

GUNS & RAIN

Stories of Being

**Angelique Bougaard
Thina Dube | Jo Rogge**

2nd - 16th July 2022

Stories of Being

In *Stories of Being*, three artists unwrap being and belonging, through the axes of language, memory and gender. [Angelique Bougaard](#)'s work with handmade paper and 'kullid-ness' forms part of her MFA at University of Johannesburg; [Thina Dube](#) extends his series of monotypes about nostalgia and home; and [Jo Rogge](#) delivers paintings that tenderly reflect on queer existence.

Angelique Bougaard (b. 1993, South Africa) seeks to empower a sense of her familial and communal identity through a perspective of 'Kullid-ness' that is experienced through childhood games. In so doing, she challenges reductive, monolithic representations of 'Coloured' identity in South Africa. In particular, she explores the activation of Afrikaaps, a dialect that challenges ideological holds to reclaim Gamtaal. The heteroglot, hybridised and embodied nature of language within the rhymes of her childhood games acts as a vehicle for storytelling, meaning-making and memory work. An abridged glossary of Bougaard's terms can be found at the end of this catalogue.

Trained as a printmaker, **Thina Dube's** (b. 1993, South Africa) series of monotypes unpacks the themes of identity, social inclusion, memory, attachment and loss in relation to both people and objects. In conversation with his foray into painting, he builds a tension between narrative storytelling and aspects of still life. Referencing the theatre convention, his work "breaks the fourth wall", inviting viewers to project themselves into his often-faceless figures.. Dube's doily is a decorative item with specific historical significance: it recalls imperialism's settler incursions but also signifies African agency to claim and order private domestic spaces.

Jo Rogge (b. 1963, South Africa/Namibia) is a committed activist for non-binary rights and interrogator of the 'othered' body, as well as a long-term commentator on the international migrant crisis. Their work is a personal reflection on displacement, family lineage and identity. It ranges from the figurative to the abstract in thinking about belonging, bodily territory, and experiences of being gender fluid and queer. The King Protea is a recurring motif in Rogge's work; as South Africa's national flower - and emblem on state documentation such as passports and birth certificates - the protea explores the intersections between citizen, self and 'home'. Working with their father's deconstructed sea-maps of unknown places, Rogge resurfaces these with vintage road maps of South Africa, questioning imposed borders and boundaries, navigating infinite journeys of the interior self.



Thina Dube (South Africa)
Each story starts with a simple wish
2022
Monotype on Fabriano paper (1/1)
Sheet Size: 49 x 35 cm

Each story starts with a simple wish (detail)





Thina Dube (South Africa)

Keep your memories close, choose what to let go and what to hold

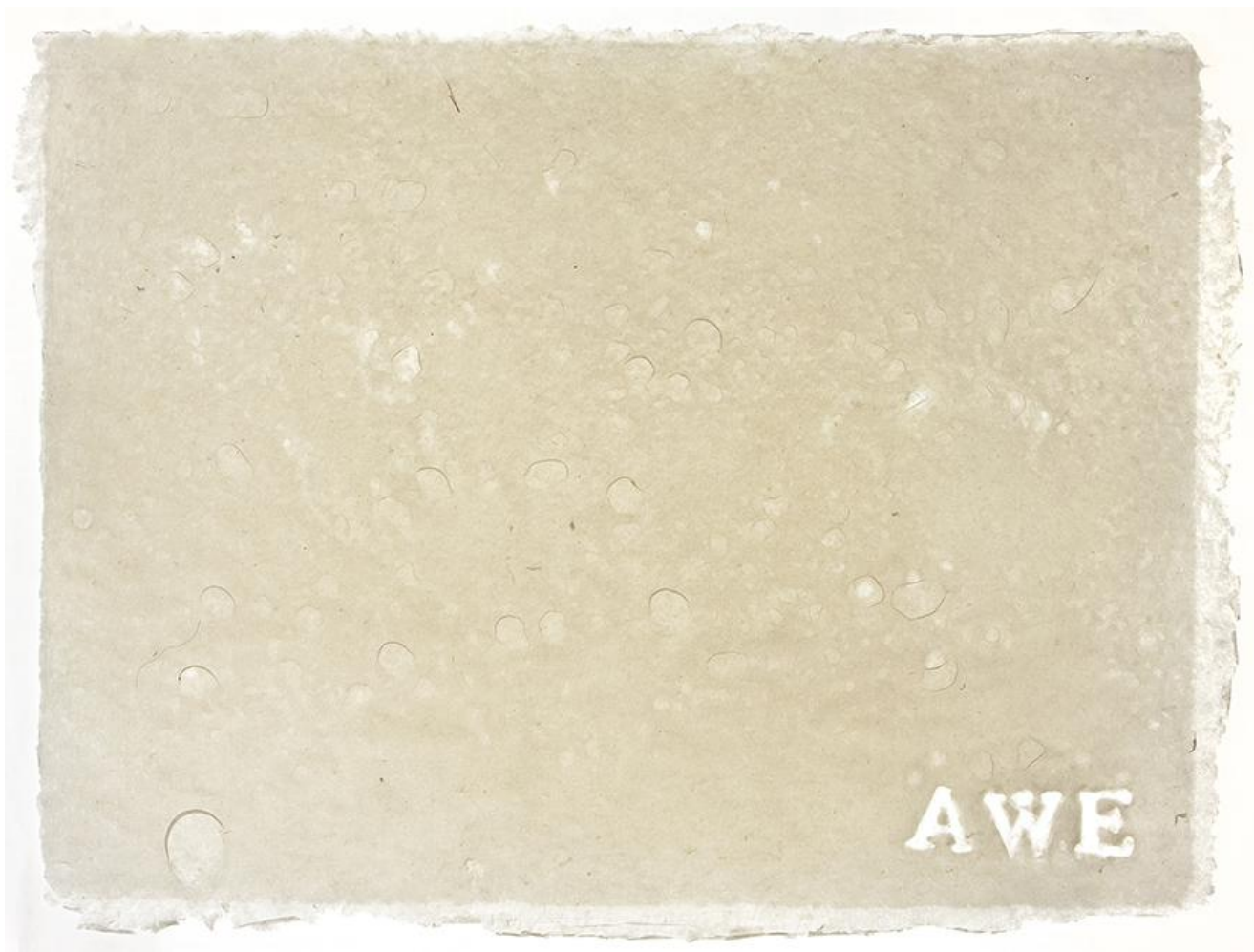
2022

Acrylic, charcoal, drawing ink, soft pastel, doily collage on Fabriano

148.5 x 190 cm



Angelique Bougaard (South Africa)
Awe I (Bietjie Gam series I)
2022
Paper watermark in handmade paper
Sheet Size: 48.5 x 65.5 cm (variable)



Angelique Bougaard (South Africa)

Awe II (*Bietjie Gam* series I)

2022

Handmade paper cut-out

Sheet Size: 51 x 67.5 cm (variable)

AWE

(detail)

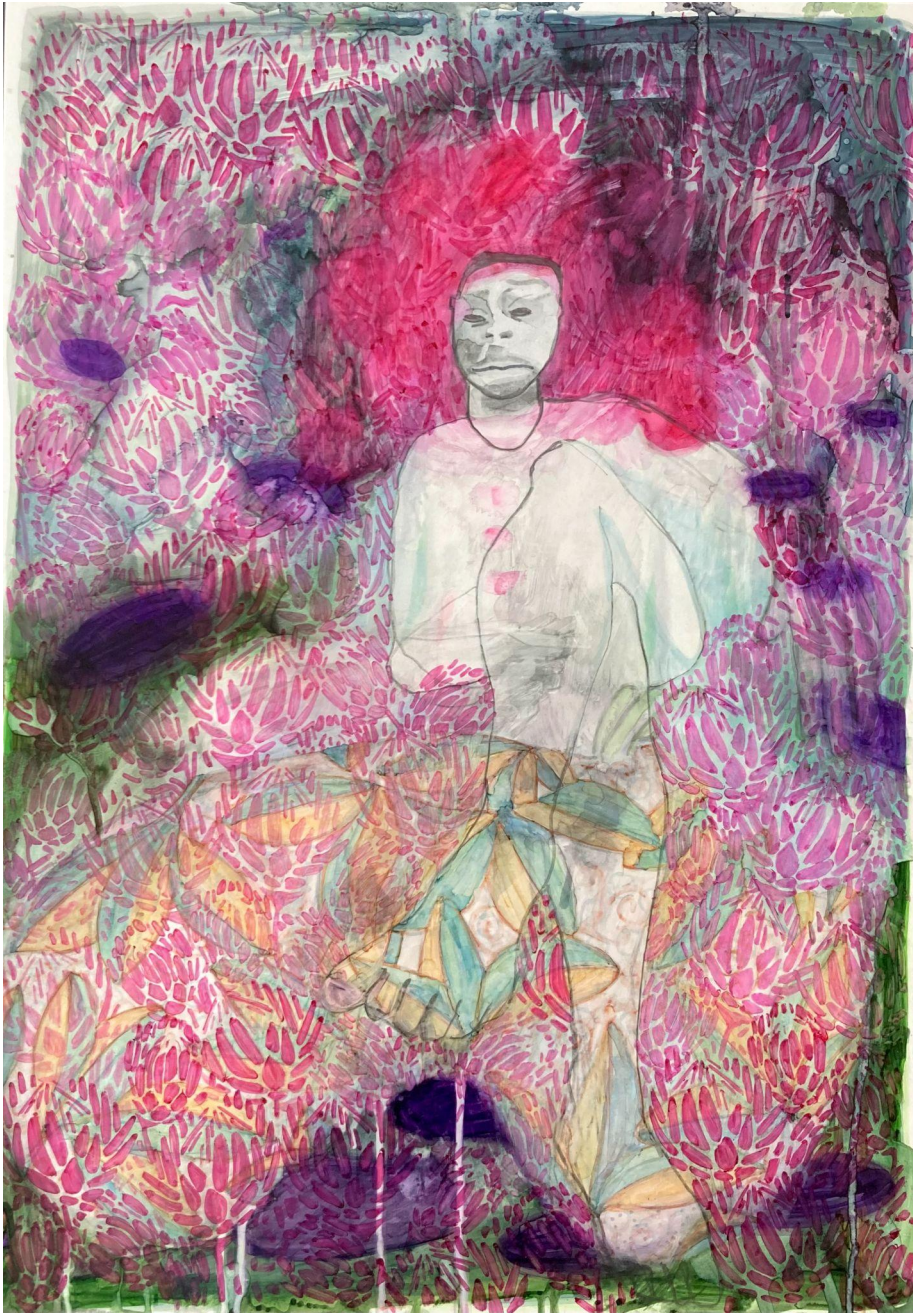


Jo Rogge (South Africa/Namibia)
I never promised you a rose garden
2022
Acrylic on canvas
100 x 100 cm



I never promised you a rose garden (detail)

2014



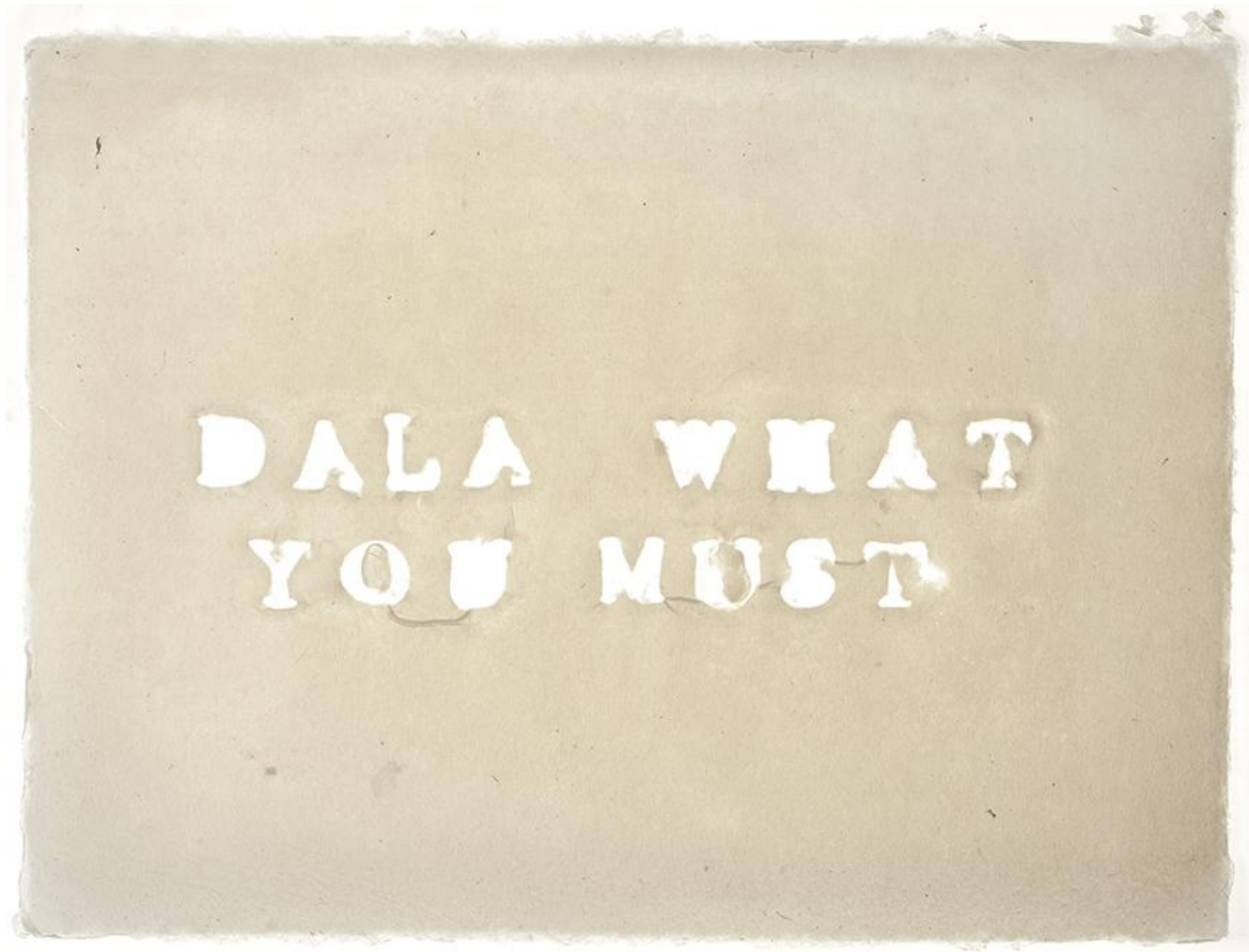
Jo Rogge (SA/Namibia)

them/they

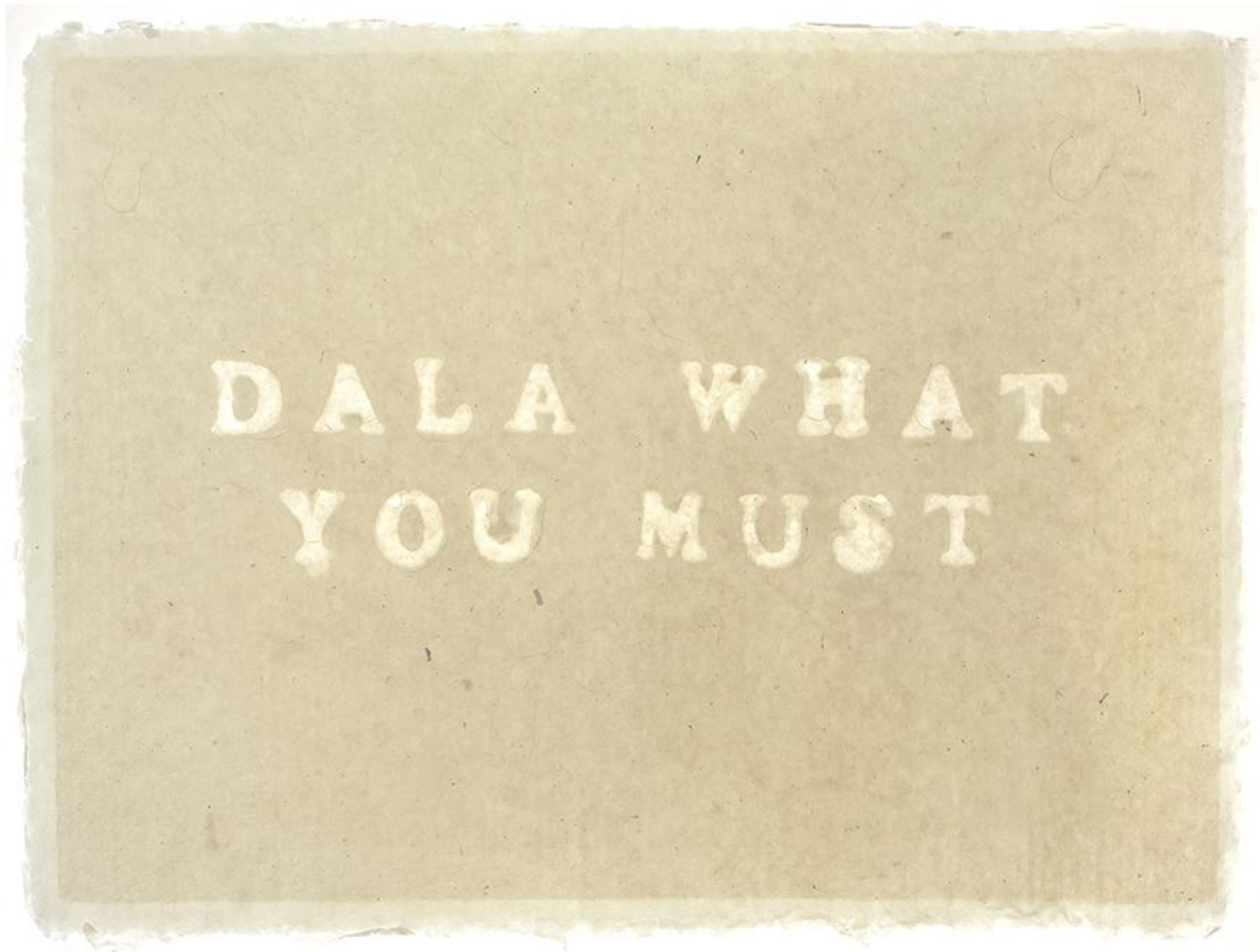
2022

Alcohol and paint marker on Triplex board

59 x 42 cm



Angelique Bougaard (South Africa)
Dala what you must II (Bietjie Gam series I)
2022
Handmade paper cut-out
Sheet Size: 49 x 65 cm (variable)



Angelique Bougaard (South Africa)
Dala what you must I (Bietjie Gam series I)
2022
Paper watermark in handmade paper
Sheet Size: 49.5 x 64.5 cm (variable)



Thina Dube (South Africa)
Some stories are told with a simple smile
 2022
 Monotype on Fabriano paper (1/1)
 Sheet Size: 49 x 35 cm



Thina Dube (South Africa)
Sometimes a story never ends...
 2022
 Monotype on Fabriano paper (1/1)
 Sheet Size: 49 x 35 cm



Jo Rogge (South Africa/Namibia)
What I learned from Amber Heard: you are not your pussy
2022
Acrylic on canvas
102 x 121 cm



Jo Rogge (SA/Namibia)

Lost in Letaba

2022

Ink, paint marker and collage on paper
41 x 65 cm



Lost in Letaba (detail)



Thina Dube (South Africa)
I remember the stories you told about your childhood
2022
Monotype on Fabriano paper (1/1)
Sheet Size: 49 x 35 cm

*I remember the stories you told about your childhood
(detail)*





Angelique Bougaard (South Africa)
Kullid II (Bietjie Gam series I)
2022
Handmade paper cut-out
Sheet Size: 49.5 x 66 cm (variable)

KULLID

(detail)



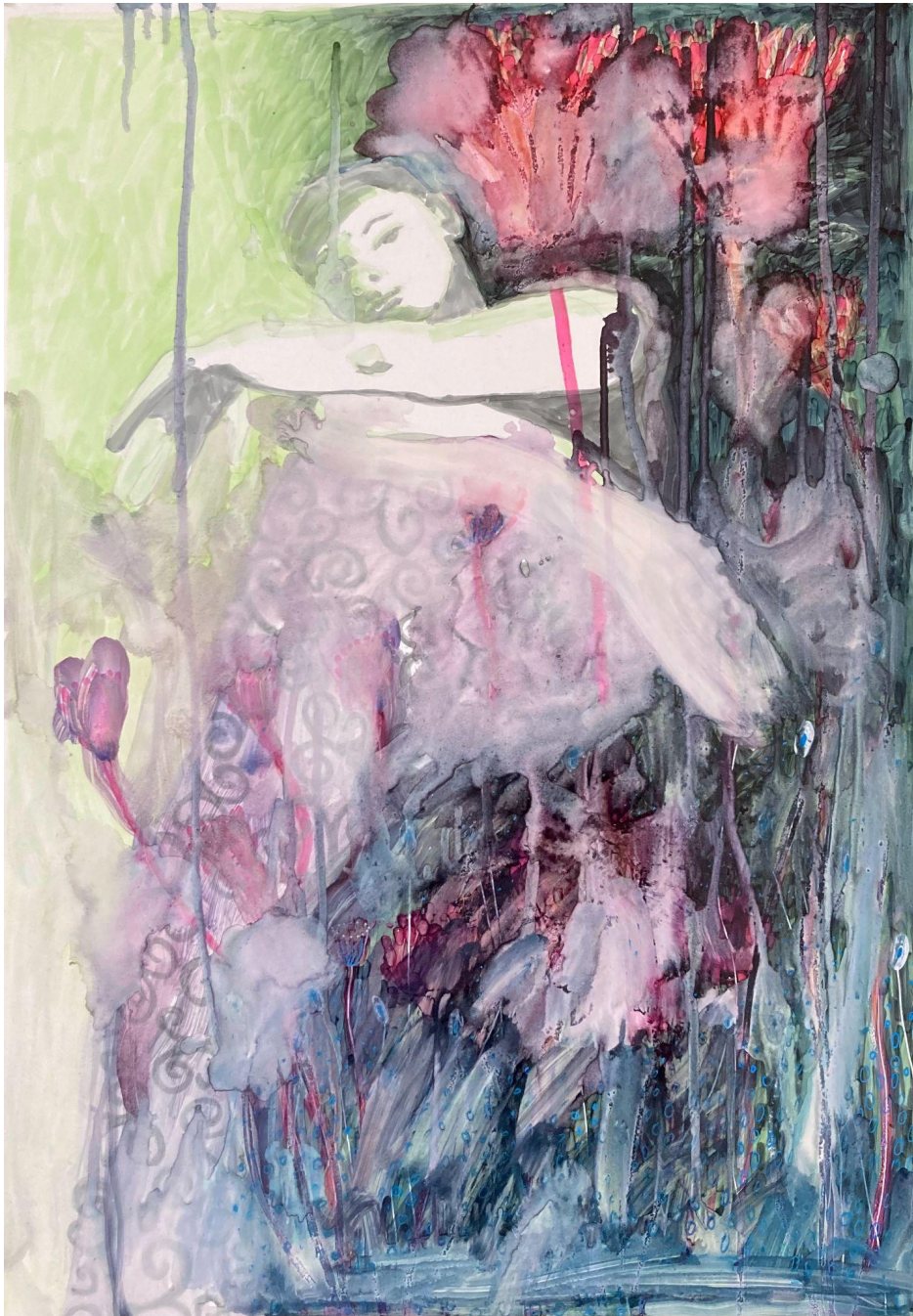
Angelique Bougaard (South Africa)

Kullid I (Bietjie Gam series I)

2022

Paper watermark in handmade paper

Sheet Size: 49.5 x 65.2 cm (variable)



Jo Rogge (SA/Namibia)

When I was a boy

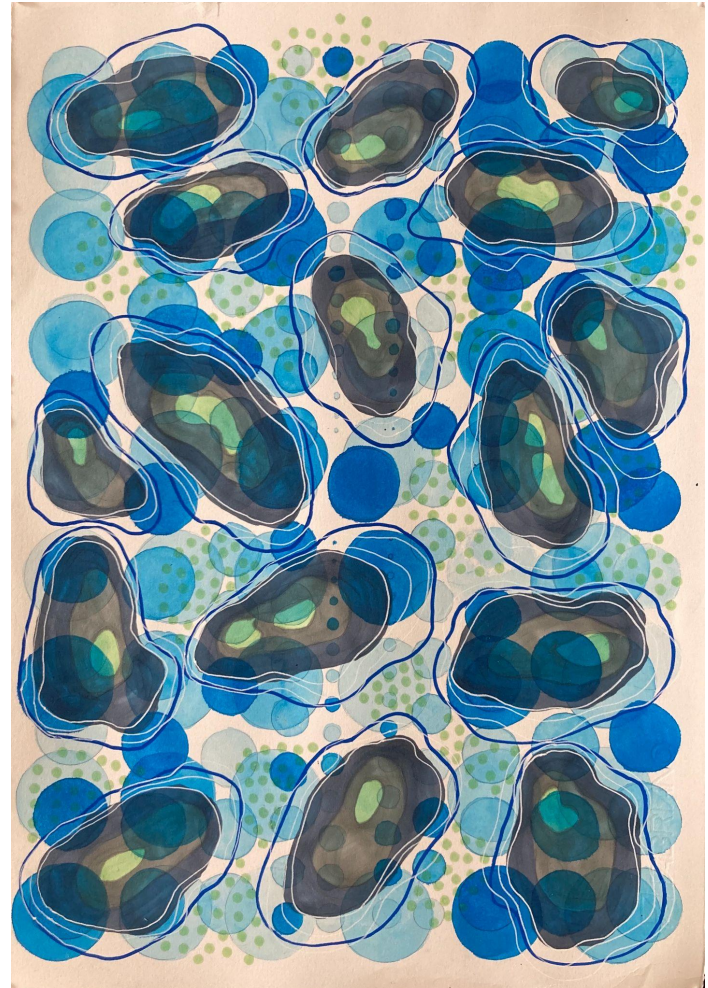
2022

Alcohol and paint marker on Triplex board

59 x 42 cm



Jo Rogge (South Africa/Namibia)
Detour I
 2022
 Alcohol marker on paper
 50 x 35 cm



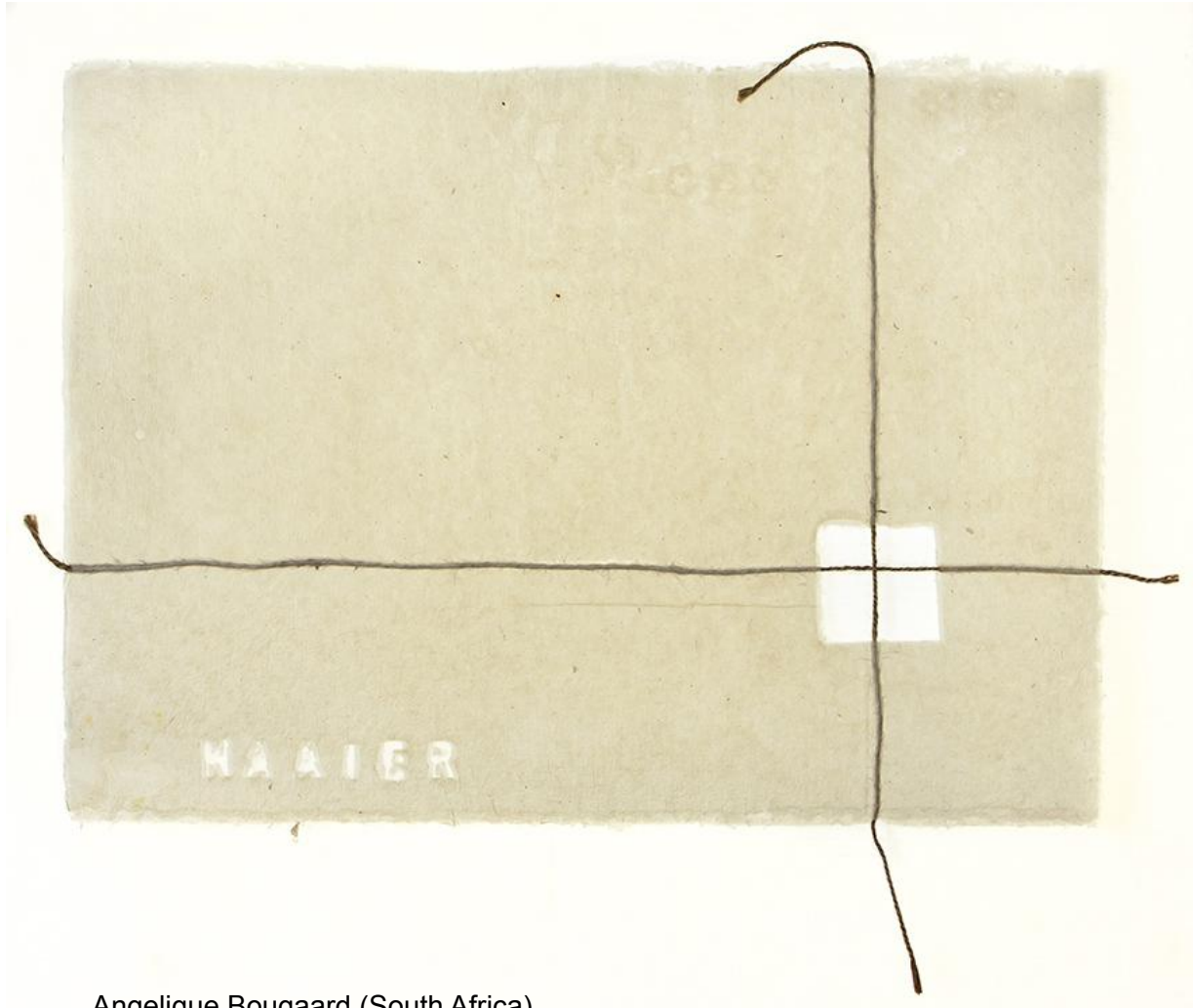
Jo Rogge (South Africa/Namibia)
Detour II
 2022
 Alcohol marker on paper
 50 x 35 cm



Jo Rogge (SA/Namibia)
Balene
 2021
 Ink and collage map on nautical map
 53 x 37 cm



Jo Rogge (SA/Namibia)
Farvandet omkring
 2021
 Ink and collage map on nautical map
 53 x 37 cm



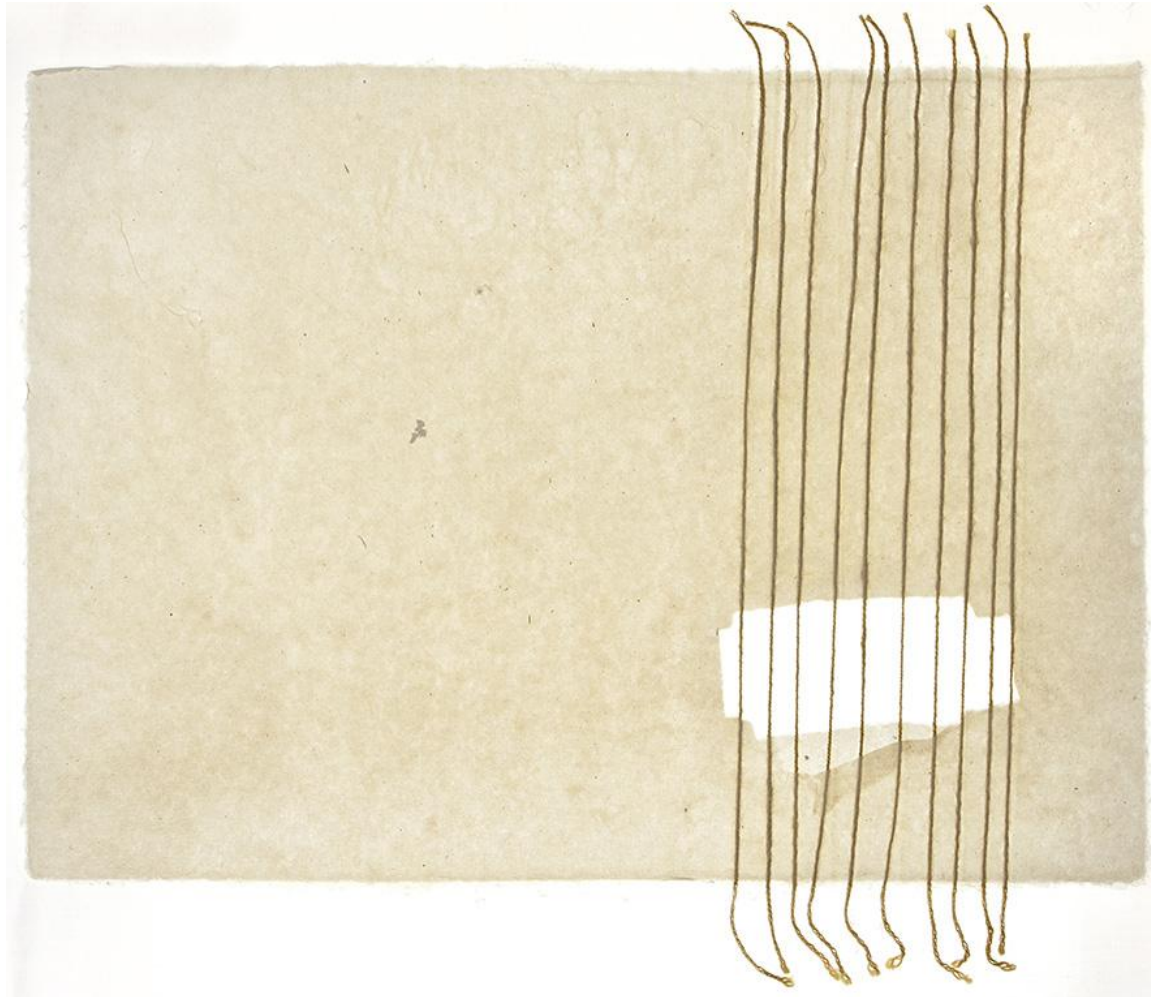
Angelique Bougaard (South Africa)

Naaier I (Bietjie Gam series I)

2022

Paper watermark, cut-out and embedding in handmade paper

Sheet Size: 45.8 x 62.8 cm (variable)



Angelique Bougaard (South Africa)

Naaier II (Bietjie Gam series I)

2022

Paper watermark, cut-out and embedding in handmade paper

Sheet Size: 55 x 62 cm (variable)

‘KULLID’

“In the South African context the ‘Coloured’ individual is referred to under a range of slang names that includes (but are not limited to) gam, bruinmens, kleurling, bruino, ghoffel, hotnot, bushmen, afspringer and bushie. These terms are derogatory but form part of self-identification in ‘Coloured’ communities. By claiming them back into our community much like ‘Queer’ theory’s reclamation, these terms become signs of cohesion and power.”

“My use of the term ‘Kullid’ is by no means an attempt at providing an alternative name or classification to the ‘Coloured’ individual. Rather, my utilisation offers insight into an experience of ‘Kullid-ness’ as lived by me, my family and by extension our community. The term Kullid was created in 2011 as a means of empowering the cultural identity of ‘Coloured’ individuals (Kullid foundation [sa]: [sp]) across generations.”

‘AWE’

“This term is pronounced as Ah-Weh. It is an Afrikaaps term that is generally used as a greeting, but can also be used as an exclamation of agreement or excitement.”

‘DALA WHAT YOU MUST’

“The term ‘Dala’ can be understood as “to do”. This phrase is spoken expressively, it addresses ‘doing what needs to be done.’”

‘NAAIER’

“The Afrikaaps slang phrase naaiier translates to ‘fucker’ and naai to ‘fuck’ or ‘no’. The term is used as a “reference to sex or having sex as well an expression of disagreement or distaste” in an impolite manner (Urban dictionary [sa]: [sp]). This term contains sexual connotation that “reminds us of the link between colonisation of both land and the human body...” (Jamal 2017: 199). The term houses a dark essence of violation to conceive the so-called coloured individual that contains within it a “commodified and eroticised” sense of ‘Othering’ (Jamal 2017: 200). This alludes to the problematic sexualisation and rape of the ‘Other’ by the coloniser.”