

# IK BEN EEN AFRIKANDER

*THE UNEQUAL CONVERSATION*



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JAN VAN DER MERWE | SENZENI MARASELA | HENTIE VAN DER MERWE  
ROSEMARIE MARRIOTT | STRIJDOM VAN DER MERWE | LUAN NEL  
CURATED BY TERESA LIZAMORE

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*"Being an "Afrikaner" is not a simple task, and the complexity is evident in translating the word, as it has different meanings in different languages."*

- Mandy Rossouw, Former Political Editor, City Press;  
Ik Ben Een Afrikaner, Catalogue Essay, 2012

# IK BEN EEN AFRIKANDER

Ik Ben Een Afrikander is an ongoing project curated by Teresa Lizamore under the auspices Lizamore & Associates. "When we initially decided to do an exhibition based on the exploration of the Afrikaner's place as an African, little did we realise how overwhelming the response would be. The curatorial narrative took as its cue the first person recorded (according to legend) to have identified himself as an Afrikaner, Hendrik Biebow. In March 1707 he proclaimed "Ik ben een Afrikander", when he was threatened with expulsion from the Cape as did not want to leave South Africa and his use of the phrase at the time was meant to claim his "Africanness" explains Lizamore.

The first Ik ben Een Afrikander exhibition at Artspace in 2011 (now Lizamore & Associates) attracted significant critical response and media attention. This exhibition was then followed by a second exhibition at the 2012 Stellenbosch University Word Fest and a third exhibition at the 2012 Absa KKNK (Klein Karoo Nasionale Kunstefees) where Ik ben Een Afrikander received a Kanna nomination for best visual art exhibition. Ik Ben Een Afrikander: The unequal conversation will be exhibited during 2015 and early 2016.

Lizamore says about The Unequal Conversation: "When identifying artists for this show, we looked to significant names whose artistic practice would lend itself to this narrative. Upon looking at our list, we realised that, like other industries, a pattern started emerging that gave us a new insight. Looking at artists who have established important careers in South Africa, our list became very heavily weighted toward white male artists."

This exhibition showcases four white male artists, Strijdom van der Merwe, Hentie van der Merwe, Luan Nel and Jan van der Merwe, in conversation with one white female, Rosemarie Marriot and one black female artist, Senzeni Marasela, all of whom were born and came to maturity well prior to 1994. Their formative years, whether moving from childhood to adulthood, or as adults climbing the ladder of artistic success all co-incide with the transition to democracy. In all cases their lives straddle to South Africa's and as too does their professional artist practice.

SENZENI MARASELA



*I have chosen an image found in my Standard 3 (Grade 5) history book about the arrival of Jan van Riebeeck. This image forms part of a larger body of work that will look at blurring iconic imagery of 'arriving in South Africa'. While this image also acknowledges the indigenous people found here, it is the later images of Pierneef that totally omit any signs of life, especially of black people. In this earlier image, arriving in the Cape is not a fantasy but an experience imagined to be real.*

*Pan Africanism is reclaiming the term 'Afrikaner', preferring to call black people Africans. I believe that Afrikaner is neither in English or Afrikaans, rather located in the middle of two languages. Revisiting iconic painting is a permanent part of what I do.*

*Repetition acts as a form of emphasis.*



Senzeni Marasela  
Arrival 1652 I-VII  
2015, Watercolour on Fabriano  
24 x 32 cm each

NFS

ROSEMARIE MARRIOTT



*My sculptures explore the transformation of materials and themes that have a strong connection to my own familial background, having grown up on a farm in the Kuruman district of the Northern Cape.*

*My sculptures deal with both the protection and loss of innocence. I play with the concept of cognitive dissonance and the unease, discomfort and disequilibrium it causes.*

*In social psychology, the theory of cognitive dissonance purports that people have a motivational determination to diminish dissonance by changing prevailing perceptions, adding new perceptions to create a harmonious and constant belief system, or alternatively by lessening the importance of any one of the discordant elements.*

*'Cognitive dissonance' is the upsetting mental state that humans feel when they find themselves doing (or seeing) things that don't correspond with what they know, or having opinions that do not fit with opinions previously held. The notion that humans want their expectations to meet reality, thus creating a sense of equilibrium or harmony, is a significant supposition of the theory. Similarly, another supposition is that humans will avoid circumstances or information sources that give rise to feelings of discomfort, or dissonance.*

*I try to encapsulate 'cognitive dissonant' notions of innocence and the loss of innocence, naivety, evil, pain, delusion, soiling, learning, offering, interpreting, protecting, healing, concealing, sheltering, warming and vulnerability in my work. I hope that my work elicits ambiguous feelings, such as nurturance, the need to cradle and soothe, as well as a feeling of repulsion and wanting to avoid the perceived element of discomfort. It is all up to the response of the spectator who is consciously or subconsciously seeking equilibrium and harmony.*









Rosemarie Marriott

Tablo (tableau - 'silent and motionless group of persons etc. ...')  
2015, Ceramic installation  
Dimensions variable

R 123 500.00

## Les 33

# Die keuse van 'n huweliksmaat

### STELLING

*Die keuse van 'n gelowige se keuse van 'n huweliksmaat deur  
die wêreld waarin hy lewe, beïnvloed word.*

### BEREIDING

*From the outset my contribution to Ik Ben Een Afrikaner focused on the type of Afrikaner I was born as or perhaps born into - Afrikaans. To me the word Afrikaner is distinctly wider than the word Afrikaner. The term Afrikaner could include anybody who views themselves as African. It can be wider than mere ethnicity/race or colour. In that sense it is an inclusive term, or it is supposed to be. I liken it to what John F. Kennedy famously said: 'Ich ben ein Berliner' meaning he sees himself as a type of 'refreshment', a 'hot dog' of sorts. This was a mistake. He meant he views himself as of or from Berlin, he identifies with Berlin and its people. To say 'I AM' means to identify with, be part of an idea, a country, a people, and a movement. It shows solidarity.*

*I will not be highlighting my 'Africanness'; I present the viewer with a selection of pages from my confirmation booklet. The history of the Afrikaner and their ties to the continent are forever linked with the teachings of the Dutch Reformed Church. The narrative of the Israelites in search of the 'Promised Land' is one that was inculcated from a very early age and in such a way that the congregation (and wider) identified with these people and their apparent plight. In this analogous reading of the Old Testament lies the seed and the fuel for a nationalism that has wrecked havoc upon this part of the continent and the lives of so many for so very long. It separates and the focus*

*is inward. It can be argued that it was necessary; it was a tool for survival. This may have been the case, but at what cost? The legacy of this will live with us forever. My relationship with the church of which I am a member is at best a fraught one. I do not intend to stand in judgment of their teachings. It is however impossible for me to ignore one of the building blocks in constructing the type of Afrikaner I was supposed to be: an Afrikaner man. All these years I have kept my confirmation textbook from which many lessons were taught. I paged through it recently and found it so useful in understanding where, to a considerable extent, not only mine but also my family's identity was moulded. The other thing that became very apparent was the differences in my life and those of the life prescribed.*

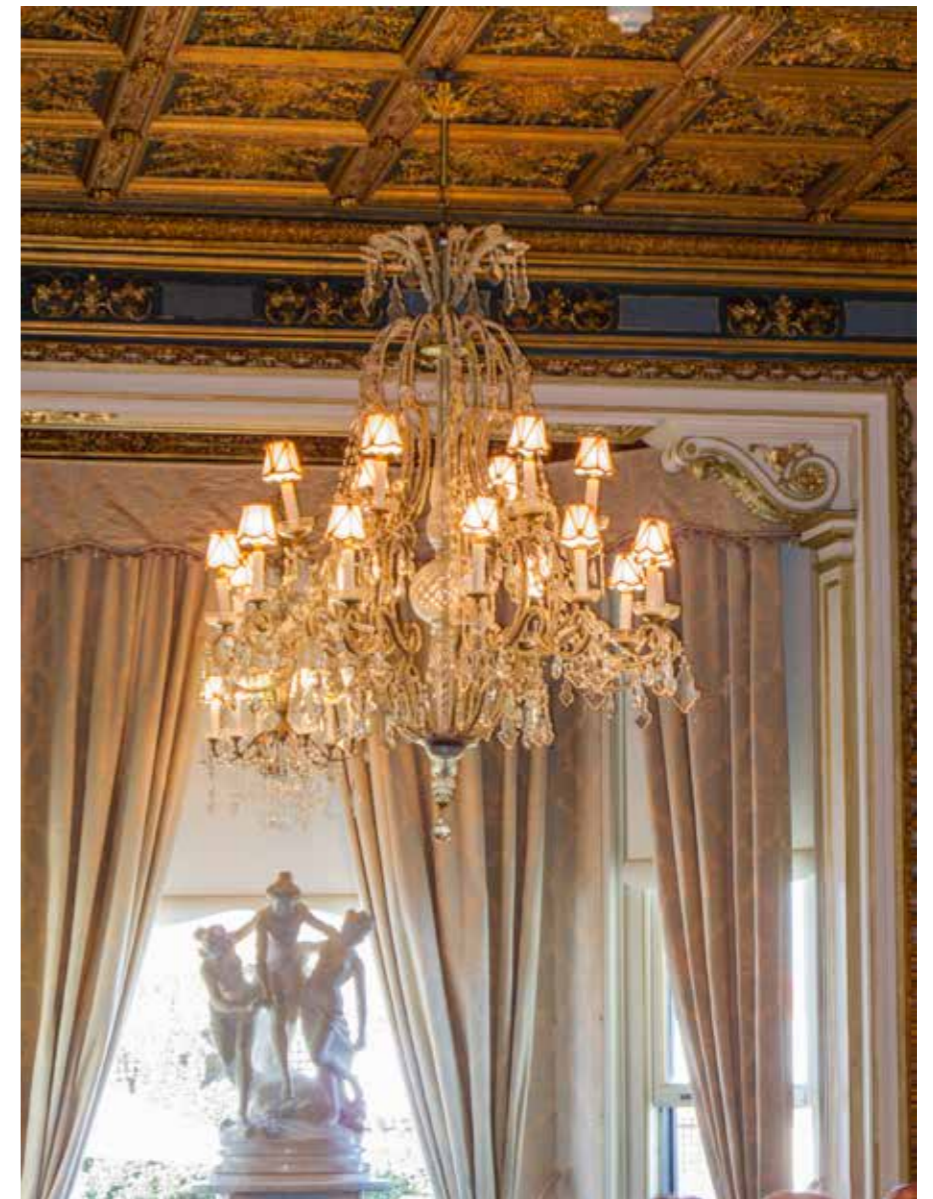
*I merely present documents and images that show my making and my failings or shortcomings as this construct - white, male, heterosexual, Afrikaner. My work might also show the incongruities and anomalies that religious instruction - from a colonialist, nationalist, patriarchal, heterosexist point of view - leaves behind. I am also simply telling or presenting a love story, a few in fact.*



Luan Nel

Onthaal/Reception  
2015, Digital photographic print on watercolour  
paper  
66 x 86 cm, Edition of 5

R 22 800.00 Framed  
Photographer: Coco Van Oppens



Luan Nel

Sylwe/Sylphs  
2015, Digital photographic print on watercolour  
paper  
66.5 x 51 cm, Edition of 5

R 20 900.00 Framed  
Photographer: Coco Van Oppens



Luan Nel

Seremonie/Ceremony  
2015, Digital photographic print on watercolour  
paper  
73 x 103 cm, Edition of 5

R 26 600.00 Framed  
Photographer: Coco Van Oppens

## Les 33

# Die keuse van 'n huweliksmaat

### DOELSTELLING

*Om te weet dat 'n gelowige se keuse van 'n huweliksmaat deur faktore vanuit die wêreld waarin hy lewe, beïnvloed word.*

### VOORBEREIDING

#### LEES DIE ONDERSTAANDE EN BEANTWOORD DIE VRAE SKRYFTELIK

##### Die keuse van 'n huweliksmaat:

'n Man se koester groot ideale vir jou huwelik. Dit mag gebeur dat jou huwelik selfs die grootste ideale wat jy gekoester het, oortref. Dit mag ongelukkig ook gebeur dat jou huwelik 'n groot teleurstelling en 'n mislukking is. Jou keuse van 'n huweliksmaat gaan in 'n groot mate bepaal of jou huwelik 'n sukses of 'n mislukking gaan wees. In die begin het God gesê: "dit is nie goed dat die mens alleen is nie. Ek sal vir hom iemand maak wat hom kan help, sy gelyke" (Genesis 2: 18). So maak God vandag jou keuse wat vir mekaar as man en vrou bedoel is. Ongelukkig gaan dit vir jou baie moeiliker wees om 'n keuse te maak as vir Adam. Jy sal baie dinge in gedagte moet hou.

Jou rede waarom dit so belangrik is om die regte huweliksmaat te kies, is die feit dat daardie keuse final is. Die huwelik is 'n permanente verbintenis, jy mag dit nie verbreek nie.

Kom ons kyk na 'n paar faktore wat by die keuse van 'n huweliksmaat 'n rol moet speel.

##### Hart en verstand:

'n Mens kan nie met iemand trou tot wie jy nie aangetrokke voel nie. Hierdie aangetrokkenheid is iets wat 'n mens nie werklik kan beskryf of verklaar nie. Dit het meer met jou gevoel as met jou denke te doen. 'n Gelukkig is 'n mens se gevoel baie wisselvallig. Dit kan gebeur dat jy vandag tot iemand aangetrokke voel, maar dat daardie gevoel oor 'n week of twee verdwyn. Die stabiliteit van jou gevoel hang saam met jou volwaaenheid. 'n Mens moet egter altyd op jou hoede wees – jou gevoel is

nooit ten volle betroubaar nie. 'n Mens kan nie met iemand trou net omdat jy 'n besondere gevoel vir hom of haar koester nie. Jou verstand moet saam met jou hart praat.

'n Mens moet aangetrokke tot jou huweliksmaat voel, maar jy moet terselfdertyd ook nugter oor die saak dink. Pas julle werklik by mekaar? Is daar genoeg dinge wat julle met mekaar deel? Wat het julle in gemeen? Die keuse van 'n huweliksmaat is 'n saak van hart en verstand.

##### Wat het ons met mekaar in gemeen?

Die huwelik is 'n lewenslange proses van eenwording. Twee mense groei tot 'n eenheid saam. 'n Mens kan egter nie net op hierdie proses van eenwording staatmaak en hoop dat 'n huweliksmaat wat radikaal van jou verskil, later soos jy gaan word nie. Dit is jou verantwoordelikheid om iemand met dieselfde waardes as jy te kies.

Jy sal nooit iemand kry wat presies dieselfde is as jy nie. So 'n huwelik sou ook nie kon werk nie. 'n Man is uit die aard van die saak anders as 'n vrou, nie net wat sy liggaam betref nie, maar ook ten opsigte van sy geaardheid, sy optrede, ja sy hele wese. Dit is juis die verskille tussen 'n man en 'n vrou wat hulle in staat stel om mekaar aan te vul. Dit is dus nodig om iemand te kies wat van jou verskil, maar wat by jou pas. Wat beteken dit?

Kyk na twee bome wat langs mekaar staan. Twee stamme staan onafhanklik van mekaar. Ons weet dat hulle wortels onder die grond saamgegroei het. Hulle lower bo in die lug vorm 'n eenheid met mekaar, om 'n groot skaduwee te vorm. So moet dit met 'n man en 'n vrou wees. Hulle moet oor hulle diepste oortuiginge saamstem. Hulle moet ook dieselfde hoë ideale vir hulle lewe en toekoms koester.

'n Christen se diepste oortuiginge is sy geloof in die Here. Dit is die fondament van sy lewe. 'n Huwelik kan nie geslaagd wees as die twee se lewens nie op dieselfde fondament gebou is nie. Julle moet mekaar in julle geloofslawe vind.

Die Here het 'n doel met jou huwelik. Jou huwelik moet 'n getuigenis van die liefde tussen twee Christene wees. Julle liefde vir mekaar moet dan ook 'n getuigenis teenoor die wêreld wees, van die liefde wat julle van Christus ontvang het. In jou huwelik het jy dus ook 'n roeping om 'n lig vir die wêreld te wees. Dit is uiters noodsaaklik om 'n huweliksmaat te kies wat hierdie oortuiging met jou deel.

'n Man en vrou kan in baie opsigte van mekaar verskil, maar hulle godsdienstige waardes moet hulle in gemeen hê. (Dit is belangrik dat twee mense ook geesgenote moet wees, dit wil se dat hulle ook genoeg gemeenskaplike belangstelling in wesenlike sake moet hê. Daarom is dit

Luan Nel

KatKasie lesse/Catechism lessons (Nederduitsch  
Hervormde Kerk)  
2015, Digital assemblage  
74 x 94 cm, Edition of 5

R 27 550.00 Framed  
Photographer: Coco Van Oppens



HENTIE VAN DER MERWE



*Liewe Heksie (Afrikaans for 'Dear Little Witch') is an Afrikaans work of fiction created by children's book author Verna Vels in 1961. It centres around Liewe Heksie a rather incompetent and forgetful witch, who lives with her friends the elves in Blommeland and whose foolishness and lack of magic skills leads to many funny situations. The Liewe Heksie-series started off as radio stories, but was followed by books and stories on vinyl record. In 1981 it was made into a popular Afrikaans language children's television programme, directed by children's programme writer and director Louise Smit.*

*My early childhood evenings were spent in front of the TV watching children's programmes, chief amongst which was the Liewe Heksie-series. The series' clumsy puppetry didn't prevent my childhood imagination from being ignited and the absurd world of Blommeland became for me one of the first entry-points into the world, and left a lasting impression on my understanding of myself in relation to that world, which at the time was apartheid South Africa/ Namibia.*

*I was fortunate recently to meet the person who currently looks after the puppets from the early SABC children's programmes for television, such as those from the Liewe Heksie-series, and he generously allowed me to photograph the puppets.*



Hentie van der Merwe

Liewe Heksie  
2015, Inkjet print on archival paper, mounted and framed  
70 x 50 cm, Edition of 10

R 7 600.00 Unframed  
R 9 500.00 Framed

JAN VAN DER MERWE



*Stof op my Skoene / Dust on my shoes consists of a man's jacket, pants and tie, draped over a clothing stand, all made from rusty metal. On the floor in front of the stand, a repeating image of shoes being polished is displayed on a television monitor. The television monitor and clothing stand are both placed on a rusted metal floor plate.*

*Dust on your shoes speaks of and is a confirmation of your engagement with your home and work space as well as the place of your birth and death. The daily cleaning is a way to prepare yourself anew, to prepare and to complete a conversation with yourself.*



Jan van der Merwe

Stof op my skoene/Dust on my shoes  
2015, Rusted steel, found objects, TV screen and film  
115 x 100 x 100 cm

R 76 000.00

STRIJDOM VAN DER MERWE



*As an Afrikaner I had to live through historical experiences and changes that have formed this land, from the influx of the European settlers, to colonialism, to the establishment of a republic under apartheid laws, to the process of freedom for all in a democratic country.*

*You are shaped and formed by all of these and as a human being you have to adjust and adapt to all these changes and reconnect your life in ways that hold the past, respect the present and honour the future. As Afrikaners we have the ability to adapt and change, we have become like chameleons that hold their identity in an ever-changing society. Constantly stitching our lives together. These three photos of myself sitting on a chair in the Karoo, stitching 3 flags together, represent the largest part of our history: British Colony, Republic (apartheid) and South Africa as a Democratic Country.*





Strijdom van der Merwe

Constantly stitching our lives together  
2015, Photographic documentation of performance  
piece in the Karoo landscape printed on Somerset Velvet  
- 225 gsm, acid free, cotton paper, mould made  
110 x110 cm, Edition of 3

R 63 300.00 Framed  
Photographer: Jan Menzel

Fine art photography by JP Hanekom and  
Kevin du Plessis



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*Lizamore 2014*