

iiNyangga
Zomyaka
Athi-Patra
Ruga



iiNyangā Zonyaka

Athni-Patra
Ruga

2 September 2020 — 26 July 2021

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Foreword

by Owen Martin
and Elana Brundyn

At the beginning of 2020, with the opening of Athi-Patra Ruga's commission fast approaching and Covid-19 still seeming to be an innocuous seasonal flu, we began recalling our past encounters with Ruga's work. These encounters shaped our understanding of his practice, spanning over more than a decade. As we went through the list of solo and group exhibitions as well as a number of complex, performative works, we quickly realised that besides an impressive output of images, objects and performances—simply put Ruga has been busy—his practice continues to strike us as singular and evolving.

There are few artists working in South Africa who have developed a visual language that is as immediately recognisable as Ruga's, while also consistently evolving their practice. Perhaps this is the result of articulating a clear artistic identity early in his career, beginning with his first solo exhibition *...of bugchasers and watusi faghags* in 2008 at Art Extra, followed by *After He Left* in 2009 at YOUNG BLACKMAN and *Iluwane* in 2011 at Performa 11. Or it may be the very particular way Ruga reconfigures a broad array of sources—from fashion, Queer and 'craft' cultures, religious iconography and South African histories—into artworks that ask urgent questions of the past and present while imagining radically alternative futures. 2013's *The Future White Women of Azania Saga* at WHATIFTHEWORLD, saw Ruga engage with these themes, while also broadening his material scope by adopting tapestry and weaving, assemblage and video, all to great effect.

Adding to the singular clarity of Ruga's artistic vision is the dense narrative world that he continues to create, populated by multifaceted avatars of the artist which evolve with each new exhibition. It culminated in the 2018 performance *Things We Lost In The Rainbow* with the Institute of Contemporary Arts. In the same year, *Of Gods, Rainbows and Omissions* at Somerset House gave a retrospective overview of Ruga's decade and a half long practice. In the midst of the lockdown, as this foreword is written, *Interior/Exterior/Dramatis*

Personae at WHATIFTHEWORLD sees him expand into stained glass. That he is able to effectively translate his visual language through such disparate forms as stained glass, tapestry, photography, performance, sculpture and more, speaks to the depth of Ruga's imaginative capacity, and the flexible and artistically ambitious nature of his approach.

It is within this context that Adjunct Curator Khanyisile Mbongwa proposed an exhibition of Ruga's work at Norval Foundation, which we countered with a commission in our atrium. Having witnessed Ruga's experience of translating his vision into new and immersive forms, we believed that he was more than capable of taking on the challenge of a space that is nine metres tall, ten metres wide and nearly twenty metres deep. Now, in the final stages of installing the commission, we are delighted to have supported Mbongwa and Ruga on this journey. We are excited to welcome visitors back to the Norval Foundation with a work that is radiant and captures the imagination, particularly in this challenging moment. We would like to extend our gratitude to the artist and his studio for working with us over the past year and a half; to Malibongwe Tyilo, the artist's partner, for his support; to curator Khanyisile Mbongwa for shepherding this ambitious commission into fruition; to Ashleigh McLean from WHATIFTHEWORLD who worked tirelessly to make this happen, along with her colleagues Director Justin Rhodes and Lindsey Raymond; to Colleen Peacock who helped to translate Ruga's world into stained glass; to Russell Jones and Riedewaan Ludicks from Scan Shop, who fabricated and installed the work; to Norval Foundation's team, including Assistant Curator Khanya Mashabela, Public Programme Coordinator Vicky Lekone, Graphic Designer Daniel Rautenbach, Education Coordinator Lindsay Hendricks, Assistant Collections Manager Talia Naicker, Publications and Education Coordinator Sandra Dodson, Marketing and Communications Coordinator Molly Fitz-Patrick, and the larger team; and finally to our generous funders, including the Norval Family, whose support has made both this project and the institution possible.

A Procession in Time

by
Khanyisile
Mbongwa

In the first iteration of Athi-Patra Ruga’s *iiNyanga Zonyaka*, his story world takes the form of a window vinyl, permeating the space like the mouth of the universe, opening out of the atrium. Inspired by the stained glass of a church, the translucent film depicts a visual narrative which cross-pollinates through various time zones.

The central character or avatar of Ruga’s story world, Nomalizo Khwezi, draws from the Lovedale Press collection. Established in 1823 in Alice, Eastern Cape, the printing press was founded to promote African literature. The avatar was inspired by Noni Jabavu, born in the Eastern Cape in 1919. She was a journalist and writer, publishing autobiographical books, and was one of the first Black, African women to pursue a successful literary career. The name Khwezi is a reference to the planet Venus, the ‘Morning Star’, named iKhwezi in isiXhosa. The narrative also derives from Ruga’s own lived experience between the Eastern Cape and Cape Town. Nomalizo is mythical and real, she embodies all these intersections of her duality as iqaba (‘the red people’, adherents of traditional Nguni culture) and igqoboka (Christianized, modernized Africans). These words are both used pejoratively in common language to label people as uneducated and antiquated, or soulless and unrooted in their culture. However, they capture a ‘double consciousness’ and an inner tension within the embattled heroine.

The location of Ruga’s story world is Azania, a reference to Azania as the land of metaphor and ambition, and a sacred

revolution. In Hebrew it means God is listening or God listens. It is an alternative name for South Africa, proposed in the time of apartheid by supporters of majority rule for the country. Ruga’s story world interrupts linear historical understanding, blurring mythology and reality by presenting us with counter-narratives and a cosmological recounting of time. Time as a cosmological recounting is etched onto the windows as visible light, invoking propagation and intensity, and absorbed as frequencies and wavelengths, expressed inside the atrium like a hymn in the book of Psalms. The viewing experience is like gazing into the South African rainbow and noticing the fracture, the distortion, the erasure, the violence, the fallacy, and the silences. Between the blue hues, the seas of green, the ochre reds, the sunlit yellows and earth browns, we are made to realise that plants are a sacred symbol.

EyeKhala, the month of the Aloes is fierce, war-like, medicinal and beautiful. EyeThupha, the month of budding flowers, is the awakening. EyoMsintsi, the month of the coast coral tree, is royal, medicinal and powerful. The seasonal plants are umlibo (genealogy), tracing Nomalizo’s lineage thus providing us with a doorway to the past as well as acting as a connection to the present and future. Light travels as a constellation of seasonal transitions and a procession in time. Through the vinyl we enter into myth which transforms reality, and we are presented with the counting of time in a manner which centres Black, femme, and queer narratives.

Athi-Patrali Bhuvan Baga





ii Nwanga Zonyaka



eyeSilimela
eyeKhala
eyeThupha



EyeSilimela.
Pleiades,

the stars of the seven sisters,
marking the beginning of a
new year. The initiation period
begins.

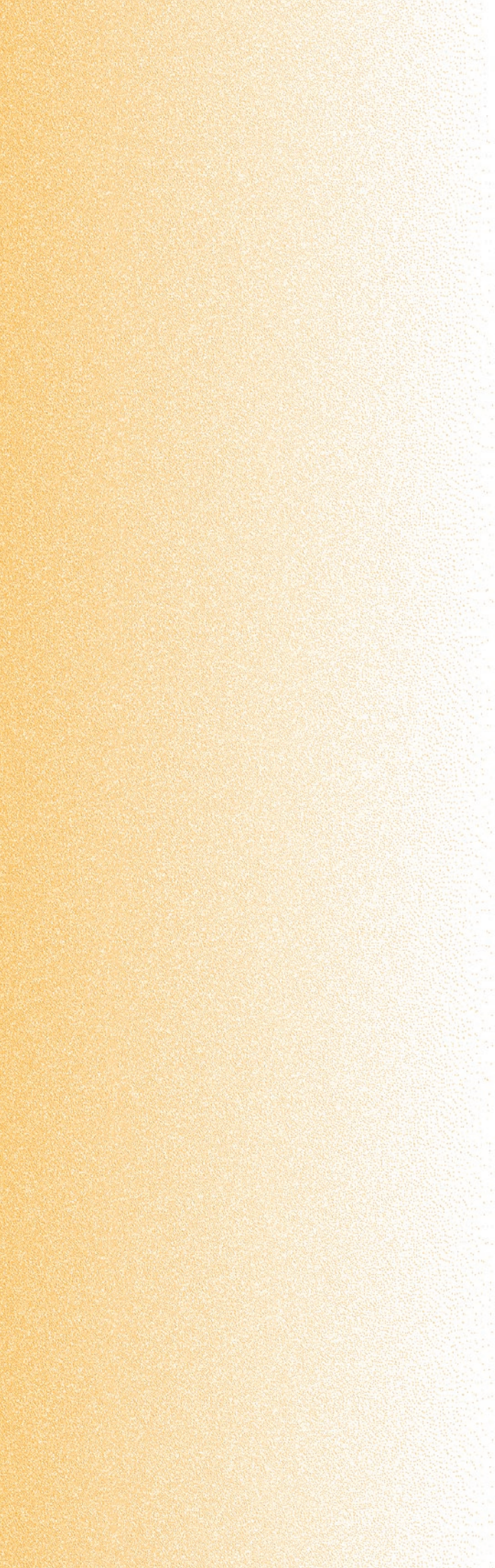
EyeKhala.
Spines edge the
leaves of *Aloe Ferox*.

Ferox meaning fierce,
war-like. Used for
medicinal purposes.

EyeThupa.
IThuphi:

the trees start to bud.
Spring begins.

KweyeKhala!



EyoMsintsi.
Erythrina Caffra,
the Coast Coral Tree.

Respected and admired. Distinctive,
scarlet and orange flowers. Placed at
the gravesites of chiefs.

Not burned as firewood for fear
of attracting lightning. Treats
diseases of the nervous system.

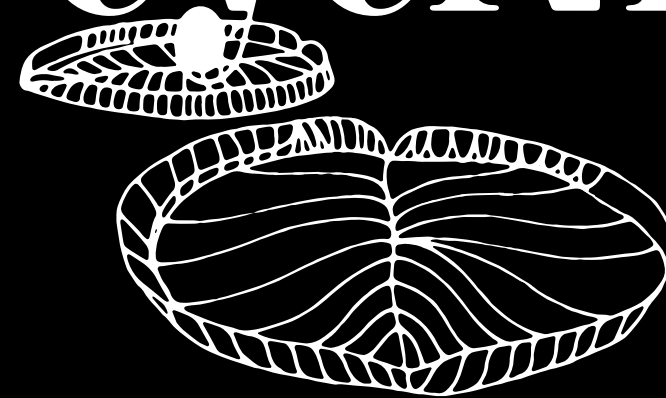
EyeDwarha.
Nymphaeaceae, the Lilypad.

Large and sky-blue, the Merman's
Flower. It grows in deep pools
of water where male figures
with fish-like bodies live. They
use the flowers to attract their
victims.

EyeNkanga

The small, yellow
daisies begin to
bloom.

eyoMsintsi
eyeDwarha
eyeNkanga



Ndibize Nkanga!



EyoMnga
Vachellia karroo,
the Acacia Thorn Tree.

Spherical, yellow and white
flowers. Its wood is used to
build rafts, fences, and the
warmest home fires.

EyoMqungu
Andropogon gayanus,
Turpentine Grass.

Used for thatching. Densely
tufted. Strongly aromatic when
crushed. Soothes morning
sickness. Significant for its
use in Nguni rituals, including
rites of passage into womanhood
and manhood.

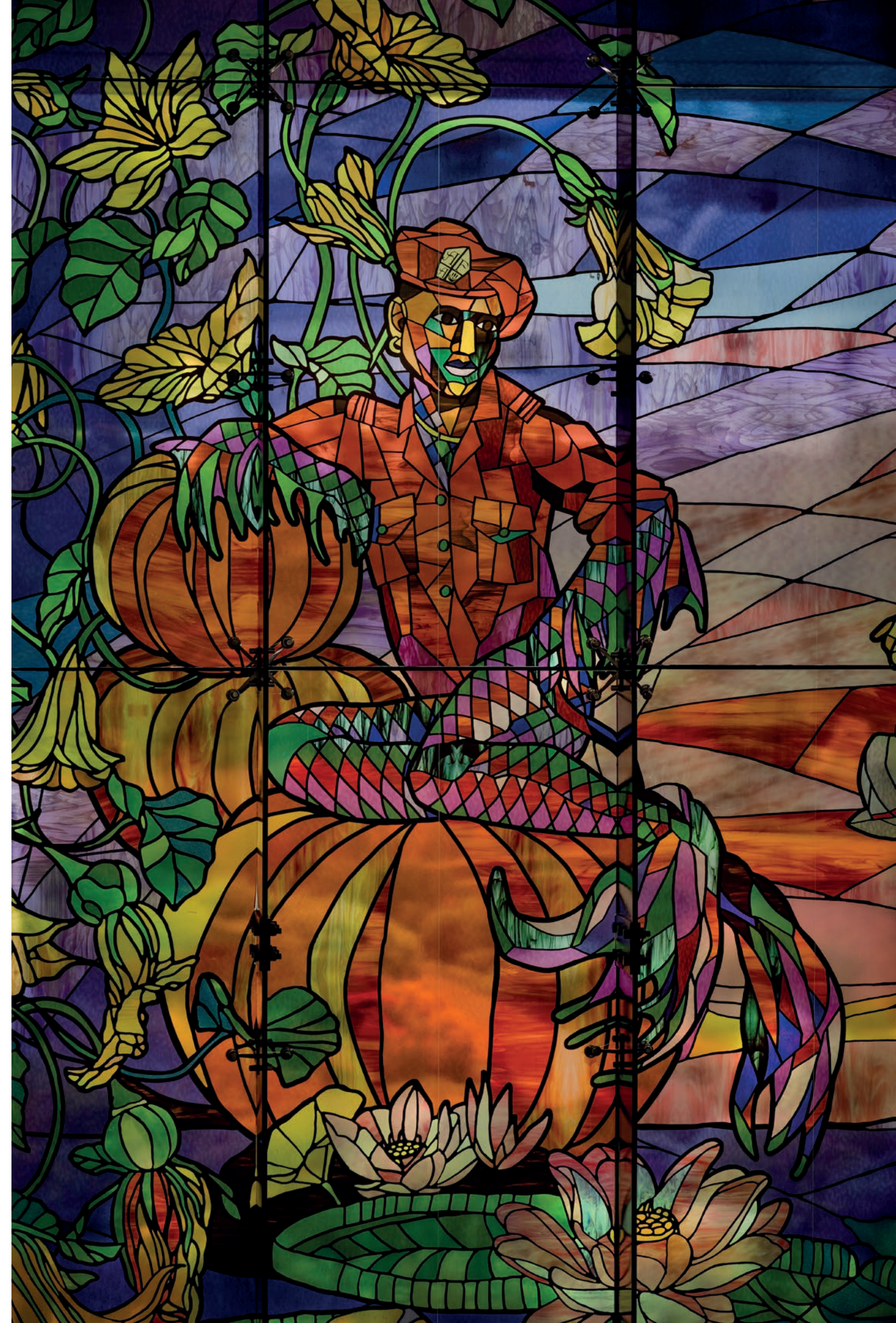
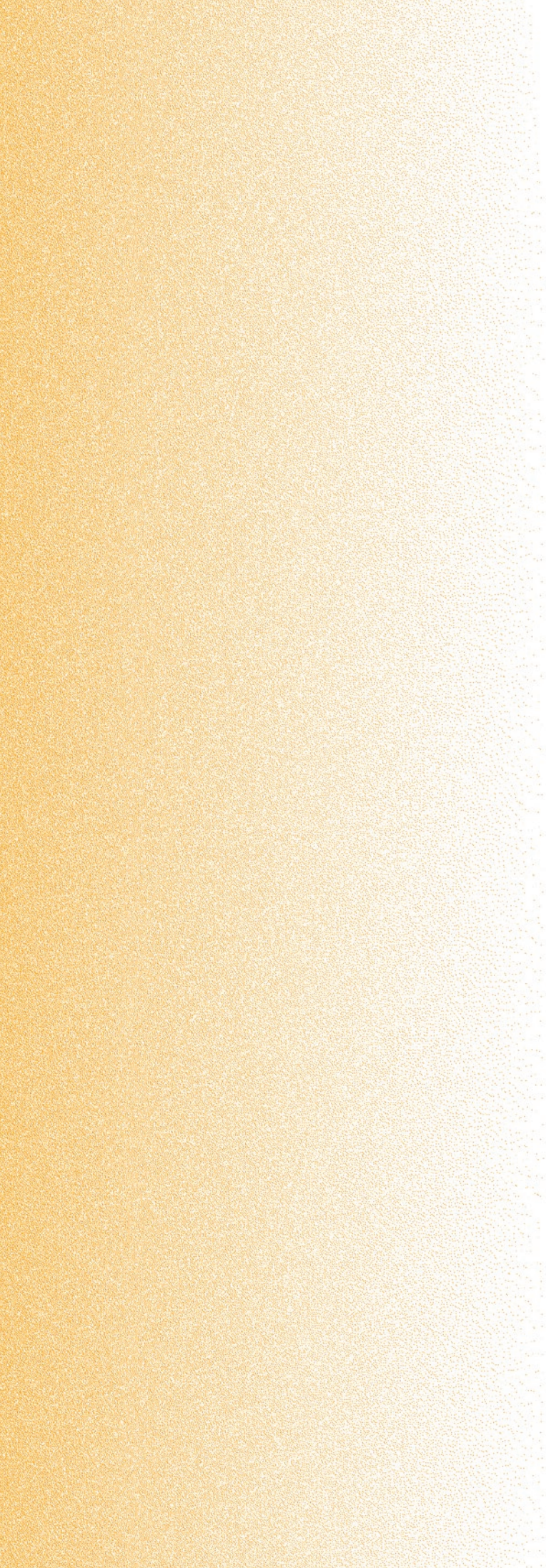
EyoMdumba
The grains are
swelling.

They are stored away
for the winter months.



eyoMnga
eyoMqungu
eyoMdumba

It is time!



EyoKwindla The first fruit harvest is
brought in, having grown and
ripened through Summer.

UThaz’iimpuzi

‘-Tshaz’a, to become frost bitten.
Late crops, such as pumpkins,
are planted and grown as winter
approaches.

EyeCanzibe
Canopus,

the brightest star
in the southern
constellation of
Carina.

Predicts the beginning of the
Southern Hemisphere’s winter
and the end of the year, a time
of harvesting.

RETURNING



ah! KweyoSilimela



Ixsha Lixhatshwe Yinja

by Lwanda Sindaphi



Bodies

exiled from
self-
knowledge
feet scrambling

in search of
lost rhythm
lost time
eyes in search of
self-

reflection
averted in fear

everything
once
known
a mirage
wind in trees

a memory
of wholeness
a cosmos
a time
not this
amnesia
untimely death
a weight
of loss and pain

black bodies

starved
of self-
knowledge

self-
presence
the present
an enemy

warping
infringing
burying meaning
in graves
of ambiguity

black bodies

fractured

westernised
urbanised
colonised

post-colonised
white-washed
strange

KweyoMqungu? KweyoMdumba?

KweyoKwindla?

UTshazimpunzi?

UCanzibe?

ah! KweyoSilimela

Digging Star

January
brings
meaning
out of
loss
but
black bodies
protest this
newness
bastards
vagabonds
compelled
to dance
to unfamiliar
rhythms
not now
not now

but then

voices soar
like Ingqanga
the Bateleur
bring
distant
meanings
known to
Phalo
Gcaleka
Nontetha...

under flashing
streetlights
dingy bridges
buildings of
brick and
corrugated iron
sounds
sights
smells
bully the senses

bullets
beeping cars
beer stench
prison terror
stench
short skirts
weaves
afros
baggy jeans
misconstrued
orientations
new
slogans
borrowed
tongues

black bodies
invite their forebears

stamp in jubilation

STAMP and SHUFFLE

STAMP and SHUFFLE
STAMP and SHUFFLE!

Yombela!

ISilimela intervenes!

Njengenyoka abantwana bomgquba bayobuza
Umhlaba ubombesa ngezikhumba ezitsha
Kodwa zindala ngenkangeleko
Nto nje zigqwethwe zaxangathwa lixesha
Ngokugqabhakuka, nokuvuleka kweempiko zalankwenkwezi ingqondo yonganyelwa ziinkumbulo
Kaloku abo baya kwantsonganyawana bayalazi elixesha
Ixesha lokulima
Lokulima ithemba
Elizozalisa izisu ngomgquba
Lokoluka ingqondo neentliziyo zamakhwenkwe ziwenza amadoda
Makolulekwe ze nikwazi ukuqiqa, kuhluthwe ze kunqongaphale izixhithwa ntamo
Sisiqalo sikaMalangana, hlawumbi angatyebisa nto uNkosiyamntu
Kwafika amagwangqa asidyobha ngenkwethu emehlweni esifaka ixesha elitsha
Kwagqwethwa iSilimela yayeka ukuba yinkwenkwezi yokuqala kwiliso lwabantsundu
Kwalahlekiswa eyoMqungu kwathiwa mayibesisikalikiso esingazinazibhabhathiso.
Qala abakwantu baqalekisa ezakwaNtu izinto
Bawola ezeza nokulwanyuza kwamaza
Kanti abazazi ukub baqeliksa bona
Benzela iindlala imbeko
Ndibhidekile
Ndididekile
Ndibamba ndiyeka, ndigqwethiwe ngokubona nangokucinga
Unotshel' andihli ngamcinga ngenxa yobandlululo
Inzululwazi zomgquba ziyayazi ukuba emva kwenyanga iSilimela akhonto izodumba
Xa kunyembelekile izikhwebu mazisikhwebe ukuze siyiqonde ukuba sithetha ngeYoMdumba
Kobathyeli kubehlaza ukuqhayiselwa ziintsimi
Lobampatshampatsha ukhula ukutyiwa sisiyali
Songqusha, kukhala imbokodo kuxele igqirha likhanda amayeza
Masiyolelwe kucace ukuba umhlaba udumbisile

KweyeKhala!

Makhulu’s voice
reminds me

Sidudulana, sileqana
ukuyosithela emathafeni

chewing
contaminations
I cannot trace
her voice

but aloe
brings me
home

reminding me

to cleanse
the body
fiercely

to purge

to remember
there is
freedom after
bitterness
and thorn

uku“khala”
to cry

catharsis
brings

silence

Ndiqhakazile kodwa ndiyoyikeka
Ndiyahlaba kodwa ndiyaphilisa
Ndinezandla zinabile oku kononkala

Nto nje andididiyeli ecaleni kwesiziba
Ndilirhamncwa elizidla ngemfesane
Mzimba omdaka ngenkangeleko
Xa ukwazi ukuyibeleka ikrwempa
Kungani unganondiginya ndikrakra
Kungani ukundityeshela ndikuhlangula
Ndim ndiqwalaselisise, ndingulowa
Wayexutywa ngamathambo akokwenu alele ukuthula
Nandifulathela mhla nagqobhoka
Yimigqakwe kwizisu zenu ezibhotile
Jongani kum ngoba ndiyimbali engenamda
Ndakunikhumbuza ngexesha ngaphandle kwencwadi
Ndakurhuqa ngengcambu zenkaba ndikugoduse
Ndikutyatyazise ubugqobhoka
Awudingi nevumba legwele ukuze usondele kwabangekhoyo
Ndilelovumba legwele, ndiyanxulumanisa
Qha ndilityelwe, ndilibalekile.
Kwelixesha lentsholongwane
Ndithi ndikhumbuleni hleze ndingenzanto
Oko kukhoyo kwananela
Ndakunithwala de kufike ndihlangulwe yinyanga YeThupha
Inyanga eThupha Umtsintsi

Catch
the dryness
in the wind
shear the
skin
of winter
before spring
tickles
like sea sand
between toes

before we are
silenced
remember

black bodies
are nature
in its beauty
and ugliness

winter trees
denuded
burnt
brown
landscapes
and then
spring daisies
yellow
bursting with
laughter
on gravel roads
and the N2
before the tunnel

black bodies
shear
dark skin
melanin
new eyes
open to
the city
migration
experimentation
a new currency

restoring
hope
putting
food
on the table
trailers
laden with
rugs

meat
dumplings

black bodies
longing for
home

a longing
unfathomable
loss and
dispossession
our compass
destination

a painful
victory

Baxhwalekile kumhlaba weqhosha elingathembisi ngobanentunja
Baguguthisiwe zizikhukhula zelwandle
Izaqhwithi zibathimbile zabenza iinzala yazo
Kwagqitha, kwabaneka, lagqekreza lazenzela
Ithemba lalinqunqa ngoba lo mhlaba umtsha sewuligoqo
Kodwa inyanga eThupha Umsintsi ikwenza ubhodle ingqaka amasi ungawatyanga
Nantso imfesane isiza nomhlaba
Imbejembeje ngokwendalo iyazidla
Ithi yona imbalengwe kodwa ayilorhamncwa
Inentloni ukuzibonakalisa kaloku awukhwazi ungekaphumi ehlathini
Incumile ngamagqabi anezinxonxo
Liswazi uukubhitya
Yona ijongekile lincumo lomzali entliziyweni yosana
Indirhuqa ngengcambu ukundigodusa

Ndithumeni ndinise kweyoMsintsi
Ze ninganditshisi hleze kugqekreze izulu
Andibobuhle bekhiwane kodwa ndiyajongeka
Ndiyinyanga kwiinyanga zonyaka kwaye ndiyanyanga
Ndicudisa ubofi kwizilonda
Awuzithunuki kum ndiyakunyanga
Ndinobudlelwame neenkosi zakwaZulu
Babuze abaphuma kubumbu lukaNandi
Ndimiliselwa ecaleni kwamangcwaba eenkosi
Ndityunjiwe, ndiqajiwe ndingumhlonitshwa
Qubudani nondibona nixelise umthi womngcunube phezu kwesiziba
Ndingumthi ndineemfihlo
Kungabuya uNxele ndokukrobisa ngam
Ndinobugqi obunzulu
Ndiyingangalala, ndisondele kuQamata

Ngambala am ndiyazingca
Nenzala yam uDwarha imbejembeje
Iizngca ngemibala ehlaza, yesibhakabhaka nethyeli
Linina lithwala uhlobo
Uhlobo yintsengwanekazi ezala intlutha

Ndibize Nkanga!

Daisies with
yellow wings
perennial
happy
fear none
like black femme

bodies

once
under the
knee of
patriarchy

now

with fists
in the air
claiming the
right

to live
to breathe

flooding the land
in yellow skirts

laughing with a man
without fear

Sting!
Sting!
Sting!

Njengemeva loMnga
Likhusela indlu yenkosikazi ngokugramela
Ligqobhoza iindonga kodwa liyadibanisa
Kaloku elimeva lijikwe langu Wayidlokova ngamadlagusha
Ligqabi likaLonji likhula kwiingqondo zolutsha
Lubulala ikamva labela amagcwaba
Ngamadini kaSathana azala imikrozo yebhokisi
Ziinyembezi zabazali zixananaze ezidleleni
Ngubhubhane endleleni banukiselwa yinkuduso
Bashiya intlungu zedolophu, beyozinyanga emakhaya
UMnga sisihlahla sekhaya
Lixhwele lekhaya
Ubabangula iitlungu abashiye bephilile
Ubathungela ithemba ngevumba lomqombothi

Ubenze bakhumbule ivumba loMqungu
Bazazi ukuba kwanwelwe zabo zakhiwe ngawo
Bezizithunzela ezigqunyathelwe ngamathonto kungenxa yam
Bakhuselwe ndim bedyojwe ngengceke
Xe lelani nentombi zenu

Ukuba maziyiwele itonela zizothomba ngoba ndisekhona

Ndithunywe ziimazikazi zomhlaba zithi mandikhule
ndingakhokhobi
Ningandikhukhula ndimi gxi andigungqi
Ndiyingca egqithisa abantwana emifuleni, ezintabeni nasengetheni
Ndiyabathunzelisa ukuze bakhumbule ububona

Ndibanxulumanisa namanyange ukuze bamkhumbule
uMvelingqangi ukuba usegqabini

Bizani iinkondekazi zindidibanise
Igumbi lentonjane malinuke inkxopho
Bambole ubuso
Mabombele ndimamele
Kogqitywa ndiyandazi ukuba manindithini

Leave your
homes
your thatched
wombs
knowing
your children
belong
and
black bodies

remember
your skins

know
you have
the soul
of rivers

here
now
today

we are
black bodies

RISE
FLOODING
RETURNING

Khumbulani la mazwi ukuze nigqithe nisancumile kwiinkqwithela zaseKwindla
Kudilike iintaba zaseNtshonakoloni nibe nina nikhuselekile
Nindlandlathekiswe yimimoya kodwa nibe ninomqolo
Kubhudle kodwa ningagungqi
Ngoba naqiniswa ngoMqungu
Ninevumba lamanyange emiziimbeni

Nawukuvuna imifuno mhla yatshaza
Ndithetha ngempunzi
Ingaqhayisa mgemibala yayo iginyisa ingwiqi
Isikhumbuza ngembumba yamanyama yakwantu
Kube kusihla imifinya ngenxa yemincili

Canzibe ndicela ungangxami ngokukhweba iinkqwithela singekavuni
Indlala seyigquba kulo mhlaba wokhokho
Yiba sisibane sethu esimiliselwe esibhakabhakeni
Manyana nezulu nakhele ubumnyama umkhanyo
Makubeyintlutha kumhlaba kaNTu
Mkaubehlaza, kubethyeli, kubebala lesibhakabhaka
Umhlaba mawutyityimbe ngenxa yokuzidla ngemibala
Khumbuza abakwindawo zobukhoboka ukuba liduduma ligqithe
Yiba sisibane ngapha kwelifu lamagwangqa
Simanye namanyange ngoba kakade sikwazi ngezinto ezintle
Sikwazi ngokunika hayi ngokuthatha
Sikwazi ngomhlba ofudumileyo
Nesibhakabhaka esikhazimlayo
Nathi bantwana bomgquba
Soxelisa wena ngokuchuma
Ngapha kobandlululo soqhakraza
Ngapha koxinzelelo sobe sinxibe uMqungu
Ngapha kwemimoya ebhudlayo sobe siyilindele idumbe zizikhwebu
NezeKwindla zakuzamkela ngoba kakade zenzelwe thina,
Sobambeleva ezimpikweni zeSilimela
Kakade nexesha selixhantshwe yinja
Sikhangele ubuhle kwinyanga yeThupha nakweyoMsintsi, kweyeDwarha nakweyeNkanga
Sithunge amanxeba ngemeva loMnga

Raise your voices!

Sing!

It is time!

Athi-Patra Ruga



Athi-Patra Ruga is one of the few artists working in South Africa today whose work has adopted the trope of myth as a contemporary response to the post-apartheid era. Ruga creates alternative identities and uses these avatars as a way to parody and critique the existing political and social status quo. Ruga's artistic approach of creating myths and alternate realities is in some way an attempt to view the traumas of the last 200 years of colonial history from a place of detachment – at a farsighted distance where wounds can be contemplated outside of personalized grief and subjective defensiveness.

The philosophical allure and allegorical value of utopia has been central to Ruga's practice. His construction of a mythical metaverse populated by characters which he has created and depicted in his work have allowed Ruga to create an interesting space of self reflexivity in which political, cultural and social systems can be critiqued and parodied. Ruga has used his utopia as a lens to process the fraught history of a colonial past, to critique the present and propose a possible humanist vision for the future.

Significant exhibitions and performances include: *Kiss My Genders*, Haywood Gallery, London; *Ravelled Threads*, Sean Kelly Gallery, Seattle; *Art Afrique*, Louis Vuitton Foundation, Paris; *Over the Rainbow*, Performa 17, New York; *An Age of Our Own Making*, Holbaek, Denmark; *Queer Threads: Crafting Identity and Community*, Boston Centre for the Arts, Boston; *AFRICA: Architecture, Culture and Identity*, Louisiana Museum of Modern Art, Humlebaek, Denmark; *Imaginary Fact*, the South African Pavilion, 55th Venice Biennale; *African Odysseys*, Le BRASS, Brussels; *Public Intimacy*, SFMOMA, San Francisco; *The Film Will Always Be You: South African Artists on Screen*, Tate Modern, London; and *Making Africa: A Continent of Contemporary Design*, Guggenheim Museum Bilbao. Recent projects include Ruga's collaboration with Christian Dior on designing two handbags for the fourth edition of the Lady Dior Art Bag.

His works form part of private and public museum collections in South Africa and abroad, namely: the Smithsonian Museum of African Art; Zeitz MOCAA; Museion – Museum of Modern and Contemporary Art Bolzano; CAAC – Pigozzi Collection; The Wedge Collection; and the Iziko South African National Gallery.

1984

Born in Mthatha, Eastern Cape
Lives and works in Cape Town, Western Cape and Hogsback, Eastern Cape

Solo Exhibitions

2020

Interior/Exterior / Dramatis Personae, WHATIFTHEWORLD, Cape Town, South Africa

2018

Of Gods, Rainbows and Omissions, Somerset House, London, UK

Things We Lost In The Rainbow, Performance (in collaboration with The Institute of Creative Arts), Cape Town, South Africa

The BEATification of Feral Benga, Armory Show, New York City, USA

2017

Queens in Exile 2014-2017, WHATIFTHEWORLD, Cape Town, South Africa

Queens in Exile, Performance (in collaboration with Tanya Tagaq and Angel-Ho), Nordwind Festival, Hamburg, Germany

Woordfees 2017 Festival Artist, Stellenbosch University Museum, South Africa

2016

Athi Patra Ruga, Bass Museum of Art, Miami, USA

2015

The Elder of Azania, National Arts Festival, Makhanda, South Africa

A Land Without A People... For A People Without A Land, In Situ, Paris, France

2014

The Future White Women of Azania Saga, WHATIFTHEWORLD, Cape Town, South Africa

2012

Ilulwane, Performance, Long Street Baths, Cape Town, South Africa

2011

Ilulwane, Performance, Performa 11, New York City, USA

2010

Teeth are the Only Bones that Show, WHATIFTHEWORLD, Cape Town, South Africa

The Body In Question IV: La Momma Morta, YOUNG BLACKMAN, Cape Town, South Africa

Athi Patra Ruga: The Works, FRED Gallery, London, UK

2009

Mister Floating Signifier and the Deadboyz, WHATIFTHEWORLD, Cape Town, South Africa
After He Left, YOUNG BLACKMAN, Cape Town, South Africa

2008

...of bugchasers and watusi faghags, Art Extra, Johannesburg, South Africa

Selected Group Exhibitions

2020

Matereality, Iziko South African National Gallery, Cape Town, South Africa
Lumieres D’Afrique, Standard Bank Gallery, Johannesburg, South Africa
Pretty Gucci Gorilla, with Kader Attia, Eternal Gallery, Tours, France

2019

Crossing Night: Regional Identities x Global Context, Museum of Contemporary Art Detroit (MOCAD), Detroit, USA
Radical Love, Ford Foundation, New York City, USA
Transamerica/n: Gender, Identity, Appearance Today, McNay Art Museum, San Antonio, USA
Kiss My Genders, Haywood Gallery, London, UK
Not What You Want To See, Factoria Habana, Havana Biennale, Havana, Cuba

2018

Continental Drift, Cairns Art Gallery, Cairns, Australia
The Fabric of Felicity, Garage Museum, Moscow, Russia
Dress Up, Speak Up: Costume and Confrontation, 21c, Louisville, USA
Soft Power, Transpallette Center for Contemporary Art, Bourges, France
Africa State of Mind, New Art Exchange, Nottingham, UK
CLOSE, Johannesburg Art Gallery (JAG), Johannesburg, South Africa
Ravelled Threads, Sean Kelly Gallery, Seattle, USA
Embodied Politic, Rhona Hoffman Gallery, Chicago, USA

2017

The BEATification of Feral Benga, Performance, Nordwind Performance festival, Berlin, Germany
All Things Being Equal..., Zeitz MOCAA, Cape Town, South Africa

Everyday Anomaly, WHATIFTHEWORLD, Cape Town, South Africa
Art Afrique, Louis Vuitton Foundation, Paris, France
Another Antipodes Inc Exhibition, Urban Axis, Perth, Australia

2016

Women’s Work, Iziko South African National Gallery, Cape Town, South Africa
An Age of Our Own Making, Holbaek, Denmark
Over the Rainbow, Performance, PERFORMA Gala, New York City, USA
Queer Threads: Crafting Identity and Community, Boston Centre for the Arts, Boston, USA
AFRICA: Architecture, Culture and Identity, Louisiana Museum of Modern Art, Humlebaek, Denmark
The Film Will Always Be You: South African Artists on Screen, Tate Modern, London, UK
The Elder of Azania, Performance, Johannesburg Pavilion, 56th La Biennale di Venezia, Venice, Italy
Broken English, Tyburn Gallery, London, UK

2015

Lumières d’Afriques, Theatre National De Chaillot, Paris, France
Foreign Bodies, WHATIFTHEWORLD, Cape Town, South Africa
Studio: The Lives and Works of South African Artists, Iziko South African National Gallery, Cape Town, South Africa
Making Africa: A Continent of Contemporary Design, Guggenheim Museum Bilbao, Bilbao, Spain
Public Intimacy, San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA

2014

African Odysseys, Le BRASS, Brussels, Belgium
PRÓXIMO FUTURO / NEXT FUTURE, Programa Gulbenkian de Cultura Contemporânea, Lisbon, Portugal
Uncertain Terms, WHATIFTHEWORLD, Cape Town, South Africa
Public Intimacy, SFMOMA, San Francisco, USA
Brave New World...20 Years of Democracy, Iziko South African National Gallery, Cape Town

2013

Imaginary Fact, 55th La Biennale di Venezia, South African Pavilion, Venice, Italy
Making Way: Contemporary Art from South Africa & China, Standard Bank Gallery, Johannesburg, South Africa

Between the Lines, Braunschweig University of Art, Berlin, Germany
Films for Peace, Screened in South Africa, Paris, London, New York, Sydney
Sharp, Sharp Johannesburg, Gaité Lyrique, Paris, France
The Beautiful Ones, Galerie Nolan Judin, Berlin, Germany

2012

Making Way, in collaboration with Mikhael Subotzky, National Arts Festival, Makhanda, South Africa
Neither Man Nor Stone, Iziko South African National Gallery, Cape Town, South Africa
Under a Tinsel Sun, The III Moscow International Biennale For Young Art, Moscow, Russia
A SHOT IN THE ARSE, Michaelis Galleries, Cape Town, South Africa

2011

Living as Form, Creative Time, New York City, USA
A Tribute to Photography, Primo Marella Gallery, Milan, Italy
BECOMING: Photographs from the Wedge Collection, Nasher Museum of Art, North Carolina, USA

2010

X HOMES, Performance Art Series, Johannesburg, South Africa
Africa, Assume Art Position, Primo Marella Gallery, Milan, Italy
DADA South?, Iziko South African National Gallery, Cape Town, South Africa
For Those Who Live in It Pop culture Politics and Strong Voices, MU, Eindhoven, The Netherlands
From Pierneef to Gugulective, Iziko South African National Gallery, Cape Town, South Africa

2009

Pret a Partager (More than the sum of its parts), IFA Gallery, Stuttgart, Germany
Big Wednesday, WHATIFTHEWORLD, Cape Town, South Africa

2008

Retrospective, IFA Gallery, Berlin, Germany
A Life Less Ordinary; Performance and Display in South African Art, Djanogly Art Gallery, UK
Beauty and Pleasure in Contemporary South African Art, Stenersen Museet, Oslo, Norway

Selected Residencies

2019

Realness African Screenwriters Residency. Nirox Sculpture Park, Cradle of Humankind, South Africa

2016

Scenographies Urbaines. Lingwala, Kinshasa, D.R.C.

2007

A.I.R., PROGR Zentrum fur Kulturproduction. Bern, Switzerland
Kin Be Jozi. August House, Johannesburg, South Africa

Awards

2017

Seydou Keïta Prize (Grand Prize) of Les Rencontres de Bamako, Mali

2015

Standard Bank Young Artist Award, South Africa



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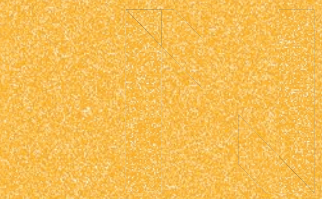
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