



interseXion

Robert A. Hamblin



InterseXion is centred within Hamblin's photographic images, voice and video installations pertaining to sex work in South Africa, in particular work with feminine identified transgender people. In the height of many debates surrounding sex work, South African Deputy President, Cyril Ramaphosa says: *"Whatever views individuals may hold about sex work, whatever the statutes may say about the legality of sex work, we cannot deny the humanity and inalienable rights of people who engage in sex work."*

Following this line of thought, Hamblin seeks to encourage viewers to engage with transgender sex work, poverty and social injustice. The imagery offers a playful interaction between subject and the viewer whilst voice and video works, unveil some of the complexities surrounding sex work in South Africa.

"To survive living on the streets of Cape Town, you just need to give them that theatre moment. . . . It's about the look.. A transwoman who looks like me, with drowsy eyes, like any other beautiful woman. . . . it becomes financially viable."

- Leigh Davids, sex worker and activist

To engage with the subject from multiple perspectives Hamblin pertinently inserts himself into some of the works, invoking the representation of a sex work client. Presenting the intersection of gender, sex and class this way (from the perspective of trans people) also acts as a lens to consider the power consequences of how bodies present in society.

"The blurry, unrealistic, mostly decontextualized images are intentional. My work method reflects a mandated representation of these trans bodies, challenging popular notions of the representation of gender, sex work and disenfranchised people."

- Robert A. Hamblin

The photographic images of *InterseXion* unfolds in three chapters. The first two depict individuals from *The Sistaaz Hood* (Cape Town) and *Diamond Town Girls* (Kimberly)support groups. The third chapter of this work, *InterseXion*, finally turns the lens pointedly at Hamblin, next to members of *The Sistaaz Hood* group.

The Sistaaz Hood

“The process of negotiation between the participants of The Sitaaz Hood support group and myself came to be focused on their desire to express their own femininity. They drew my attention to the fact that they wanted this project to be about beauty, while it should be reflective of their identity as sex workers. From the start, they drew my attention to the fact that I cannot assume a transparent position behind my camera as I was already implicated, both as a client and a spectator.”



Sulaiga (8624) The Sistaaz Hood
Archival Pigment print on photorag, hand-finished with needle pierced number
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



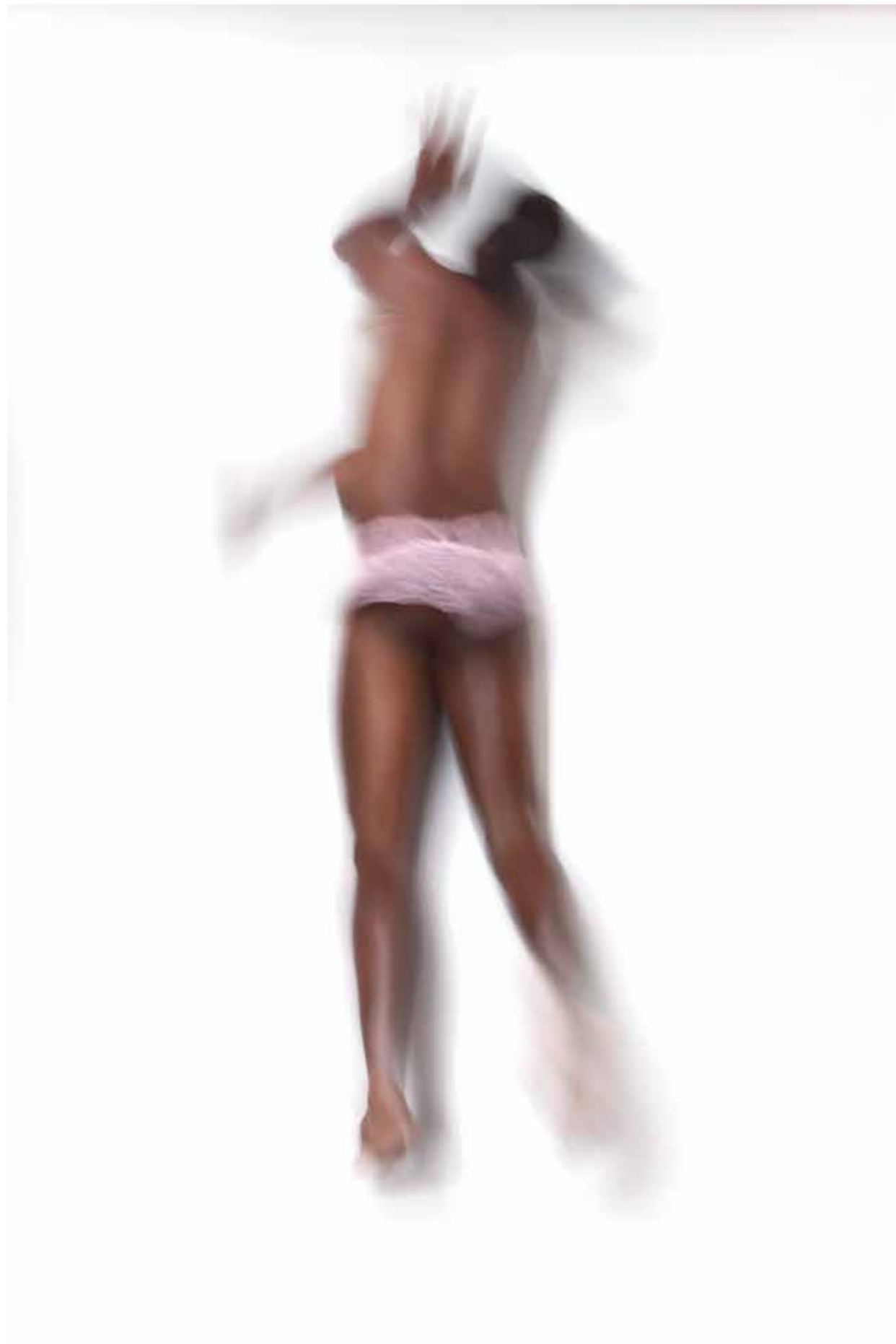
Kim K (7733) The Sistaaz Hood
Archival Pigment print on photorag, hand-finished with needle pierced number
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



Brumilda (5345) The Sistaaz Hood
Archival Pigment print on photorag, hand-finished with needle pierced number
135 x 90 cm. Edition of 10
R 22 000.00 (Framed)



Eunice (6140) The Sistaaz Hood
Archival Pigment print on photorag, hand-finished with needle pierced number
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



Pricilla (5785) The Sistaaz Hood
Archival Pigment print on photorag, hand-finished with needle pierced number
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



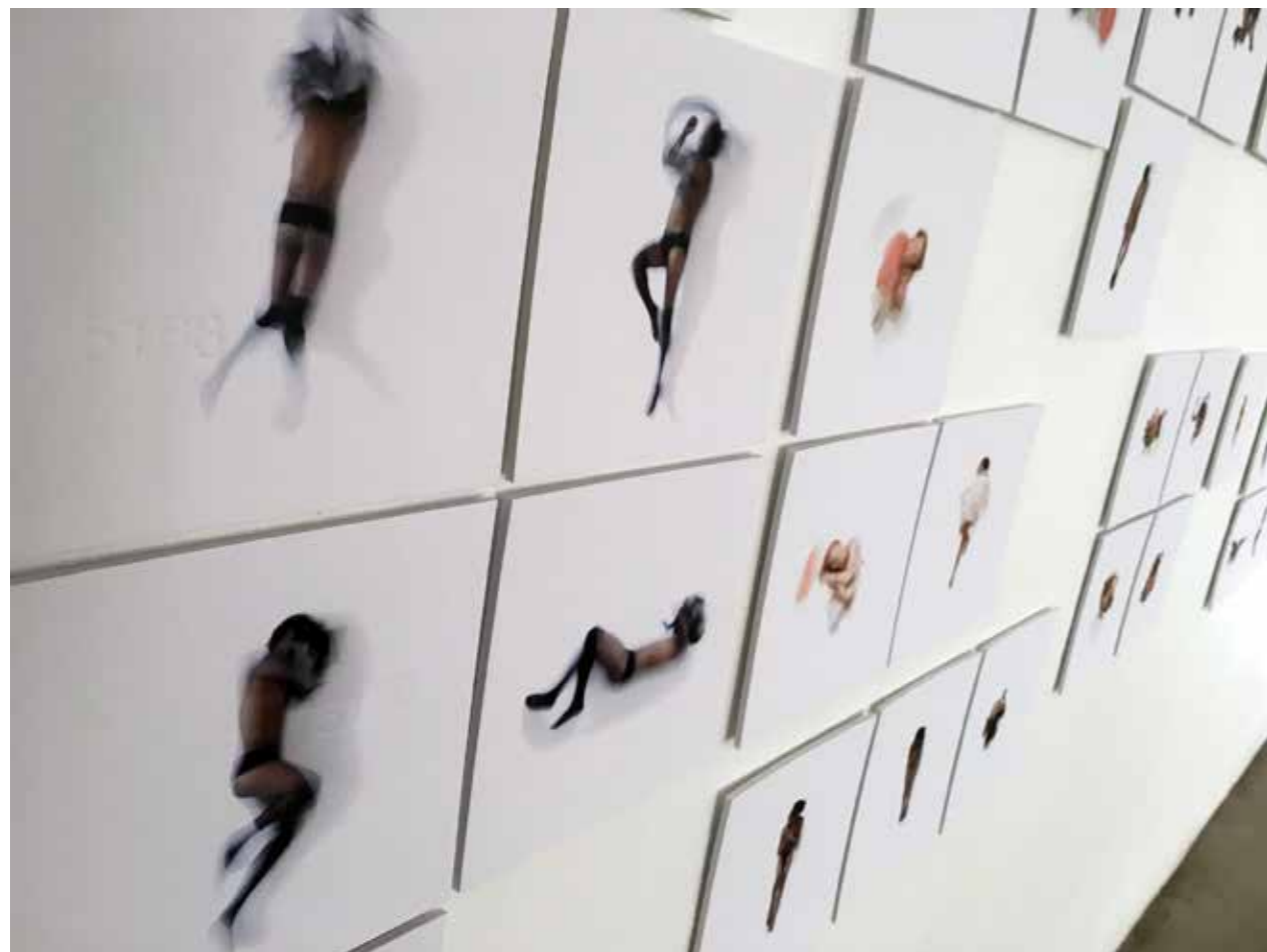
Leigh (5168) The Sistaaz Hood
Archival Pigment print on photorag, hand-finished with needle pierced number
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



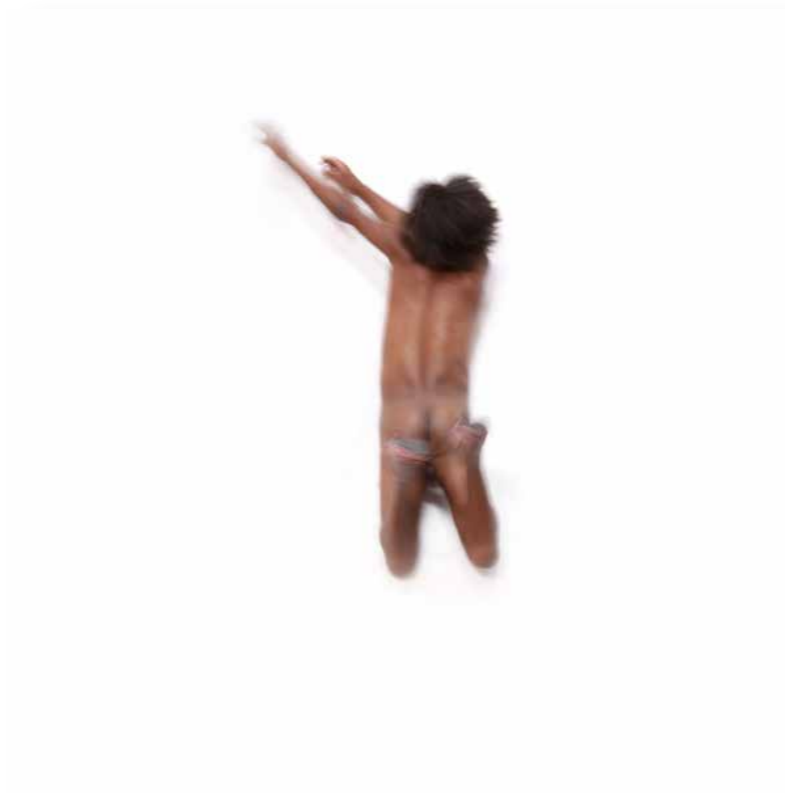
Roxanne (7632) The Sistaaz Hood
Archival Pigment print on photorag, hand-finished with needle pierced number
27 x 18 cm, Edition of 10
R 4 000.00 (Framed)



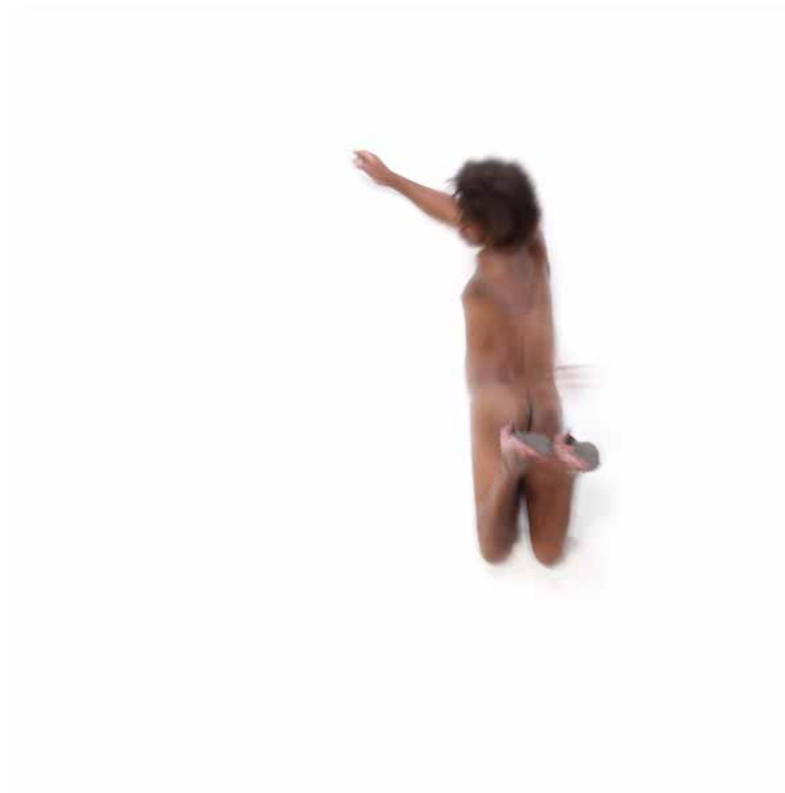
Spin - The Sistaaz Hood
Archival Pigment print on photorag, hand-finished with needle pierced number
18 x 27 cm, Edition of 10
R 4 000.00 (Framed)



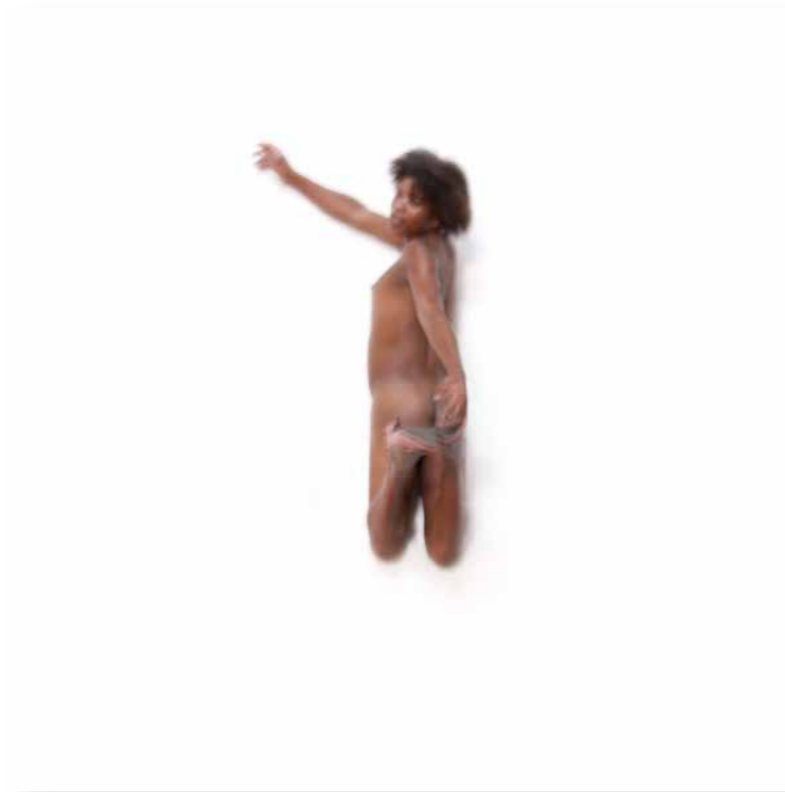
The Number | Installation of 72 images | 20 x 20 cm each | Edition of 10 | R 3 500.00 each (Framed)



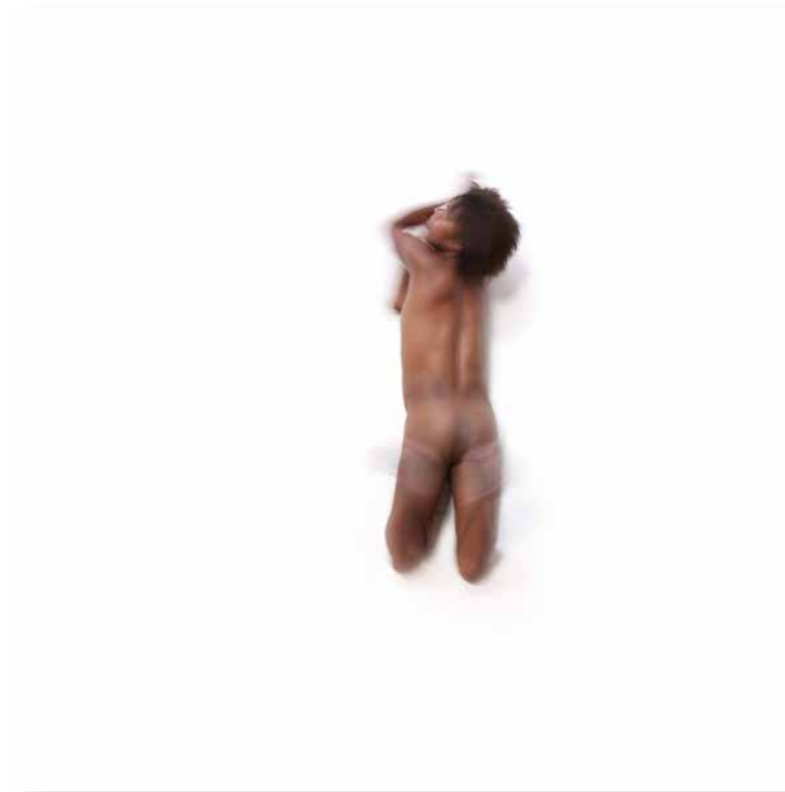
a



b



c



d



a



b



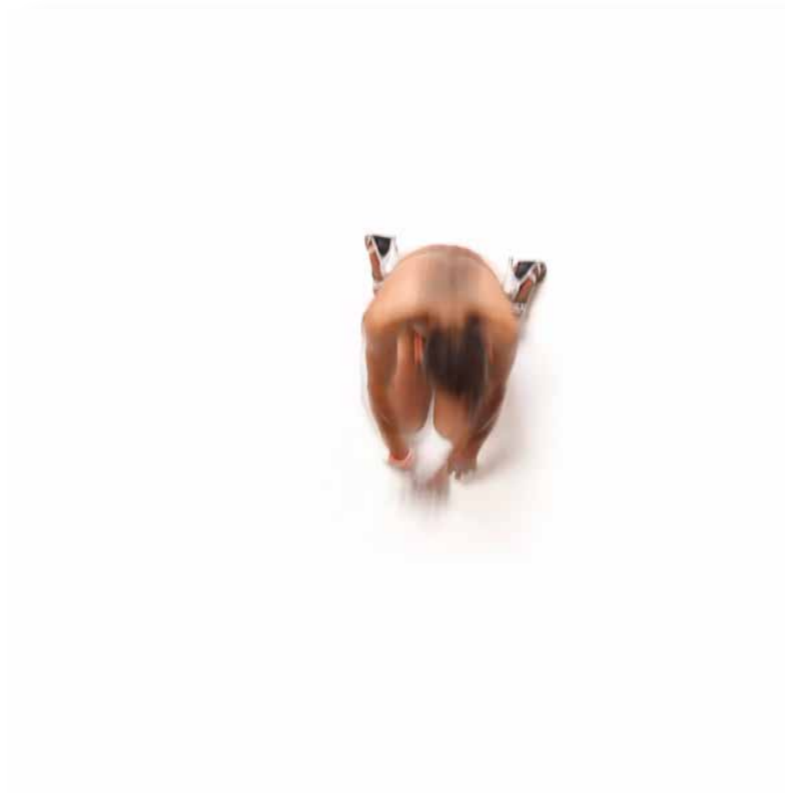
c



d



e



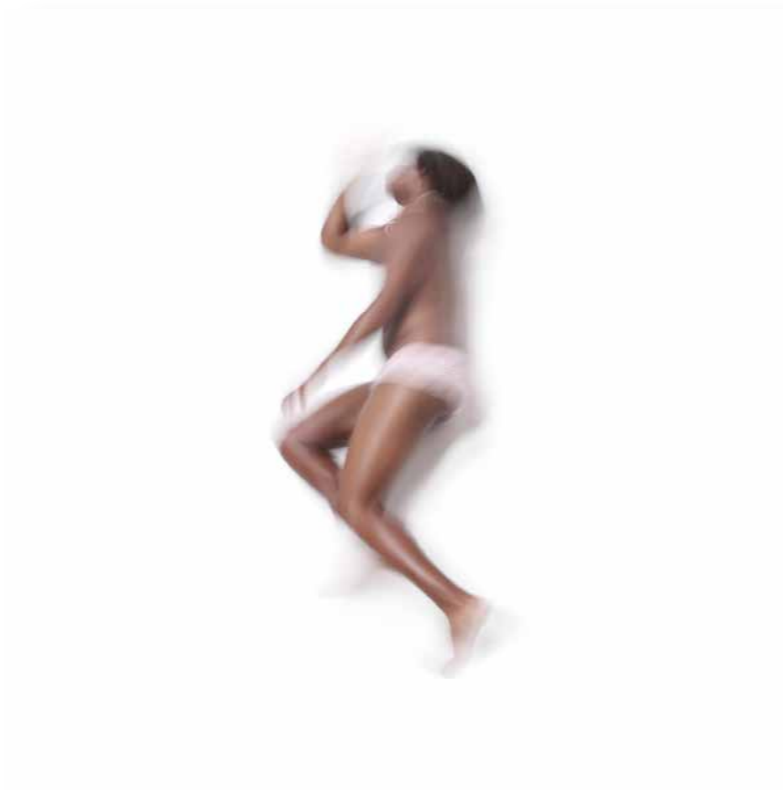
a



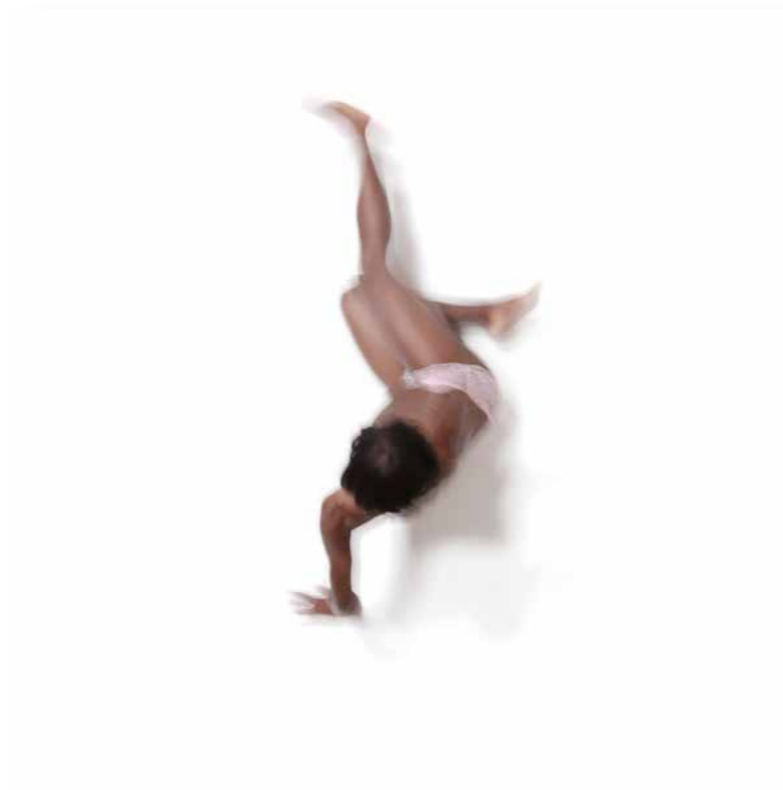
a



b



c



d



a



b



c



a



b



c



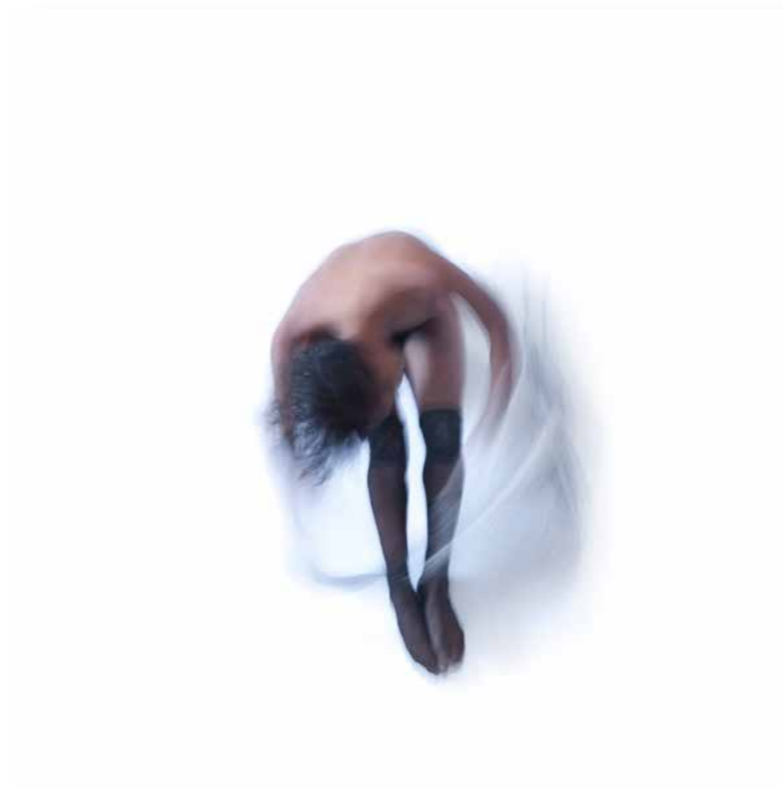
d



e



a



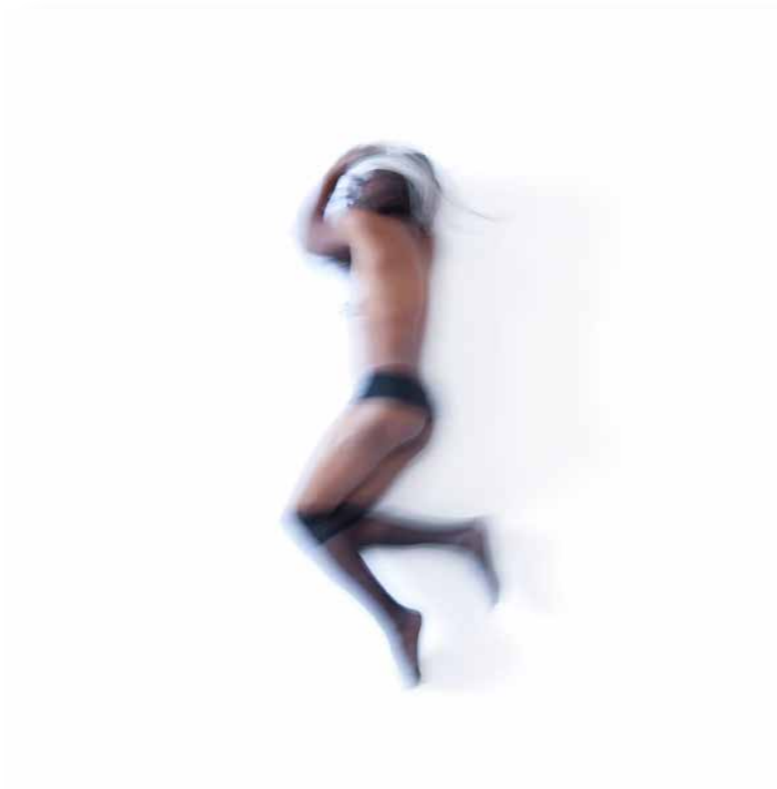
b



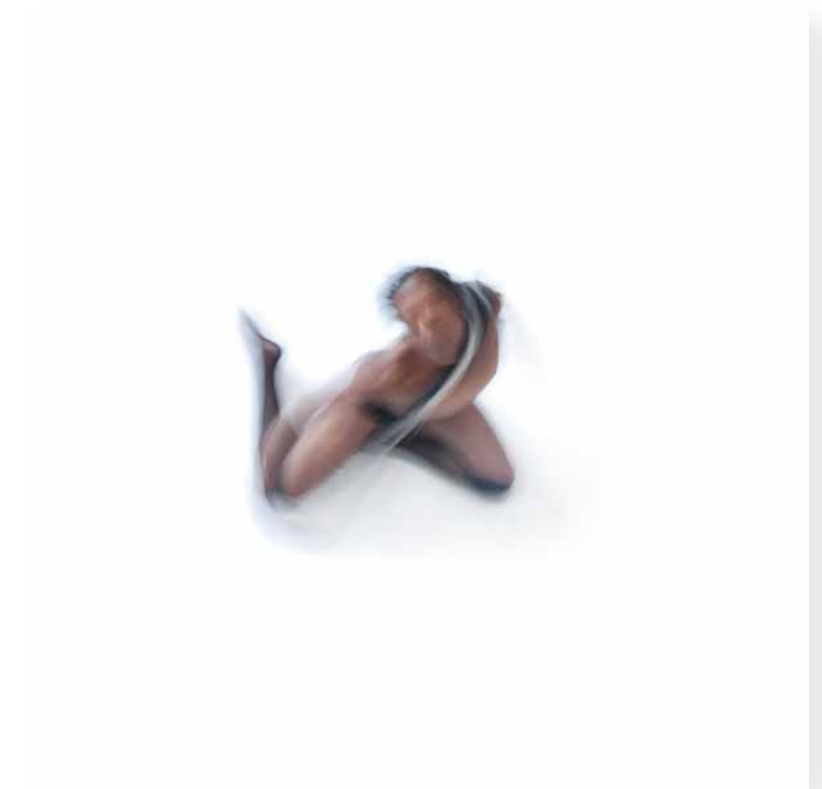
c



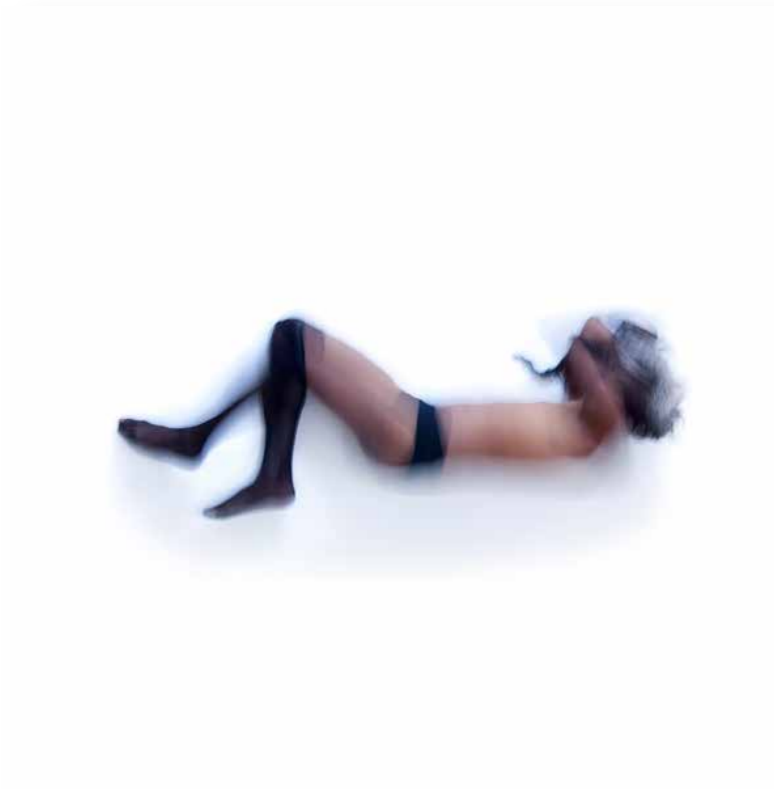
d



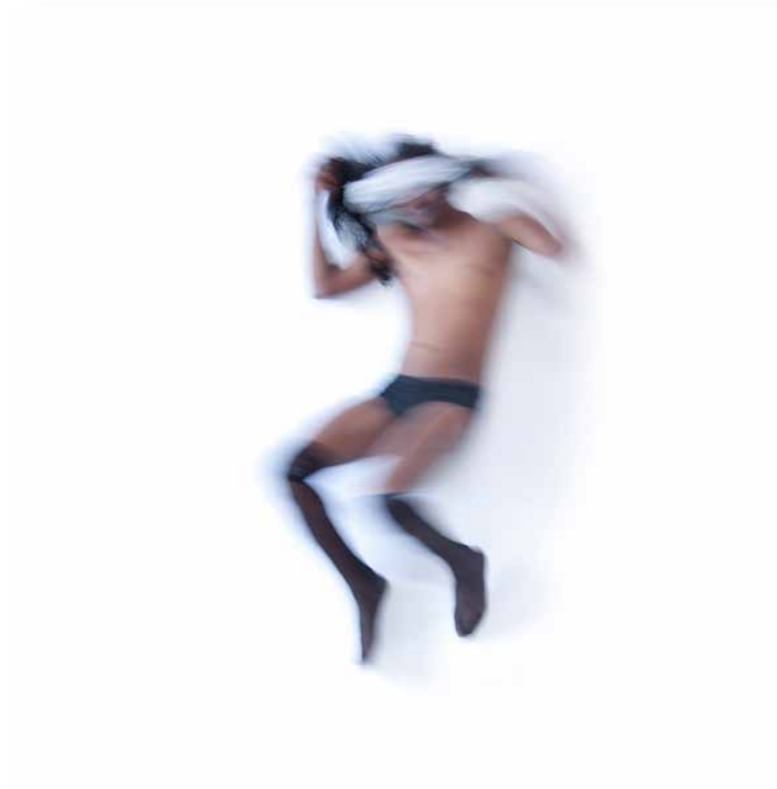
e



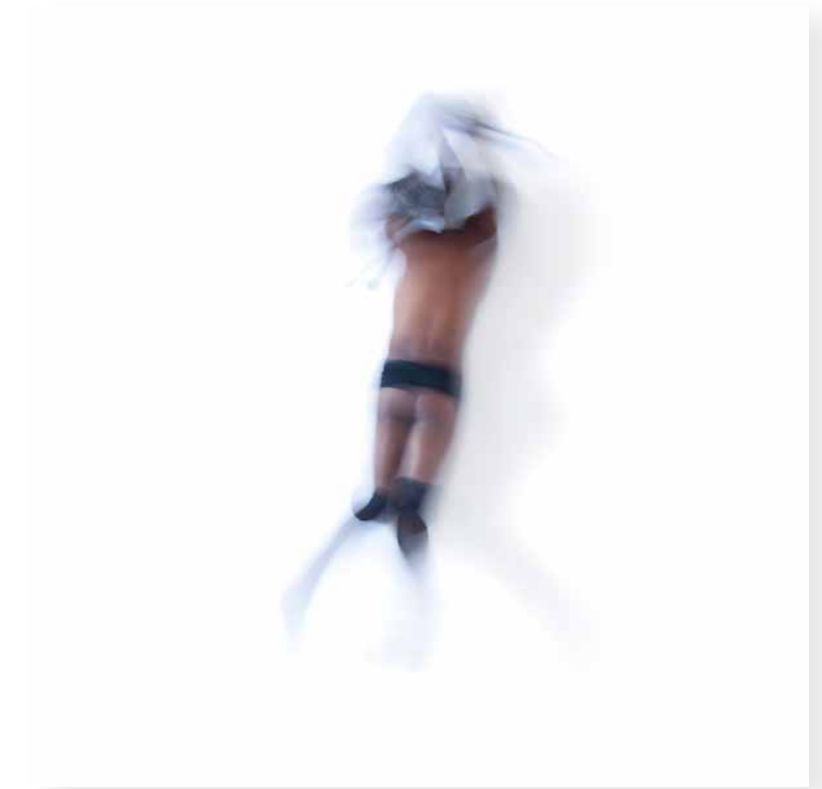
f



g



h



i



a



b



c



d



e



a



b



c



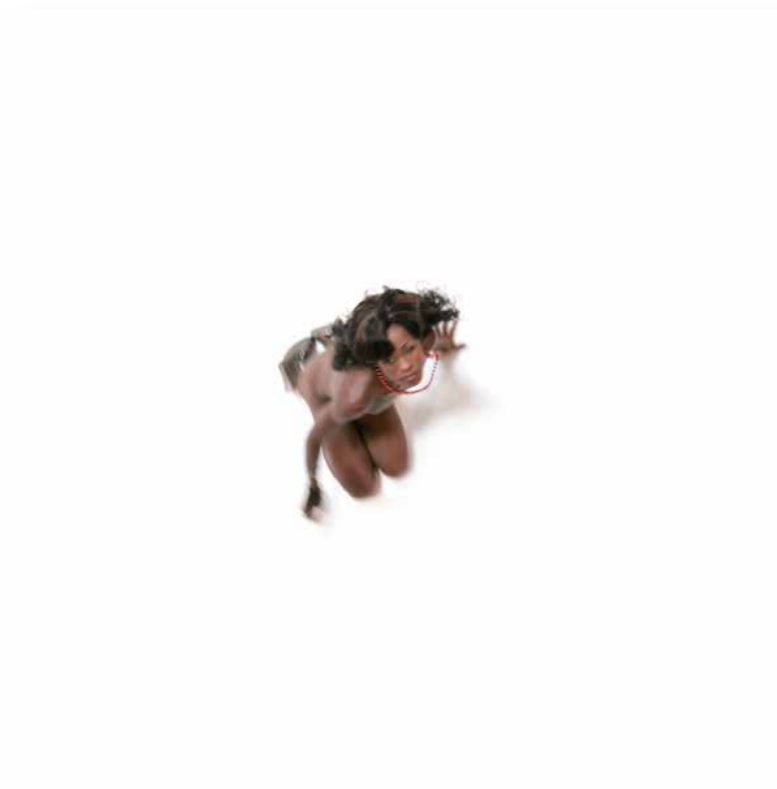
d



e



f



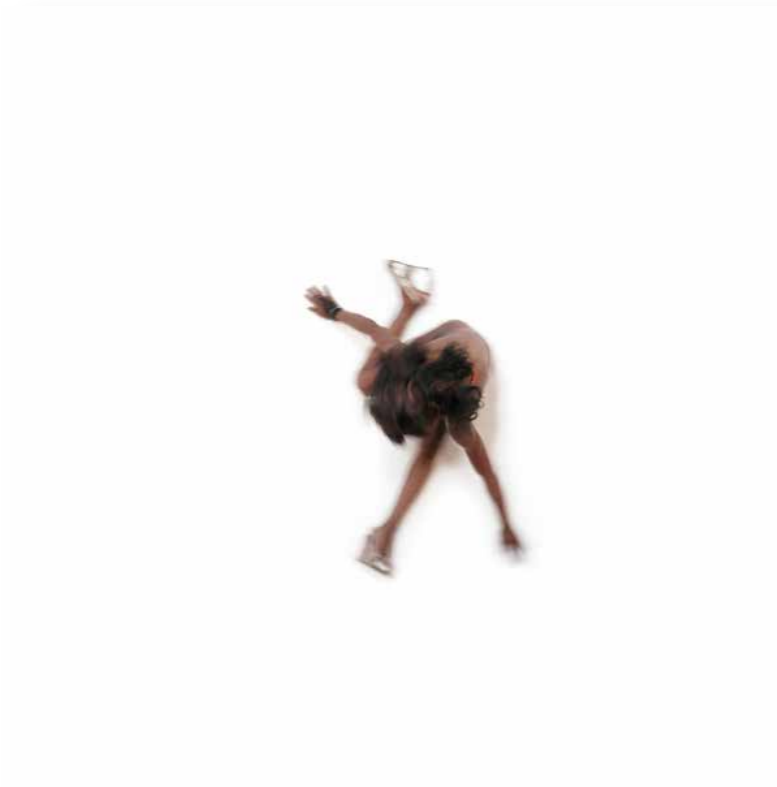
a



b



c



d



e



f



g



h



i



j



a



b



c



d



e



a



b



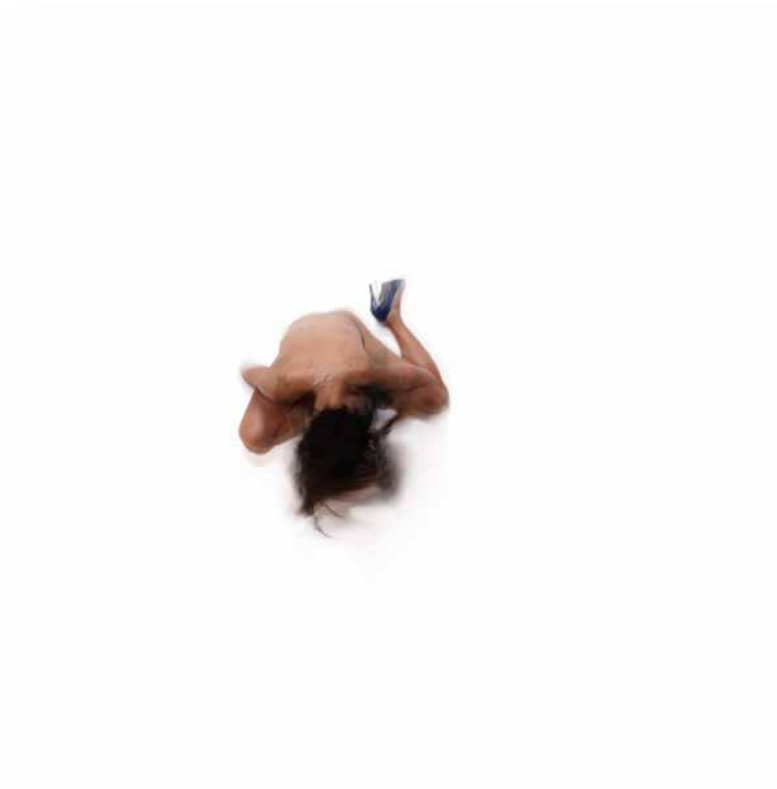
c



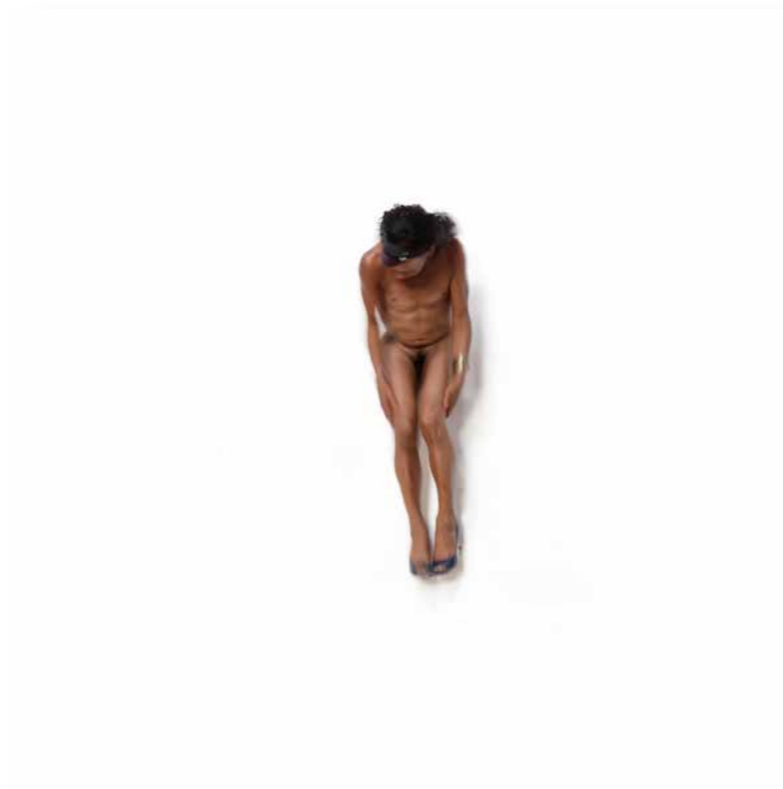
d



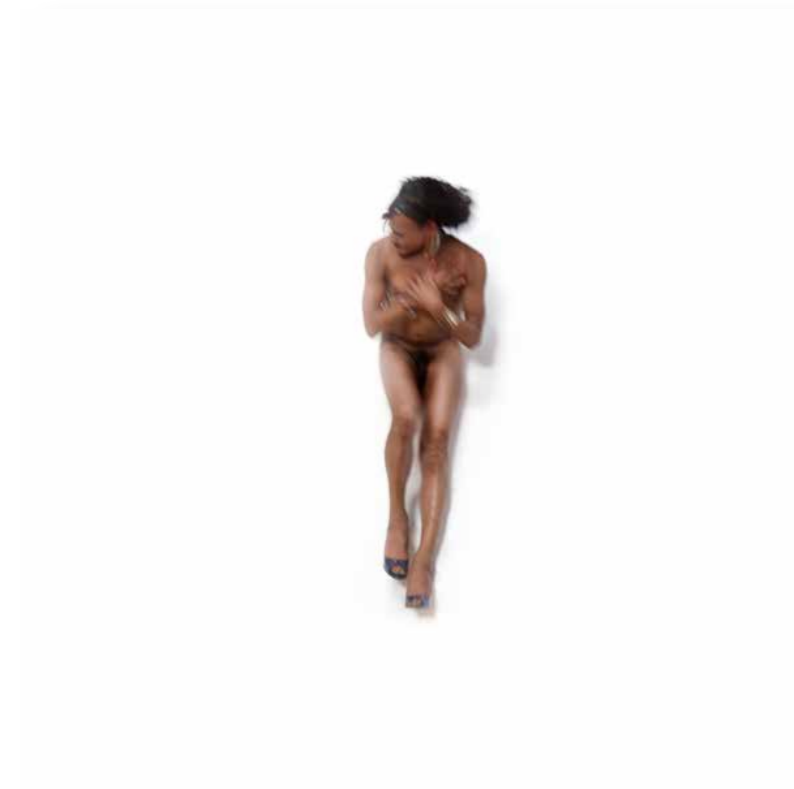
e



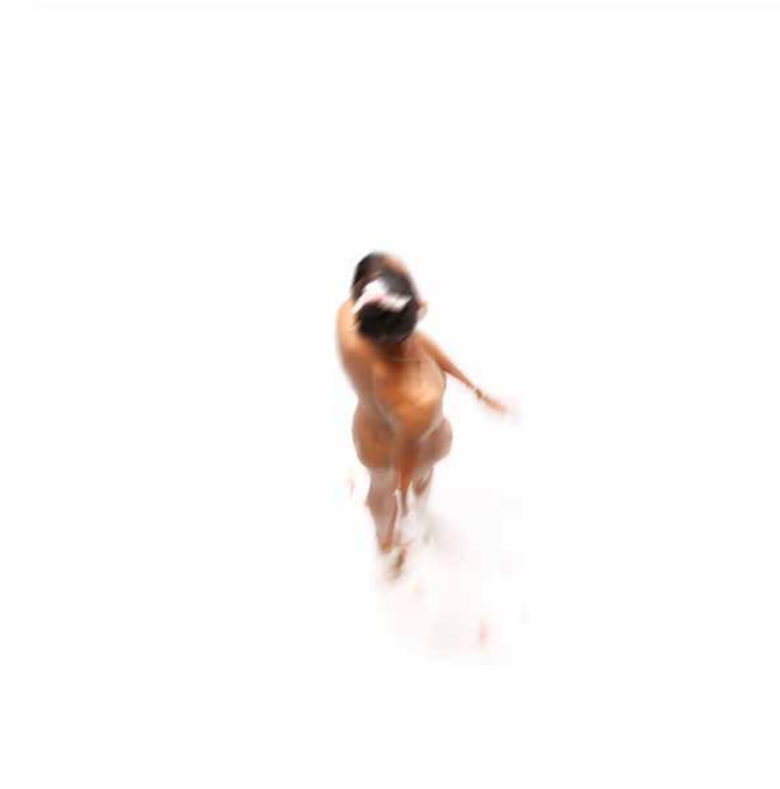
a



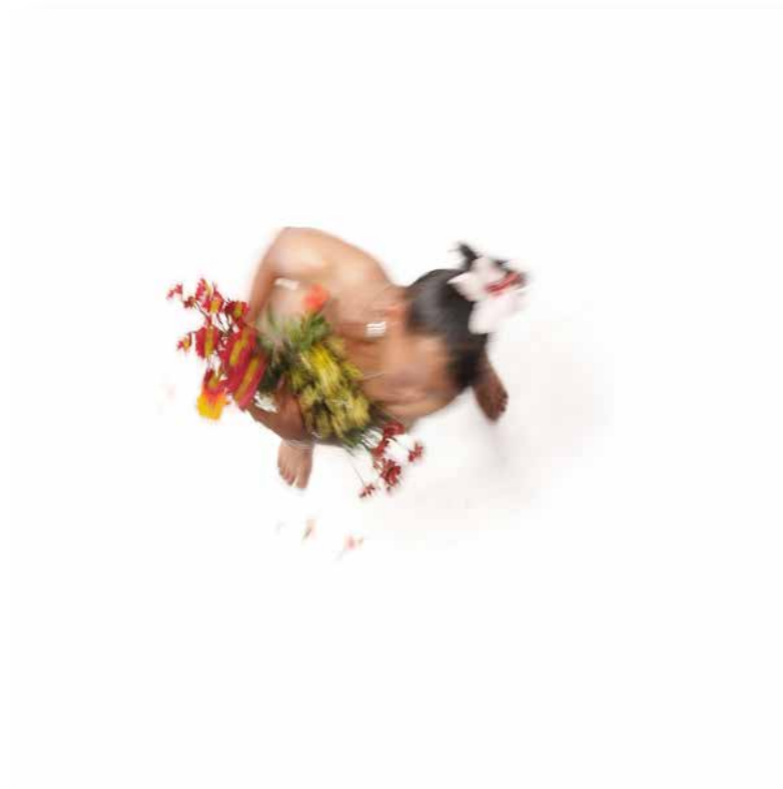
b



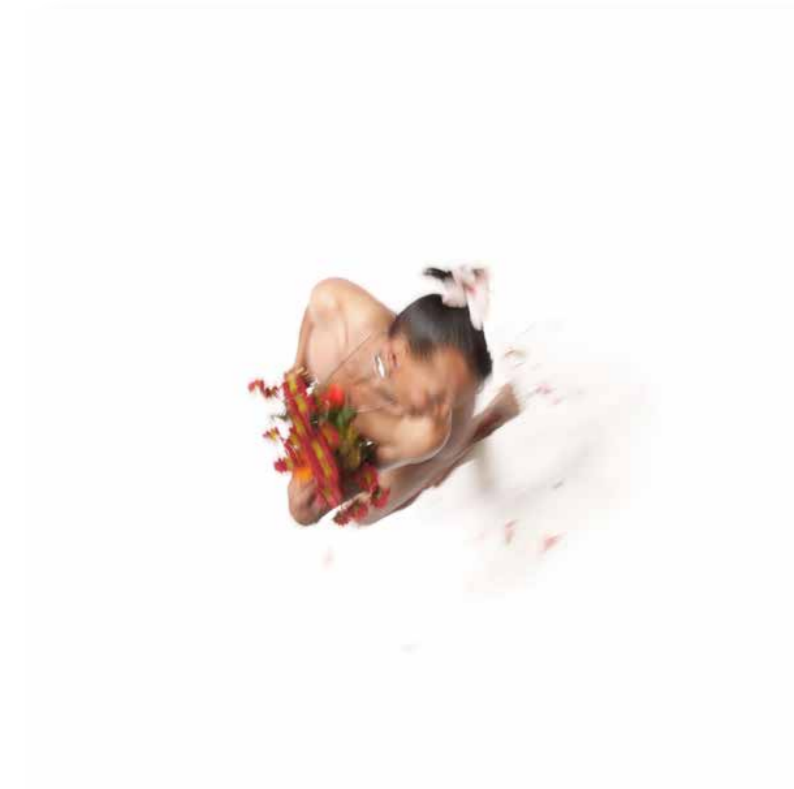
c



a



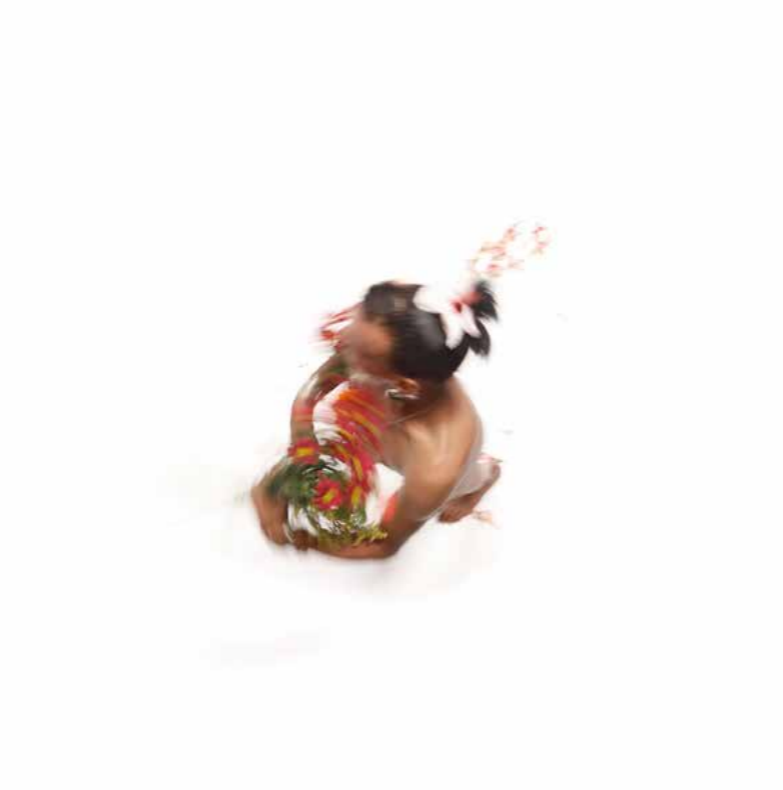
b



c



d



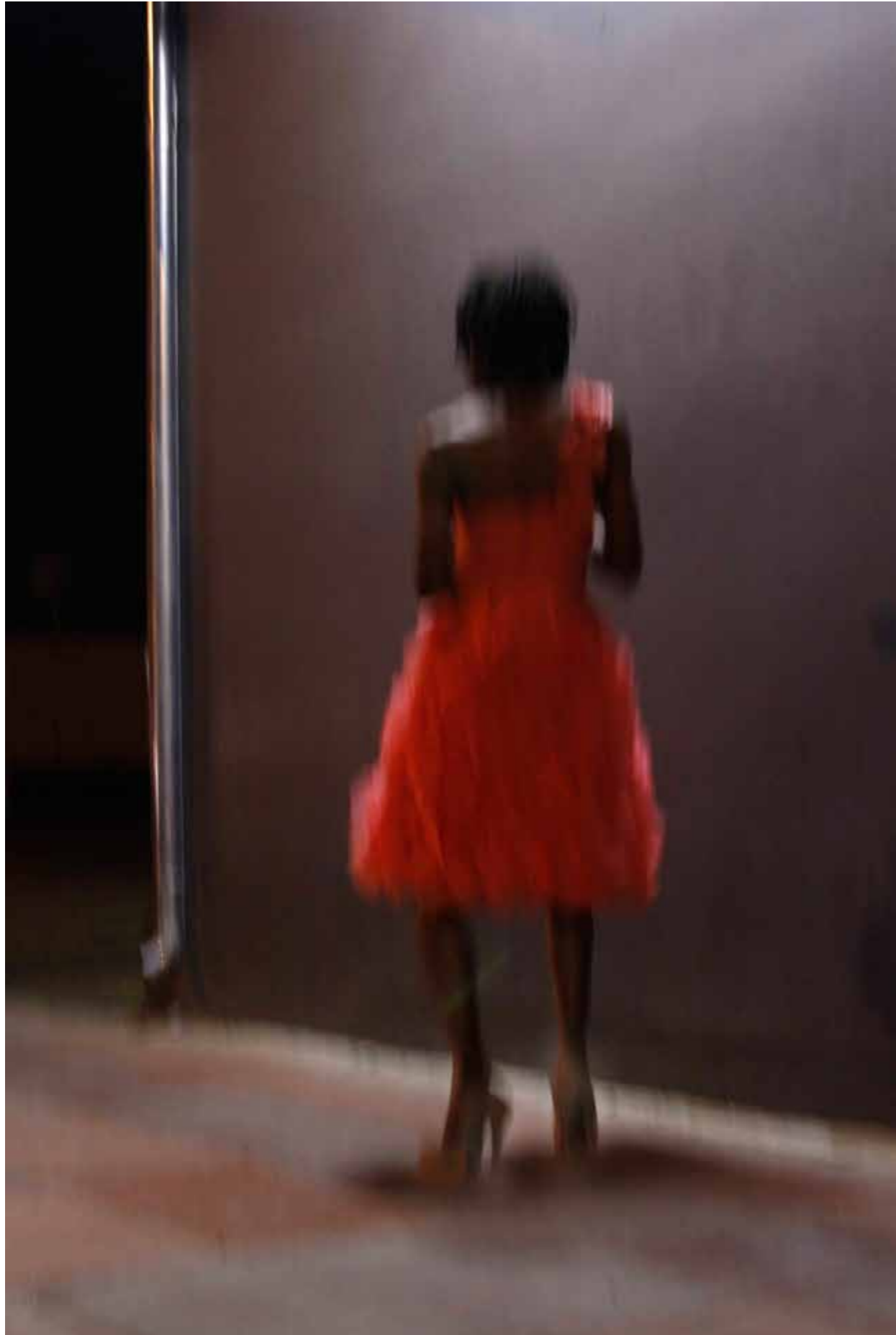
e

Diamond Town Girls

During the work in Cape Town with The Sistaaz Hood, I found a close ally in one of the founders of both groups - Leigh Davids. Davids, a trans sex worker herself and a growing leader in the global sex work movement moved to Kimberley and here we embarked on a second project together that investigates the experiences of transgender women who do sex work in a rural setting..



Lalla - Diamond Town Girls
Archival Pigment print on photorag
27 x 18 cm, Edition of 10
R 4 000.00 (Framed)



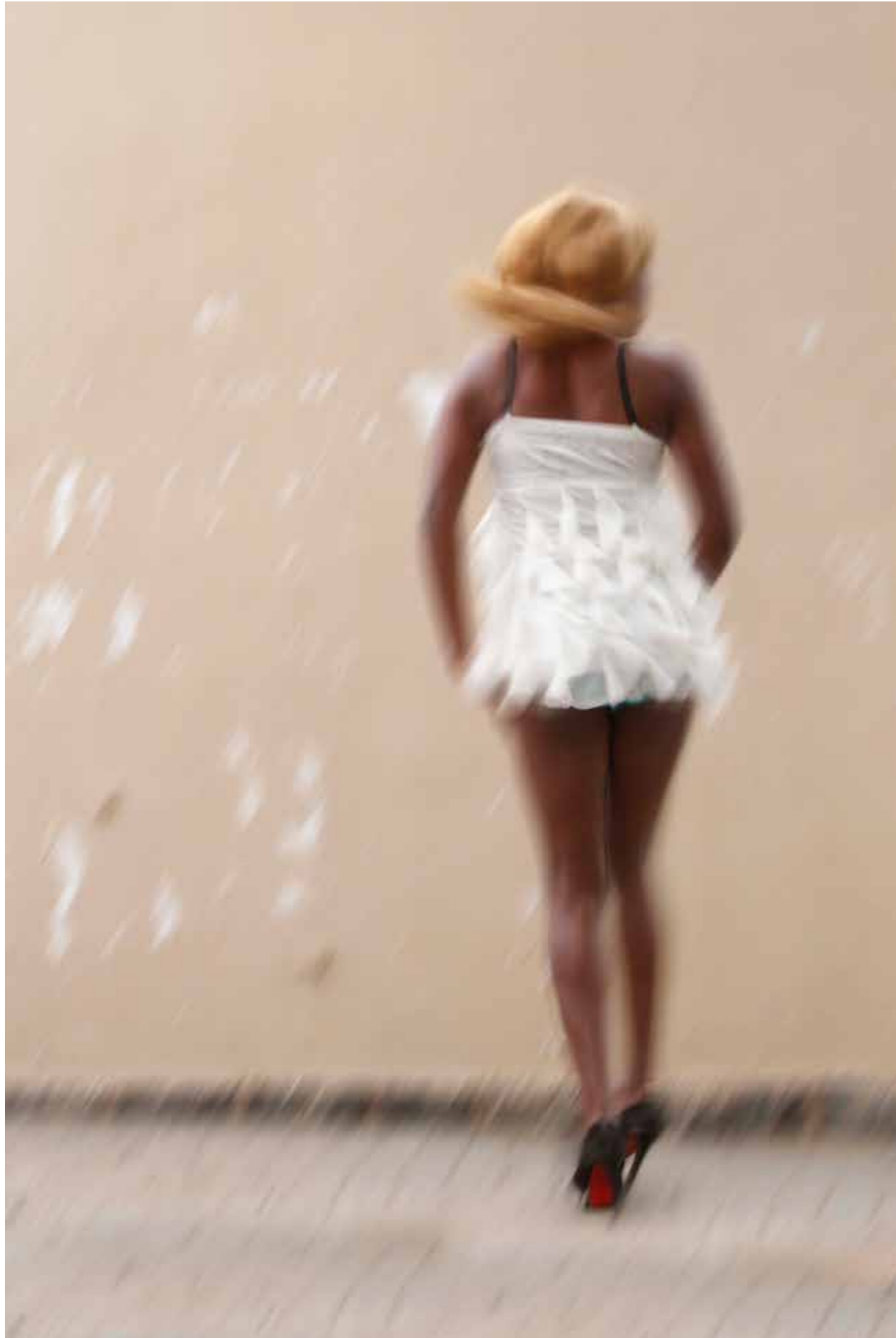
Ms Kay Party dress - Diamond Town Girls
Archival Pigment print on photorag
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



Ms Kay Working - Diamond Town Girls
Archival Pigment print on photorag
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



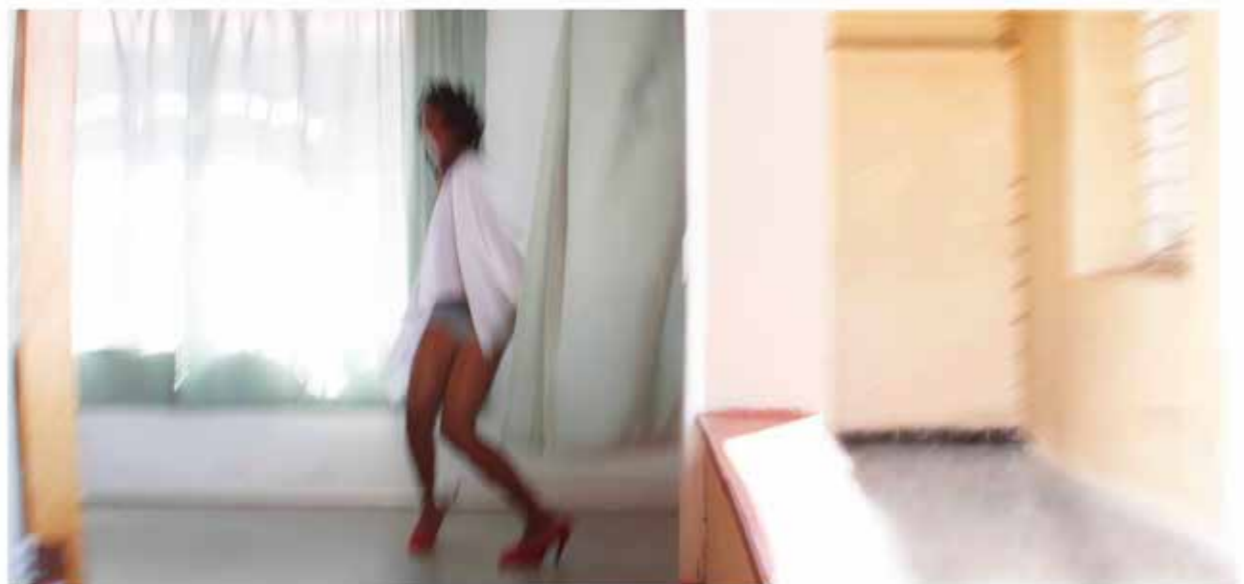
Nikita Laughing - Diamond Town Girls
Archival Pigment print on photorag
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



Shaniqua - Diamond Town Girls
Archival Pigment print on photorag
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



Daisy - Diamond Town Girls
Archival Pigment print on photorag, hand-finished with pastels
40 x 70 cm, Edition of 10
R 7 500.00 (Framed)



Mathosa - Diamond Town Girls
Archival Pigment print on photorag, hand-finished with pastels
40 x 70 cm, Edition of 10
R 7 500.00 (Framed)



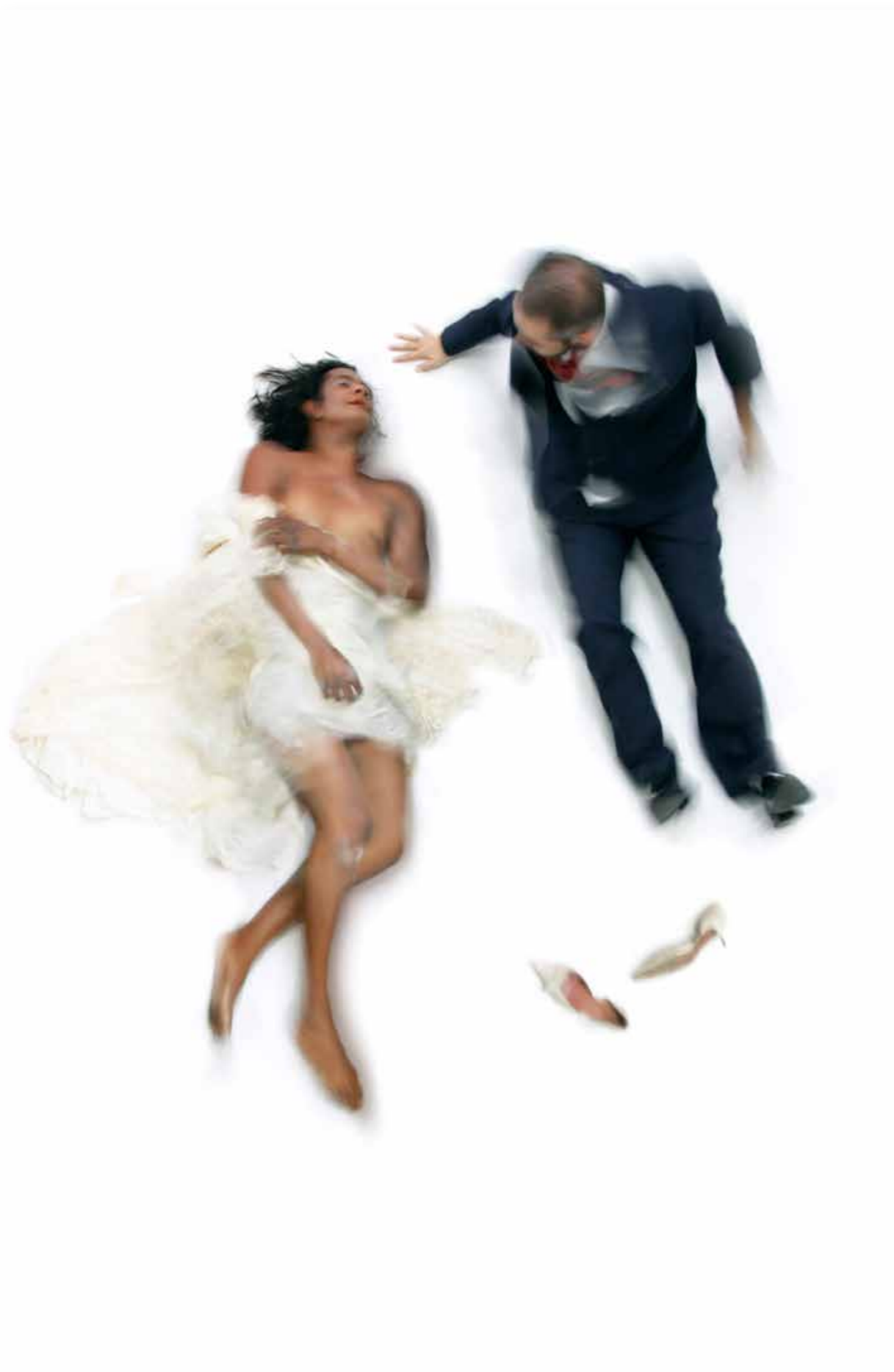
Nikita Dancing - Diamond Town Girls
Archival Pigment print on photorag
40 x 70 cm, Edition of 10
R 7 500.00 (Framed)



Mawi - Diamond Town Girls
Archival Pigment print on photorag
40 x 70 cm, Edition of 10
R 7 500.00 (Framed)

InterseXion

The intersection of our lives and the juxtaposition of our bodies bring together very unique stories but we both agree (Davids and I) that this junction has universal symbolism. It offers a vantage point to discuss how poverty and gender inequality weaves across a human body and life in disparate ways. I am privileged; born that way, and therefore sustaining that was a natural result. I am safe, stable. She never is.



Leigh and Me - InterseXion
Archival Pigment print on photorag, hand-finished with needle pierced border line
130 x 90 cm, Edition of 10
R 22 000.00 (Framed)



Netta and Bronwyn – InterseXion
Archival Pigment print on photorag, hand-finished with needle pierced number
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



In/Justice - InterseXion
Archival Pigment print on photorag, hand-finished with needle pierced number
135 x 90 cm, Edition of 10
R 22 000.00 (Framed)



Impunity - InterseXion
Archival Pigment print on photorag
27 x 18 cm, Edition of 10
R 4 000.00 (Framed)

CONTACT US

011 880 8802 | info@lizamore.co.za
155 Jan Smuts Avenue, Parkwood, 2193

LIZAMORE
& Associates



Thank you to:

Nel Erasmus - abstract painter, mentor and love.

Leigh Davids - sex worker, muse and inspiration.

SWEAT - human rights fighters and home.

- Robert A. Hamblin