hence for umhlobo.



Golden Boy / Garden Boy

2015

Hand finished pigment print on archival paper, framed

150 x 100 cm, Edition 1 of 5

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R 12 000.00

Lesson no 1 Wetu In the first sentence the word wetu occurs while umhlobu for friend does not appear at all in Xosa. Wetu is a possessive pronoun signifying "ours". It is used colloquially for "friend" as equivalent to "one of us" or "one or our" hence for umhlobo.



This is us

2015

Hand finished pigment print on archival paper, framed

150 x 100 cm, Edition 1 of 5

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75 x 50 cm, Edition 2 -3 of 5

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30 x 42 cm, Edition 4-5 of 5

R 12 000.00

Make tea

Make coffee

Are your hands clean?

Are your hands dirty?

Take away the dishes

Sweep the floor.

Finish your work soon.

Yenza I ti

Yenza I kofu

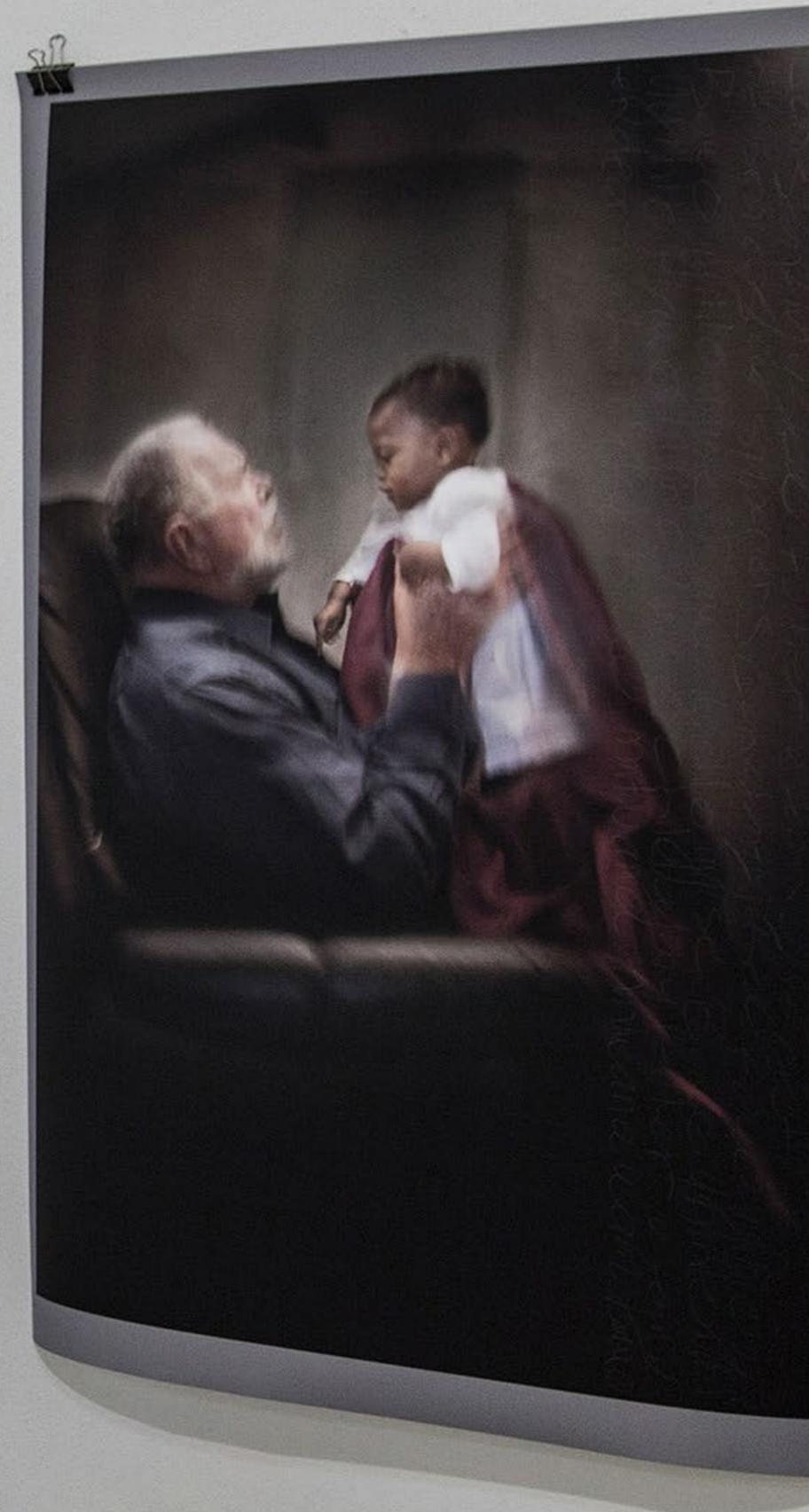
Izandla zako zincipili na?

Izandla zako zicolile na?

Susa izitya

Tsayel indlu

Gqiba umsebenzi wako kamsinya



KAFIR PHRASE BOOK

Take the horses to the river, Tabata amahashe
lanjeni.

Make them drink, i.e. Seza amahashe

Don't gallop the horses when Mus' uku-palisa

Bring them home to the river, u-wa-sa emlanjeni.

Get the cart ready that we Lungiselela ikari

Godusa amahashe.

NOTES.

But first clean the harness, Kodwa kuqala sala

and oil the wheels, udyobe ivili ngezulu.

Bring the horses out of the Kupa amahashe estate
stable.

How is this? One horse is Kuteni? Elinye ibho
lame, qwa-lela.

One horse is sick,

Elinye ihashe liyaba.

You did not say anything Aku-tetanga nto ngom
about this.

Put him in the stable and take Li-fake esitalini, ezulu
that brown horse instead, hashe li-gwanga emant
ni salo.

Feed the horses, Nika ifula amahashe
amahashe.

Bring out the saddle and the Kupa isali no-makha

bridle, Ihashe li-lungile-nt

Is the horse ready?

Alungile-na amahashe
mba?

Are the horses ready to go? Wa-fake imant
waboqe ekarini.



Cathedral

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75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

The Sacrament of the Lord's supper

The sacrament of Baptism

I think you often say that

Perhaps you are difficult to please

Sometimes the hearers are to blame

Many people think it is very easy to preach

It is not easy to preach well.

Umtendeleko we Nkosi

Isakramente yo Baptizo

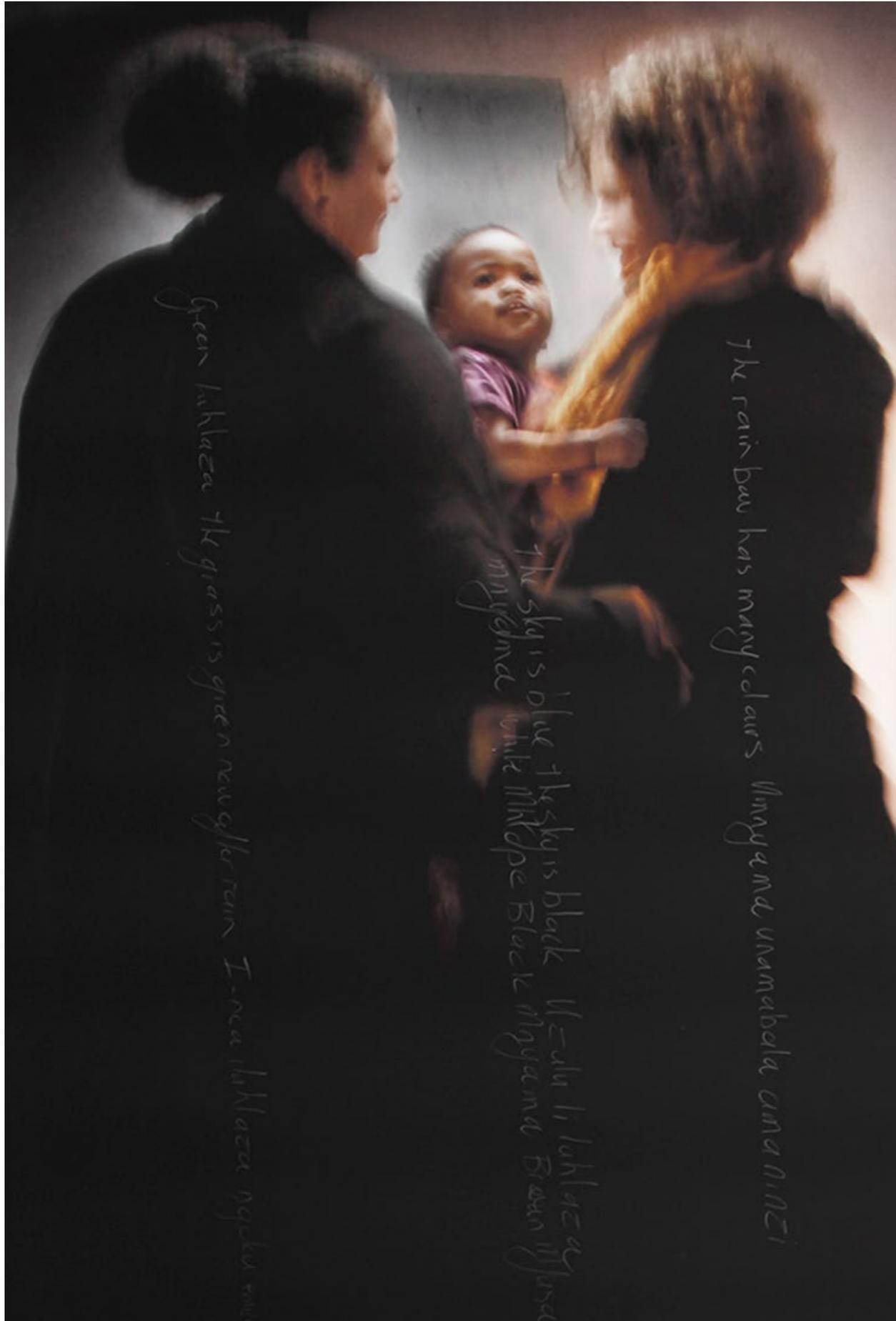
Ndicinga ukuba uyi-teta futi Into

Mhlaumbi kunqabile uku kukolisa

Ngamanye amaxesha abapulapulibane tyala

Abantu abaninzi bacinga ukuba kulula kakulu uku shumayela

Akulula uku shumayela kakuhle



The grass is green after the rain

2015

Hand finished pigment print on archival paper, framed

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75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

Green

The grass is green now after rain

The sky is blue.

The sky is black

The rainbow has many colours

Luhlaza

Inca iluhlaza ngoku emva kwemvula

Izulu li luhlaza

Izulu li mnyama

Umnyama unamabala mananinzi



Cross my heart

2015

Hand finished pigment print on archival paper, framed

150 x 100 cm, Edition 1 of 5

R 25 000.00

75 x 50 cm, Edition 2 -3 of 5

R 18 000.00

30 x 42 cm, Edition 4-5 of 5

R 12 000.00

Father – a term of respect or politeness to your father uyise his father seniors and superiors – constantly used.

Child of my father – a term of endearment

Bawo ie father but uyihlo, your father uyise his father

Mntwana ka bawo contracted from mntwana ka bawo

CONTACT US

+27 (0)11 880 8802 | **F** +27(0)86 649 8551

info@lizamore.co.za | www.lizamore.co.za

155 Jan Smuts Avenue Parkwood 2193