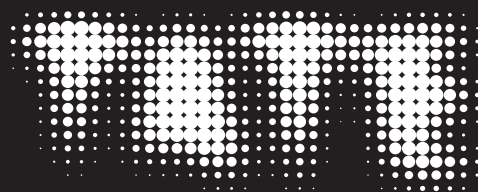


ZANELE MUHOLI

6 JUNE 2024 – 26 JANUARY 2025

LARGE PRINT GUIDE



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All information is correct at the time of publication

Rooms are sequenced either clockwise or anti clockwise from the entrance of the room, please check room titles for guidance

CONCOURSE

Concourse

ZANELE MUHOLI

6 JUNE 2024 – 26 JANUARY 2025

Zanele Muholi is supported by
the Huo Family Foundation

With additional support from the Zanele Muholi Supporters
Circle: A4 Arts Foundation

Tate Patrons, Tate Members and Tate Americas Foundation

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Curated by Carine Harmand, John Ellerman Foundation Curator, Tate Liverpool; Yasufumi Nakamori, former Senior Curator, Photography, Tate Modern; Amrita Dhallu, Assistant Curator, International Art, Tate Modern; Sarah Allen, former Assistant Curator, International Art, Tate Modern, and Kerry Greenberg, former Head of International Collection Exhibitions, Tate.

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In partnership with Hyundai Motor

In its mission to offer new perspectives on global art histories, the Hyundai Tate Research Centre: Transnational in partnership with Hyundai Motor has contributed scholarship and research, as well as facilitated discussions between Muholi and UK-based artists for the creation of this exhibition. Portia Malatjie, Adjunct Curator, Africa and African Diaspora, Hyundai Tate Research Centre: Transnational, lent her scholarship in reviewing exhibition and catalogue texts and conducting crucial archival research in South Africa.

Media Partner

Dazed

With additional thanks to Tate BAME and LGBTQIA+ Networks who generously offered their time, expertise and advice.

Photography is allowed for personal, non-commercial use only, unless otherwise indicated. Please do not use flash, camera supports, or selfie sticks.

Let us know your thoughts #ZaneleMuholi

Images (left–right):

Zazi II, ISGM, Boston 2019

Vile, Gothenburg, Sweden 2015

© Zanele Muholi. Courtesy the artist and Yancey Richardson, New York

ROOM 1

Clockwise from the entrance of the room

'Nobody can tell our story better than ourselves.'

– Zanele Muholi

Zol

2002

X78797

ID Crisis

2003

Purchased with funds provided by Wendy Fisher 2015

P81289

Ordeal

2003

Purchased with funds provided by Wendy Fisher 2015
P81292

Aftermath

2004

In this image, as with many in the series, the identity of the participant remains concealed to protect their safety, dignity and privacy. This action acknowledges the sensitivities in photographing survivors of sexual violence. The image focuses on the scar on the participant's thigh. The result of an injury prior to the hate crime, the scar evokes the pain and suffering that follow violent incidents.

Purchased with funds provided by Wendy Fisher 2015
P81291

INTRODUCTION

Zanele Muholi (they/them) is a South African visual activist whose work tells the stories of Black LGBTQIA+ (Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Agender, Asexual) lives in South Africa and beyond. Through photography, they raise awareness of injustices and create positive visual histories for under- and mis-represented communities. Muholi also turns the camera on themselves, making self-portraits that address the politics of race and the power of the Black gaze. This exhibition charts Muholi's work from their emergence as an activist in the early 2000s to the present day.

Born in 1972, Muholi grew up during the apartheid regime, a political and social system of racial segregation underpinned by white minority rule. This regime also upheld injustice and discrimination based on gender and sexuality. Apartheid was officially abolished in 1994. Although South Africa's 1996 constitution was the first in the world to outlaw discrimination based on sexual orientation, the LGBTQIA+ community remains a target for prejudice, hate crimes and violence.

Through their work, Muholi speaks to injustice and advocates for change, while also celebrating moments of love and joy. In these images, they reveal the power of togetherness and healing which lies at the heart of their community. Since 2020, Muholi has expanded their portraiture practice into sculpture, reckoning with the relationship between public and private spheres. Several of their new bronze sculptures feature throughout this exhibition.

ONLY HALF THE PICTURE

Between 2002 and 2006, Muholi created their first series of photographs, **Only Half the Picture**. This project was part of their work with the Forum for the Empowerment of Women, which Muholi co-founded in 2002. It documents survivors of hate crimes living across South Africa and its townships.

During apartheid, the government established townships as residential areas for those they had evicted from places designated as 'white only'. Muholi presents the people they photograph – their participants – with compassion, dignity and courage in the face of ongoing discrimination. The series also includes images of intimacy, expanding the narrative beyond victimhood. Muholi reveals the pain, love and defiance that exist within the Black LGBTQIA+ community in South Africa.

Unless otherwise stated, all images are: Photograph, gelatin silver on paper. © Zanele Muholi. Courtesy the artist and Yancey Richardson, New York

After the death of their mother, Münter and her sister spent 1898–1900 visiting their extended family in the USA. Independently wealthy from her inheritance, Münter now had the means to pursue her artistic aspirations. She bought a Kodak Bull's Eye No. 2 – one of the first portable lightweight roll film cameras available on the market. As a self-taught artist, photography became her first means of creative expression.

Münter's range of photographs reveal interests in landscape, portraiture and social life. Some of the 400 works created during her trip also show the influence of pictorialism. This is an approach to photography that emphasises the picturesque, highlighting beauty and composition over realism. In other photographs she reflects on social subjects including gender, racial tension in the southern USA, and economic inequalities.

HEALING THROUGH SOUND

Listen to musician Toya Delazy's Zulu sound baths, which explore the possibilities of sound as a form of healing. Delazy draws inspiration from encounters with her friend and collaborator Zanele Muholi, responding to the love, joy, pain and healing in their photographs.

Each sound bath responds to a different series of work in the exhibition and represents a different part of the human body. The pieces build until you reach 'The head and pituitary gland', composed in response to **Somnyama Ngonyama** (in room eight). Bringing together elements from each previous sound bath – or part of the body – Delazy's climactic piece reflects 'how individual experiences and expressions contribute to the collective human experience.'

Delazy's great-grandmother was Zulu praise singer Princess Magogo. Drawing from this legacy, as well as her own musical practice and lived experience, these sound pieces use the reactivation of sonic heritage as a form of healing. They celebrate the people in Muholi's photographs while aiming to unite us in a shared journey of empathy and understanding.

Artist collaborator: Mthuthu Ndebele

Co-producer: Raf Riley

Engineering: Ross Finck

Toya Delazy

Healing through sound

Reproductive glands

‘We get judged for half the picture – our reproductive glands – when it’s only the beginning of our story. There is much more that makes us. There is thunder and fire in the air, reflecting the clash of entities, spirit and flesh. The strings enter, stabbing across the density, keeping the time. Then the piano comes in, reminding us that life is a celebration. Suddenly the piano is cut, resembling how lives are cut drastically short by ignorance and discrimination.’

Toya Delazy

Scan the QR code to listen to the sound bath on your phone.



Isibuko II

2005

Photograph, C-print on paper

X78933

Period I

2005

Photograph, C-print on paper

Here, Muholi explores menstruation, which was surrounded by stigma and taboo during their upbringing. While menstruating is commonly seen as a signifier of being female, this may not resonate with people's gender-identity: there are trans men, trans and cis women, non-binary and intersex people who menstruate and others who do not.

Muholi uses their own menstrual blood as a vehicle to 'express and bridge the pain and loss I feel as I hear and become witness to the pain of rape experienced by many of the women and girls in our communities'.

X78799

Self

2005

Photograph, C-print on paper

X78791

Untitled

2006

Photograph, C-print on paper

X78795

Status unknown

2005

Photograph, C-print on paper

X79066

Independent

2005

Photograph, C-print on paper

X78787

Dada

2003

X75558

Sistahs

2003

X78785

Enraged by a Picture

2005

Digital video, colour, sound

Duration: 17 min

X79334

Triple I

Triple II

Triple III

2005

X75549–50, X75554

Isibuko I

2005

X78794

Bra

2003

Purchased with funds provided by Wendy Fisher 2015

P81290

Iphondo

2003

X75559

Not butch, but my legs are

2005

X78792

Hate crime survivor I

Case number

2004

These images document a survivor of corrective rape. Corrective rape is a term used to describe a hate crime in which a person is raped because of their perceived sexual orientation or gender identity. The intended consequence of such acts is to enforce heterosexuality and gender conformity. Here, the survivor is pictured alongside the paper issued by Meadowlands Soweto South African Police Service which documents the reported case.

X75557, X75560

Galzette Newsletter

2006

Printed paper

The articles in this magazine include a report on the murder of Zoliswa Nkonyana who was killed by a mob in the Cape Flats in 2006. Nine men stood trial for the murder, four of whom were eventually sentenced to 18 years in jail. Muholi and members of the Black lesbian organisation Free Gender documented the trial. They captured footage of court scenes and protests, as well as interviews. This documentation was among the material stored on hard drives which were stolen from Muholi's Cape Town flat in 2012. The hard drives have never been recovered.

GALA Queer Archive, Johannesburg, South Africa

Z75855

Portrait of Zanele Muholi after The Rose has Thorns
campaign gathering at Constitution Hill

2003

Photograph, inkjet print on paper

Courtesy the artist and GALA Queer Archive, Johannesburg,
South Africa

Z75862

The Rose has Thorns campaign pamphlet
2003

Printed paper

The Rose has Thorns was an anti-hate crime campaign. It was organised in 2003 by the Forum for Empowerment of Women and **Behind the Mask** magazine (where Muholi worked as a Muholi worked as a photographer and reporter). The campaign was aimed at raising awareness of violent hate crimes against lesbians and transgender people in townships and urban communities in South Africa. It also supported survivors and lobbied for action against gender-based violence. This pamphlet offers detailed practical advice to survivors of hate crimes.

GALA Queer Archive, Johannesburg, South Africa
Z75962

FEW Annual Plan

2003

Printed paper

GALA Queer Archive, Johannesburg, South Africa

Z75859

Forum for the Empowerment of Women newsletters

2005–6

Printed paper

In 2002, Muholi co-founded the non-profit organisation Forum for the Empowerment of Women (FEW). It began as a Black lesbian organisation dedicated to providing a safe space for women to meet, express themselves, seek support and campaign for access to healthcare, education, employment and housing. These newsletters were published by FEW.

GALA Queer Archive, Johannesburg, South Africa

Z75871

Two response sheets from the group show **Is Everybody Comfortable?** at UWC **Gender and Visuality** conference

2004

Printed paper

One of the first times Muholi exhibited their work was at a conference titled **Gender and Visuality**, held at the University of Western Cape in 2004. The public were given an opportunity to respond to Muholi's work through comment sheets. The discomfort that the public expressed inspired Muholi to create the short documentary **Enraged by a Picture**, which is shown on the monitor in this room.

GALA Queer Archive, Johannesburg, South Africa

Z75857

Zanele Muholi: Only Half the Picture exhibition catalogue

2006

Printed paper

Tate Library (ID 08118589)

Z75453

Is Everybody Comfortable? exhibition catalogue

2004

Printed paper

GALA Queer Archive, Johannesburg, South Africa

Z75861

Darkroom developing stubs from Market Photo Workshop

2001

Printed paper

GALA Queer Archive, Johannesburg, South Africa

Z75854

The Market Annual Report

2004–5

Printed paper

The photographer David Goldblatt founded Market Photo Workshop in Newtown, Johannesburg, in 1989. It was originally set up to support Black photographers in apartheid South Africa. Muholi completed an advanced photography course at the school in 2003. This document reports on their inclusion in the exhibition **Is Everybody Comfortable?** Organised by the school, it was one of the first exhibitions that drew national media attention to Muholi's work.

Z75888

Zanele Muholi

'Thinking through lesbian rape', **Agenda**, Vol. 18, No. 61

2011

Printed paper

Courtesy of University of Bristol Library Services

Z75539

ROOM 2

Clockwise from the entrance of the room, artworks are sequenced top to bottom, left to right.

FACES AND PHASES

'It is important to mark, map and preserve our mo(ve)ments through visual histories for reference and posterity so that future generations will note that we were here.'

Zanele Muholi

Muholi began their ongoing series **Faces and Phases** in 2006. The project currently totals over 600 works. As a collective portrait, it celebrates, commemorates and archives the lives of Black lesbians, transgender and gender non-conforming people.

Many of these portraits are the result of long and sustained relationships and collaboration. Muholi often returns to photograph the same person over time. In the title, 'Faces' refers to the person being photographed. 'Phases' signifies a transition from one stage of sexuality or gender expression and identity to another. It also marks the changes in the participants' daily lives, including ageing, education, work and marriage. The gaps in the grid indicate individuals that are no longer present in the project or a portrait yet to be taken.

Faces and Phases forms a living archive, visualising Muholi's belief that 'we express our gendered, racialised and classed selves in rich and diverse ways'.

Toya Delazy

Healing through sound

Pancreas, heart and thymus gland

'We live hard, love hard, fuck hard, laugh and cry. A life without passion must be the dullest sex, moaning, weak coffee type fresh hell I don't want to know. I want poetry with a dash of beautiful chaos. This piece reflects these dips and turns. Unfortunately for our community, the turns are much sharper. We are forever moving against the grain but making it beautiful. This soundscape includes words of love in multiple African languages.'

Toya Delazy

This sound bath is playing on speakers in this room. Scan the QR code to also listen to it on your phone.



Slideshow of **Faces and Phases** images

2006–ongoing

Projection, black and white, no sound

Duration: 2 min, 3 sec

X82355

Mpho Mtsweni, KwaThema, Springs, Johannesburg

2017

X78954

Futhi Mkhize, Durban

2015

X75411

Makhethi S Ndaba, Constitution Hill, Johannesburg

2016

X75450

Indlovukazi Mapule, Durban

2018

X79021

'Makhethi' Sebenzile Ndaba, Constitution Hill, Johannesburg

2018

X75449

Ayanda Magoloza, Kwanele South, Katlehong, Johannesburg

2012

X75388

Kekeletso Khenana, Green Market Square, Cape Town

2012

X75418

Matseko Mahlaba, KwaThema, Springs, Johannesburg

2017

X75453

Ayanda Magoloza, Thokoza Township, Johannesburg

2013

X75390

Mbali Pearl Zulu, KwaThema, Springs, Johannesburg

2010

X75456

Bakhambile Skhosana, Natalspruit, Gauteng

2010

X75392

Nhlanhla Mofokeng, Thokoza, Johannesburg

2010

X75459

Mbali Pearl Zulu, KwaThema, Springs, Johannesburg

2016

X75457

Bathini Dambuza, Tembisa, Johannesburg

2013

X75393

Nhlanhla Mofokeng, Katlehong, Johannesburg

2012

X75460

Mellisa Mbambo, Durban

2018

X75460

Mellisa Mbambo, Durban

2014

X79014

Bathini Dambuza, Parktown, Johannesburg

2016

X75394

Lebo Leptie Phume, KwaTema, Springs, Johannesburg

2016

X75426

Menziwa Biyela, Verulam, Durban, KwaZulu-Natal

2015

X78938

Lebo Leptie Phume, Daveyton, Johannesburg

2013

X75421

Monde Phatlane, Daveyton, Gauteng

2017

X79028

Bellinda Ndandani, Gugulethu, Cape Town

2017

X79001

Lebo Mashifane, District Six, Cape Town

2009

X75429

Boitumelo Mnguni, KwaThema, Johannesburg

2017

X75396

Lebo Mashifane, Tsakane, Johannesburg

2016

X75433

Nkunzi Nkabinde, Braamfontein, Johannesburg

2008

X75529

Charmain Carrol, Gaborone, Botswana

2014

X75398

Lebo Mashifane II, District Six, Cape Town

2009

X75431

Nokuthula Dhladhla, Berea, Johannesburg

2007

X75461

Christine Madonsela, Daveyton, Gauteng

2017

X79026

**Nomthandazo Mohotlhoane I, KwaThema, Springs,
Johannesburg**

2017

X78935

Collen Mfazwe, August House, Johannesburg

2012

X75399

Khumo Pulumo, Parktown, Johannesburg

2017

X75419

Mpumi Moeti, Kwanele South, Katlehong, Johannesburg

2012

X75458

Collen Mfazwe, Daveyton, Gauteng

2017

X75400

Lerato Dumse, Brooklyn, New York

2015

X75437

Nomthetho Vingi II, Arcadia, Port Elizabeth

2017

X75463

Lerato Dumse, KwaThema, Springs, Johannesburg

2010

X75435

Nonhle Kunene, Durban

2018

X79008

Lerato Dumse, Parktown, Johannesburg

2013

X75436

**Nonkululeko 'Mercury' Duma, Pietermaritzburg,
KwaZulu-Natal**

2017

X79011

Des're Higa, Makhaza, Khayelitsha, Cape Town

2010

X75402

**Lesego Thwale, Constitution Hill, Braamfontein,
Johannesburg**

2012

X75440

Nontuthuzelo Mduba, Parktown, Johannesburg

2016

X79056

Des're Higa, Vredehoek, Cape Town

2011

X75403

Nosi 'Ginga' Marumo, Roodepoort, Johannesburg

2014

X75464

Dikeledi Sibanda, Braamfontein, Johannesburg

2010

Photograph, inkjet on paper

X75405

Lindelwa Lids Nyiki, New Brighton, Port Elizabeth

2017

X75441

Nosipho Solundwana, Parktown, Johannesburg

2007

X75465

Dikeledi Sibanda, Yeoville, Johannesburg

2007

X75404

Tumi Mkhuma, Yeoville, Johannesburg

2007

X75518

Nosipho Solundwana II, Parktown, Johannesburg

2007

X75466

Dorothy Magome, Mafikeng, North West

2010

X75407

Luh Cele, Durban

2016

X75445

Nosizwe Cekiso, Gugulethu, Cape Town

2008

X78993

Enzokuhle Mtolo, Pietermaritzburg, KwaZulu-Natal

2017

X79034

Luh Cele I, Umlazi, Durban

2015

X75443

Funeka Soldaat, Makhaza, Khayelitsha, Cape Town

2010

X75410

Lu Cele II, Umlazi, Durban

2015

Courtesy the artist and Stevenson, Cape Town/Johannesburg
and Yancey Richardson, New York

X75444

Palesa Mkhwebane, Daveyton, Johannesburg

2018

X79060

**Lungile Cleo Dladla, KwaThema Community Hall, Springs,
Johannesburg**

2011

X75446

Pamella Dlungwana, Woodstock, Cape Town

2010

X79016

Nunu Sigasa, Germiston, Johannesburg

2010

X75468

MaGesh Zungu, Brooklyn, New York

2015

X75448

Pam Dlungwana, Vredehoek, Cape Town

2011

X75469

Zukiswa Gaca, Makhaza, Khayelitsha, Cape Town

2010

X75536

Siya Mcuta, Cape Town Station, Cape Town

2011

X75486

Siya Mcuta, Cape Town Station, Cape Town

2011

X75486

Busi Sigasa, Braamfontein, Johannesburg

2006

This portrait is of Busi Sigasa, the first participant Muholi photographed for **Faces and Phases**. They are the author of the poem **Remember me when I'm gone**, displayed next to this image. After Sigasa passed away, their words became a powerful memory and celebration of their life.

X75386

BUSI SIGASA

REMEMBER ME WHEN I'M GONE

For I ...

Wrote stories for the nations to read

Stood without fear and told my story

I smiled and greeted without judging

I influenced positive living to the sick

I planted seeds of hope to the hopeless

I groomed and grew

the younger ones whose parents died

I created artistic designs with my hands

I crafted and drew beautiful pictures

I installed education

I reasoned to some

I represented the minority to the majority

I made nations aware

I wronged some and made some happy

I survived against odds

I swallowed my medication even as hard as it was sometimes

I did so to remain strong and true

I lived my life regardless of my status

I fought for women to be taken into serious consideration
by our government

I wrote and said 'my' spoken word

I fought and showed many that there's nothing
wrong with being diabetic, epileptic and HIV

I represented many of the HIV infected lesbian sisters
I told the truth never mind the judgements
I lived and I'm still living
I loved and prayed to my GOD
I prayed without hesitation, for
I believe/d
I was a big sister to my younger sisters
I listened to my mother's teachings
I became friends with father
I'D DIE FOR MY FAMILY,
I LOVED THEM SO!
I captured moments with my camera
I brought forth what was unseen to the nations
through the power of image, pen and paper
I struggled to make it live
I was taken for a ride by some whom
I thought were friends
I showed my rapist how strong I was
regardless that he poisoned my blood with his HIV
I believed and prayed
I stood low and respected all regardless of their age,
colour and size
I say along with others
I had a unique voice
I had a message to deliver and a vision to see
I tried,
I fell and I never succeeded sometimes

I was patient while to some
I was strange
I was loved by some and was hated by some,
STILL I did my thing
I loved and appreciated beautiful women
I loved them more than life itself
Some would say ...
I am full of shit!
but spiritually I was full
I was fed with GOD's glory that's why I praised HIM
I praised HIM more than I praised friends
I am my mother's daughter
I made history and marked historical books of this world
SO ... REMEMBER ME WHEN I'M GONE!
FOR ... without no doubt
I am in peace with my maker and creator.

Pastor Fezeka Royo, Durban

2015

X75408

Smangele Mzizi, Constitution Hill, Johannesburg

2016

X78943

Pastor Z. Zungu, Durban

2018

X78997

Sosi Molotsane, Yeoville, Johannesburg

2007

X75497

Tumi Mkhuma, Katlehong, Johannesburg

2010

X75519

Penny Fish, Vredehoek, Cape Town

2008

X79009

Tumi Mkhuma I, Katlehong, Johannesburg

2017

X75520

Phila Mbanjwa, Pietermaritzburg, KwaZulu-Natal

2012

X75471

Tumi Nkopane, KwaThema, Springs, Johannesburg

2010

X75521

Sthesy Gonya, Parktown, Johannesburg

2013

X75415

Phila Mbanjwa, Pietermaritzburg, KwaZulu-Natal

2016

X75472

Sunday Francis Mdlankomo, Vosloorus, Johannesburg

2011

X75501

Tumi Nkopane, KwaThema, Johannesburg

2013

X75522

Phindile Madlala, Durban

2016

X79004

Teekay Khumalo, Umlazi township, Durban

2016

X78990

Vile Asanda Fanti, Stockholm, Sweden

2011

X75387

TK Thembi Khumalo, BB Section Umlazi Township, Durban

2012

X75517

Phumzile Nkosi, Vosloorus, Johannesburg

2011

X75473

Thabile Mbatha, Vredehoek, Cape Town

2009

X75502

Vile Fanti, Gothenburg, Sweden

2015

X79006

Phumzile Nkosi, Johannesburg

2016

X79049

Thabile Mbatha, Maitland, Cape Town

2015

X75503

Viola May, Durban

2016

X75523

Phumzile Qenge, Daveyton, Johannesburg

2017

X79048

Viola May, Venice, Italy

2019

X79054

Portia Karlsen, Pietermaritzburg, KwaZulu-Natal

2017

X79032

Thandi Mancane Selepe, Braamfontein, Johannesburg

2010

Photograph, inkjet on paper

X75506

**Vuyelwa 'Vuvu' Makubetse, KwaThema Community Hall,
Springs, Johannesburg**

2011

X75524

Refiloe Pitso, Daveyton, Johannesburg

2014

X75475

Thandi Mancane Selepe, Alexandra, Johannesburg

2008

X75504

Vuyelwa 'Vuvu' Makubetse, Daveyton, Johannesburg

2013

X75525

Refilwe Mahlaba, Thokoza, Johannesburg

2010

X75476

Thandi Mancane Selepe, Braamfontein, Johannesburg

2010

X75507

Wamkelwa January, Cape Town

2017

X79020

Thembele Dick, Vredehoek, Cape Town

2012

X75508

Sebo Shabalala, Umlazi, Durban

2011

X75478

Thembela Dick II, Cape Town

2017

X75509

Xana Nyilenda, Newtown, Johannesburg

2011

X75527

Sharon 'Shaz' Mthunzi, Daveyton, Johannesburg

2014

X75480

Thembele Dick, Parktown, Johannesburg

2016

X75543

Xana Nyilenda, Los Angeles

2013

X75528

Sharon 'Shaz' Mthunzi, Daveyton, Johannesburg

2014

X75481

Thobeka Bhengu, Cincinnati, United States

2016

X75512

Xoli Ngqeme, Daveyton, Johannesburg

2017

X78940

Zandile Malinga, Daveyton, Gauteng

2017

X79023

Thobeka Bhengu, London

2017

X79023

Thobeka Bhengu, London

2017

X75513

Sindi Shabalala, Parktown, Johannesburg

2007

X75483

Zanele Muholi, Vredehoek, Cape Town

2011

X75532

Sizile Rongo-Nkosi, Glenwood, Durban

2012

X75487

Tinashe Wakapila, Harare, Zimbabwe

2011

X75514

Zanele Muholi, Parktown, Johannesburg

2016

X75533

Skye Chirape, Brighton, United Kingdom

2010

X75488

Tinashe Wakapila, Durban

2018

X75516

Zhane Mkhize, Durban

2016

X78937

Skye Chirape, Amsterdam

2016

X75489

Tinashe Wakapila, Durban

2018

X75516

Zhane Mkhize, Durban

2016

X78937

ROOM 3

Room sequenced clockwise from the entrance of the room.

BEING

The portraits in Muholi's series **Being** (2006 – ongoing) capture moments of intimacy between couples, as well as their daily lives and routines. Muholi addresses the misconception that queer life is 'unAfrican' or non-existent. This falsehood emerged in part from the belief that same-sex orientation was a colonial import to Africa. Same-sex relationships and gender fluidity have always existed in Africa. Each couple is shown in the private spaces they share. Muholi explains how 'lovers and friends consented to participate in the project, willing to bare and express their love for each other'. Commenting on this series, they say, 'my photography is never about lesbian nudity. It is about portraits of lesbians who happen to be in the nude'.

The sculpture **Ncinda** depicts the full anatomy of the clitoris. Referencing intimate pleasure, it also breaks taboos often associated with this organ.

'Since slavery and colonialism, images of us African women have been used to reproduce heterosexuality and white

patriarchy, and these systems of power have so organised our everyday lives that it is difficult to visualise ourselves as we actually are in our respective communities. Moreover, the images we see rely on binaries that were long prescribed for us (heterosexual/ homosexual, male/female, African/unAfrican). From birth on, we are taught to internalise their existences, sometimes forgetting that if bodies are connected, connecting, the sensuousness goes beyond simplistic understandings of gender and sexuality.'

Zanele Muholi

Toya Delazy

Healing through sound

Guts and adrenal gland

'Breath: the sound of the first signs of life. If a baby doesn't cry, it hasn't taken its first breath. The sound here intertwines with chants to simulate the movement of breath. There is lot of optimism here: coming into being, realising one exists.'

Toya Delazy

Scan the QR code to listen to the sound bath on your phone.



ZaVa III, Paris

ZaVa I, Paris

2013

This group of images shows Muholi with some of their collaborators through the years. In **ZaVa I** and **III**, Muholi has smeared Vaseline on the camera lens to create – in their words – a ‘cinematic feel’. Muholi notes, ‘I wanted to create a love story ... I wanted to have something we could call ours which is autobiographical’. By including themselves in these works, Muholi highlights that they belong to the community they are photographing.

X78137, X78134

LiZa I

2009

X75569

ZaVa IV, Bordeaux

2013

X78959

Hompi and Charles Januarie, KwaThema, Springs

2007

LGBTQIA+ rights activists Hompi and Charles Januarie were first married in 2002. In 2007, on their fifth anniversary and a year after South Africa passed a law to legalise civil unions, they held a second ceremony. Muholi made this portrait soon after.

X78923

Ncinda

2023

Bronze

Ncinda is an isiZulu word that translates as 'doing with the hands' or 'squeezing'. The sculpture celebrates the full anatomy of the clitoris, expanding on the visualisation of sexual pleasure and freedom that is central to Muholi's work. Its scale and robust material give the form the appearance of strength and power, repositioning female genitalia after centuries of taboo, shame and violence.

Courtesy the artist and Galerie Carole Kvasnevski

X90155

**Katlego Mashiloane and Nosipho Lavuta, Ext. 2, Lakeside,
Johannesburg**

2007

4 photographs, C-print on paper

X75563–66

ROOM 4

Anti-clockwise from the entrance of the room 4/5

QUEERING PUBLIC SPACE

Collaborating with Black LGBTQIA+ participants and photographing them in public spaces is an important part of Muholi's visual activism. This room features portraits of transgender women, gay men and gender non-conforming people photographed in public places.

Several of the locations have important historical meaning in South Africa. Muholi captured some images at Constitution Hill, the seat of the Constitutional Court of South Africa. It is a key place in relation to the country's progression towards democracy. They photographed other participants on beaches. Segregated during apartheid, beaches are potent symbols of how racial segregation affected every aspect of life. Participants are often shown on Durban Beach, close to Muholi's birthplace of Umlazi. Choosing to photograph participants in colour is a way for Muholi to bring the work closer to reality and to root them in the present day.

Muholi states, 'we're "queering" the space in order for us to access the space. We transition within the space in order to make sure that the Black trans bodies are part of this as well. We owe it to ourselves.'

Toya Delazy

Healing through sound

Throat and thyroid gland

'You cannot be what you cannot see. The vocals here are inspired by ancient Zulu hymns sung by my late great-grandmother Princess Magogo. She was a praise singer and, as such, a custodian of Zulu history and identity. This piece is based on a song that encourages warriors to keep hope after a defeat, to remember who they are and keep fighting. Troubles will come but we will overcome them.'

Toya Delazy

Scan the QR code to listen to the sound bath on your phone.



Martin Machapa

2006

Photograph, C-print on paper

X78006

Jabu Radebe, Yeoville, Johannesburg

2006

Photograph, C-print on paper

X78814

Stanley I, Con Hill, Braamfontein, Johannesburg

2006

Photograph, C-print on paper

Stanley Mabena is a writer and activist. He is also the survivor of a hate crime. In this image, he reveals the scars left by his experience of violence. Although LGBTQIA+ individuals are protected by a range of laws in South Africa, many still find themselves the target of violence, discrimination and hate crimes. Con Hill is the colloquial name for Constitution Hill in Johannesburg, the location of the South African Constitutional Court. Established in 1993, the court exists to uphold the constitution of South Africa and the human rights it enshrines.

X78869

Mellisa Mbambo, Durban South Beach

2017

Photograph, inkjet print on paper

Mellisa Mbambo is a trans woman and beauty queen who won the Miss Gay South Africa title in 2017. She has been photographed numerous times by Muholi. The beach in Durban where they photographed Mbambo was racially segregated during apartheid. Muholi has continuously photographed their participants on the beach as a way to reclaim this space.

X75619

Mini Mbatha, Glebelands, Durban

2010

Photograph, C-print on paper

X75617

**Muzi Khumalo III, Constitution Hill, Braamfontein,
Johannesburg**

2010

Photograph, C-print on paper

X78816

**Nathi Dlamini at the After Tears of Muntu Masombuka's
funeral, KwaThema, Springs, Johannesburg**

2014

Photograph, inkjet print on paper

X75620

Miss D'vine I, Yeoville, Johannesburg

Miss D'vine II, Yeoville, Johannesburg

2007

2 photographs, C-print on paper

Miss D'vine is a cultural activist and drag queen. Drag queens have played a key role in the trans rights movement in South Africa and elsewhere in the world. The images of Miss D'vine were shot in the suburb of Yeoville, Johannesburg. Here, they are photographed wearing beads traditionally worn by Zulu 'maidens'. Beadwork is a traditional skill for Zulu and other Nguni people. It functions as an important signifier of femininity, sexuality and power hierarchies.

X78139, X78297

Too Beulahs

2006

Photograph, C-print on paper

X75768

Black Beulah

2006

Photograph, C-print on paper

X75770

Brave Beauties, Durban

2020

Wallpaper

X81053

Muholi V

2023

Bronze

A lone figure rests serenely in a reclined position. They are supported by bolster cushions and gently shielded by a blanket, forming a tender and intimate scene. Muholi uses bronze, a popular material for public sculpture, to create a lasting monument to stillness and self-preservation. They emphasise the importance of rest and self-care for Black queer people, especially within public spaces.

X90156

ROOM 5

Clockwise from the entrance of room 4/5

Drum Magazine

February 1952

Printed paper

This photo-essay is from an early issue of Drum, a magazine established in Johannesburg in 1951 for a Black readership. The images show joyous moments on Durban beach which is close to Muholi's hometown of Umlazi. During apartheid, public facilities and social spaces in South Africa were segregated. The beaches allocated for people classified as 'nonwhite' were often in undesirable or inaccessible places.

Courtesy of Bailey's African History Archive

Z75887

Ernest Cole

House of Bondage

1967

Printed paper

Tate Modern Curatorial

Z75889

Eudy Simelane murder newspaper clippings

2008

Facsimile reproductions

GALA Queer Archive, Johannesburg, South Africa

Z75907, Z75908

Lesley Lawson

Working Women in South Africa

1986

Printed paper

This book documents the experience of Black working women under apartheid. Through interviews, the women are able to narrate their own lives. Labour is a key theme in Muholi's work, motivated in part by the fact that their mother was a domestic worker for 42 years. Photographer Lesley Lawson started the publication as a resource for the emerging women's movement within trade unions.

Tate Library (ID 08118587)

Z75899

Donna Rundle

**The first lesbian and gay pride parade in Africa,
Johannesburg, October 1990**

1990

Video

Duration: 20 min

Courtesy of Donna Rundle

X82052

Drum Magazine

May 1960

Printed paper, facsimile reproduction

Courtesy of Bailey's African History Archive

Z75886

Excerpt from a three-hour speech delivered by Nelson Mandela in 1964 during The Rivonia Trial

1964

Video

Duration: 3 min, 57 sec

Courtesy of Guardian Media

X82058

The World

16 June 1976

Facsimile reproduction

This image appeared on the front page of **The World** on 16 June 1976. The photograph shows Antoinette Sithole and Mbuyisa Makhubo carrying 12-year-old Hector Pieterse moments after he was killed by South African police during a peaceful demonstration by school students in Soweto. The image was made by Sam Nzima, a staff photographer for the newspaper. It had a galvanizing impact, informing the world of the horror of apartheid and hardening international opinion against South Africa's apartheid regime.

South African History Archive

Z75896

Judy Seidman, Medu Art Ensemble

**Now you have touched the women you have struck a rock;
You have dislodged a boulder, you will be crushed.**

1981

Facsimile reproduction

This poster was inspired by the women who marched to Pretoria. It uses the lyrics of a South African protest song from the 1956 Anti-Pass Campaign.

Courtesy South African History Archive

Z75892

Deseni Soobben

Forced removals in Newlands, Durban

1986

3 photographs, inkjet print on paper

These images document forced removals in Newlands, Durban, in 1986. They took place under legislation designed to enforce racial segregation, including the Group Areas Act of 1950 and the Bantu Homelands Citizenship Act of 1970. Between the 1960s and 1980s, more than 3.5 million South Africans were forcibly resettled. These images were taken by Deseni Soobben, a photographer with the South African photography collective and agency Afrapix. Founded in 1982, Afrapix encouraged its members to use photography as a form of activism.

Courtesy of Deseni Soobben

X81591–93

Faces and Phases test prints

2004

Photographs, inkjet print on paper

Muholi describes these prints as an early approach to portraiture that eventually evolved into their series **Faces and Phases**. The participants pictured are Lerato Mofokeng and Sbongile Zungu.

GALA Queer Archive, Johannesburg, South Africa

Z75875

Federation of South African Women: Western Cape Region

1987

Facsimile reproduction

Courtesy South African History Archive

Z75890

Flyer advertising first Cape Town Pride march

1993

Facsimile reproduction

GALA Queer Archive, Johannesburg, South Africa
Z75904

FEW Stop the War on Women's Bodies poster

c.2005

Printed paper

GALA Queer Archive, Johannesburg, South Africa
Z75863

Forum for the Empowerment of Women (FEW) newsletter

Undated Printed paper

GALA Queer Archive, Johannesburg, South Africa
Z75547

The Voice newspaper cover

1990

Facsimile reproduction

Courtesy of John Frost Newspapers
Z75903

NCGLE Marriage Equality poster

22 November 1998

Printed paper

This poster was made for the 1998 Gay and Lesbian Pride parade in Johannesburg. The theme was 'Recognise our Relationships'. Campaigns such as this were foundational in achieving the Civil Union Act of 2006, which legalised same-sex marriage.

GALA Queer Archive, Johannesburg, South Africa
Z75876

'The Chosen FEW' soccer team

2004

4 photographs, inkjet print on paper

In 2004, Muholi and the Forum for the Empowerment of Women launched South Africa's first lesbian soccer team named 'The Chosen FEW'.

GALA Queer Archive, Johannesburg, South Africa
Z75874

Funeka Soldaat

Uhambo: the life journey of Funeka Soldaat

2019

Printed paper

This is the autobiography of community activist Funeka Soldaat. She documents her life as a Black lesbian woman in South Africa. Soldaat is the co-founder of Free Gender, a Black lesbian advocacy group based in Khayelitsha. She is also a participant in **Faces and Phases**.

Courtesy the artist

Z75895

Miss Gay Soweto Beauty Pageant

2002

2 photographs, inkjet print on paper

GALA Queer Archive, Johannesburg, South Africa

Z75856

Nkunzi Zandile Nkabinde

Black Bull, Ancestors and Me, My Life as a Lesbian Sangoma

2008

Printed paper

Lent by the artist

Z75451

Ruth Morgan, Saskia Wieringa

**Tommy Boys, Lesbian Men and Ancestral Wives:
Female Same-Sex Practices in Africa**

2008

Printed paper

Tate Library (ID 08118601)

Z75450

NCGLE Constitution 96 Equality for All poster

1996

Printed paper

GALA Queer Archive, Johannesburg, South Africa
Z75870

Behind the Mask annual issue

2006

Printed paper

GALA Queer Archive, Johannesburg, South Africa
Z75872

Alleyn Diesel

Reclaiming the L-Word, Sappho's Daughters Out in Africa

2011

Printed paper

Tate Library (ID 08133940)

Z75893

Soweto Pride poster

Printed paper

GALA Queer Archive, Johannesburg, South Africa

Z75873

Cape Times

7 May 2012

Printed paper

Courtesy the artist

Z75942

The Star

2012

Facsimile reproduction

GALA Queer Archive, Johannesburg, South Africa

Z75906

Zanele Muholi

Somnyama Ngonyama, Hail the Dark Lioness

2018

Printed paper

Tate Library (ID 08118591)

Z75446

A4 Arts Foundation poster

Undated

Printed paper

Tate Modern Curatorial

Z76000

Zanele Muholi

Faces + Phases 2006–14

2014

Printed paper

Tate Library (ID 08118590)

Z75447

Landa Mabenge

Becoming Him: A Trans Memoir of Triumph

2018

Printed paper

Transgender activist Landa Mabenge documents his transition in his memoir, **Becoming Him: A Trans Memoir of Triumph**. In this groundbreaking account, he shares his experience of gender dysphoria and becoming the first transgender man in South Africa to receive medical aid funding for his surgery.

Courtesy the artist

Z75894

Eli Weinberg

Treason Trial: The accused, December 1956

1956

Facsimile reproduction

Photographer Eli Weinberg took this picture of the defendants in the 1956 Treason Trial. He initially planned to stage a group shot in Johannesburg's Joubert Park but permission was withdrawn when government officials learned that 'blacks and whites' would be seated together. Weinberg responded by photographing the defendants in smaller groups and then merging the images to create a photomontage.

Courtesy South African History Archive

Z75891

ROOM 6

Anti clockwise from the entrance of the room

BRAVE BEAUTIES

Brave Beauties (2014 – ongoing) is a series of portraits of trans women, gender non-conforming and non-binary people, inspired by fashion magazine covers. Many of the participants in this series are beauty pageant contestants. Queer beauty pageants offer a space of resistance for the Black LGBTQIA+ community in South Africa. They are a place where people can realise and express their beauty outside heteronormative and white supremacist norms. Muholi won second place in such a pageant in 1997. They have commented that these participants 'enter beauty pageants to change mindsets in the communities they live in, the same communities where they are most likely to be harassed, or worse'.

These images aim to challenge queerphobic and transphobic stereotypes and stigmas in the fashion industry. Muholi has questioned whether 'South Africa, as a democratic country, would have an image of a trans woman on the cover of a magazine'. As with all Muholi's images, the portraits are created through a collaborative process. Muholi and the participant determine the location, clothing and pose together, focusing on producing images that are empowering for both the participant and the audience.

Toya Delazy

Healing through sound

Eye and pineal gland

'Silence is necessary for healing; you need to be comfortable with your own self. This sound bath begins with chimes, reminiscent of religious ceremonies. In Zulu spiritual culture, the chimes also represent presence – a moment to look directly into yourself. Unfortunately, many in our community run from silence because it was imposed on us for so long. But eventually, you have to stop running and allow the pain. That's how you heal – by letting the feelings go through you.'

Toya Delazy



Brave Beauties Public Service Announcement

2017

Digital video, colour, sound

Duration: 57 sec

X82349

Miss Tee Menu, Parktown, Johannesburg

2014

X75576

Yaya Mavundla I, Parktown, Johannesburg

2017

X78822

**Yaya Mavundla, Parktown,
Johannesburg**

2014

This photo of Yaya Mavundla was taken at the After Tears event of Muntu Masombuka's funeral. After Tears are gatherings common in townships in South Africa. They are held after the burial to celebrate the life of the person who has died.

X75575

Lee Siba, Parktown, Johannesburg

2014

X78662

Candice Nkosi, Durban

2020

Wallpaper

X79886

Yaya Mavundla, Parktown, Johannesburg

2014

X75582

Roxy Msizi Dlamini, Parktown, Johannesburg

2018

X75584

Progress Selota II, Pretoria

2017

X75578

Sazi Jali, Durban

2018

X78827

Candice Nkosi, Tsakane, Johannesburg

2013

X75583

Le Sishi, Parktown, Johannesburg

2014

X78823

Akeelah Gwala, Durban

2020

X79885

Sazi Jali, Durban, KwaZulu Natal

2020

Wallpaper

X82225

ROOM 7

Clockwise from the entrance of the room

SHARING STORIES

From their earliest days as an activist, Muholi sought to record the first-hand testimonies and experiences of Black LGBTQIA+ people. Giving participants a platform to tell their own story, in their own words, has been an enduring goal. Muholi has said, 'each and every person in the photos has a story to tell but many of us come from spaces in which most Black people never had that opportunity. If they had it at all, their voices were told by other people. Nobody can tell our story better than ourselves.'

In this room, participants share stories of their lives and experiences as members of the LGBTQIA+ community in South Africa. Some feature in the Faces and Phases series in this exhibition. Muholi's collaborators conducted and produced the interviews.

Some testimonies do not use Muholi's pronouns: they/them

Participant video testimonies

2019

This panel introduces the eight participants whose testimonies are shown in the film in this room.

Courtesy the artist

X79345

Khumo Pulumo

Pulumo is a journalist and digital content producer based in Johannesburg. She founded the company MOOD as a safe space for the LGBTQIA+ community, hosting exhibitions, talks and events. She won the title of Vodacom Journalist of the Year in 2017.

Interviewer, transcription, videography & sound:

Lerato Dumse

Reverend Nokuthula Dhladhla

Dhladhla is a pastor and co-founder of Hope & Unity Metropolitan Community Church in Johannesburg. Formed in 1994, it was one of the first safe churches for the LGBTQIA+ community in South Africa.

Interviewer & videography: Lerato Dumse

Transcription: Lizzie Ziqubu

Edited: Ziqubumproductions

Pearl Hlongwane

Hlongwane is based in Johannesburg. They are a childcare professional and gender activist.

Interviewer, transcription, videography & sound:

Lerato Dumse

Mercury Nonkululeko Duma

Duma is a poet and writer based in Pietermaritzburg. They study Criminology at the University of South Africa and are writing a book called **A transman amongst us**.

Interviewer, transcription, videography & sound:
Thobeka Bhengu

Zama Shange

Shange is a corporate employee and community worker based in Soweto. She is the founder of Mafutha Foundation, a non-profit organisation that develops programmes to support girls and young women from economically disadvantaged communities.

Interviewer, transcription, videography & sound:
Thobeka Bhengu

Nombulelo Khumalo

Khumalo is based in Durban. She studied gender, religion and health at the University of KwaZulu-Natal. She has a degree in theology from the Seth Mokitimi Methodist Seminary in KwaZulu-Natal. She serves as a pastor for the Methodist Church.

Interviewer, transcription, videography & sound:
Thobeka Bhengu

Mantedieng Manties Mamabolo

Mamabolo is a writer based in Johannesburg. They are the author of a children's book entitled **Boipelo's Family Tree**, which tells the story of a young girl being raised by two mothers.

Interviewer, transcription, videography & sound:
Thobeka Bhengu

Pumelela Nqelenga

Nqelenga is a lecturer at the Centre for Theatre, Dance & Performance Studies at the University of Cape Town. She has created lecture series both at Rhodes University and the University of KwaZulu-Natal on the use of oral poetry in South African contemporary theatre and the Black female body in performance. She is an interdisciplinary practitioner who has been performing in award-winning productions since 2008.

Interviewer, transcription, videography & sound:
Thobeka Bhengu

Assistant: Marcia Buwa

ROOM 8

Clockwise from the entrance of the room

SOMNYAMA NGONYAMA

In **Somnyama Ngonyama** (2012 – ongoing), Muholi turns the camera on themselves to explore the politics of race and representation. The portraits are taken in different locations around the world. They are made using materials and objects that Muholi sources from their surroundings.

The images are acts of resistance, referring to personal stories, colonial and apartheid histories of exclusion and displacement, as well as ongoing racism. They question racist violence and harmful representations of Black people. Muholi's aim is to draw out these histories in order to educate people about them and to facilitate the processing of these traumas both personally and collectively.

Muholi considers how the gaze is constructed in their photographs. In some images, they look away. In others, they stare the camera down, asking what it means for 'a Black person to look back'. When exhibited together, the portraits surround the viewer with a network of gazes. Muholi increases the contrast of the images in this series, which has the effect of darkening their skin tone. 'I'm reclaiming

my Blackness, which I feel is continuously performed by the privileged other.'

Somnyama Ngonyama is also a homage to the plurality and fluidity of the self. For Muholi, their use of the pronouns they/them goes beyond gender identity. It acknowledges their ancestors and the many facets of their identity: 'There are those who came before me who make me.'

Toya Delazy

Healing through sound

Head and pituitary gland

'This piece brings together extracts from each sound bath in the exhibition. Creating a climatical sonic experience, it acts as a collective moment of healing. Our head, eyes and face play a large role in how we connect to the rest of the world and what we believe about ourselves. There are also hidden wounds that make us think we're not enough. But I hope you are seen as the magnificent gift of soul and energy that you are.'

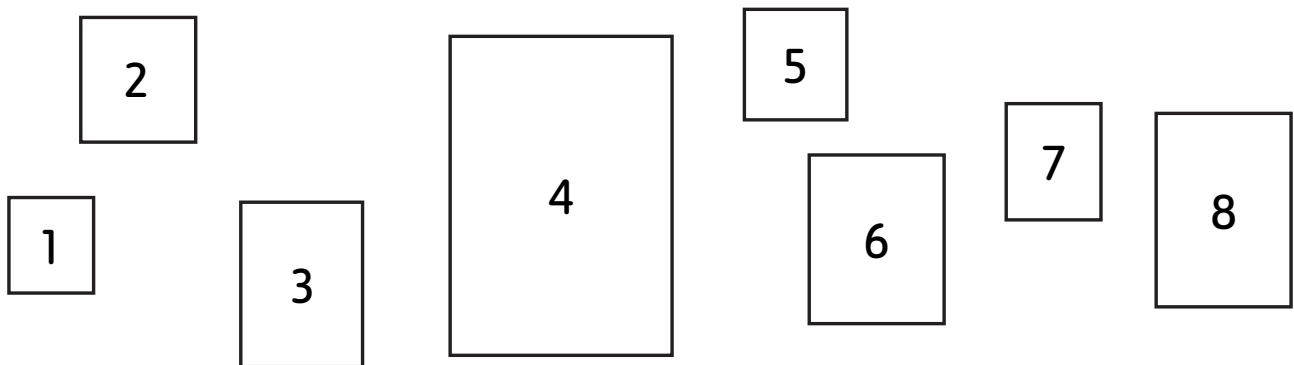
Toya Delazy

Scan the QR code to listen to the sound bath on your phone.



Wall diagram

Artworks are labelled 1–8, left to right



**1. Lulamile, Room 107
Day Inn Hotel, Burlington**

2017

X75609

2. Babhekile II, Oslo

2015

X75607

3. Phila I, Parktown

2016

X75590

4. Lena, London

2018

X78670

5. Limise Gamalawo II, Frankfurt, Germany

2019

X79790

6. Bester I, Mayotte

2015

X75586

7. Buzile, ISGM, Boston

2019

X78672

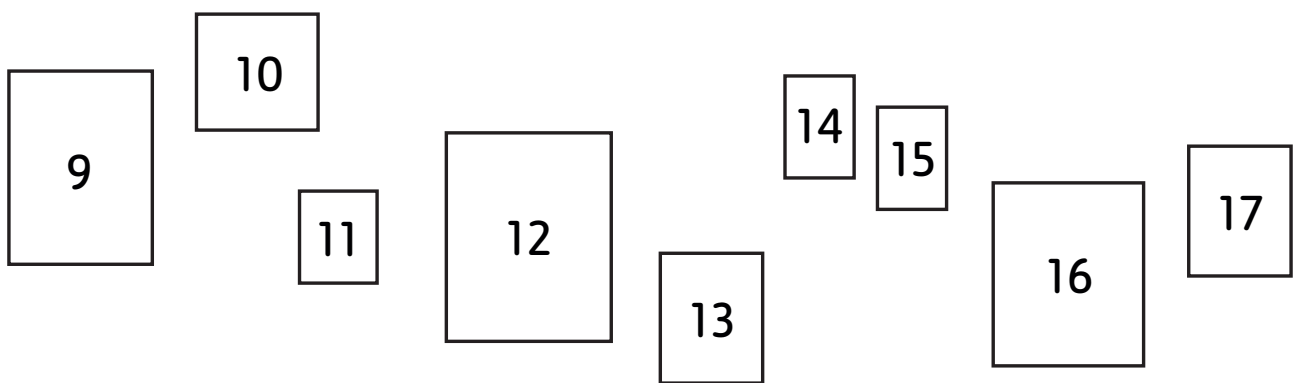
8. Vukani I, Paris

2015

X75605

Wall diagram

Artworks are labelled 9–17, left to right



9. Bester VII, Newington Green, London

2017

X75603

10. Ziphelele, Parktown

2016

X76167

11. Hiya, The Square, Cape Town

2017

X78711

12. Thembekile, Parktown

2015

Tate. Purchased with funds provided by the Africa
Acquisitions Committee 2017

P82046

13. Siyikhokonke, Sheraton Hotel, Brooklyn

2019

X79843

14. Somandla, Parktown, Diptych (1)

2014

X76165

15. Somandla, Parktown, Diptych (2)

2014

X76166

16. Xiniwe at Cassilhaus, North Carolina

2016

X75602

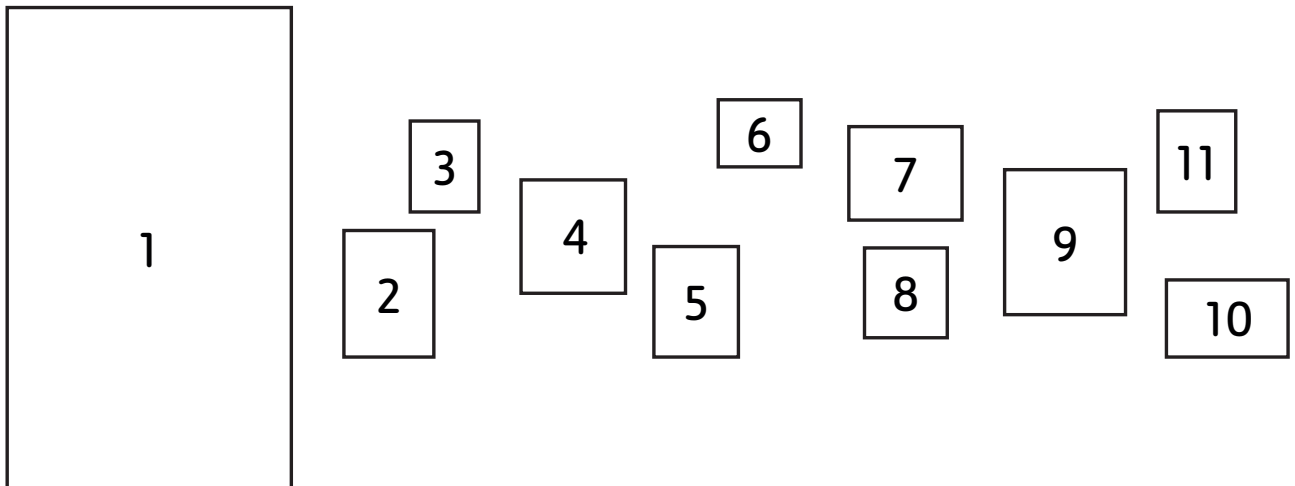
17. Bhekezakhe, Parktown

2016

X75589

Wall diagram

Artworks are labelled 1–10, left to right



1. Bester IV, Mayotte

2015

X75608

2. Ntozabantu VI, Parktown

2016

X75600

3. Bester V, Mayotte

2015

X75595

4. Kwanele, Parktown

2016

X75596

5. Jula I, Wild Coast

2020

X90512

6. Somiso Umbumbulu, Durban

2020

X90600

7. Aphelile IV, Durban

2020

X90513

8. Aphelile XI, Durban

2020

X90514

9. Sibusiso, Cagliari, Sardinia, Italy

2015

X75591

10. Thembeka I, New York Upstate

2015

X75594

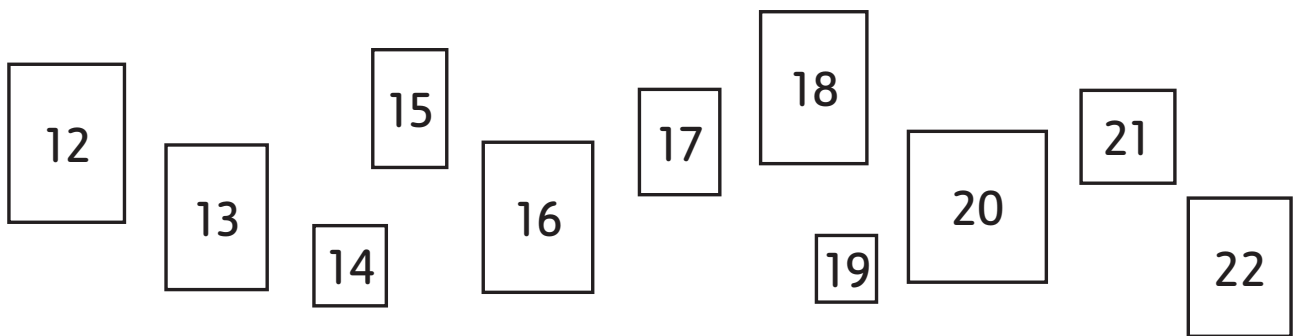
11. Khumbulani II Room 2005 Hotel Riu Times Square New York

2022

X90517

Wall diagram

Artworks are labelled 12–22, left to right



12. Faniswa, Seapoint, Cape Town

2016

X76159

13. Sebenzile, Parktown

2016

X75598

14. Qaphela I

2022

X90810

15. Ziphe, Emhlabeni, Zimbabwe

2019

X80283

16. Bona, Charlottesville

2015

X75606

17. Khulumani II, ISGM, Boston

2019

X79841

18. Thando II, Nuoro, Sardinia, Italy

2015

X78712

19. Mfana, London

2014

X79061

20. Vumani II, Boston

2019

X78673

21. Thulile II, Umlazi, Durban

2016

X75615

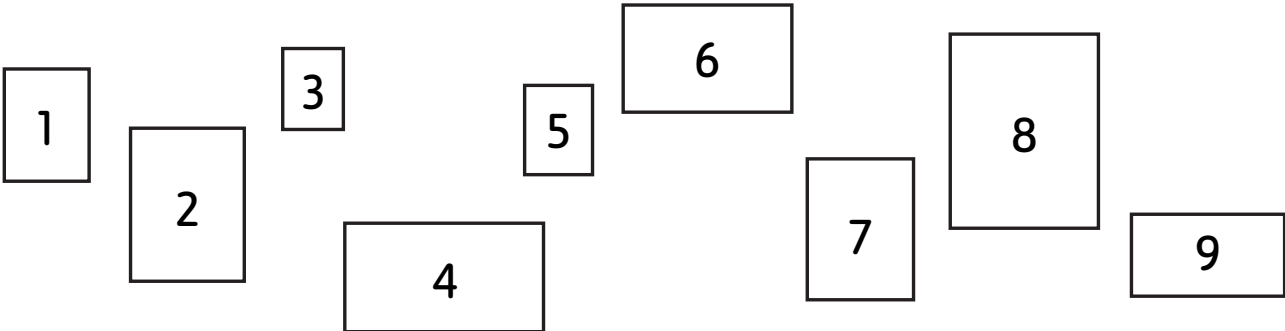
22. MaID, Delaware

2017

X76162

Wall diagram

Artworks are labeled 1–9, left to right



1. Sazi I, Washington St

2022

X90811

2. Somnyama I, Paris

2014

X75593

3. Fezekile IV, Cincinnati

2016

Collection Albright-Knox Art Gallery, Buffalo, New York.
Pending Acquisition Funds, 2018

X81971

4. Julile I, Parktown, Johannesburg

2016

X76161

Julile I, Parktown, Johannesburg

2016

Julile means 'deep in thought'. Muholi made the image during 16 Days of Activism against Gender-Based Violence, a campaign challenging violence against women and children. South Africa has one of the highest rates of gender-based violence in the world. Here, Muholi highlights the continuous objectification of women in both historic and contemporary media.

X76161

5. Inkanyiso I, Paris

2014

X76160

6. Thandazo I, Highline Hotel, New York

2022

X90516

7. Zenzele IV, HLM, Milano

2023

X90598

8. Ntozakhe II, Parktown

2016

X75585

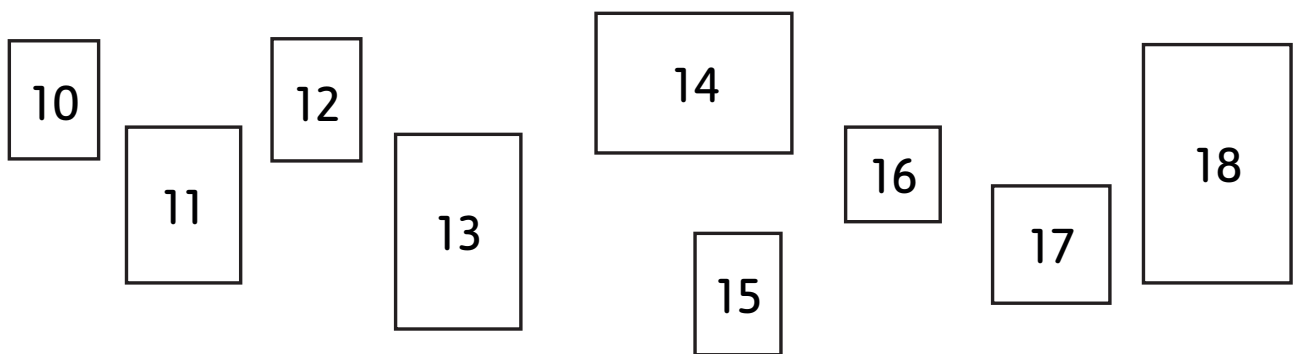
9. Bona II, Charlottesville, Virginia

2015

X78962

Wall diagram

Artworks are labelled 10–18, left to right



10. Buhlalu I, The Decks, Cape Town

2019

X79835

11. Fezekile IV, Cincinnati

2016

X81971

12. Babaza III, Philadelphia

2019

X78665

13. Namhla at Cassilhaus, Chapel Hill, North Carolina

2016

X75588

14. Bhekisisa, Sakouli beach, Mayotte

2016

X79845

15. Bangizwenkosi, The Sails, Durban

2019

X79844

16. Zazi II, ISGM, Boston

2019

X79838

17. Qoqa, Cape Town

2020

X90515

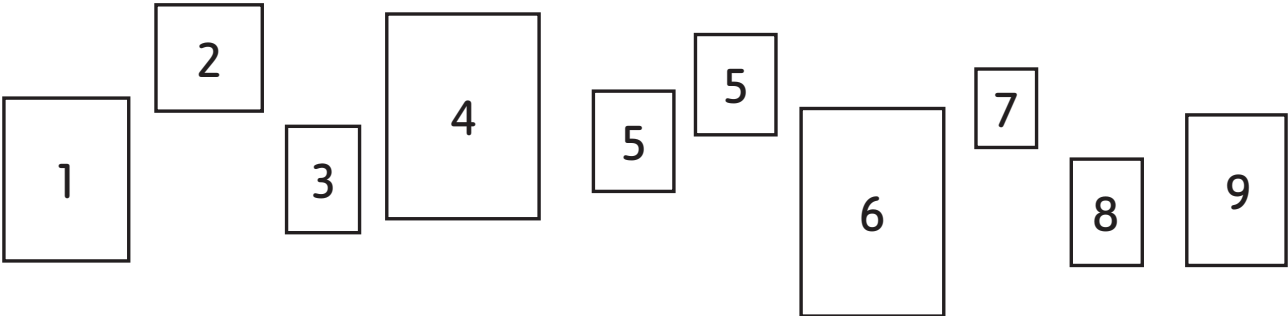
18. Zodwa, Paris

2014

X76168

Wall diagram

Artworks are labeled 1–9, left to right



1. Sibusiso, Cagliari, Sardinia, Italy

2015

X75591

2. Zabantu I, Boston

2016

X79516

3. Thulani II, Parktown

2015

X78713

4. Zamilé, KwaThema

2016

X75612

5. MaID I, Syracuse

2015

X82007

6. Qhamukile, Mauritius

2019

X79062

7. Qiniso, The Sails, Durban

2016

X76164

8. Nolwazi II, Nuoro, Italy

2015

X75610

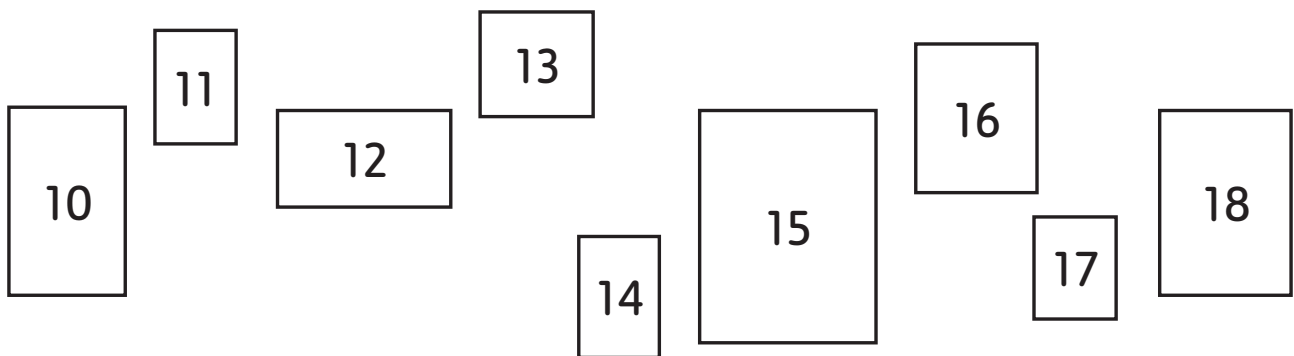
9. Fisani, Parktown

2016

X75601

Wall diagram

Artworks are labeled 10–18, left to right



Mmotshola Metsi (The Water Bearer), The Brave II

2023

Bronze

Muholi depicts themselves as a mythical being carrying a vessel embellished with uteri. They appear to emerge from a body of water – an act associated with spiritual cleansing and rejuvenation. The uterus, a reproductive organ which has often been controlled and subjected to shame and violence, is reinscribed with honour and reverence by Muholi. For the artist, 'the uterus is a rite of passage ... you are born from someone, you come from the passage'.

Courtesy the artist and Galerie Carole Kvasnevski

X90154

10. Baveziwe I, Umhlanga, Durban

2021

X90599

11. Owake, X, Sheraton, Brooklyn, New York

2019

X79837

12. Mazwe I, 439, Edition Hotel, Reykjavik, Iceland

2022

X90809

13. Mihla III, Port Edward

2020

X90808

14. Senzekile II, Cincinnati

2019

X78664

15. Somnyama IV, Oslo

2015

X75604

16. Thatha II, Sheraton Hotel, Brooklyn

2019

X78669

17. Saziwe III, Cape Town

2021

X90519

18. Basizeni XI, Cassilhaus, North Carolina

2016

X75613

Central wall sequenced clockwise from the entrance of the room.

Zibandlela, The Sails, Durban

2020

Photograph, gelatin silver print on paper

X90520

Muholi IV

2023

Bronze, leather straps

Muholi depicts themselves bound and restricted by leather straps laced tightly around their neck and chest. This work emerges from a series in which Muholi expands their exploration of photographic self-portraiture into the medium of sculpture. Positioned centrally among the strong gazes from the **Somnyama Ngonyama** series, this piece starkly contrasts the freedom and defiance depicted in Muholi's photographic works.

Courtesy the artist and Galerie Carole Kvasnevski

X90153

Manzi I, West Coast, Cape Town

2021

Wallpaper

In this work, Muholi invokes the healing power of water (manzi in isiZulu). Partially submerged in a tidal pool on the beach in Cape Town, they gaze at the viewer with defiance and playfulness. While beaches were segregated during apartheid, Muholi now reclaims this space. Immersed in the liquid horizon, the presence of their body manifests solace and repair.

X90518

ROOM 9

Clockwise from the entrance of the room, artworks are sequenced top to bottom, left to right.

COLLECTIVITY

Collectivity lies at the heart of Muholi's work. Many of Muholi's large network of collaborators are members of their collective, Inkanyiso. This means 'light' in isiZulu, Muholi's first language and one of 11 official languages in South Africa. Inkanyiso's mission is to 'Produce, educate and disseminate information to many audiences, especially those who are often marginalised or sensationalised by the mainstream media'. 'Queer Activism = Queer Media' is the collective's motto.

In 2022, Muholi opened the Muholi Art Institute in Cape Town. This mobile art organisation supports young and upcoming South African visual artists with spaces for studios, exhibitions and events. Posters publicising talks by inspirational speakers that the institute organised are shown in this room.

Self-organisation, mentorship and skill sharing are central to Muholi's collaborative practice. This room features images that were made collaboratively. Whether documenting public events such as Pride marches and protests or private events such as marriages and funerals, these images form an

ever-expanding visual archive. By recording the existence of the Black LGBTQIA+ community, they resist erasure. The images reveal the power of collective voices in protests and social justice movements. They also celebrate the moments of love, care and resistance that are at the centre of Muholi's community and activist work.

In this section, there are several images of weddings and funerals. Religion, spirituality and the Christian church play central roles for many of the individuals featured in this exhibition. The services shown here are often held by pastors from churches founded specifically for and/or by LGBTQIA+ people in South Africa. Organisations such as the Victory Ministries Church International in Durban offer a safe space for worship for individuals who may have been rejected by family, friends or mainstream churches because of their identity.

Toya Delazy

Healing through sound

Halo

'If it weren't for the prayers of some of our grandmothers, many of us wouldn't be here. Many of our grandmothers loved us, no matter what the world thought about us. And they are the people who knew us the most. In Zulu culture, we never touch each other on the head as we see that as a place where the ancestors sit. This space is about that collective experience that brings us together. This piano piece honours the generations that came before us.'

Toya Delazy



Zanele Muholi

We Live in Fear

2013

Digital video, colour, sound

Duration: 11 min, 23 sec

Courtesy the artist

X82051

Muholi Art Institute: Education Talks

2022, printed 2024

Poster reproductions, inkjet print on paper

Courtesy Muholi Art Institute

X91001–17, X91019–21

We invite you to pause, read and reflect in this space.

These books have been selected in response to the ideas and themes explored in Zanele Muholi.

They have been chosen by Bongani Matabane, researcher and writer based in Cape Town, South Africa and one of the Zanele Muholi exhibition collaborators.

Help yourself to a book to read here. Please return it to the shelf once you have finished. Thank you.

Zanele Muholi

Odidiva, Johannesburg, after Disebo Makau's funeral

2014

Photograph, inkjet print on paper

Courtesy the artist

X79803

Zanele Muholi

Disebo's mother, MaMakau shows the ID book of her deceased daughter

2014

Photograph, inkjet print on paper

Disebo Gift Makau was raped and murdered in 2014. Her killer was sentenced to two life sentences and 15 years in prison in 2015. These images were taken at her funeral. In one photograph, Makau's mother holds up her daughter's identity document.

Courtesy the artist

X81243

Lerato Dumse

Muntu Masombuka's Funeral, Johannesburg 2014

2014

Photograph, inkjet print on paper

Courtesy the artist

X81495

Thembela Dick

Mkhulu Menziwa's Funeral, December 2019

Lizzy Muholi

Mkhulu Menziwa's Funeral, December 2019

2019

2 photographs, inkjet print on paper

These images document the funeral of Mkhulu Menziwa. She and her partner, Thokozile Menziwa, were prominent members of Victory Ministries Church International in Durban.

Courtesy the artists

X81493-4

Lizzy Muholi

Phindile Madlala's Funeral, September 2019

Themabela Dick

Phindile Madlala's Funeral, September 2019

2019

2 photographs, inkjet print on paper

These photographs were taken at the funeral of Phindile Madlala in Pinetown, KwaZulu-Natal, in 2019. Madlala was a member of Inkanyiso Media, the organisation Muholi founded to document LGBTQIA+ lives in South Africa. Madlala was also a collaborator to the **Ikhono LaseNatali** exhibition which featured younger artists' responses to Muholi's self-portraits.

Courtesy the artists

X81491-2

Duduzile Zozo's Funeral, Thokoza

2013

2 photographs, inkjet print on paper

These images capture the memorial service for Duduzile Zozo. In 2013, Zozo was raped and murdered in a violent hate crime. She was found dead close to her home in Thokoza, Ekurhuleni, east of Johannesburg. Her murderer was sentenced to 30 years in prison in 2014.

Courtesy the artist

X81238-9

Slideshow of wedding ceremonies

2013

X82060

Lerato Dumse

Zanele Muholi producing a follow up Faces and Phases portrait while Lerato Dumse captures the behind the scene photo

2 photographs, inkjet print on paper

Courtesy the artist

X81597–8

Zanele Muholi

**Soweto Pride 2013, Credo Mutwa Park, Soweto,
Johannesburg, South Africa**

2013

4 photographs, inkjet print on paper

Courtesy the artist

X81501, X81503, X81697–8

Zandile Makhubu

**Soweto Pride 2013, Credo Mutwa Park, Soweto,
Johannesburg, South Africa**

2013

Photograph, inkjet print on paper

Courtesy the artist

X82354

Lerato Dumse

Siyaya Soweto Pride, Johannesburg

2019

Photograph, inkjet print on paper

Courtesy the artist

X81624

Themabela Dick

Kode Kubenini/Until When Cape Town Pride, Green Point

2017

Photograph, inkjet print on paper

Courtesy the artist

X81499

Collen Mfazwe

Lerato Moloji memorial service

2017

Photograph, inkjet print on paper

Courtesy the artist

X81623

Thembela Dick

Intloko/The Head

#RememberKhwezi, Johannesburg

2016

Photograph, inkjet print on paper

These images document the protests staged in memory of the South African HIV/AIDS activist Fezekile Ntsukela Kuzwayo, known as Khwezi.

Muholi made a self-portrait soon after to mark Khwezi's passing in 2016. The image, titled **Fezekile IV, Cincinnati**, can be seen in the previous room.

Courtesy the artist and Inkanyiso

X81496

Thembela Dick

Pride Daveyton

2019

2 photographs, inkjet print on paper

Courtesy the artist

X81508, X81699

Collen Mfazwe

Limpopo Pride

2014

Photograph, inkjet print on paper

Courtesy the artist

X81509

Collen Mfazwe

Johannesburg People's Pride March for Freedom and Justice

2013

Photograph, inkjet print on paper

Courtesy the artist

X81510

Thobeka Bhengu

World Pride

2019

3 photographs, inkjet print on paper

Courtesy the artist

X81504–6

Lerato Dumse

Kufa People's Pride, Constitution Hill, Johannesburg

2014

Photograph, inkjet print on paper

Courtesy the artist

X81626

Zanele Muholi

Pride March

2014

Photograph, inkjet print on paper

Courtesy the artist

X82352

Thobeka Bhengu

Total Shutdown March, Pretoria

2018

2 photographs, inkjet print on paper

Courtesy the artist

X81625, X81497

#AmINext Protests

2019

2 photographs, inkjet print on paper

X82351, X81498

Lerato Dumse

Niginani People's Pride, Hillbrow, Johannesburg

2014

Photograph, inkjet print on paper

Courtesy the artist

X81589

