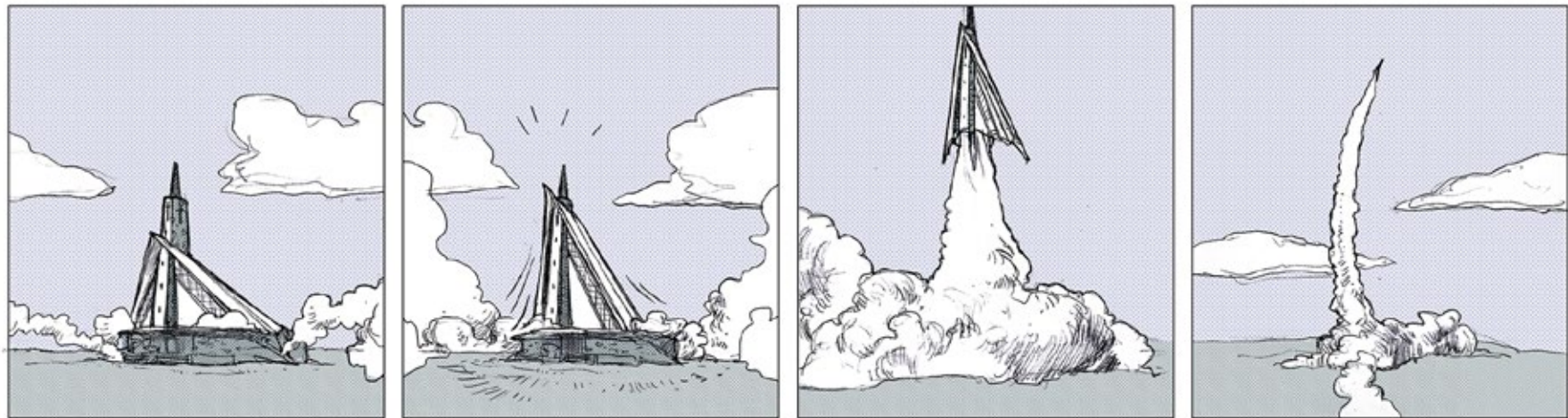


IS ONS NOG 'N DING?

(Are we still a thing?)

group exhibition
02.09.22 - 29.09.22



LIZAMORE
& Associates

The title **Is Ons Nog 'n Ding (Are We a Thing?)** is an open ended question, which on one hand could signify a breaking apart of an entity, but can conversely be an invitation into an alternative transcendence. The participating artists are piqued by several common threads while exploring their identities, the most prominent ones naturally being shared language and race. Themes affecting individual and group identity are mused through prisms of complexity. The exhibition intends to present a mosaic of works that at one level resonate with one another, and at another level becomes a platform juxtaposing divergent views on what it means, has meant, and might in the future mean to be a “white Afrikaner”.

To define oneself as belonging to a group at surface level conjures up stereotypical ideas. Individuals and subgroups can often splinter off in protest, while still rooted and connected to ‘home’.

Similar to the parable of the prodigal son, the archetype of the artist as an avant garde figure who travels far beyond home returns - in this case with the intention to enrich it. This sums up the ambition of this show. The art critic Hal Foster's formation “The Artist as Ethnographer” emerges from figures who have looked critical at their own identities and chosen to select alternative ideas of belonging.

At the foundation of this selection is the debate between what is authentic against what is inauthentic. Gaining the audacity to look at history in the face and toy with it using tools like cynicism, doubt and humor.

Armed with intimate knowledge of ‘the inside joke’, these artists can propel cultural practices that are neither static nor dead nor evil. This exhibition is a plainly solipsistic endeavour that uses and misuses the term “Afrikaner” in the counter-intuitive hope of transforming a longing into a meaningful search for ways of being.

Featuring:

Anton Kannemeyer

Conrad Botes

Octavia Roodt

Johan Stegmann

Izak Buys

Nina Torr

Peter Mammes

Heidi Fourie

Barry van der Westhuizen

Lawrence Lemaona

This project is guided by scholar and artist Lawrence Lemaona. It came about when he assisted developing a body of work by artists Johan Stegmann, Octavia Roodt and Izak Buys. They found interesting synergies which inevitably led to the question: Is Ons 'n Ding?

Based on this seed question, the following artists came on board with their responses : Nina Torr, Peter Mammes, Heidi Fourie and Barry van der Westhuizen. A dynamic group of the same generation was formed, with differing relationships to the idea of what is Afrikanerdom.

The value of a 'thing' truly comes into perspective when placed next to other 'things' and the circle of artists increased:

The younger Afrikaners were honoured to welcome responses from the legendary Bitterkomix duo frequently raised in their discussions: Anton Kannemeyer and Conrad Botes. The creators of Bitterkomix are juxtaposed with the next generation of Afrikaans artists.

The show's interrogation of a 'longing for belonging' hereby takes on dimensions of time and generational perspective. The final expansion hints at things to come as Lawrence Lemaona adds an outsider's perspective, while having intimate knowledge and input on this unfolding creative process by the artists.

The curatorial team is Lawrence Lemaona and Johan Stegmann.

ANTON KANNEMEYER

Anton Kannemeyer was born in Cape Town. He studied graphic design and illustration at the University of Stellenbosch, and did a Master of Arts degree in illustration after graduating. Together with Conrad Botes, he co-founded the magazine Bitterkomix in 1992 and has become revered for its subversive stance and dark humor. He has been criticized for making use of "offensive, racist imagery". Kannemeyer himself said that he gets "lots of hate mail from white Afrikaners".

His works challenge the rigid image of Afrikaners promoted under Apartheid, and depict Afrikaners having nasty sex and mangling their Afrikaans. "X is for Xenophobia", part of his "Alphabet of Democracy", depicts Ernesto Nhamwavane, a Mozambican immigrant who was burnt alive in Johannesburg in 2008. Some of Kannemeyer's works deal with the issues of race relations and colonialism, by appropriating the style of Hergé's comics, namely from Tintin in the Congo. In "Pappa in Afrika", Tintin becomes a white African, depicted either as a white liberal or as a racist white imperialist in Africa. In this stereotyped satire, the whites are superior, literate and civilised, and the blacks are savage and dumb. In "Peekaboo", a large acrylic work, the white African is jumping up in alarm as a black man figure pokes his head out of the jungle shouting an innocuous 'peekaboo!' A cartoon called "The Liberals" has been interpreted as an attack on white fear, bigotry and political correctness: a group of anonymous black people (who look like golliwogs) are about to rape a white lady, who calls her attackers "historically disadvantaged men".

ANTON KANNEMEYER

Bitterkomix 18 Back Cover

2020

Seven colours silkscreen print on paper

76cm x 56cm (unframed)

81cm x 62cm

Edition of 25

R7 590-00 (unframed)

R 10 340-00 (framed)



ANTON KANNEMEYER

Self portrait: Democracy

2018

2 colour silkscreen print on paper

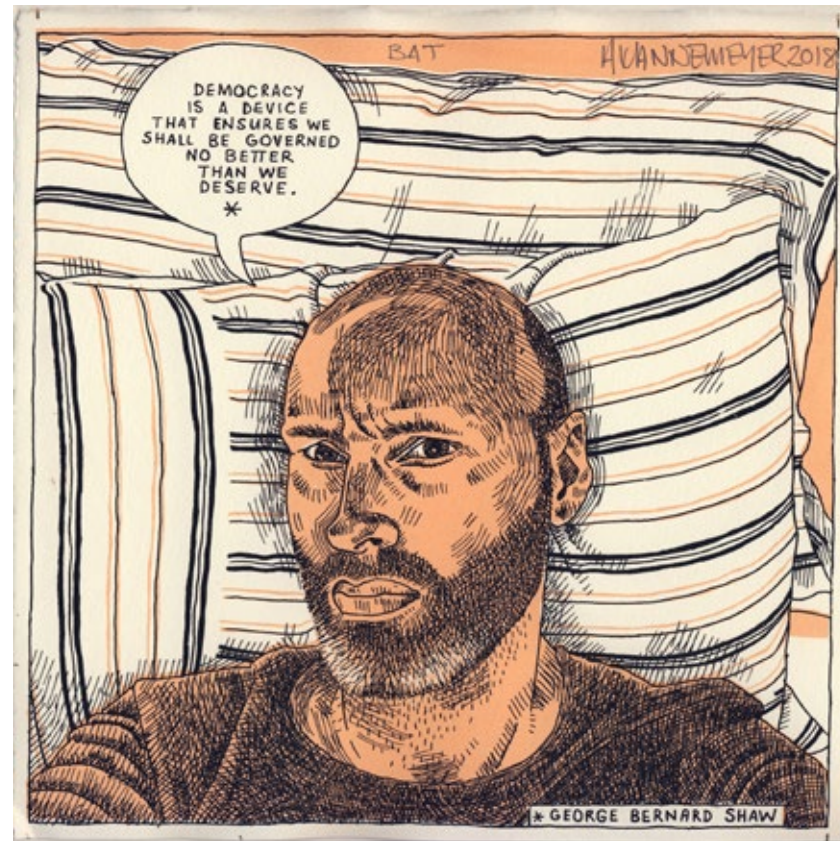
20.5cm x 20.5cm (unframed)

28cm x 28cm (framed)

Edition of 15

R 3 450-00 (unframed)

R 4 200-00 (framed)



CONRAD BOTES

H is for Hansie
2008
Etching
61cm x 53.5cm

NOT FOR SALE



CONRAD BOTES

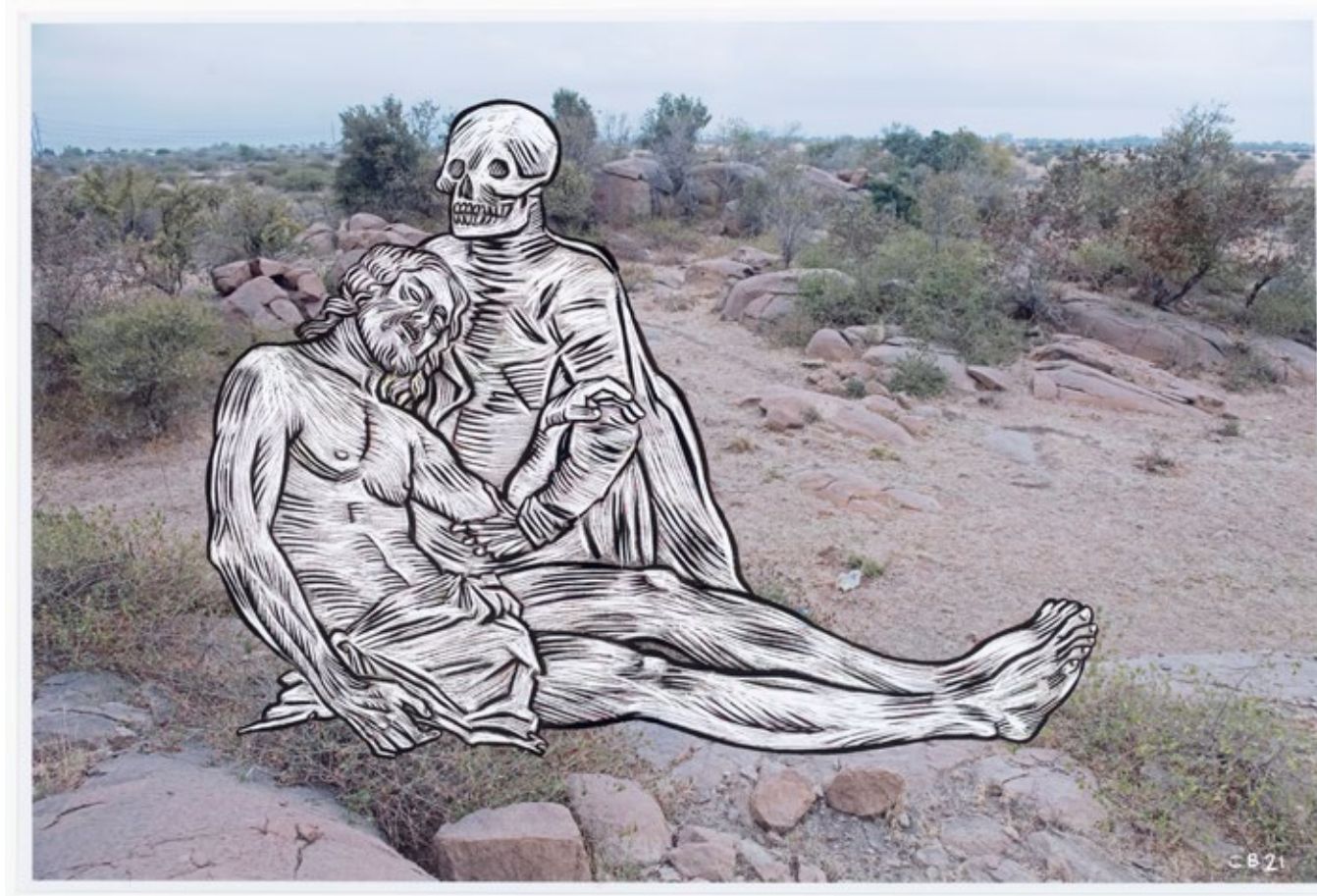
Conrad Botes' painting and sculptural practice has its roots in comic book drawing, which he has been exploring for over a decade. Together with Anton Kannemeyer he is co-founder and publisher of Bitterkomix, an iconoclastic comics magazine founded in 1992. The narrative content of his work is usually related to race, gender and violence and their disturbing relationship to power and hierarchy... This biting satire, frequently directed at South African society, politics and religion, is channelled into both his painting and printmaking, and his comics.

"My work often oscillates between different formal practices; I am equally at ease sculpting or painting. I can be equally drawn into the complicated narrative of the comic sequential narrative or the austerity of portraiture. Yet when it comes to the content of my work, I am fundamentally drawn towards allegory and its ability to seduce the viewer into a narrative.

I am fascinated by the subversive quality an image can possess, where the formal aspects and the physical beauty of a work can draw the viewer in and seduce, and simultaneously being confronted by disturbing content and subject matter.

This is why I often choose biblical themes as vehicles for political allegories, they have a familiarity that one can relate to, yet they hold the possibility to mimic reality and challenge beliefs and ideologies. Growing up during Apartheid South Africa, these themes also hold the potential for exploring the intricacies of guilt and complicity and their relationship to violence. I am constantly drawn to the subject of violence and its disturbing relationship between race and gender."

He lives and works in Cape Town.



CONRAD BOTES

Pietà

2021

India ink drawing on C-print

55.5cm x 69cm (framed)

R 34 500-00



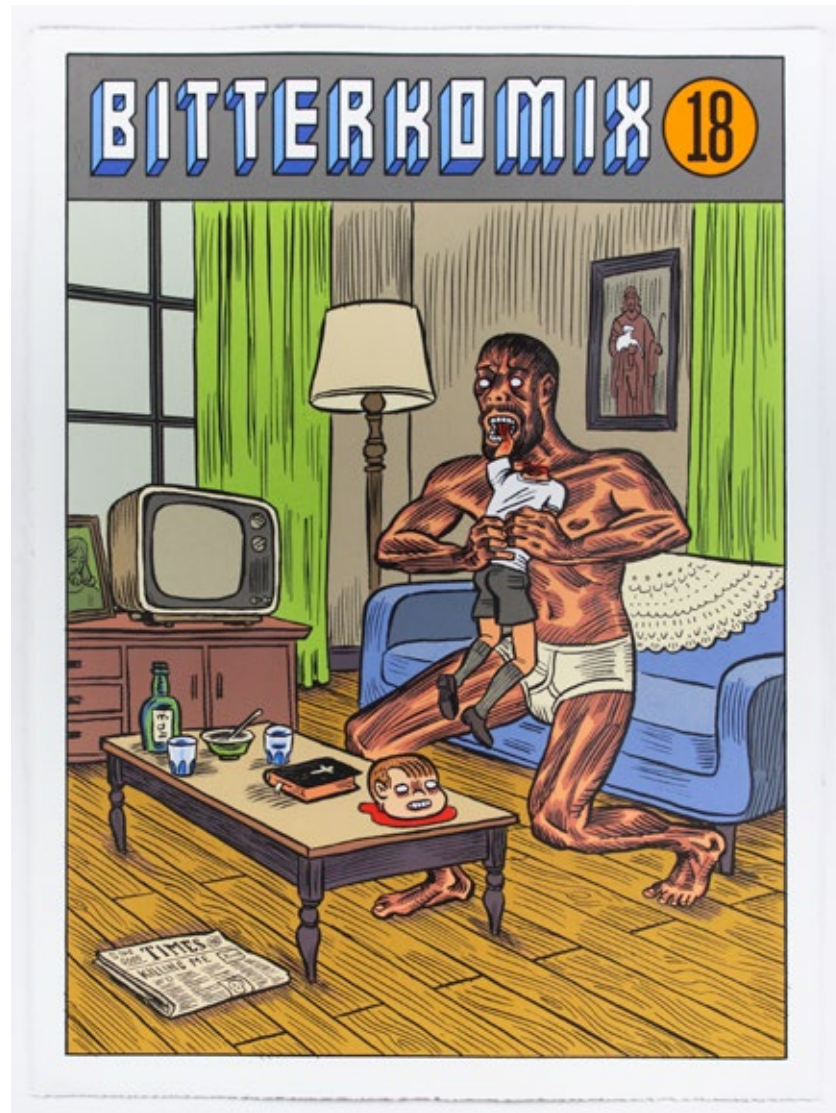
CONRAD BOTES

Untitled (Dilemmas of Liberal Antinomies)

2021

India ink drawing on C-print
55.5cm x 69cm (framed)

R 34 500-00



CONRAD BOTES

Bitterkomix 18 Front Cover

2021

Silkscreen print

75cm x 56cm (unframed)

Edition of 25

R7 590-00 (unframed)

OCTAVIA ROODT

Octavia Roodt is an South African artist based in Brussels, Belgium. She was born in Johannesburg, South Africa, in 1995 and graduated with a bachelor's degree in graphic design at the University of Pretoria in 2017. In 2020, she earned a practice-based Master's degree in Fine Art at the University of Pretoria, cum laude, writing on autobiographical comics. She exhibits as a fine artist, employing the visual language of European comics, poetry and narrative.

Roodt's work regularly depicts autobiographical selves living through fictional narratives. Her characters and worlds allow for self-indulgence and drama, or healing. Painful experiences can be softened and cultural codes transformed.

Roodt formed part of RMB's Artist development program in 2019 and 2020. She spent the successive years on various residencies in South Africa and France. During 2020 and 2021, she was remotely employed by the Centre for Human Rights at the University of Pretoria as an illustrator and designer.



OCTAVIA ROODT

Prayer for those beloved

2022

Giclée print on 230 GSM

17,1cm x 14cm (unframed)

R 1 185-00

OCTAVIA ROODT

Prayer for the enemy

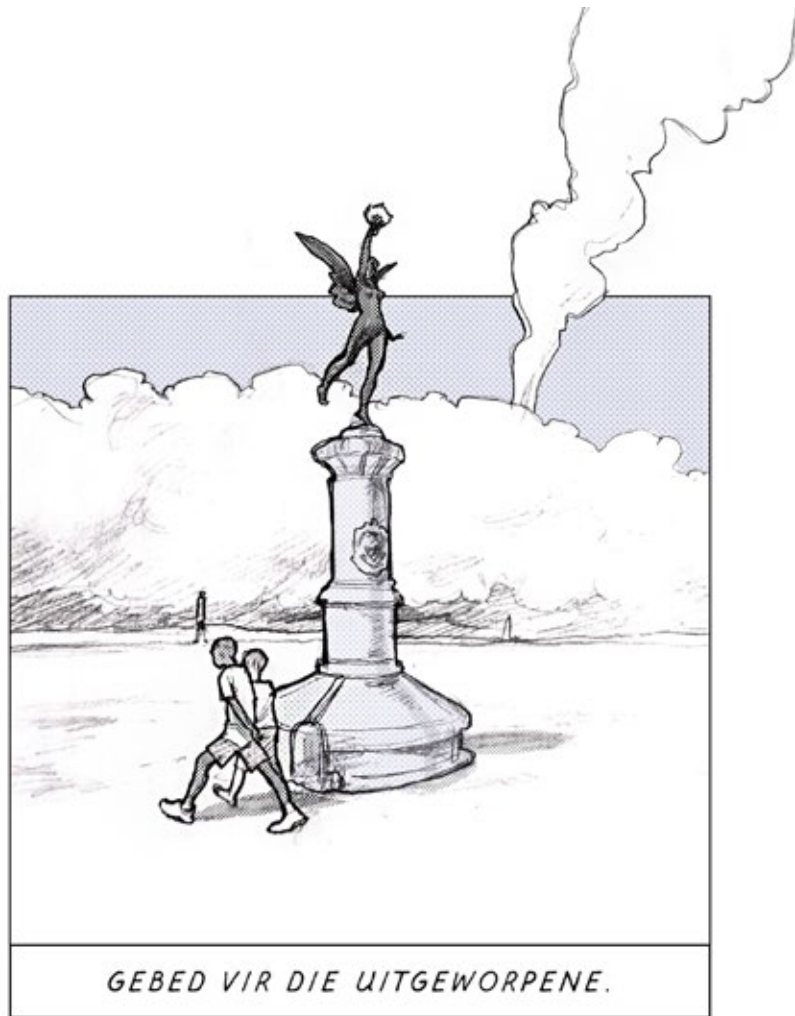
2022

Giclée print on 230 GSM

17,1cm x 14cm (unframed)

R1 185-00



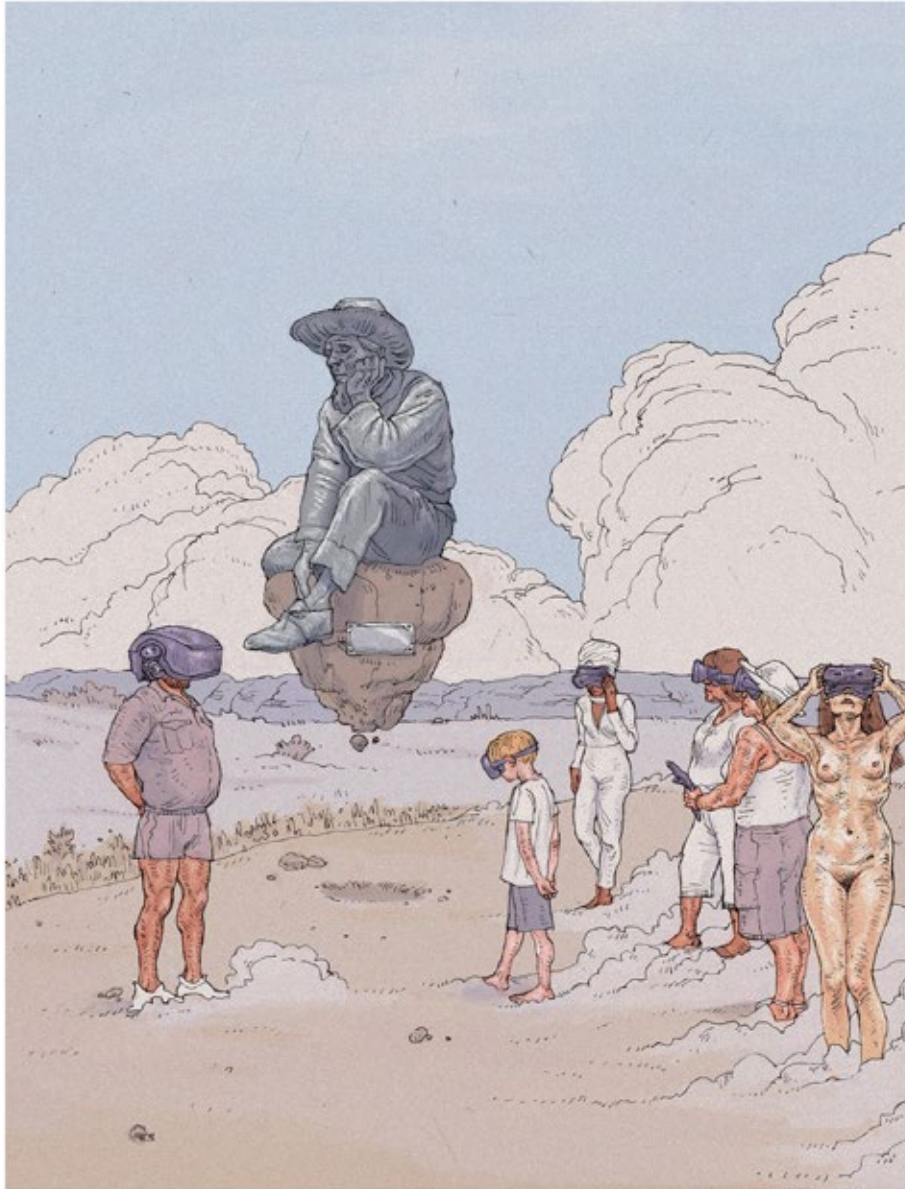


OCTAVIA ROODT

Prayer for those cast out
2022

Giclée print on 230 GSM
17,1cm x 14cm (unframed)

R1 185-00



OCTAVIA ROODT

Kerkplein

2018

Giclée print on 230 GSM
35cm x 29cm (unframed)

R 4 050-00



OCTAVIA ROODT

Safety instruction for the burning of the icon I
2022

Giclée print on 230 GSM
33.3cm x 22.2cm (unframed)

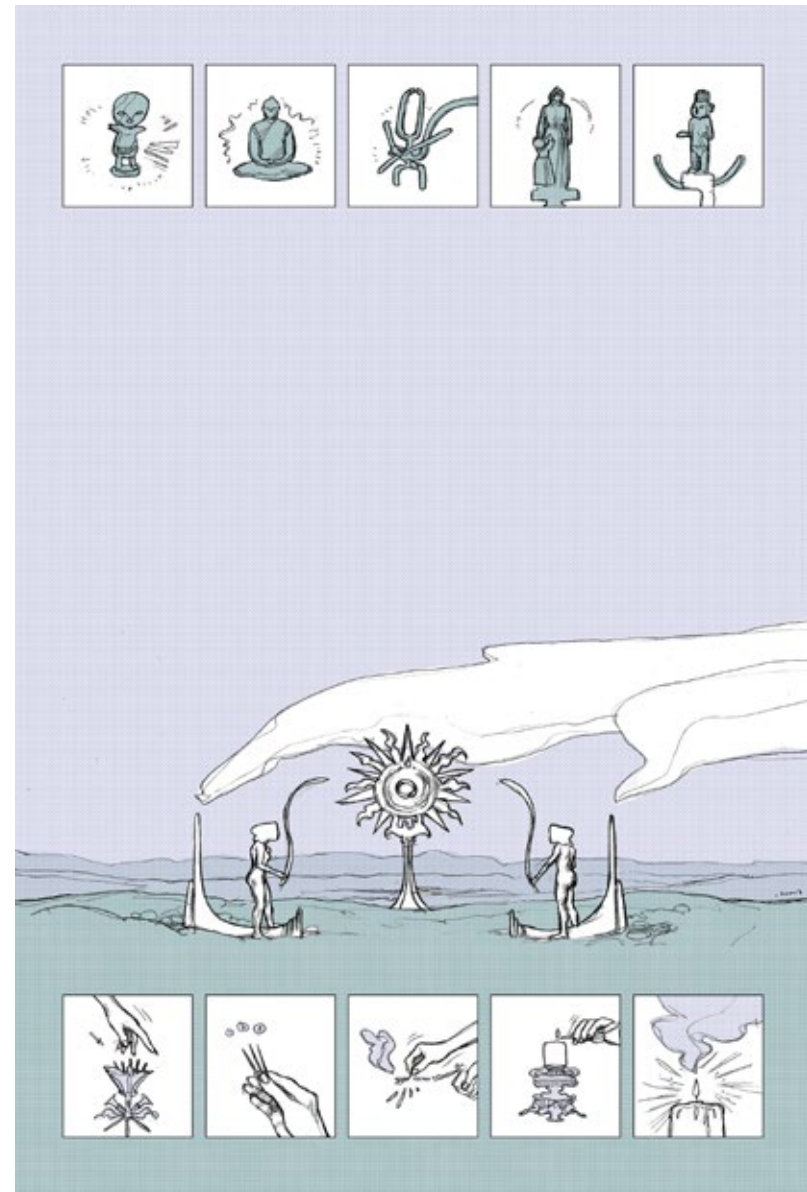
R 2 670-00

OCTAVIA ROODT

Safety instruction for the burning of the icon II
2022

Giclée print on 230 GSM
33.3cm x 22.2cm (unframed)

R 2 670-00



OCTAVIA ROODT

Agtergeblewene

2022

Giclée print on 230 GSM

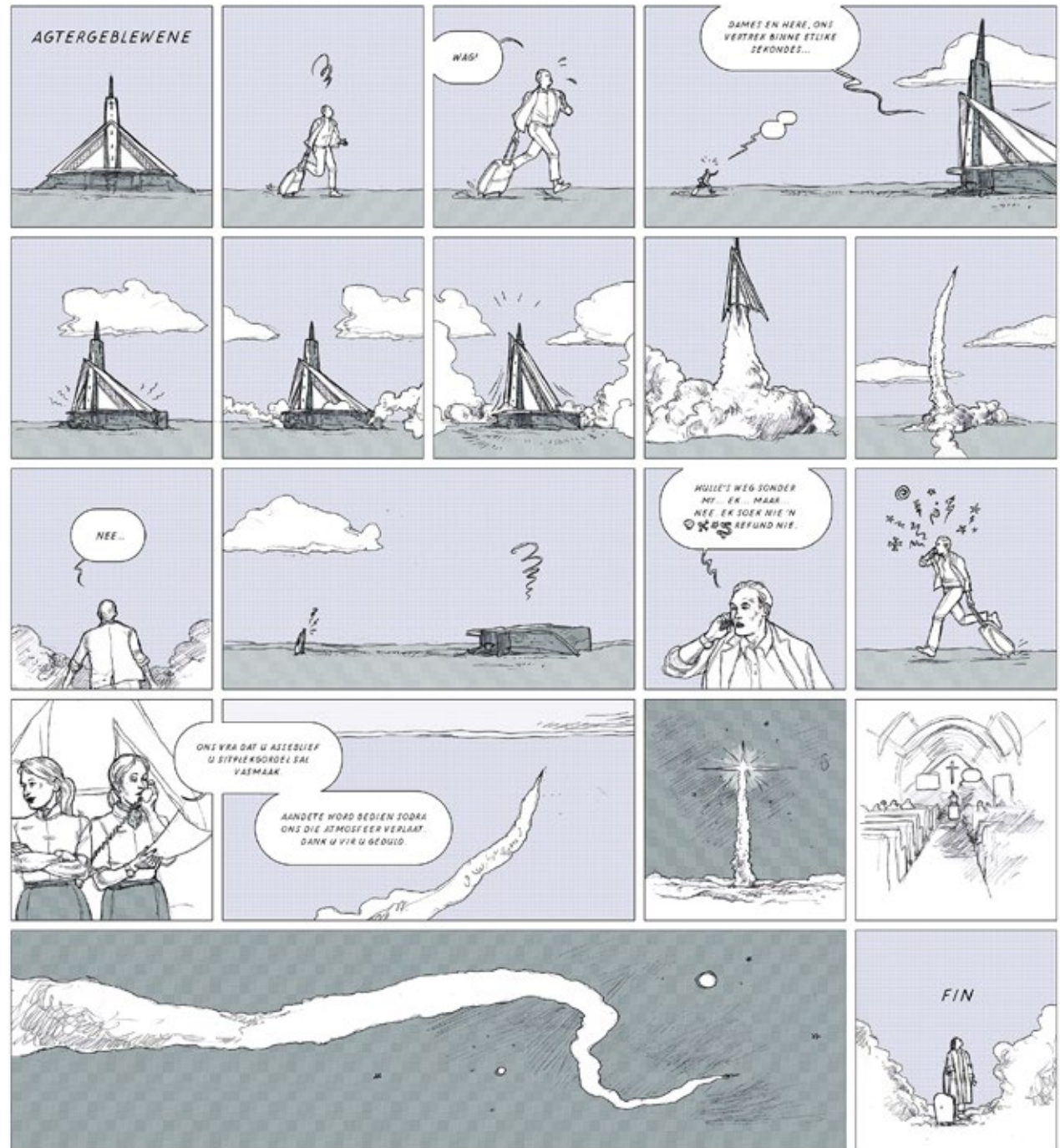
49.5cm x 45cm

70cm x 66cm (framed)

Edition of 3 (Edition 1 is framed)

R 8 915-00 (unframed)

R 10 110-00 (framed)(SOLD)



RAAD VIR DAMES, VAN DIE VROUENS WAT MOES... **VINNIGE VELDIDS TOT 'N VELDIE VANG!**



OCTAVIA ROODT

Veldie
2021
Giclée print on 230 GSM
36 x 36.6cm (unframed)
Edition 2 of 50

R 990-00





OCTAVIA ROODT

Selfportret as Bittereinder
2019

Giclée print on 230 GSM
49.5 x 45cm (unframed)
Unique edition

R 6 625-00 (sold)

OCTAVIA ROODT

In die hemel

2021

Giclée print on 230 GSM

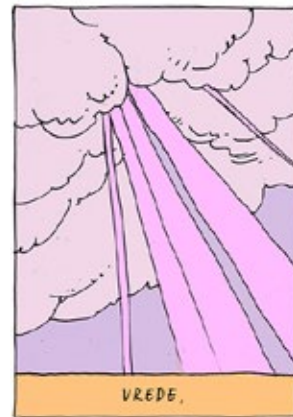
98 x 20cm (unframed)

Edition 2 of 3

R 6 680-00



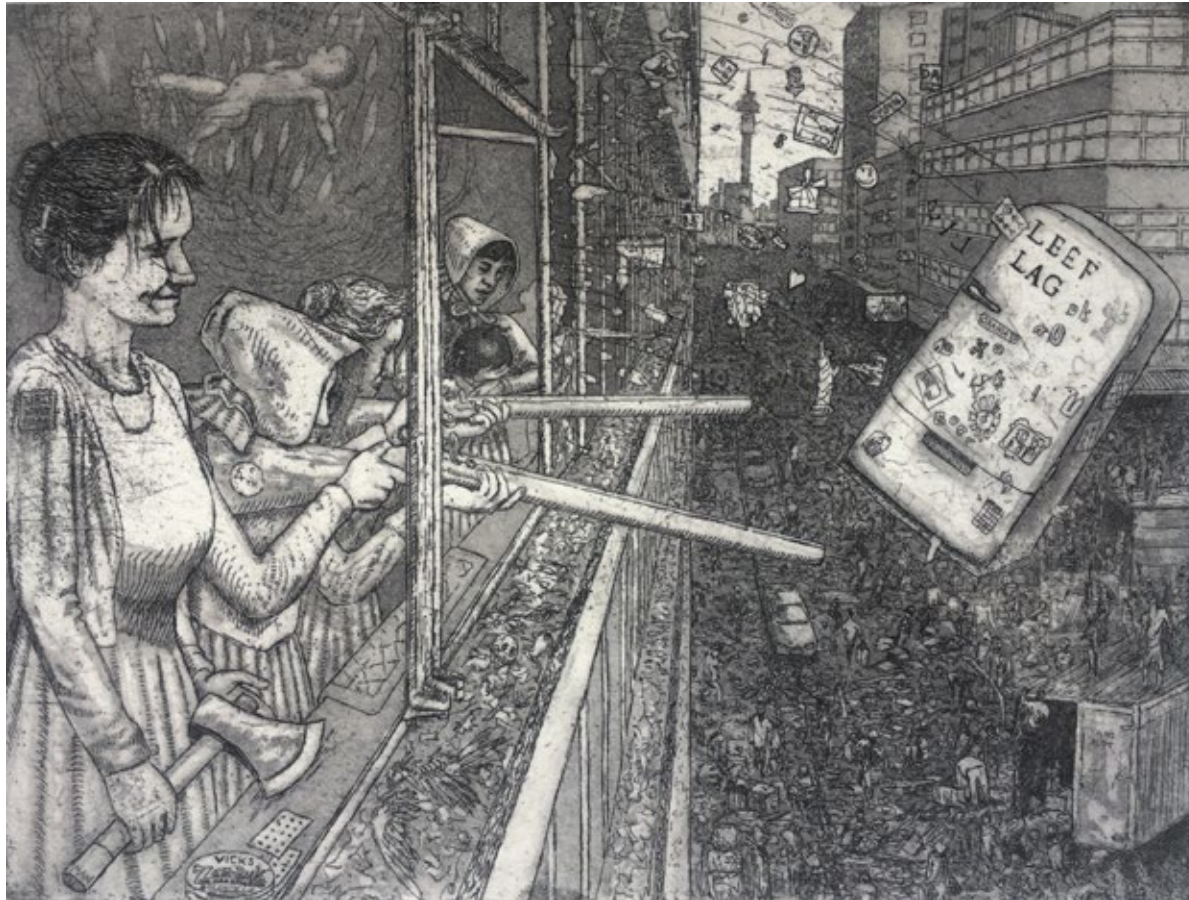




JOHAN STEGMANN

Johan Stegmann is a South African artist known for his highly detailed charcoal drawings & etchings in a classical (euro-centric) style, but with a subversive twist. His work offers mash-ups of different periods in history that contain colliding identities, perspectives, ideologies and opinions. As a white Afrikaans male, Stegmann embraces his own identity with a performative purpose, as seen in his installations, public engagements, and video works. Stegmann's work indulges a problematic voice to the point where it becomes something else, something vibrant with duality.

Stegmann (born 1988) is a visual artist and a qualified mechanical engineer based in Johannesburg. His exposure to art began in 2011 working in artist studios such as William Kentridge and Louis Olivier. From here he developed his artistic career with group shows around South Africa, listing as a finalist in various competitions. Stegmann is an alumni of mentorship programs such as RMB Talent Unlocked, and the Meta Foundation's The Problem with African Art Is... project. He has completed residencies with Modern Art Projects in Richmond, and Intaglio Studio in Capetown. Stegmann's solo shows have taken place in museums (Ncome Monument), commercial galleries (Everard Read and Circa Gallery) and art festivals (Aardklop 2021 at the Voortrekker Monument).



JOHAN STEGMANN

Al die mooi vroue bly in Orania

2021

Etching

34cm x 38cm (framed)

Edition of 10

R 5 060-00

JOHAN STEGMANN

Skhokho.net

2021

Hardground etching
34cm x 38cm (framed)
Edition of 10

R 1 970-00



JOHAN STEGMANN

Bophuthatswana I
2022
Charcoal drawing
38cm x 31cm (framed)

R 12 535-00





JOHAN STEGMANN

Bophuthatswana II

2022

Charcoal drawing

38cm x 31cm (framed)

R 12 535-00



JOHAN STEGMANN

Barend 'Bomkop' Strydom & Leon 'K-Boetie' Wessels (Two of a kind)

2021

Etching

34cm x 38cm (framed)

Edition of 10

R 3 105-00

JOHAN STEGMANN

Betsie buite die laer (why the dogs bark at the gates of paradise?)

2021

Etching

34cm x 38cm (framed)

Edition of 10

R 1 970-00



JOHAN STEGMANN

Die Swart Gevaar en sy vriendin

2021

Charcoal drawing

27.5cm x 26cm (framed)

R 8 835-00 (sold)



IZAK BUYS

Izak Buys was born in Windhoek, Namibia in 1992. Buys predominantly works with the medium of pyrography – scorching, scraping, cutting and building wood based art pieces. For Buys his creative processes reflect the processes of individual and collective memory - the various tools he uses leave their own marks and residues, some permanent while others more transient - can be lost or buried. He graduated with a Fine Arts degree at the University of Pretoria. He has won various awards and has been in various exhibitions. This includes being winner of the Basil Read Construction Company, Living Sculpture competition 2012, winning second prize in Kumba Iron Ore's BEE procurement in mining competition 2012, a merit award at the Thami Mnyele Fine Arts competition in 2014 and overall winner of the 2014 Hello Ambassador Design Conference Competition. He exhibited in the Pyromancers portfolio showcase at the Lizamore and Associates gallery in 2015. He also exhibited in the Pan-African Absa Ate'lier top 100 exhibition 2015, the Investec Cape Town Art Fair in 2018 and the KKnK Amplifica: A Medley of Moods in Miniature exhibition in 2021. He is represented in The Southern African Foundation for Contemporary Art (S.A.F.F.C.A.) collection.



IZAK BUYS

Die Leeu van die Wes Transvaal (A portrait of De le Ray)

2022

Pyrography on wood

23.2cm x 10.4cm x 3.2cm

R 3 450-00 (sold)



IZAK BUYS

The Event on the Horizon
2022
Pyrography on wood
22cm x 33cm x 3.5cm

R 3 850-00



IZAK BUYS

Die Uitgeworpene (The Outcast)

2022

Pyrography on wood

64cm x 48cm

R 12 450-00

IZAK BUYS

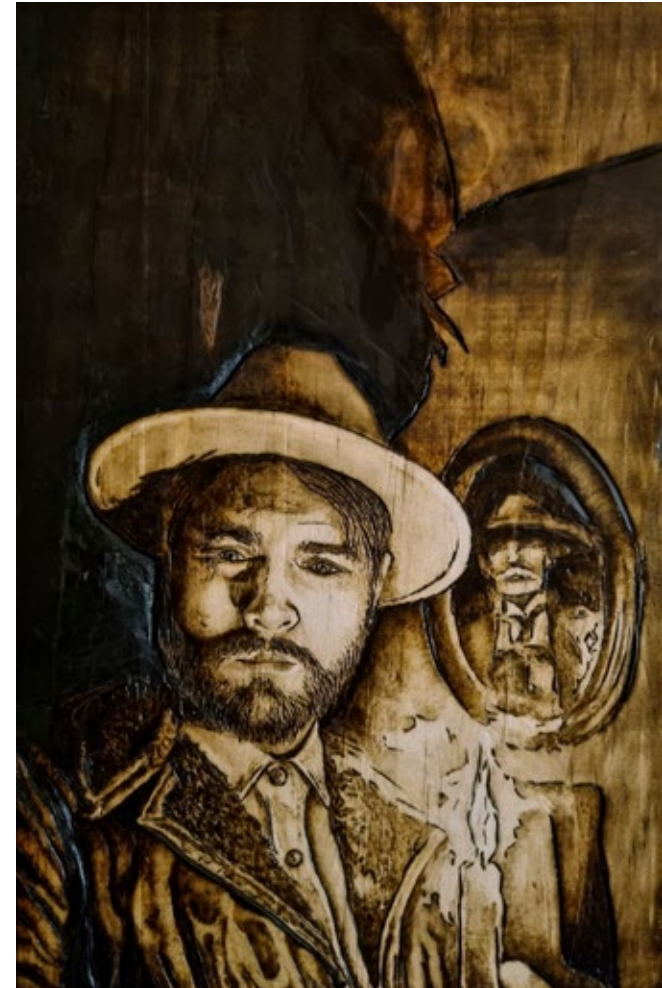
Loadshedding selfie in oupa se baadjie

2022

Pyrography on wood

22.2cm x 14.2cm x 4.4cm

R 5 250-00





IZAK BUYS

Lady with the Lamp

2022

Pyrography on wood

17.2cm x 7cm x 7cm

R 2 350-00 (sold)

IZAK BUYS

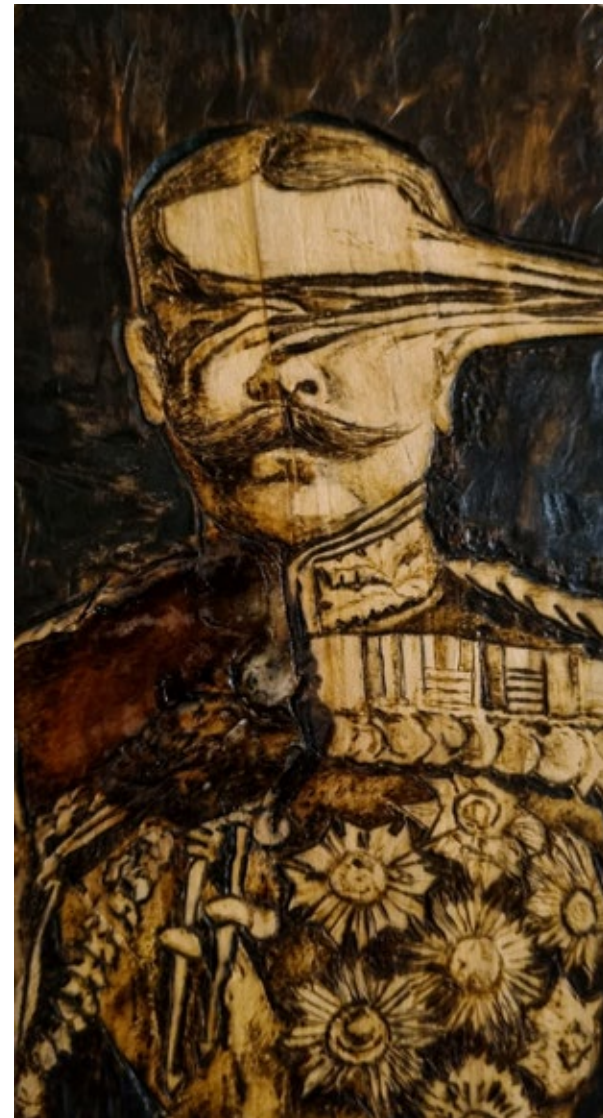
Scorched III (Portrait of Kitchener)

2022

Pyrography on wood

11.5cm x 6cm x 6cm

R 1 950-00 (sold)





IZAK BUYS

Teenwoordigheid (Presence) I (triptych)

2022

Pyrography on wood

30cm x 22cm x 8.6cm

R 7 850-00

IZAK BUYS

Teenwoordigheid (Presence) II (triptych)

2022

Pyrography on wood

30cm x 22cm x 8.6cm

R 7 850-00





IZAK BUYS

Teenwoordigheid (Presence) III (triptych)

2022

Pyrography on wood

30cm x 22cm x 8.6cm

R 7 850-00



R 20 0000-00 for the triptych set



IZAK BUYS

Negate II

2022

Pyrography on wood
22cm x 33cm x 3.5cm

R 3 850-00

IZAK BUYS

Verlossing (Redemption)

2022

Pyrography on wood

32.5cm x 20cm

R 6 250-00





IZAK BUYS

Soos stof van 'n perd se rug af/Like dust off a horse's back
2022

Pyrography on wood
7.7cm x 11.6cm

R 950-00 (sold)

NINA TORR

Nina Torr born 1987, is an artist/illustrator based in Pretoria. After obtaining her BFA from Parsons School of Design, New York in 2010, she returned to South Africa where she teaches illustration at the Open Window. She completed her MTech at the University of Johannesburg in 2020. Torr frequently participates in exhibitions and has to date had seven solo exhibitions, the most recent "Wayfinding" was hosted at David Krut in JHB.

Torr's work explores mental landscapes inhabited by characters pursuing a journey of sorts. Her images imply open-ended narratives that invite the viewer to participate and engage with them on a personal level.

Torr's illustrations have been featured in local publications such as Essie Letterpress' Artist's Almanac, the Bat Butt Zine and iJusi. She has also produced prints in collaboration with Black River Studio as part of the 50ty/50ty Prints range, lithographs with The Artist's Press and monotypes with David Krut Projects. Torr frequently exhibits at 99 Loop (CT) and NO END Contemporary (JHB).

NINA TORR

Dis 'n tydelike ding

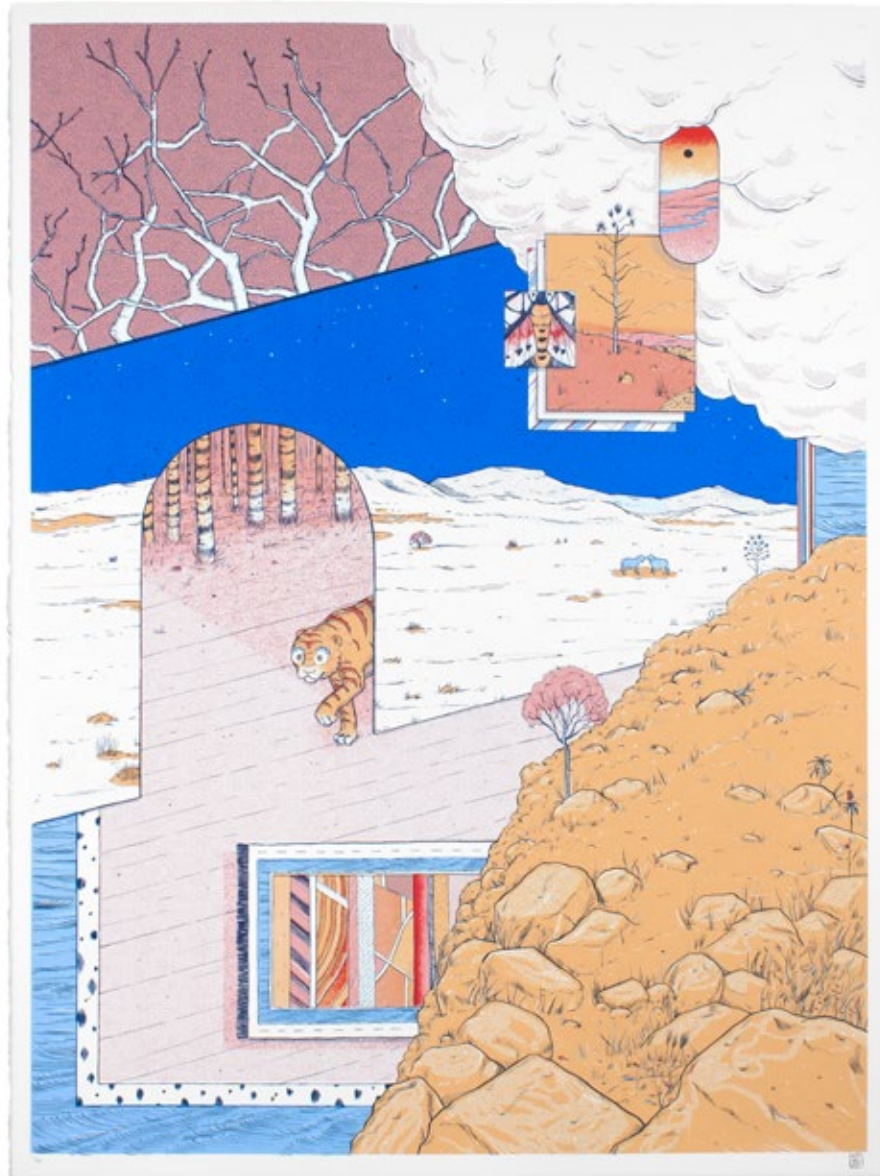
2022

Ink and gouache on Fabriano

32.5cm x 22.5cm

R4 200-00





NINA TORR

Hold On

2021

Hand-pulled screen print on BFK Rives 250gsm

76cm x 56cm (unframed)

Edition of 30

R4 600-00 (unframed)



NINA TORR

Die wind kan skielik draai
2022

Ink on Fabriano and collage
47cm x 32.5cm (framed)

R 4 450-00 (sold)



NINA TORR

Chaos en Kosmos

2021

Digital print on Ilford Fine Rextured Silk 270gsm

40cm x 22cm (unframed)

Edition of 10

R 2 100-00 (unframed)

PETER MAMMES

Peter Mammes is a South African born artist from Johannesburg. Peter had his first solo exhibition at the age of 16 and has exhibited regularly since then. Peter has an interest in astronomy, history and natural science, and draws much of the inspiration for his artwork from a wide array of places; modern history and politics to ancient Egyptian hieroglyphics, Indian patterns from temples and cremation pits, Soviet and Russian neo-classical patterns, and dead animals found in the Namibian deserts. Peter travels extensively to do research for his artwork, having lived and worked in many countries which has influenced his artwork in marked ways clearly visible in his artwork.

Peter moved to London in 2018 on an exceptional talent visa, where he resides and works today. He collects antique medical instruments, artefacts and books. He designed a commemorative and circulation coin for the South African Mint in 2018.



PETER MAMMES

Curative

2022

Acrylic on canvas and wood

41cm x 37cm x 3cm

R 12 000-00 (sold)





PETER MAMMES

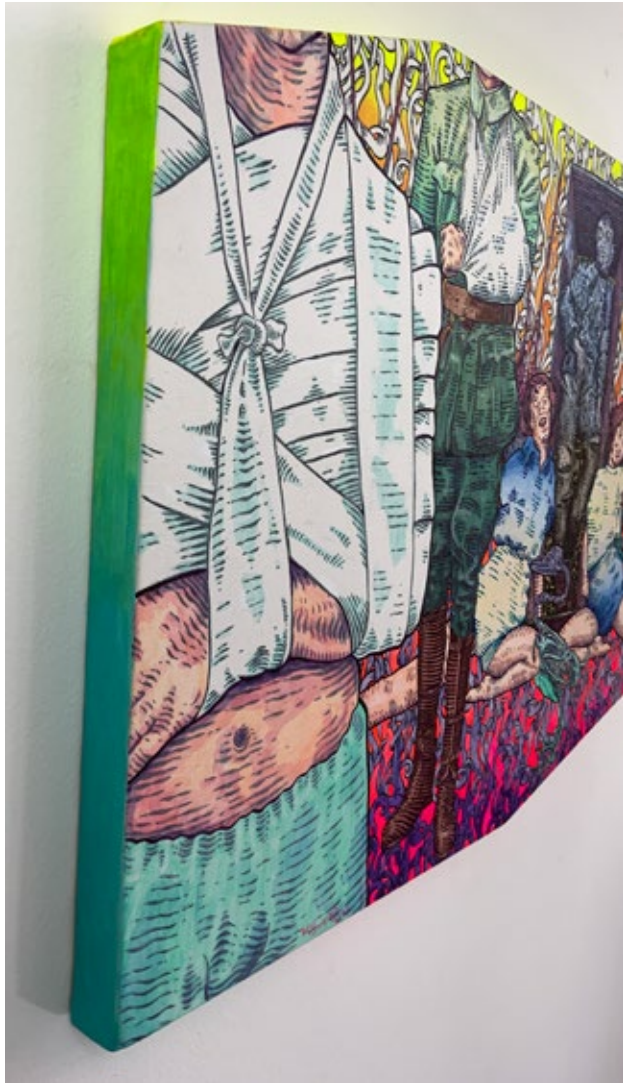
Dark Spectacle

2022

Acrylic on canvas

56.5cm x 81cm x 3.5cm

R 18 000-00



HEIDI FOURIE

Heidi Fourie, full-time artist and part-time lecturer from Pretoria, completed her BA Fine Arts (cum laude) in 2012 at the University of Pretoria, specialising in painting, where she received the Bettie Cilliers Barnard bursary. She has had five solo exhibitions: Islands (2015) at Lizamore & Associates Gallery (Johannesburg); Borrowed Scenery, (2016) at Salon91 Gallery (Cape Town); Masses (2017), at Fried Contemporary (Pretoria); Lilac Chaser (2018) at Salon 91 (Cape Town) and her latest solo presentation, Grass You can Swim In (2021) with David Krut Projects, showing her venture into printmaking. In 2019 she became a fellow of the Ampersand Foundation which resulted in a month-long residency in New York, NY in July 2019. A month-long residency in May 2022 at David Krut Projects, at Arts on Main, Johannesburg, resulted in a showcase of work titled, "On soft ground" (2022) at David Krut Projects, Parkwood.

Artist's Statement

My work is led by an intuitive process of contemplation, observation and openness to organic processes of the natural world and the spaces we occupy. Walking in, (and sometimes crawling through) natural environments feeds my visual vocabulary. I hope to spark curiosity and appreciation for inexplicable cycles, creatures, and dramas playing out within rocky crevices, grass fields, forests and ravines, and perhaps inspire a conscious, and later habitual, perceptiveness. I also hope to encourage the preservation of remaining wild places, and the beings that inhabit them.

I veer away from straight lines and linear paths, embracing lyrical loops and winding paths with multiple possible outcomes. Figures become one with painterly backdrops and transparent layers reveal a space beyond the pigment veil.

About the series

Ek as 'n boom in die Skoolkonsert

My onlangse fasinatie met Dalene Matthee se stories en karakters het gelei tot meelewing en introspeksie. Karakters, alhoewel lojaal aan hul gemeenskap, wonder gewoonlik wat skuil agter die wereld wat hulle ken of aan blootgestel is, met empatie vir die natuurlike wereld en misverstaandes. Alhoewel vasgevang in hul kultuur, bevraagteken hulle gereeld hoekom dinge op 'n sekere manier gedoen word. Karoliena (Toorbos) wonder hoekom "die prys van vooruitgang" betaal moet word ten koste van inheemse kennis. Sy wil graag voel hoe dit voel om 'n boom te wees en is op die uitkyk vir die boomspeek, om die verbredende gaping tussen "mensland" en "boomland" te oorbrug.

Die beeld wat ek in my geestesoog form met die lees van die toneel, wek allerande idees en beelde in my op. 'n mens toegepak met plantmateriaal. Daar is heelwat bome wat ek sal wil wees. Ek was tipies die kind wat die rol as boom in die skoolkonsert vertolk het. Miskien omdat ek nie kon dans of toneelspeel nie, maar dalk omdat dit juis moeilik is om 'n boom te wees.

Miskien veral as iemand 'n inheemse boom is en die omgewing rondom hul onherkenbaar is. Dalk is dit op die ou end een van die hoofrolle.

Wat is 'n karakter (of kultuur) sonder ontwikkeling, wye invloed, verandering, seisoenale afwerping en reformasie? Dalk net 'n ding.

Bron:

Matthee, D. 2003. Toorbos. Kaapstad: Tafelberg.

Me as a tree in the school play

My recent fascination with Dalene Matthee's stories and characters has led to introspection and also a vicarious participation in the lives of her protagonists. Characters, although loyal to their community, usually wonder what lies beyond the world they know or have been exposed to; exhibiting empathy for the natural world, and those who are misunderstood. Although embedded in their culture, they often question why things are done according to convention. Karoliena (Toorbos) wonders why progress is made at the expense of indigenous knowledge. She would like to feel what it feels like to be a tree and is on the lookout for the tree spirit, to bridge the widening gap between humanland and treeland.

The scene evokes ideas and images of a person covered with plant material. There are quite a few trees I wouldn't mind being. I was typically the kid who played the role of a tree in the school concert, maybe because I couldn't dance or act, but maybe just because it is challenging to be a tree. Perhaps especially if someone is an indigenous tree and the environment around them sometimes feel unrecognizable. Maybe it's one of the leading roles after all.

What is a character (or culture) without development, wide influences, change, seasonal shedding and regeneration? Perhaps just a thing.

HEIDI FOURIE

*Ek as 'n Inheemse boom in die skoolkonsert (met hulde aan
Dalene Matthee en Karoliëna Kapp)*

2022

Coloured pencil on paper
42cm x 26cm

R 7 200-00





HEIDI FOURIE

*Ek as 'n Witstinkhoutboom in die skoolkonsert (met hulde
aan Dalene Matthee en Karoliena Kapp*
2022

Coloured pencil on paper
42cm x 26cm

R 7 200-00

HEIDI FOURIE

*Ek as 'n Mengelmoes boom in die skoolkonsert (met hulde
aan Dalene Matthee en Karoliena Kapp)*

2022

Coloured pencil on paper

42cm x 26cm

R 7 200-00



BARRY VAN DER WESTHUIZEN

Barry van der Westhuizen born 1990, is Pretoria based artists and Printmaker. He completed his BAFA at the University of Pretoria (2013) and later completed his MTech FA degree at The University of Johannesburg (2018). He continued to work in several sectors of the artworld where he has assisted several artists with their installations, setup, and productions. Currently he is working and assisting artists with the production of Fine Art prints at Curious Little Press a Pretoria based printing studio.

Barry van der Westhuizen's work stems from observations and mapping. It is the mapping of these observations that places them within a particular landscape of thought and interpretation. Mapping has always been a large part of his art practice, using symbols keys and markers to create alternative viewing modes of imaginative geography or that of personal geography to help and assist with the making sense of the world around him.

BARRY VAN DER WESTHUIZEN

Is dit 'n beer of is dit 'n Beer

2022

Linocut relief print on Fabriano

80cm x 45cm (unframed)

R 3 500-00 (unframed)

R 6 500-00 (framed)



LAWRENCE LEMAOANE

Born in Johannesburg in 1982. Lives and works in Johannesburg, South Africa.

Lawrence Lemaona critically engages with mass media in present-day South Africa. Seeing the relationship between media and the 'people' as inherently problematic, he identifies and repurposes existing control apparatuses using his trademark cynicism. Lemaona's embroidered works are emblazoned with appropriated political dictums woven in kanga fabric – a material with its own complex ancestry. Here, Lemaona wages criticism on the agency of local media, and its ability to shape social consciousness: the result turns didactic and propagandistic tools on their head.



LAWRENCE LEMAOANE

Invisible Man (after Ralph Ellison) (triptych)

2022

Red, White and black embroidered flags

96cm x 74cm x 3

NOT FOR SALE

LIZAMORE

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