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TREK:

HITCHHIKING ON THE OX-WAGON OF DESTINY.
voortrekker draadtrekker saamtrekker

by

Peter Van Heerden
VHRPET003

This written explication is submitted in partial fulfilment of the requirements for the award of the degree of

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Drama Department

Faculty of Humanities

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This work has not previously been submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this explication from the work or works of other people has been attributed, cited and referenced.

Approved by

Signature

Signed by candidate

Peter Van Heerden

Date

15/10/2004

15 October 2004

Abstract of the Explication

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Frank Vuyani Mazaleni, a security guard, wrote this story in the visitor's book on Heroes Day, 8 July 2004. Mr Vuyani encountered and became a part of the live art installation TOTANDERKUNTUIT.

KINDLY PETER.

- MY NAME IS FRANK VUYANI MAZALENI
- I AM LIVING (HERE) IN A SMALL SOUTH EASTERN CAPE CITY (TOWN) CALLED GRAHAMSTOWN WHICH IS PLUS MINUS 90+ KM FROM PORT-ELIZABETH OUR MAJOR CITY IN OUR REGIONAL DISTRICT IF NOT THE EASTERN CAPE.
- I WAS BORN BRED AND MATRICULATED IN THIS TOWN. MY TOWN ITSELF IS A VERY HISTORICAL PLACE AND IT IS THE MAIN CENTRE FOR EDUCATIONAL INSTITUTIONS AND RELIGIOUS AS WELL AS GOVERNMENTAL AND OLD HISTORICAL SETTLER (BRITISH MOSTLY) BUILDING AND PRIVATE SCHOOL WHICH DATES BACK IN THE 19TH CENTURY.
- BUT ~~FIRST~~ FIRSTLY I WILL TELL ABOUT MYSELF AND LATER ABOUT THE TOWN, THE REGION AND ITS PEOPLE.
- I WAS MARRIED AT 32 YRS THEN TO A BEAUTIFUL BLACK LADY WHO WAS THE APPLE OF MY EYE. IT WAS A WHIRLWIND ROMANCE AT FIRST. SHE GAVE BIRTH TO MY TWO BEAUTIFUL CHILDREN WHOM ARE LIVING WITH MY MOTHER AND MYSELF AFTER HER DEATH.
- HER DEATH WAS A VERY TERRIBLE BLOW TO ME AND IT CAME AS A SHOCK ESPECIALLY TO THE CHILDREN. SHE DIED OF HIV RELATED DEATH BY CONTRACTING PNEUMONIA AT LEAST THAT IS WHAT THEY TOLD US AT THE SANTA CENTRE HOSPITAL FOR T.B. DURING HER DEATH WE WERE SEPARATED WHEN I WAS CAUGHT AND SENTENCED BY THE COURT FOR SHOPLIFTING.
- SHE APPARENTLY GOT PROMISCUOUS WHILE I WAS DOING TIME. I WAS SENTENCED TO AN EFFECTIVE 24 MONTHS IMPRISONMENT WITH THE OPTION OF A FINE WHICH WAS SET AT R5000.00 BUT I ~~COULD~~ COULDN'T AFFORD TO PAY. BY THE WAY I DID MY TIME AND I RECENTLY GOT OUT OF PRISON ON PAROLE MAINLY BECAUSE WHEN THEY CHECKED MY RECORDS THEY FOUND OUT THAT I WAS THE FIRST OFFENDER. BUT ALSO I HAVE LEARNT MY LESSON AS IT WAS MY FIRST TIME THAT I'VE BEEN BREAKING THE LAW AND SENTENCED AS WELL. MY THIRD CHILD IS A BIT CROWN-UP. HE IS IN HIS LATE TEENS AND IS IN GRADE (11) ELEVEN OR STANDARD NINE (9) HE IS CURRENTLY LIVING WITH MY AUNT WHO IS A DOMESTIC WORKER LIVING IN PORT-ELIZABETH.
- I AM NOW UNEMPLOYED AS IT IS THE NORM HERE IN THE EASTERN CAPE ESPECIALLY IN GRAHAMSTOWN WHICH HAS ONE OF THE HIGHEST UNEMPLOYMENT RATE IN THE COUNTRY TO BE EXACT- THEY SAY IT HAS ABOUT 80 TO 90 PERCENT HIGH. I'M TRYING TO MAKE A LIVING BY DOING ODD JOBS FOR MOST TOWNSHIP PEOPLE IN ORDER TO GET FEED ON THE TABLE FOR MY FAMILY TO EAT AS WELL AS MY EXTENDED FAMILY WHO ARE ALL LIVING WITH US IN MY MOTHER'S HOUSE. TALKING ABOUT MY MOTHER FOR A MOMENT IT IS SHE WHO MADE ME REALIZE THAT IN LIFE THERE ARE BOUNDS TO BE HICCUPS FOR SOMEONE LIKE ME IN ORDER TO SURVIVE BECAUSE ALSO SHE REALIZE THAT I WAS GETTING ANNOYED AND IRRITABLE AS THE STRESS OF NOT WORKING OR GETTING A JOB WAS REALLY GETTING INTO ME AND MY IMMEDIATE FAMILY THAT IS MY SONS AND MY LITTLE JESSICA (JESSIE) WAS ABOUT TO GO TO A PRE-SCHOOL (CRèche) WAS UNAFFORDABLE.

As a South African artist I am in power to influence some manner of change, through my art, to the structure of national thought and hence national identity. Through my live art installation TOTANDERKUNTUIT, I offered South Africans the opportunity to engage in the cathartic process of resolution and reconciliation through dialogue. The aim of this dialogue is to engender a *new* method of practice for a non-racialised approach to the development of an integrated cultural identity that South Africans can work towards. I am not proclaiming to have this identity defined. I am positing saamtrekking as a method of practice for an identity that can be practiced by all race, colours and creeds of South Africans. Saamtrekking is a coming together, it is the acknowledged acceptance of some manner of change towards transformation. It requires acknowledgement in order to be practiced, the subject must practice acts of transformative behaviour in order to transform.

The story written by Frank Vuyani Mazaleni is the practice of saamtrekking. Through and in the act of writing Mr Mazaleni and the performers involved in the live art installation TOTANDERKUNTUIT experienced some manner of cathartic transformation. Mr. Mazaleni visited the live art installation daily, but was only able to begin the process of transformation over the last two days of the event. Mr. Mazaleni used these last two days to return repeatedly to the visitors book to finish his story. The practice of writing in the visitor's book became Mr Mazaleni's dialogue. The space created by TOTANDERKUNTUIT enabled South Africans to practice some type of cathartic transformative dialogue. The manner in which they practiced this dialogue

varied from person to person, no two opinions or assumptions were the same. Through TOTANDERKUNTUIT a dialogue was established to address the social and political systems that structure our social habitat.

In this trek of transformation I am the ox. As a white South African man I am harnessed to my lived experiences, which I must pull through the present in to the future. The practice of this transformative trek is unpacked through this explication.

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Cape Town October 2004

INTRODUCTION

As a country South Africa is in a process of transformation, there is a call from citizens and government to settle our differences and embrace humanity in the spirit of Ubuntu (Humanity). The people of South Africa are in the process of building a new¹ nation, a rainbow nation.

My name is Peter Andrew Hamish Van Heerden. I am male. I am white. I am heterosexual. I was born in Johannesburg on 4 April 1973. I am a South African citizen. I am an African. I am in dialogue with citizens of this rainbow nation to uncover some points of reference from which I can develop and structure a new practice for my identity as an African. My trek² begins with the identification, and attempted [dis]location of my whiteness with this *new* African identity. By exploring ‘the diasporic male whitey’ and his dislocation from the center, I will posit a nomadic identity that focuses on the route travelled, the actual physical journey undertaken by the body (Steyn 2001: 11). It is this route travelled by the body and the experiences encountered on the journey; that offer up reference points for the formulation of a new practice for this identity.

The exploration of the physical journey undertaken by the body draws on notions that the social is inscribed on the physical. The social systems that govern the physical body’s encounters and experiences during its lifetime become imprinted into the physical vocabulary of the body. The physical vocabulary of the body in practice, provides spaces

for the formulation of a new identity. The instability of this nomadic identity leads to an identity crisis of the physical self. The displacement of the physical body and social experiences encountered along this route creates a psychological crisis of self. The border between the physical and psychological self becomes tenuous. In order to redefine the self one must approach a state of physical abjection. Through the abjection of our gathered identities along this route, we will be able to redefine a new practice for this identity.

My route into the abject takes place through live art installation. The agent for this live art is the trekboer. Using trekboer identity and the journey undertaken by the trekboers into the hinterland as a strategy of representation, I will [de]posit my body's lived experiences, the lived experiences of a white South African male into this trekboer representational strategy. The mode of performance for this exploration is live art installation. Through the lived experiences of the installation I will posit a new practice for the formulation of a new identity. This new strategy of practice is described as *saamtrekking*.

Through the live art installation TOTANDERKUNTUIT, I hope to engage South Africans in a new cultural dialogue around issues of national identity. I will finally identify the notion of *saamtrekking* as a means to aide in the process of achieving Ubuntu, a new practice from which I can locate and hopefully define a new African identity.

TOTANDERKUNTUIT gave South Africans an opportunity to come out and dialogue, through practice a space was created which initiated some type of dialogue. In light of this journey, this trek, the explication is sectioned into five intervals, each interval becomes an 'uitspan', a refuge on the journey where practice can be consolidated to ensure communication and interaction.

The first interval of this explication discusses new and emerging spaces and places for communication and interaction. The second interval focuses on the [dis]located practice of whiteness in a South African context. The third interval leads towards a way of redefinition and transformation, through the trope of the abject. The fourth interval is the performed practice of my transformation through the live art installation TOTANDERKUNTUIT. The fifth interval outlines strategies of practice for *saamtrekking* as an identity.

FIRST INTERVAL

The route travelled by the body and the experiences encountered on the journey; offer up reference points for the formulation of a new practice for identity. As new places and spaces are created and discovered so the body will have to negotiate it's behavior to the rules of these new spaces; and in so doing will be developing new behavioral vocabularies that will manifest, inscribe and imprint on the inner landscape of the body. This imprint on the inner landscape of the body will generate fresh emotions. These emotions will emerge in the physical landscape of the body. As a white South African male I find myself in *new* spaces and places and, am having to negotiate my behavioral identity, through this negotiation process I am experiencing new and fresh emotions. In order to structure a new African identity for myself I need to assimilate these emotions both physically and psychologically.

1. Landscapes of Mobility

The act of motion into and through a place creates a temporal energy; it is this temporal energy created by the movement of a body in a place that creates space. Each action performed by the body in motion, in a place, sets up new spaces. In order for a space to exist it needs to be practiced, it needs a temporal energy to allow it to exist, it is represented in motion (de Certeau 1984: 117). If this explication were on a table in a

room waiting to be read, the room would constitute a place. Upon entering the room a person would transform the room, place into space.

Mankind is in motion, no longer wanting to appear fixed to one place, through globalization postmodern thought is embracing ideas that 'make connections, transgress disciplinary boundaries and are not clearly "rooted" to "foundations"' (Creswell 2002: 16). The experiences of communication and travel are resulting in landscapes of mobility, labeled by David Harvey as 'the phenomenon of time-space compression' (Creswell 2002: 16). It is here in these landscapes of mobility that mankind communicates; through practice landscapes of mobility are created which enable communication to take place. The way we perceive culture and society is changing, as a whole society appears to be 'more mobile' (Creswell 2002: 17).

In order to stay abreast of the mobility of social interaction and communication, mankind is forced to practice his social places to establish and define new spaces for communication. It is the practice in these social spaces that engenders dialogue between groups. This dialogue ensures the fluidity of these mobile spaces of communication and interaction. As South Africans our new social spaces require practice to ensure communication and interaction. Pierre Bourdieu believes that 'the fundamental structures of groups are rooted in the primary experiences of the body' (Creswell 2002: 22). The dialogue that takes place between groups in these landscapes of mobility is directly influenced by the social landscape of the bodies engaged in the dialogue. The body's lived experiences become a landscape of mobility in themselves. The cultural experiences

of any one body become physically engendered in that body, a social patterning takes place. It is through social and cultural practice that physical bodies become landscapes of mobility that travel into new spaces, which are themselves landscapes of mobility, for communication and interaction.

In a country such as South Africa the physical landscapes of mobility are diverse and culturally different, this diversity and difference can easily result in [mis]communication and misconception. In order for communication and interaction to take place in these spaces of mobility some form of a new South African cultural dialogue must be encouraged. I am not implying that some form of dialogue is not in place, I am however questioning the relevance of the dialogue and the manner in which it is being conducted. I have encountered too many South Africans that are in some form of denial around their cultural heritage. In his Heritage day message to the nation President Mbeki outlined the importance of our cultural heritage as Africans, he pointed out that if our children become ignorant of our customs and traditions we would condemn ourselves to 'become a people without identity and without culture and tradition' (Mbeki/Michaels: Weekend Argus, 25 September 2004).

As a performance artist my intention is to [de]posit the landscape of my body's lived experiences as a white South African man. The physical patterning engendered to me during the transformation of South Africa has resulted in the perpetual mobility of my identity, this mobility is a result of the shift in the social and political systems that

governed the country. In order to enable communication and interaction with other South Africans in this new cultural dialogue, I must formulate a new strategy of practice for my identity.

This new strategy is saamtrekking. It is a journey of discovery, a mobile trek into the landscapes of mobility that define the culture and heritage of South Africans. Judith Butler believes that 'bodies and places only operate through constant and iterative practice. They are produced as much as they are producing. Indeed they are performed' (Creswell 2002:23). The communication and interaction of saamtrekking with other groups requires a clear definition of the space of mobility practiced by saamtrekking. Through the transformation of my patterned identity I will come to define the space of mobility practiced by saamtrekking. This redefinition is a process of transformation that must be enacted.

The performed transformation of identity enables direct access by spectators. Through representations enacted in performance spectators cultural conceptions become challenged, this challenge becomes the first step in the dialogue towards a new practice. In letters describing the methodology of The Alfred Jarry Theatre, Artuad describes how audiences must be challenged:

This is the *human* anxiety the audience must feel when they come out. They will be shaken and irritated by the inner dynamism of the production taking place before their eyes.

The dynamism will be directly related to the anxiety and preoccupations of their entire lives. (Artaud 1989: 30).

As a performance artist I am interested in challenging the representations and assumptions surrounding cultural identity in a South African context. I am attempting to give definition to a performance style for myself that resonates with my cultural heritage and unpacks my history in the present. This process of unpacking, when performed becomes a journey in search of some form of label for myself as an African. The performed transformation of my [de]posited lived experiences brings me towards a new strategy of practice. The physical journey undertaken in this transformation begins with *so is n os gemaak*, this performance then inhabits the space practiced by the live art installation TOTANDERKUNTUIT.

To detail the actual events of this live art installation as they unfolded becomes highly problematic, David Harradine and Peggy Phelan outline some of the problems facing the documentation of performance art. Harradine believes that ‘in and through the act of writing’ about performance we fundamentally change that performance (Harradine 2000: 70). He supports his argument by referencing Peggy Phelan who argues that ‘performance art, characterized by an ontological transience, “cannot be documented (when it is, it turns into that document—a photograph, a stage design, a video tape—and ceases to be performance art)”’(Phelan 1993: 31). In light of these comments this explication includes various forms of visual documentation; from figures (photographs taken during the course of the performance) in the body of the work to the enclosed DVD of the performance. The performance has become these visual references but they stand

in support of the dialogue stimulated by the performance. What becomes relevant is the manner in which they are used, 'the model of performance theory that eschews' becomes of the utmost importance (Harradine 2000: 70).

The discourse of this explication attempts to continue the dialogue initiated by the performance. To this end throughout the explication I have inserted, in a type of spontaneous dialogue, reference material that is either part of or residue from the performance. This material takes the form of performance texts, poems, quotes, media releases, press clippings and comments written in the visitors book (fig 1). The aspects of performance that are unpacked are those spaces and images in which transformation took place. These markers of transformation highlight places in which dialogue is stimulated and invited. It is this dialogue at these points of transformation that will enable the location of a new strategy of practice. The pivotal point of transformation in this new practice, has its origins in *so is 'n os gemaak*. This performance becomes the origin of my transformation process, and a space from which my dialogue can begin.

2. so is 'n os gemaak

It's painful being a white man in democratic South Africa.

(Sichel: The Star, July 2004).

So is 'n os gemaak is my comment on white masculinity in a new political and social dispensation. I enact abjection by utilising icons of South African history and social association attached to them and inscribed onto my physical identity by them.

The final sequence of *so is 'n os gemaak* is difficult to watch. Narrating the processes involved in the castration of a bull, Van Heerden edges forward on all fours. His genitals, tied to the yoke by a thin rope, are pulled backward as he strains forward in a resonant image of the tension between tradition and progress, between the old-fashioned demands of masculinity and the necessity for painful compromise (Rayneard 2004).

The narrated text that Max Rayneard refers to is adapted from *Towards the far Horizon* by Jose Burman (1988), the text describes the procedure of castration that a young bull calf undergoes in order to transform it into an ox.

die eerste winter na die bulkalf se geboorte word hy platgetrek en op sy sy gedraai en gehouvas. die punt van die balsak word afgesny en eers die een en dan die ander teelbal uitgedruk en so ver moontlik uitgetrek. die balstring word so diep moontlik met die heen en weer beweging van die knipmeslem deurgeskaaf-nie afgesny nie. kondieskristels word dan in die wond gegooi om dit te ontsmet, en skoon teer buiteom aangesmeer om brommers en vliee uit te hou. so is 'n os gemaak. so is 'n os gemaak.

Rayneard believes the power of this image lies in the tension created by the forward motion of the body, the body strains for progress against the pain of having its genitals torn off, the thin cord acts as a type of umbilical cord, harnessing the body to its past lived experiences. The taught cord is a final signifier that the pain of our history is carried forward into the now by our bodies. The continued strain of the body pulling the yoke signifies the power and sacrifice required for transformation. The spectator is left questioning the hold of the past on the transformation in the now.

In the context of white masculinity in South Africa the constriction and mutilation of the genitalia exposes the vulnerability of hegemonic white masculinity. The placement of the penis and its kinds of representation in performance is discussed in Steven Cohen's work, 'he binds it to make it appear erect (though also somewhat mortified), and/or attaches various objects to it. The most obvious and fundamental signifier of biological masculinity, idealised as the phallus of patriarchal power, is exposed in its vulnerability' (Cohen 2003: 13). The final image in *so is 'n os gemaak* questions the vulnerability of white masculinity. Is the white South African man, like the ox, going to become a neutered beast, a beast of burden harnessed to pull a new social dispensation into being at the cost of his identity. The white South African male is yoked in to his history, in order to practice a new identity he must engage with this past. It is essential that the white South African male doesn't lose sight of his history in this new process of transformation. The imagery of the mutated ox becomes a powerful tool for the representation of my abject white male identity in contemporary South Africa. It places identity on an edge of

'multiplicitous representation'. The abjection of white male identity becomes a reference point, a first step en route to the formulation of my new identity.

The abject white male finds himself surviving in spaces of marginalisation, his survival in these marginalised spaces is as a result of some form of physical transformation. The practice of white hegemonic order requires transformation, through transformation a new strategy of practice will develop. This new practice will lead to new understanding and the ability to communicate and interact in the new cultural dialogue of South Africa.

THE SOCOND INTERVAL

In order to forge a path towards understanding, it becomes necessary to define the current social and political climate of the citizens involved in the structuring of this new cultural dialogue. To enable the practice of this new strategy of practice, I need to discover reference points with which I can identify myself with the transformation taking place in South Africa.

1. Reconciling Africanness

In contemporary South Africa issues around self-definition and the formulation of a new cultural identity are at the core of social and cultural politics. President Mbeki in his address at the opening of Parliament, National Assembly, 25 June 1999 defines this new era for South Africans:

We are on course.
Steadily, the dark clouds of despair are lifting, giving way to our season of hope. Our country which, for centuries, has bled from a thousand wounds is progressing towards its healing. The continuing process of social and national emancipation, to which we are all subject, constitutes an evolving act of self-definition. At the dawn of a new life, our practical actions must ensure that none can challenge us when we say-we are a nation at work to build a better life!
(Mbeki 1999: 31)

This process of social and national emancipation referred to by President Mbeki is encouraging us as South Africans to set ourselves free. It is a new era in which we must

redefine ourselves; we must work together to establish a *new* cultural identity. As South Africans we must stand together to build this new cultural identity. It is at this point of reconciliation and nation building towards a new African identity that I find grounds for my incursion.

Melissa Steyn believes that ‘this realignment of relationships between groups of people within the country entails one of the most profound collective psychological processes occurring in the contemporary world’ (Steyn 1997: 1). It is this process of the psychological realignment of the self; that I must tackle. The psychological realignment of self becomes an act of self-definition, which in turn will facilitate my realignment with other cultural groups. The ‘realignment of relationships between groups’ is a step on the journey towards the defining of a new cultural identity. As a white South African male in contemporary South Africa the location of accessible points of reference; from which I can begin this realignment towards a new cultural identity; is complex. In contemporary South Africa many of the reference points of my youth in which I located my identity are no longer at work in the country. Liese Van Der Watt suggests that things even look visually different in the post apartheid South Africa:

All of these political changes have been visually reinforced by a country which quite simply *looks* different: everything from parliament to the security forces, from store managers to the person who helps one at the bank, reflect a more inclusive populace.
(Van Der Watt 2003: 165)

Melissa Steyn supports this notion of white identity searching for new points of reference, ‘The moorings that held white identity in place in the old South Africa have

been cut adrift, and new points of reference have to be found' (Steyn 2001: 3). Trying to locate points of reference in post apartheid South Africa is difficult for a white man. As Grant Farred believes that whites can never claim Africanness due to the legacy of Apartheid (Van Der Watt 2003:202). If, as a white South African man, I am unable to claim my Africanness, how am I going to locate points of reference from which I am able to practice my new realigned identity. The political and social shift in South Africa has cut the white man loose; he is a-float in a cultural sea. He is being forced to re-define his belief structures and alter his gaze. His dominance as a powerhouse in the centre has shifted, even though 'economic power is still thoroughly entrenched in the hands of white men and postapartheid South Africa has not changed much about the economic plight of previously disadvantaged groups' (Van Der Watt 2003:164). He is being forced to mutate his white masculine identity; he is searching for some kind of 'inner reconciliation with Africanness' (Powell 2002: 8).

The white South African male is experiencing Diaspora. Melissa Steyn defines this experience:

Diaspora, then, is usually understood to consist of the most pushed out of the most pushed out ones: those who are dislocated from their own centres of identification, and usually have very limited power in relation to the centres which impact immediately upon their lives.

(Steyn 2001: 11).

In his attempts to realign his white identity with this *new* cultural identity he experiences displacement in unity. The freedom of democracy has left the white South African male

identity in a precarious state, 'In short, traditional assumptions about white male authority and dominance are perhaps what is challenged most in a democratic South Africa' (Van Der Watt 2003: 165). White masculine identity is on the margins of cultural identity in democratic South Africa. This dislocation of self makes it problematic for white men to locate contemporary points of reference. Melissa Steyn remarks 'what label can we assign to ourselves as post apartheid puppies-we need to look back into history and culture to place ourselves now' (Steyn 1997: 8).

A look back into history in search of a 'label' is a search for the origins, the roots. If I search for the roots, the birth of my cultural identity I will be able to locate reference points for myself now; a label for myself. This is highly problematic for me in that my actual roots are based somewhere in Europe and would be very difficult to trace. If my roots aren't African, is it then relevant to be investigating my new African identity? It is here that I find a methodology, to unpack this look back into history that Melissa Steyn refers to. To utilise history as material for finding my cultural 'label', I cannot explore the roots of my culture. I must look to the actual events that have shaped my life. I must trace the journey my personal cultural identity is on; I must look at the route traveled. Tim Creswell in his book *Mobilizing Place, Placing Mobility: the politics of representation in a global world*. (2002), considers the 'contemporary development of a "nomadic metaphysics" in social and cultural theory which values the "routes" of the traveler and the nomad above the "roots" of place (Creswell 2002: 11). As a white South African I can identify with this 'nomadic metaphysics'. Due to the shift in the centre of the systems; from colonialism through apartheid to democracy; that have defined my

identity, my cultural self as a white South African man is akin to a traveler and nomad. The route traveled by the white South African male has seen many [dis]locations of place; from his roots in Europe to his journey as a trekboer into the hinterland; to the point that the white South African man is roaming, attempting to relocate his new African identity from a displaced centre³⁵. Melissa Steyn refers to this dislocated center when discussing the study of whiteness, 'it involves redirecting the academic gaze: from "racism" the way in which the center constructs the margins, to the way the center constructs itself' (Steyn 2001: 4).

It is important at this point in the explication to touch on the field of whiteness studies. I will not attempt to elucidate whiteness. Its importance in this explication centers on my subjective experiences as a white South African man. This explication focuses whiteness into performance, it uses live art installation as a means to expose and deconstruct the ideology around whiteness. Lise Van Der Watt in her dissertation, *The Many Hearts of Whiteness: Dis/Investing in Whiteness through South African Visual Culture*(2003) pinpoints how 'South Africa presents a context where whiteness is very visible, both because it has been under contestation for so long and also because it is clearly in crisis in a new dispensation' she goes on to say that 'assessing whiteness-not necessarily abolishing it but re-evaluating it by confronting its disgraceful legacy- is a necessary step in negotiating entry into the South African nation' (Van Der Watt 2003: 41). It becomes clear that as a white man in South Africa I need to re-direct my gaze in order to negotiate realignment within a new cultural identity. Taylor in his essay on *Multiculturalism* argues 'identity is constructed in dialogue with other people's

understanding of who one is' (Taylor 1994: 9). As white South African male I must open an internal dialogue in order to locate who I am in my present cultural climate. This act of 'self-definition' will enable a new strategy of practice to emerge and in turn function to assist my intergration into the new cultural dialogue of the country.

David Roediger in his 1994 text *Toward the Abolition of Whiteness. Essays on Race, Politics, and Working Class History*, pushes for the abolition of whiteness altogether (Van Der Watt 2003: 8). This theory gets pushed further in the realm of race studies as theorists call for the abolishin of race altogether. Liese Van Der Watt explains how this movement away from race studies is 'like an exit route from whiteness studies into another arena of political inquiry (Van Der Watt 2003: 10). It is this movement into a *new* 'political arena' a new space of definition for a changing South African identity, that propels my actions towards formulating a new practice for the development of my cultural identity.

2. The Space of 'Non-place'

As a performance artist I am interested in exploring this new uncharted space. In particular the [dis]location of South African white masculine identity in this new space.

In my paper

The space between.

/a negotiation between landscapes in live performance(2003).

I researched the notion of "Thirdspace" (Soja 1999: 276). Using site-specific theatre I investigated the space created at the meeting of landscapes in live performance; namely site, spectator and performance. I discussed the notion that at the meeting point of these landscapes a new space is created, this new space is identifiable with Edward Soja's notion of the "trialectics of spatiality" in which he writes of "Thirdspace":

Thirdspace as Lived Space is portrayed as multi-sided and contradictory, oppressive and liberating, passionate and routine, knowable and unknowable. It is a space of radical openness, a site of resistance and struggle, a space of multiplicitous representations [...]. It is a meeting ground, a site of hybridity [...] and moving beyond entrenched boundaries, a margin or edge where ties can be severed and also where new ties can be forged. It can be mapped but never captured in conventional cartographies; it can be creatively imagined but obtains meaning only when practiced and fully live. (Soja 1999: 276)

It is such a dislocated space that white South African identity finds itself in; that becomes identifiable with “Thirdspace”. It is a space into which one has to travel, in order to locate reference points to cultivate identity. The fact that one has to travel into this new space makes it akin to Marc Auge’s ‘non-places’. ‘Non-place are sites marked by the fleeting, the temporary and ephemeral; it is essentially the space of travelers’ (Creswell 2002: 17).

I do not intend to enter into depth on the discourse around spaces and places. My intention is to establish that white South African male identity finds itself in a dislocated space. It is a space that is constantly morphing and changing as it encounters new spaces, in order to enable acts of self-definition this space of ‘hybridity’ requires practice. De Certeau proposes ‘space is a practiced place. In order for a space to exist it needs to be practiced, it needs temporal energy to allow it to exist, it is represented in motion’ (de Certeau 1984: 117). The white South African male must develop mechanisms for transformation of self in order to locate new reference points, these new reference points will enable a new practice to emerge. As a white South African male I locate myself in ‘non-place’, “Thirdspace”, a space of contradiction and change a site whose borders are unclear. It is a ‘lived space’ in which I am forced to practice, and I practice in order to locate.

Through practice, reference points can be located for the definition of a new strategy of practice, this will facilitate the formulation of a new cultural identity. To locate these reference points this new strategy of practice must be implemented, this practice is located in the abject.

THIRD INTERVAL

1. Acts of Self Definition

The location for a new cultural identity finds its reference points in this 'fleeting, ephemeral non-place'. The nomadic trek towards democracy has socially engendered the physical body with a dislocated sense of self. In order to gain reference points from which the physical body can re-map itself; re-locate itself, a shedding is required. This shedding process is a type of catharsis; the repressed experiences of our history have become inscribed on the body, it is these physical inscriptions that formulate our identity. These socially engendered identities that manifest in the body on the route traveled, must be redefined. This redefinition of self will expose and make visible new reference points. This cathartic process of redefinition must begin with the shedding of the physical inscriptions of history on the physical body. David Harradine in his paper *Subject Identities and Fluid Performance: Theorizing the Leaking Body 2000* suggests; 'the body itself, as a bounded system, stands synecdochally for the social systems that produce it' (2000: 69). Harradine is touching on the influence of social [dis]order on the physical individual. The body cannot stand-alone merely as a body, devoid of social influence. The physical body cannot escape some form of cultural influence. The body's lived experiences shape its identity, 'social space tends to shape bodily dispositions which themselves constitute social identity' (Creswell 2002: 21).

In order to shake loose and redefine this social inscription, some form of abjection becomes necessary, Harradine refers to Julia Kristeva 'as Kristeva demonstrates, the abject is that which both permits and perpetually threatens the precarious construction of identity (Harradine 200: 74). The abjection of some form of the self from the self sets up a new space for the self. Julia Kristeva in her book *The Powers of Horror: An essay on Abjection* (1982) outlines how abjection is actually the claiming of the self, 'I expel myself, I spit myself out, I abject myself within the same motion through which "I" claim to establish myself' (Kristeva 1982: 3). It is through states of abjection that acts of self-definition become evident. In the process of abjection, identity is broken down and some form of movement of self transpires across borders. This movement across borders sets up the edge of the abject against the subject, an inside and outside are established. The abject forces a [dis]location of identity and forces identity to the edge, in order to define the self the self must relocate. This relocation requires an exposing of what lies inside to the outside. Van Der Watt refers to acclaimed artist Penny Siopis who brings this process of inside-out into a South African context: 'Now there's an identity that's much more complex...Before, we lived on the surface of our skins, and I think now people are trying to get underneath the skin and that means having to look at psychic reality (Van Der Watt 2003: 37). As a South African I am required to turn myself inside-out, in order to obtain the [dis]location required to attain states of self-definition. These acts of abjection become a violation of the body; and hence a violation of the physical self. This act of physical violation exposes a new identity.

British Postmodern performance artist Franko B. uses his body and bodily fluids to explore the fragile edge between inside, the inner self and what lies outside. Through the abject he finds a way for his identity to belong, 'I'm a refugee, not just because I was a foreigner living in a foreign country' but because I see everybody as a kind of refugee. I want to belong but on my own terms' (Campbell/Spackman 1998: 68). I find direct reference in Franko B.'s work to Creswell's notion of 'nomadic metaphysics' in that the subject has a dislocated point of reference and is forced to undergo some type of realignment with self in order to establish a sense of belonging, an act of self-definition is required; even if it is on his own terms. David Harradine discusses how in his live art performances Franko B. uses states of the abject to shift borders and locate his identity in the present.

The exteriorisation of matter from inside the body, that which characterises the performances of Franko B., enacts a defiance of the very oppositional meanings of inside and outside; it represents a broaching of the boundaries that produce such spatial systems; and it proves the terrifying proximity of the abject as its seeping fluidity threatens to dissolve the subject even as it dissolves that frail, too frail, boundary between them.

(Harradine 2000: 75)

This 'dissolving of the subject' enacted in *I'm Not Your Babe*, presented at ICA, London 5 and 6 December 1996, is described by Harradine. He has two surgical taps inserted into the veins of his inner arms; these taps puncture the skin and allow blood to flow forth out of the arms. He stands naked and silent in a bright white light as blood flows from his body gathering in a pool around his feet, he stands motionless for approximately twelve

minutes before the entire theatre fades to blackout (Harradine 2000: 80). This letting of blood is an act of shedding, by allowing the internal lifeblood to pour from his body and gather in pools around his feet; he is exposing the fragile boundary between inside and out, between subject and object. Through the act of puncturing the skin and letting blood flow he 'opens up' the body, he exposes the inside to the outside (Campbell/Spackman 1998: 58). This representation of the self as subject exposes the body as object; to the self and thus shifts identity to the edge and makes visible the border between the inner and outer bodies. Through his live art Franko B. forces a re-location of self; a 'dissolving' of identity takes place across borders, which allows for the embodiment of a new subjectivity. This act of subjectivism, the adoption of a new condition for a new identity is a process of shedding. This shedding process results in a [dis]location of self. This movement; [dis]location across borders can be described as an 'othering'; the [dis]location of the subject forces the arrival of an 'other'. This 'other' represents a new state of being, a new formulation of identity per se. Steven Harper makes reference to this 'other' when discussing the 'violence inherent in acting'; he goes on to say that 'the relationship the spectator forms with the character may induce some kind of catharsis. Primarily this occurs for the actor whose identity is not only violated by an other, but who symbolically lives the life of an other' (Harper 200: 88). This violation of identity is by nature a transgression, the identity of the actor is forced to relocate to allow for the character to develop and take life. It is this violated identity that provokes and warrants dissection, what form does/can the assimilated identity of this violated body take on. In the abject this 'other' becomes the vehicle for performance. This 'othered' self presents a landscape which becomes accessible as a strategy of representation for performance.

It is here in the subject that I return to whiteness and particularly white masculinity, in a South African context. As a white South African male I have and am experiencing this 'othering', I am not making reference to whinge about white marginalisation in democratic South Africa, as Ivor Powell states in reference to the dislocation of the political and social structure in the new democratic South Africa, 'such processes of history are understandable and also inevitable' (Powell 2002: 4). What becomes relevant is the acknowledgement of the dislocation of the white South African male into a new space. Becoming 'othered', being [dis]located has resulted in the white South African male having to enact some state of abjection in order to re-define his identity. An act of dislocation from his current identity is required to enable a location, a point of reference for the practice of his new structured identity.

Steven Cohen and his 'living art' performances explores South African masculine identity and the violation of self; to accommodate the other'. My reference to Cohen serves to highlight his [mis]representation of traditional icons; and the formulation of an identity on the edge of the human. In his living art Cohen stylises his own 'other' in various guises that are relevant to himself and to the *new* democratic South Africa. Cohen a South African homosexual, white, Jewish male uses his living art to construct personas for performance. Lise Van Der Watt describes how in Cohens performance piece *Pieces of you*, first performed at the National Dance Umbrella in 1997, 'Cohen took these three personas to be different "pieces" of his own subjectivity that he performed on stage in different costume' (Van Der Watt 2003: 177). The three personas referred to by Van Der

Watt are *Faggot, Jew* and *Ugly Girl*. As a performance artist Cohen has found a practice which challenges particularly South African conceptions around race and gender, and forces South African's to question their identity. Lise Van Der Watt describes how 'Cohen's peculiar brand of work is also possible in the new South Africa because while the new dispensation might engender and welcome re-definitions, it also, necessitates, in the light of it's past, violent critique' (Van Der Watt 2003: 167). It is this violent critique, this forced engagement, of the iconic images inherent to a South African culture that will shift the foundations of patterned identity, engendered onto the body of the post colonial white South African man. As South Africans we must engage with the representations and symbols of our history, 'symbols are important in identity-formulation along ethnic or nationalist lines, and Cohen uses them in a way that reveals the ideological construction of identity' (de Waal and Sassen 2003: 19). The dialogue established through engaging with our history will stimulate future generations with the ability to digest and re-interpret the past. Re-definition in post apartheid South Africa will be problematic unless we are prepared to dialogue around the past in the present. In her dissertation Van Der Watt introduces a chapter entitled *Witnessing Trauma: the Question of Generational Responsibility*, in section three of this chapter, *The Question of Historical Responsibility* she refers to German philosopher Jurgen Habermans; who discusses how German people should be dealing with the trauma of Nazi history. Parallels associated with human trauma can be drawn between Nazi history and the apartheid regime, but what I would like to point out is how Habermans is 'warning against denial, repression or disavowal of the past and pleading for a critical re-evaluation of history and inherited traditions. He asks that contemporary generations do not seek

totalizing narratives of the past but rather see the discontinuities and contradictions of history' (Van Der Watt 2003: 126). Cohen's represented personas, 'othering', is an admonition to spectators. Spectators to his performances are faced with freakish personas; these personas force the spectator to confront not only their own identity but also their constructions of identity.

Cohen adds another texture to his freakish personas; he uses this abject 'othered' body to dislocate from the boundaries of the human. The mutated dislocated personas that Cohen embodies in his living art push identity to the edges of the human, he offers a critique on all aspects of his subjective lived experiences as a South African homosexual, white, Jewish man. It is the space 'at the edge of the human' that resonates with my exploration of the abject in *so is 'n os gemaak*. The process of abjection for Cohen gives rise to personas that 'cross the boundary of the human, his personas mutate to represent both human and animal characteristics (Cohen 2003: 21). In *Fashion mule/fly* (1998), Cohen creates a type of 'wearable costume' out of a saddle, the costume 'functions connotatively as a mule, because of the saddle-dress, but the figure in its awkwardness also resembles an insect of sorts, like a fly, with its compound eyes, outspread arms, cylindrical, uncomfortable body and small head' (de Waal and Sassen 2003: 2). The representation of these 'othered' creature like identities in performance, forces spectators to take on board and ultimately question their construction of identity. Cohen explains how each performance is a 'work in progress' and that 'the work can only be completed by the viewer' (Cohen 2003: 21). It is this engagement with the viewer that I believe is at the heart of Cohen's success as a living artist. Cohen forces the audience to engage with the

representations articulated in his performances. The spectators are required to engage with a new engendered identity. For Cohen the abject 'represents that which we wish to expel or censor, that which cannot be assimilated either by the social body or the bodily self. It is the utter 'otherness' within us (Cohen 2003: 21). The representation of this 'utter otherness' by Cohen reflects on physical change and the [dis]location of the white South African male. Through the abject Cohen questions identity politics, especially that of white masculine identity. By forcing spectators to engage with his performative images and personas, he forces his assimilated identities onto the psyche of the spectator. Cohen describes himself 'I'd like to be a catalyst that provokes transformation in people's thinking; to dislodge them from their fixed state (Van Der Watt 2003: 168). Cohen uses the persona of the 'other' to 'dislodge' spectators from their everyday, it is this process of breaking down, shedding that will enable the formulation of a new identity.

This identity created in the abject; this 'other' is not fixed. Through acts of abjection an identity is created that is fluid and disturbed, it is an identity in search of a location, an identity seeking reference points for definition. South African performance artist Bernie Searle uses her classified coloured identity to explore the fluidity of identity:

I am very aware of not wanting to represent myself in a way that is static. I think that the work itself exists as a result of a creative process; and often my processes attempt to convey something about [...] a flexibility and a state of flux, which is central to my view of occupying multiple identities that are constantly changing. (Bester 2003: 10)

Searle offers a reading of these multiple identities that raises direct questions around the location of identity. In *Traces* from the *Colour Me* series (1999) she suspends huge digital photographs from the ceiling. The photographs have images of her body covered in spices or the imprint of her absent body covered in spices (Van Der Watt 2003: 242). In both images the body of Searle is not really present, she is either absent or hidden by spice covering her body. Van Der Watt describes how 'The body moves between absence and presence, never still, it appears and disappears' (Van Der Watt 2003: 243). Identity is formulated in another space, a space outside of the self, outside of the subject being viewed. Searle's identity is Diasporic, she chooses to dislocate from her own centre of identity and represent her identity as elsewhere. Searle re-enforces the notions of the instability of identity in a changing South Africa.

Through a performative representation of the abject body, the fragility of engendered physical identity is exposed. In the abject 'identities remain open to re-articulation and resignification, which might enable the exposure of the fragility and constructedness of a hegemonic order that attempts to valorise them as concrete, immutable and real (Harradine 2000: 83).

In order to locate reference points for my new cultural identity, I must violate the body that I have and force abjection, force the arrival of 'an other'.

2. Transformation.

ek is wit
maar wat beteken dit
waar die vok is my script
ag is alright ek woon in 'n republic

ek is 'n wit man
my kleur soos cum
mense se ek is 'n dutchman
maak nie saak
ek is 'n wit baas

whitey, nigger, koelie, koon
almal stan saam in een room
klop ann die deur se hallo-kom binne
ons woon in 'n vokken rainbowt

(Van Heerden 2004).

The transformations occurring in Africa both culturally and politically are tremendous, ranging from the smallest rural village that obtained water on site for the first time to the high-powered executive that lost his job due to new equity policies. In all of this transformation there are many South Africans in search of an identity that can represent them in this newly defined rainbow nation. In the cultural mixing pot that is South Africa there are many identities that are being forced to realign themselves in order to find a place in this new cultural dispensation. The identity on the edge of this realignment process 'the most pushed out of the most pushed out ones' is the Afrikaner (Steyn 2001: 77).

Ek is Afrikaner aan die einde van hul era. Ek is nou
in volkome Suid-Afrikaner. Daar is geen uitsondering van
taal, ras of herkoms nie. Ons is almal ewer of so, word
dit gese. Ek is nou strewende ~~soep~~ swaer wêreld
van in buidelkap wat nie meer in gesig kan hou
tot die Westerse wêreld nie. Ek is in wit
gesig in 'n "African Renaissance", Wie is ek?
Jeen antwoord is volkome tot ~~die~~ my persoonlike
beskrywing nie. Ek is uiteindelik so nêrtyg
aan my ~~het~~ binnelant. DAY OF THE COVENANT - PART ONE

Sandra Swart validates the difficulty facing the Afrikaner in this process of realignment; in her paper 'Man, Gun and Horse' *Hard Right Afrikaner Masculine Identity in Post Apartheid South Africa*, (2001) 'Hard right Afrikaner masculinity has moved over the short space of a decade from a hegemonic, indeed exemplary, identity to a socially marginalised and, in many sectors, an actively dishonoured identity' (2001: 77).

The shift away from the apartheid regime towards democracy has left the integration of Afrikaner identity into the new democracy in an intensely fragile space; systems that generated and perpetuated Afrikaner identity are no longer in place⁴ Afrikaner identity has been disturbed and is travelling in search of a new location, a new strategy of practice from which it can redefine itself to align with its new cultural dispensation. In an

exploration of the abject it is this 'othered' Afrikaner identity that offers a strategy of representation for performance. Julia Kristeva pinpoints the search for identity in the abject: 'It is thus not the lack of cleanliness or health that causes abjection but what disturbs identity, system, and order. The in-between, the ambiguous, the composite (Kristeva 1982: 4).

The [dis]location of white Afrikaner masculinity to the margins has resulted in abjection, it is the transformation of this glorified white male body into something that is unstable and marginalized that creates a 'performance creature'. Using the identity of the trekboer as a strategy of representation for performance, I have launched an exploration into this 'dishonoured', marginalized identity, in performance I come to embody this 'dishonoured' identity. Through the abject I transform into this 'performance creature'. It is important at this juncture to reiterate that this explication is a search for a new strategy of practice to enable communication and interaction within the framework of this new cultural dialogue. I am only presenting aspects of my heritage as a means of identifying with this chosen method of exploration. I am an English Afrikaner born Peter Andrew Hamish Van Heerden, named after my grandfather Pieter Andrik Hendrik Van Heerden; at no point do I claim to have been Afrikaans. During my research process the librarian at the National Archives affirmed that Van Heerdens did in fact take part in an aspect of The Great Trek; I have yet to locate evidence to substantiate this. This is not to say that I have no means of identifying with aspects of Afrikaner identity. As a young white English Afrikaner growing up in Apartheid South Africa I have experienced aspects of identity politics that

offer insight and material for exploration. In reflection I am able to identify three stereotypes of white masculine identity that are inherent to the formulation of my identity, the 'soutpiel', the 'manne', and the 'whitey'. The relevance of these stereotypes is twofold, my practice of them and the sense of dislocation they impart to my white masculine identity.

A 'soutpiel' is a derogatory term used by Afrikaner men to define an English speaking man with one foot in Africa and one in Europe, their genitalia are left hanging in the sea (Swart 2001: 82). The term and use of 'soutpiel' sets up the assumed hegemonic order of Afrikaner masculinity as 'being culturally dominant, reflecting authority and leadership, not only over other masculinities, but over gender order as a whole' (Morrel 1998: 77). The 'crumbling of apartheid' has reduced this Afrikaner dominance to the margins and 'caused Afrikaners as a whole to suffer a crisis of identity' (De Klerk 1984: 75). The emphatic dominance of Afrikaner identity has resulted in a 'hard fall' from grace, to the edge of cultural structure in contemporary South Africa.

This once dominant masculine Afrikaner identity finds its 'home' in patriotic sports fans; on any given Saturday when there is a rugby match; 'die manne' perform patriarchal rituals of fanaticism. Huddled together around their Televisions, Braaing Boerewors and drinking Brandy they scream and cheer for their team. 'Rugby stressed physical confrontation, perseverance and skill, and these were equated with white masculinity' (Morrel 2001: 23). For many young white South Africans this becomes an

The trekboer movement was a journey undertaken by Afrikaners by ox-wagon away from the Cape into the hinterland. The exact reasoning is too big a task to undertake for this explication, what is of importance to this explication is the perpetual mobility of this Afrikaner identity, the motion of identity from one space to the next forces adaptation, physical adaptation through geographical transformation of landscape and social through human or animal contact. For the purpose of this explication I would like to posit that Afrikaner identity is still in motion, his 'uitspan' is yet to be decided. Afrikaner identity finds itself a traveller in 'non-place', it is in this space of contradiction and change, a space of mobility whose borders are unclear, that Afrikaner identity can begin a process of shedding, it is here in this shedding process that I locate my 'performance identity'. Through abjection a new practice will emerge which will enable my realignment in the new cultural dispensation. In order for a process of realignment to begin, this 'performance identity' must present its habitat, the space of mobility in which it locates itself. In order to establish a new strategy of practice for this space, some kind of a dialogue must be structured between the 'performance identity' and other South Africans. We can only construct identity in a social context by entering into a discourse with other inhabitants of society; 'identity is constructed in dialogue with other people's understanding of who one is' (Taylor 1994: 9). In order to develop a new strategy of practice for a new identity, it becomes necessary to represent one's current location.

What is the site of this marginalised creature, what is his habitat. To enable a process of realignment through dialogue, this performance creature must expose his habitat. It is the creation of this habitat, an establishment of the 'non-place', a space of mobility, into

which I locate my identity as a white South African male that must be created. Once this mobile space of marginalisation has been created it can be exposed to society to facilitate an open dialogue around identity and its new locale in contemporary South Africa.

FOURTH INTERVAL

1. Performance Rituals

The creation of the marginalised habitat of my performance creature' requires a context; it needs a playing field in which it can structure itself. This playing field must ensure an interaction and aid the facilitation of an open dialogue with society. The abjection of the white male is in fact a 'ritual of anarchy' (Muller 1999: 20); it is a disgusting celebration. Julia Kristeva describes the abject as 'that which provokes feelings of disgust, loathing or revulsion (Harradine 1998: 71). It is only through abjection of white masculinity, that a new practice can be celebrated. The process of holding up whiteness for exploration is not in praise of its hegemony, but rather as a condition for sacrifice. The abjection of the white male body becomes a 'ritual of anarchy'. Van Der Watt describes how 'we are witnessing a political and social climate where the hegemony of *whiteness*- and not simply of some ethnic and linguistic identity- is under contestation. All this makes for a climate in which whiteness is thoroughly marked' (Van Der Watt 2003: 24). Facets of the reference points holding whiteness in place must be sacrificed, so that a new strategy of practice can be located and celebrated. This ritual sacrifice of whiteness must become a feast and celebration, to enable the formulation of a new non-racialised practice.

Klaus E. Muller and Ute Ritz-Muller in their book *Soul of Africa* give insight into the nature of feasts and celebrations in African culture. They pinpoint how 'the occasion

must not necessarily be a happy one, but it must be special and ceremonial' (E.Muller and R.Muller 1999: 20). The performance of this abject white male body in its marginalised habitat becomes a celebration:

celebrations thus mark a kind of pause between phases of living, being and doing. It is a change from one phase to the next; however, those experiencing the change remain for a short while in an insecure limbo where the rules of the former stage—for instance, that of childhood—no longer really apply, but where those of the next stage—that of being an adult—are not truly valid either. It is precisely this hiatus that is treated both as risky and as way of influencing the next stage. Celebrations, with their defined dramaturgy and sequence of ritual, take all of this into account.

(E.Muller and R.Muller 1999: 20).

The performed abjection of white masculinity requires some type of ritualistic habitat to be established. Through the establishment of this habitat a process of shedding can occur to enable a transformation away from the bounded systems routinely associated with the hegemony of whiteness. Within this ritualistic habitat, performance rituals can be structured to ensure the establishment of a new strategy of practice. These performance rituals must ensure a transformation both of the habitat and the creatures occupying the habitat. The celebration of the rituals and symbols that have shaped white identity, will allow for the transformation of white identity into the next stage. This next stage, the development of a new practice will be formulated in dialogue with the spectators that experience and encounter these rituals of performance.

The performance rituals established for this particular habitat will have to fall outside of the conventions of formal theatre, through site-specific performance practice an enhanced

relationship can be accessed between spectator and performance. The conventions associated with formal theatre make problematic the spatial encounters required for ritual performance of this nature. Pearson describes how the 'auditorium is a neutral vessel of representation, see it rather as the spatial machine of dominant discourse which distances spectators from the spectacle and literally "keeps them in their place", in the dark, sitting in rows, discouraging eye contact and interaction' (Pearson 1997: 94-94). A more direct association with the spectator is required to move towards an open structured dialouge. It is through the lived experiences of this marganalised 'performance creature' that one will gain access to his habitat. The habitual activities of this creature in an open site performance ritual will enable spectators to can gain access to his habitat and celebrate with him in the performance of his rituals. 'The function of celebrations is once again to strengthen through ritual the order that has been seemingly loosened and therefore endangered during shifts between phases (E.Muller and R.Muller 1999: 21). The order embodied by white masculine identity in South Africa has been loosened and has shifted from one phase to the next, resulting in an endangered unstable identity. Through ritual performance this creature can engender a new practice to define its identity.

The style for the performance of these rituals is live art installation. Steven Cohen defines his live art and the enactment of abjection as 'an attempt to understand something in the process of doing it. It is about letting you see the work as I am making it' (Cohen 2003: 21). The performance rituals of my lived experiences can only be understood and comprehended in dialouge with the spectator. By [de]positing my bodies lived experiences into a structured habitat, I am engaging the spectator to dialouge with what

they encounter in the habitat. The representations of my identity become the soapbox from which I am able to engage spectators into a dialogue around identity in contemporary South Africa. The juxtaposition of my live art with installation pricks the consciousness of the audience into direct engagement with the subject matter, white identity. Cohen describes how 'Performance art is internal and intrusive-it is like surgery without anaesthetic. Static visual art is like anaesthetic without surgery' (Cohen 2003:14). The habitat of this performance creature is one in which the spectator is forced to have both the anaesthetic and the surgery, thus exposing them to the essence of the experience. They are challenged and enabled to identify on more than one level, the experience is truly visceral. Jean Sabatine describes essence as 'getting into the center, or passing through external barriers that either reflect or disguise the center' (Sabatine 1995: 116). The habitat of this live art installation serves to expose the essence of my experiences as a white South African man, both good and bad. Through performance and installation I hope to infringe on the constructed representations of spectators, through this infringement I intend to break down perceptions, and from the essence of our shared experiences construct and formulate a new strategy of practice to enable communication and interaction with other South Africans in this new cultural dialogue.

The resultant interaction of the white man with his habitat, encourages an interaction between spectator and habitat, this interaction forces the spectator to question their social habitat. It is this incursion into the subjectivity of the spectator that results in a dialogue. This dialogue is a direct result of the accessibility of the habitat of this rare creature to the spectator; the icons and representations installed and debunked are identifiable to every

South African. It is here at this edge between audience, creature and habitat that materials are accumulated and deposited; these accumulated materials serve as an informant to the structuring of a new strategy of practice. The location of reference points for a new practice can only begin to be formulated once this interaction between audience, spectator and habitat has taken place. It is at this edge that a new un-chartered space is established, a space of new representation, a space in which reference points can be located for the formulation of a *new* practice. The observed practice of 'non-place' by this 'rare-creature' establishes an edge, de Certeau gives an example of the interaction at this edge, in his description of the practice of pedestrians filling the streets with 'the forests of their desires and goals' (de Certeau 1984: xxi). The street is not operational without practice, without the pedestrian the street has no meaning. The practice of the pedestrian filling the street with their 'desires and goals' creates material; each pedestrian in the street will engage the street with their own feelings and behavior. The dialouge opened through the observed practice of 'non-place' by the white male is a dialouge directed towards the establishment of a *new* strategy of practice. This practice ensures the fluidity of communication and interaction in the new cultural dialogue. The practice of rituals is believed to raise ones spatial awareness, in a sense, through the practice of rituals a physical understanding of the movement of the body in and with space is acquired.

2. Rituals of Performance

Voortrekker-draaadtrekker-saamtrekker are the 'phases of living' explored in TOTANDERKUNTUIT, the performance habitat of this 'marginalised creature'. This site-specific live art installation contains 10 days of ritual and celebration of all that is African. The term 'uitspan' will serve as reference to the event TOTANDERKUNTUIT. The 'uitspan' was installed on the Fringe at The National Arts Festival 2004. For 10 days Peter Van Heerden; a 31 year old white English South African, Andre' Laubscher; a 54 year old white Afrikaans South African and Chelvin Engelbrecht a 17 year old colored Afrikaans South African took up residence in an ox-wagon stationed in front of Fort Selwyn on Monument Hill, Grahamstown. (fig 2)

TOTANDERKUNTUIT is a deconstruction of the Afrikaans saying TOT ANDER KANT UIT which means through to the other side, as a figure of speech in Afrikaans it is to work against the odds to achieve your goal, to push through to the other side, overcoming the obstacles in your way. The motion of an identity in crises trying to push 'through to the other side' is what TOTANDERKUNTUIT captures, it is a tangible transformation both physically and psychologically of one man's perceptions of white masculine identity. In the space of 10 days through rituals of transformation; in dialogue with spectators; I structured a new strategy of practice for defining my identity, saamtrekking. The processes of transformation took place on many levels, the first being the anabarbarous linguistic nature of the title TOTANDERKUNTUIT. The poster and

design of the title were created to question gender representation, and hence identity. The 'A' has been removed from the word KANT and replaced with a 'U'; so as to be read 'cunt', an analogy to the concept of coming from the women. Throughout history the genitalia of the female species has been referenced as the site of pure abjection. Christine Ramsay defines the site of abjection:

It is where the true fragility and lawlessness of the human body exposes itself-where destruction, death, decay, murder, suicide, sacrifice, bodily orifices and wastes, genitalia, sex, perversion and incest loom...this is the place where...the male self as a secure and intergrated thinking subject faints way because rational identity, system and order are disturbed, and borders, positions and rules for daily living are no longer respected.

(Ramsay 1996: 86).

The instability of the laws of nature governing this expelled living masculine creature, results in a certain amount of fragility in the formulation of his social identity. As an artist I am questioning the systems of order that resulted in the birth of this creature. Pierre Bourdieu uses the term "habitus" to describe the social inscribed in the body of the biological individual (Creswell 2002: 22). Social [dis]order has structured and shaped the habitat that this creature was born into, this social [dis]order is carried in the body of this creature. The 'uitspan' becomes a site into which I [de]posit an assimilation of my identity through my body's lived experiences, the body becomes 'a histrionic creature worthy of curiosity and scrutiny' (Cheng 2001: 149). The habitat embodied by my physical body [de]posits itself into the habitat of the installation. My lived experiences as a white South African male are [de]posited into a 'non-place', a place that is required to be practiced in order to restructure and formulate a *new* identity. Practice in this 'non-

place' through 'rituals of anarchy' defines a habitat. This notion of practice within a particular habitat is un-packed by Meiling Cheng's in his paper *Cyborgs in Mutation, osseus labyrinth's Alien Body* (2001); he describes how the performance of the groups show *THEM*, an open-site performance is a "habitat performance". It is necessary to quote Cheng's definition at length:

a habitat is a unique locus where certain organisms survive and thrive; a habitat performance is then a new species of performance that lures the audience to a specific (open) site to observe the bio-activities of rare creatures. The highlight of a habitat performance arises from the dynamic interplay between *performer* (taken here as the unit that performs)-who assumes the roles of the biota (flora and fauna) in the given habitat-and the *habitat* itself-the time/space within which the bio-performance occurs. In all likelihood, the audience for a habitat performance resembles a voyeuristic theatre audience once the action starts. The bio-ecological context of a habitat performance, however, renders its audience-by default-biologists, environmentalist, collectors, hunters, or tourists, who for varying reasons, have come to watch the animals or vegetation that dwell in the particular territory. (Cheng 2001; 147).

The 'bio-activities' of the white South African man, when practiced in this uitspan by the performance creature become 'rituals of anarchy' and celebration. My lived experiences, the physical dispositions that have been inscribed onto my body are juxtaposed with the represented habitat of the 'uitspan'. The daily activities of the 'performance creature' in his habitat become rituals, these rituals of the everyday are juxtaposed against icons and associated historical stereotypes, represented in the 'uitspan'. It is the use and abuse of these symbols of history past and present that questions 'whether such broadly employed symbols always mean what they are thought to mean, and to whom they belong' (de Waal

and Sassen 2003: 19). It is the association of the spectator with the particular representation of these symbols that pushes the 'voyeuristic audience' Cheng describes into a more active role, I am not interested in watchers, I hope to push audiences into a space that shifts their conceptions and punctures their thoughts, forcing them into a dialogue around saamtrekking. In the process of debunking icons and stereotypes they come to be sacrificed, this sacrificial action becomes a celebration.

In order to engage with the ritualistic bio-activities of this creature, we must first identify with the phases of living, being and doing discussed by E.Muller and R.Muller. These phases, inherent in African celebrations are represented by voortrekker, draadtrekker and saamtrekker. The use of these phases was taken in a literal sense, the phase of living, the voortrekker came to represent the actual physical appearance of the 'performance creature'; the trekboer, as well as the daily lived activities undertaken by him on his trek in his ox-wagon. The phase of doing, the draadtrekker became a mutated representation of the heritage of this creature, the way in which he conducted himself socially, his celebrations and rituals. The phase of doing, the saamtrekker became the transformation of his identity into a new phase, a phase that he will have to practice to ensure his survival.

The phase of living, is represented by the trekboer, this 'othered' Afrikaner identity. The trekboer became the 'performance creature', it became a character choice. For the course of the 10-day 'uitspan' our costumes and physical appearance were stereotypical representations of early Afrikaner masculinity (fig 3). This representation of Afrikaner

masculinity served to directly challenge spectators as they encountered the 'uitspan'. Afrikaner identity in South Africa was culturally dominant and directly associated with the formulation of the apartheid regime; the Afrikaner is commonly identified as being a racist at heart.

I was happy to wash the floors and the toilets and the dishes, but when they tried to dress me like a kaffir, that's when I said thanks, but no thanks

(Estelle Claasens, Mail and Guardian July 2004)

By using Afrikaner identity as a visual strategy of representation we were selecting the most controversial hard-line identity for transformation, the 'most pushed out of the most pushed out ones'. It is an unstable identity on the edge of social order; this instability makes him ripe for sacrifice.

The sacrifice of Afrikaner identity came about through the [mis]representation of his cultural heritage. The English translation for draadtrekker is a wanker, a male figure who relieves himself through masturbation, often used as a term of abuse. Through performance rituals an investigation was launched into the authenticity and integrity of traditional Afrikaner masculinity, and hence the social framework which constitutes his identity came to be exposed. These rituals, in which the identity of Afrikaner masculinity was exposed to be a wanker, became the phase of doing. The lived creature, the voortrekker went about rituals associated with his social framework, these rituals served to unfurl him as a draadtrekker.

The final stage, the phase of doing is a phase of resurrection, the identity of this creature has been shed and a new strategy of practice emerges for the definition of his identity. This new strategy of practice is saamtrekking. 'Saam' an Afrikaans word, translated directly into English means 'together'. The transformative journey of identity of this voortrekker deposits itself as a saamtrekker, an identity that must be practiced if it wants to 'push through to the other side'. The voortrekker has, through an open dialogue engaged in the re-construction and re-alignment of his identity, to enable assimilation with his new social dispensation. The space occupied by this saamtrekker must be practiced to ensure the continuation of the dialogue established. To attempt to define saamtrekking as an identity is near impossible, as it is only in practice and through dialogue that one can hope to come to find a definition for saamtrekking. The journey towards defining saamtrekking has just begun with the active practice of the space occupied by the identity of saamtrekking. It is only through constant and 'reiterative' communication and interaction with other landscapes of mobility that define the new cultural dialogue of Africa that we can hope to come to define saamtrekking.

To understand the framework into which these phases of living, being and doing are woven one must explore the lived rituals of performance enacted everyday by this performance creature.

3. Lived Rituals

'In African societies celebrations take place in a larger circle; within the family, among relatives, or involving the whole village' (Muller.K and Muller. R 1999: 20). The habitat created in TOTANDERKUNTUIT had to be structured so that South Africans of any race, creed or colour could identify and comprehend the daily rituals being celebrated. The lived experiences of the performance creature had to be structured into a chronological programme, this chronological programme had to in-turn be adaptable to the habitat of the performance creature to enable direct access by the spectator to the lived experiences of the performance creature.

In the section titled Transformation I discussed the perpetual motion of Afrikaner identity, an identity in search of an 'uitspan', a resting place to gather and allow for the development of a new strategy of practice. Eugene Terblanche the leader of the Afrikaner Weerstandsbeweging (AWB), refers to the Afrikaner 'uitspan'; 'the boers haven't finished trekking. They are just next to the road resting their oxen and planning the political trip ahead' (Mail and Guardian, 6 March 1998). Not that I liken my 'uitspan' to that of Terblanches, but the notion of a resting place to plan and consolidate before moving on does resonate. The creation of our 'uitspan' began with an ox-wagon, this was to serve as the living abode for the voortrekker. As well as a metaphor for the motion of South Africans as a nation in search of a new cultural dialogue, a new united African identity. As a country we are trekking in search of a resting place, a place in which we, as a

'rainbow' nation can define ourselves. In line with the principals of stimulating dialouge it is customry to engage with the local inhabitants when one 'uitspans'. It is also custom to surround the ox-wagon with thorn bushes, to keep the cattle in and unwanted guests out. In our case we had no cattle and welcomed any guests, we did however structure a version of the 'rainbow laager', to enclose ourselves from the elements and create a habitat for our daily rituals (fig 4).

The laager took four full days and some nights to establish, it was an on-going task that required some form of maintenance throughout the Festival. The working process of establishing the laager cannot be taken for granted, as it allowed us to generate our daily working rhythms and define out our set tasks. Once the 'bio activities' of the laager had been established we were able to begin our programme of rituals. For a detailed daily schedule refer to production booklet (fig .5).It is important to note that all rituals were celebrated irrespective of spectators being present.

The ritual programme was devised around four core rituals, spaced over the length of the day. The first ritual of the day began at sunrise with a flag raising ceremony and a playing of the selected national anthem over the P.A. system, followed by coffee and oats. Each new day was greeted with a new flag and a new anthem; both the flag and anthem were dedicated to the particular national day being celebrated. This sunrise celebration became our first ritual and first saamtrek of the day, it served as a welcoming celebration to the day itself, informed spectators of the chosen national day of celebration and the events that would take place that day in the laager. Most importantly it served as an auditory

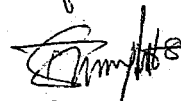
assault on festival patrons to 'staan op'; this 'staan op' comes from the South African Defence Force basic training and was screamed at new recruits to get them to wake up, buck up and fall in line. It became our war cry for the commencement of our dialogue with festival patrons, it was an open invitation calling spectators to the laager.

Friday - 7.00 am

The mystery of music and early morning music of the past nine days was revealed! As a truly South African installation incorporating the past and the future it was great to come up here and talk the artists. It's the first honest look at what some of us have not looked at. History is a site of hope if it is incorporated into the now and it allows us all to move forward and bless what is ours and what our hopes are for this lovely country South Africa. (Thanks ^{Pat} for the coffee) Anne Warring.

The second ritual was middagete, lunch. The allotted time for lunch was two hours, this allowed for any performances or readings that were taking place to take up the first hour followed by lunch and open dialogue for the last hour.

The Pokiels was fantastic! It was a really great time we had. You guys should just stay on and occupy this space after the festival! Happy to have you around.



Grahamstown

Rituals were performed by a range of invited guests, artists, sangomas, dominees, painters and performance artists who performed rituals that ranged from speeches, blessings, happenings, performance art to installations. For a detailed schedule refer to production booklet(fig.5).

The second saamtrek of the day incorporated the flag lowering ceremony and vertonings. This the third ritual served to bring the day to a formal close and welcome the night. The vertonings were showings, video projections of events that had unfolded in the laager that day. These videos were recorded and photographed by invited scribes, Philip Boltt and

Anthony Strack.

You well no tre. The most daring endeavour on the festival in years (or maybe ever?) True art is the creation of an experience that previously didn't exist, yet resonates in our collective subconscious as something we can both understand and empathise with. You're on the right track bro, and it's been a privilege to play my small part in it. Push it till the end. - Gomez the scribe.

The scribes were invited to shoot the events in the laager from their own perspective; they were not given a brief or instructed to capture any one event. This process of scribing became a dialogue in-itself, between the scribe and the rituals in the habitat that were being captured. The material generated by the scribes became a visual resource for

reflection and research. The exact format of scribing is discussed further in the resources section.

This flag lowering saamtrek became symbolic in that it closed the daily proceedings, and signaled a commencement of the fourth ritual. This ritual *so is 'n os gemaak* marked my incursion into the subjectivity of the spectator, it became my soap-box from which I commented on the condition of my experiences of white masculinity as a South African. The ritualistic performance of placing my physical identity at risk opened my identity to mutation, this transformation of identity opened my dialogue to the spectators. The images of transformation and mutation in the performance pushed identity beyond the physical. These representations of identity were intended to stimulate spectators into a dialogue around the formulation of identity in a South African context.

Friday - 7:40 a.m.

We are going back to Gauteng today. Thankyou for your thought-provoking show. You have all been so generous with yourselves ^{as} to your entire audience. Your souls must be raw after "tapping" out so much emotion and power.

Thankyou! Thankyou! Thankyou! You never rest. It goes on all day and all night for the whole festival. I love your music and props and costumes. They make me feel right at home. You made my heart bleed for men who feel the pain of loss, disrespect, retrenchment, affirmative action, racist selection practices at certain universities, wrestling with peculiar results of new legislation eg the dispensing of medicines act.

Thankyou for welcoming everyone into your laager - the policemen, the security guards, the festival-goers and myself.

As a woman from an Afrikaans background, (2 Dutch Reformed ministers as uncles) I feel it is so important to struggle on within the system, have those "difficult conversations" eg. How long is long enough for affirmative action? and love and care for →

my family, my Sunday School class, the people I meet in my husband's General Practitioner's practice in Edinvale. (Family Physician)
I love living in South Africa and loving the people of South Africa
It's in my marrow and bone.
Janet Bednarek

heritage is dedicated were deconstructed. The importance of the national days selected was not in what they had or do symbolise, or even on what particular day of the year they fall, it was there mutability to the context of our habitat that made them effective. It was in their adaptation that they came to celebrate a new national heritage. The [mis]representation of these national days of heritage and culture challenged spectators assumptions around cultural identity. This challenge manifested itself into the dialouge that unfolded between the spectators and performance creatures in the laager.

Old Woman says Ag DARLING don't worry about Identity
 God knows His PLANS for you
 PLANS for good
 to give you A Hope and A Future
 Jeremiah.

and why isn't the LADY wearing voortrekker garb -
 BASIE would have supplied.

I Like this Book.

I don't like these hanging people

I don't like "rude ness" (unnecessary).

I Liked the old South African flag... yesterday..

The [mis]representation of national days led to many assumptions on the part of the spectator. These assumptions became guidelines towards the re-alignmnet of our identity and perceptions of our history. The assumptions made by many of the spectators were indicators towards the necessity of some form of a dialouge to engender change. Through misconception the spectators gaze was exposed, this gaze often revealed a narrow and closed perception, and even denial of the new conditions at play in the transformation of our country. The assumptions and misconceptions placed the spectator in a vulnerable

posistion; from this posistion we were able to challenge their conceptions by engaging them through dialouge. The repeated assumptions and misconceptions of spectators led Andrae to this quote, 'assumption is the mother of misconception' (Laubscher 2004). This route from assumption to misconception is likened to Melissa Steyn's reference of looking back into history and culture to place ourselves now (Steyn 1997: 8). In a new South Africa we must adapt our gaze and begin to look at things anew, assumptions around cultural representations of our history will lead to misconceptions, within a process of realignment where there are eleven cultural groups, understanding and acceptance of customs and cultural traditions is required. The national days chosen for representation in the laager mapped a route, *through to the other side*, the route began with the present explored by the past and culminated in the past explored by the present. The performance creature, the voortrekker accounted for himself and attempted his reconciliation with his Africanness on day one of his celebrations with 'The Day of Reconciliation'.

PART ONE

BOSBEFok!!

I promise to process some of the strange feelings about being a STEYN.

I have really enjoyed meeting with you both - once a day for brief conversations.

If you have not had as much attention as you deserved it is most likely as a result of fear

The fear of looking at ourselves - it will pass, no
PASS!

The Day of Reconciliation was the first shedding of some form of identity. This shedding came about through a process of labelling, I came to identify myself with the voortrekker identity, and mutated my lived identity into the representation of the voortrekker (Fig 6).

This act of live mutation of self into that of the voortrekker enabled this voortrekker identity to become my strategy of representation. In the celebration of the ritual programme, this voortrekker identity came to represent an identity attempting reconciliation with itself in its present habitat the new South Africa, this attempted⁶ reconciliation required a process of shedding. The representations of the old South African flag an ox-wagon laager and 'Die Stem' playing juxtaposed against 'The Day of Reconciliation', a national day identified with the new South Africa, set the stage for a challenging discourse. This act of attempted reconciliation became the point of departure from which a restructuring of identity could begin take place.

The journey undertaken in the restructuring of this identity, this movement *through to the other side* came to life through the celebration of the selected national days of heritage⁶. It is relevant to note that the national days selected for celebration had to be selected prior to the commencement of the Festival. This selection process came about as a result of intuitive artistic impulse. The result of this impulse was that the resultant practice of each day in the laager created a residue. This residue gathered and deposited itself in various Forms; from the dialogue that was generated to written comments in the guest book to actual physical deposits from the rituals of performance enacted daily in the laager.

Mathew Reason in his paper Archive or Memory describes performance residue, 'stage detritus presents an 'archive' able to create and recreate the multiple appearance of the performance' (Reason 88). This detritus became a living archive that not only propelled us physically and emotionally into the next day, but also provided a living reference for our rituals of performance to the spectators.

The sacrifice of this voortrekker identity against the national days celebrated culminated in the closing two days 'The Day of The Covenant (Part 1 and 2)'. The Day of the Covenant was a day celebrated by the Afrikaaners when they made a pact with God to help them defeat the Zulus at Blood River. As a ritual of performance Part 1 and 2 of The Day of The Covenant became the final shedding⁷(fig 7) for the performance identity of the voortrekker and the [de]positing of saamtrekking, a *new* strategy of practice for identity. The formulation of a new identity, required a new pact to be made, this pact became the identification of saamtrekking as a strategy of practice for the location of a new identity. The practice of both this pact and identity takes the form of a dialouge, only through constant and 'reiterative' practice can a discourse be established. This discourse will ensure the survival and stability of saamtrekking.

THE FIFTH INTERVAL

1. Saamtrekking

A letter entitled 'Die stryd gaan voort' appeared in *The Mail and Guardian* in September 2004. The letter written by Nico Smith focused on Beyers Naude and his recent death. In the concluding paragraphs Smith quotes from Dante's *Inferno*: 'the hottest place in hell is reserved for those who in times of crisis, remain neutral.' he continues 'the times in which we live do not allow us to be neutral'(September 2004). Van Der Watt concurs with Smith in the concluding paragraph of her dissertation, she discusses with reference to Bernie Searle's work, this move away from a neutral state of 'identity politics' into a state of 'identity activism, from identity as category to identity as process and becoming'(Van Der Watt 2003: 245). The transformative 'process and becoming' can be seen as a new practice, a new formulation of identity. Through practice, identity is able to shift away from a neutral state and transform.

In order to practice saamtrekking as a state of 'identity activism', I need to integrate its practice into the new cultural dialogue. This process of integration, through dialogue will ensure that the structure of saamtrekking as a new practice remains adaptable to the fluidity of 'identity politics' in contemporary South Africa. South Africa is in the process of building a new nation. To ensure the stability of this new nation, as South Africans it is our duty to dialogue and discourse around our cultural differences and heritage. This new cultural dialogue will enable a positive transformation of our identity as Africans. The positive transformation of identity through practice embodies saamtrekking.

2. Making Fast

The new cultural dialogue of transformation requires spaces in which to practice. As a saamtrekker my intention is to create spaces for this transformative dialogue to take place. The creation of these spaces should transcend any one art form, to enable diverse forms of communication and interaction across cultures.

In order to create these spaces of transformation I must trek into the hinterland, trek into the [dis]located spaces of African culture. In these spaces I must encourage discourse and practice to begin the transformative process of structuring a new cultural identity.

My first structured space of practice for transformation through communication and interaction is:

<http://www.trekker.co.za>.

Endnotes

1. Throughout the explication I utilise the word *new* in many different contexts. This serves as an indication that the journey to this *new* place or concept is still in motion. The result of *new* ideas or concepts is yet to be realized, there is no conclusive evidence to support the strategy of practice outlined in the explication. As a performance artist I am in search of a *new* strategy of practice. As a country South African is in search of a *new* cultural identity. Poet and author Lesego Rampolokeng describes how *new* our country is when asked whether the publishing of his first book is a celebration of freedom and democracy, "I don't think our country is mature enough for this yet" (Botha/Rampolokeng 2004: The Mail and Guardian, September 24-30).

² As a performance artist I have chosen the Great Trek as a strategy of representation. The origins of this choice come from a passage in Jose Burmans book, Towards The Far Horizons, which describes how one trekker felt about his trek spirit "We had a moving spirit in our hearts to trek.....But a driving spirit to trek was in our hearts." (1988: 156).

³ I am not claiming that all South African white men have no idea of who or what they are. I am referencing texts that discourse around the dislocation of white identity as a subject.

⁴ The reference to Afrikaner identity in this explication is specifically to white Afrikaner identity, there are many other Afrikaans identities. The mobility and nomadism of Afrikaner identity coupled with their fanaticism evolves them into a strategy of representation for performance. Sandra Swart describes how "Afrikaans is the home language of many black people, but historically, especially under apartheid, they were socially, politically and economically excluded from membership of the racially exclusive group which gave support to the governing National Party" (Swart 2001: 87).

⁵ It is only an attempted reconciliation, as my journey is a *new* process towards some type of reconciliation with Africanness. I am developing a *new* strategy of practice, which will enable my process of reconciliation..

⁶ To detail all the events and insights gained from all the national days of heritage is impossible in this document. The important factor is that each day enabled the next to occur and the residue of each day filtered in to the next.

⁷ The final shedding became a physical transformation of self. I shaved off my beard and received a brand on my upper arm of a V. This V is my label, it stands for Van Heerden, *vok jou, vryheid* and *voorentoe* This ritualistic physical transformation served as an act of practice and labeling towards my new cultural identity, *saamtrekking*.

RESOURCES

I have grouped all reference material for my performances and my explication under the title of resources. The material that I have used for the project has become an integral part of both this explication and my performances. I have created dramatic texts from books and videos, performed readings shown videos and mixed soundscapes. All these facets of referencing have become a resource for my practice as a performance artist and saamtrekker.

1. Audio

Wiswedel, M. 2004. Trek 1. soundscape.
 Trek 2. soundscape
 Abortion loop. soundscape

2. Visual

The lawyer, the farmer & the clerk (videorecording)/1993, Johannesburg: Weekly Mail Television for SABC, Produced by Harriet Gavshon.

The leader, his driver, and the driver's wife (videorecording)/1996, Great Britain: Lafayette Film, Produced and directed by Nick Broomfield.

The Inauguration (videorecording)/1994, Johannesburg: Free Film Makers, Produced by Ina Joubert.

Nelson Mandela: the struggle is my life (videorecording)/1985, Great Britain: Divemay Films, Directed by Lionel Ngakane.

Prime Evil (videorecording)/1996, Johannesburg: SABC, Produced and directed by Jacques Pauw.

South Africa: the white laager (videorecording)/1977, New York: United Nations, Directed by Peter Davis.

Trekking to Utopia (videorecording)/1993, Berlin: Metrofilm in cooperation with Arts for ZDF, Produced and directed by Michael Hammon.

TOTANDERKUNTUIT (videorecording)/2004, Grahamstown: Scribed by Philip Boltt and Anthony Strack, *Film made by Brad Schaffer.*

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3. Experiential

- TOTANDERKUNTUIT** 2004, 1-10 July: Live art installation on Monument Hill, Grahamstown, as part of The National Arts Festival. 2004

Appendices: List of figures referred to in the text



Figure 1

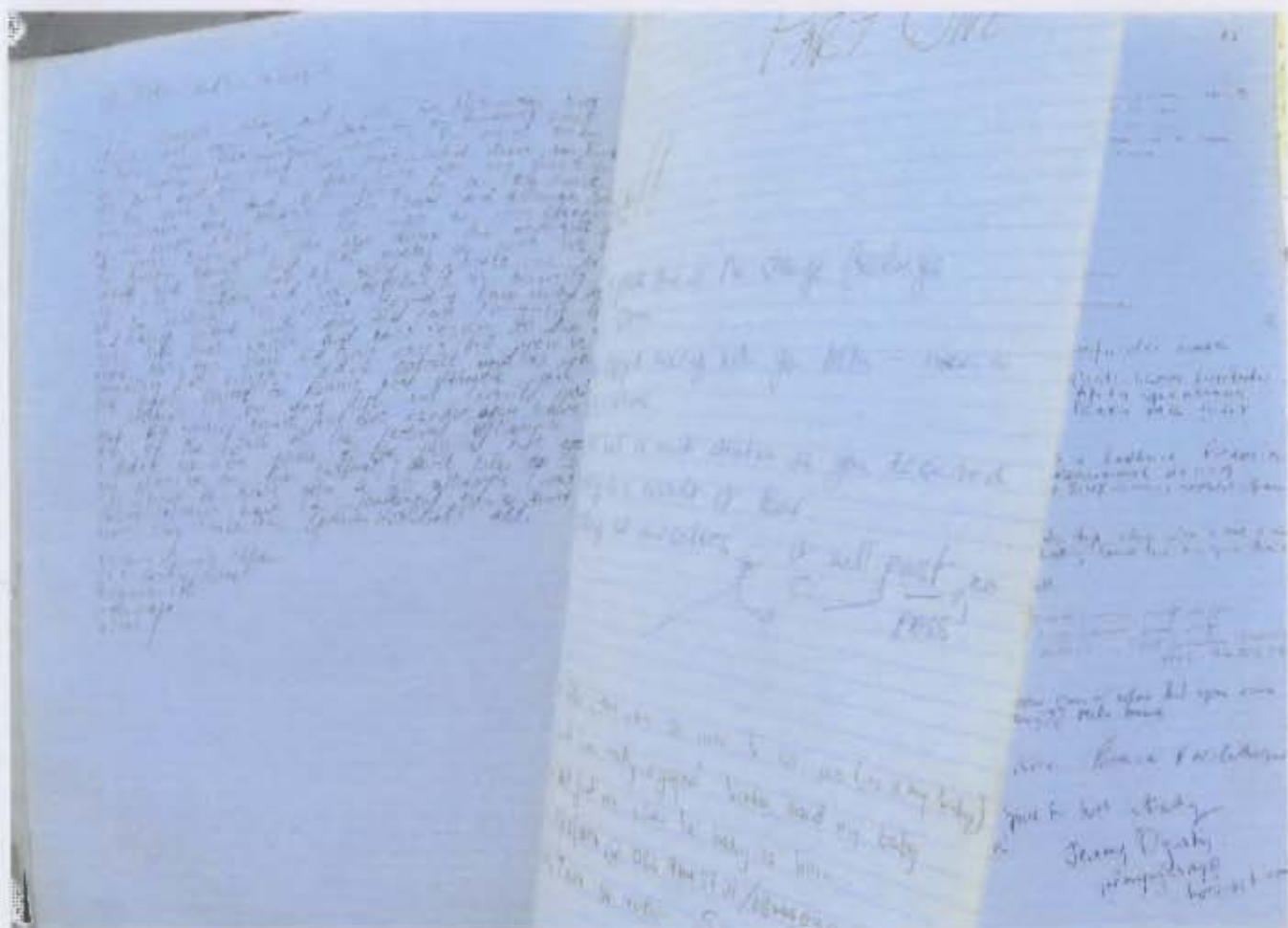


Figure 2



Figure 3

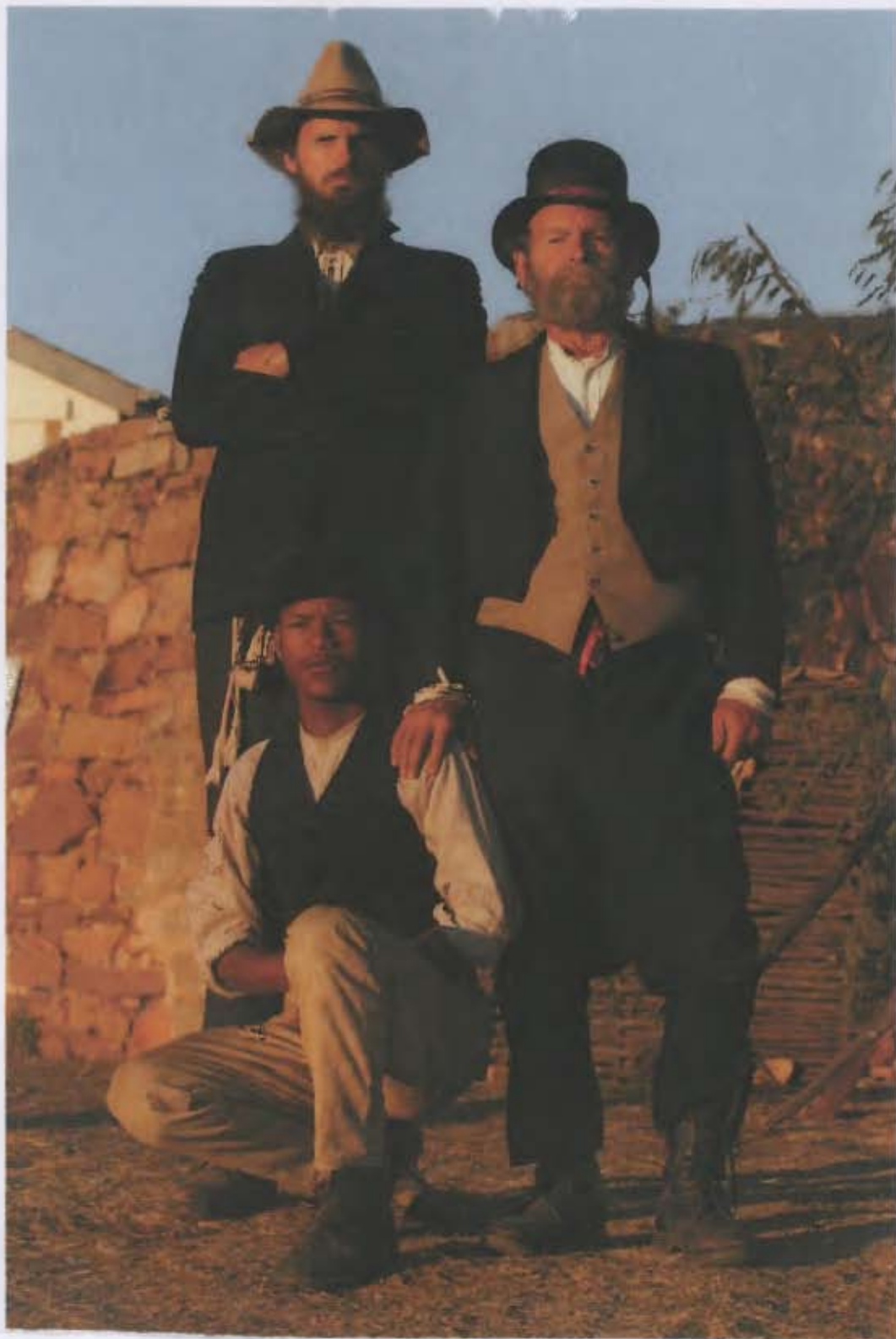


Figure 4



Figure 5

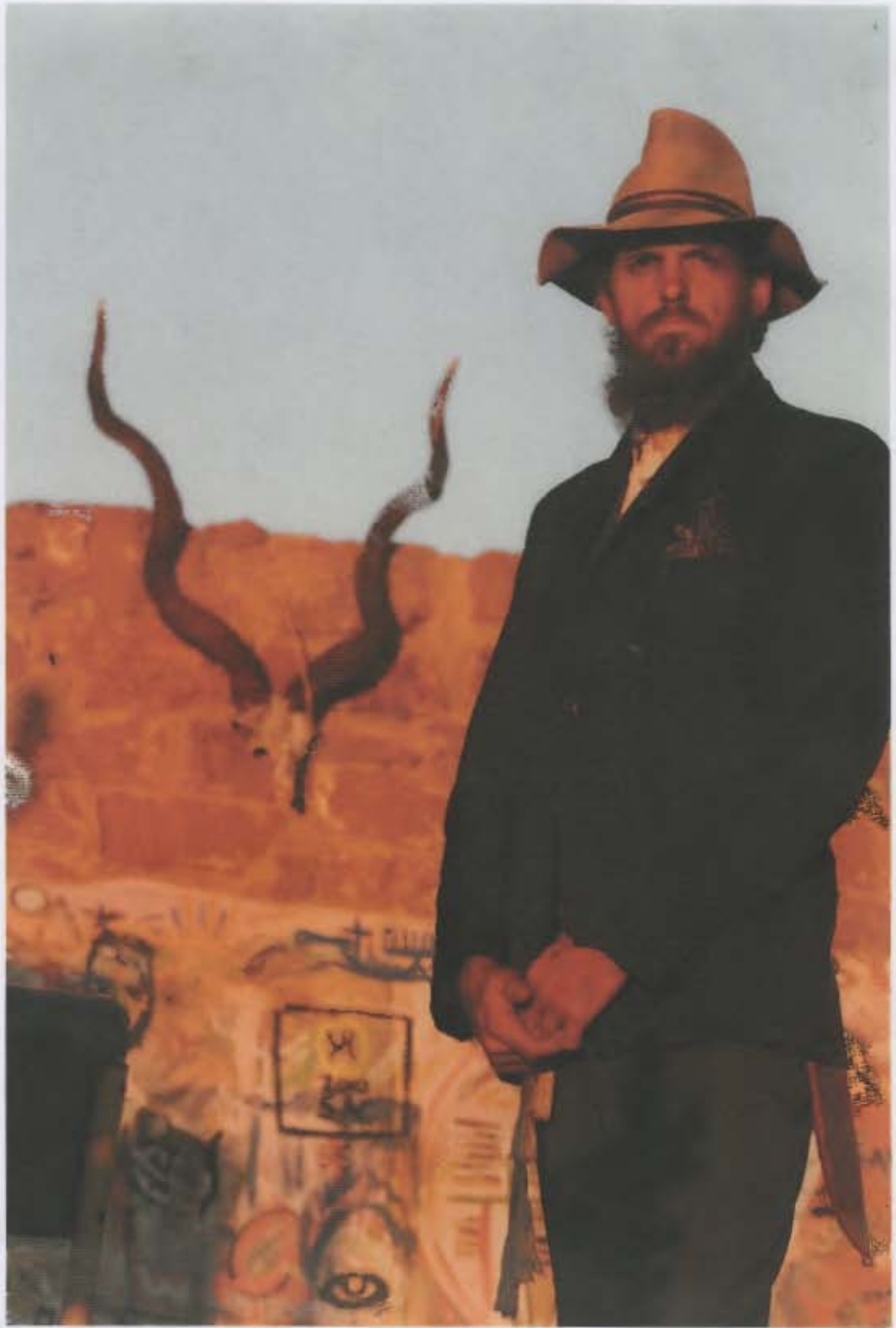


Figure 7



Figure 8