



HARARE CONTEMPORARY
November 28 – December 21 2018

Curated by Valerie Kabov of First Floor Gallery, Harare

Featuring:

SHAMILA AASHA
TAKUNDA REGIS BILLIAT
FRANKLYN DZINGAI
TROY MAKAZA
WYCLIFFE MUNDOPA
AMANDA SHINGIRAI MUSHATE
MIRIRO MWANDIAMBIRA
TENDAI MUPITA
THOMAS MUZIYIRWA
OPTION NYAHUNZI
GRESHAM TAPIWA NYAUDE
JULIO RIZHI
SKY SALANGE
MAVIS TAUZENI
HELEN TEEDE

HARARE CONTEMPORARY

Over the last decade, Zimbabwean contemporary art has undergone a remarkable transformation. After years of economic adversity and political stagnation, which left local art scene isolated and under-resourced, the small but resilient art community rebounded with a verve for international engagement. Aspiring artists from around the country came to Harare for training mainly at the two key art schools, National Gallery Visual Art Studio and Harare Polytechnic, making the capital a focal point for contemporary art in the country. To support the efforts of the historical stalwart Gallery Delta, new experimental spaces emerged such as First Floor Gallery Harare and Village Unhu. The National Gallery of Zimbabwe spearheaded international visibility with the Zimbabwe Venice Biennale Pavilion, which has been staged continuously since 2011, whilst First Floor Gallery Harare began a regular program of international art fair participation in 2012, creating consistent and high quality engagement with international art audiences.

The end of the second decade of the 21st century sees Zimbabwean contemporary art punching well above its weight in the international ranks, with numerous artists of the younger generation represented in major museums and international biennials, among them Misheck Masamvu, Moffat Takadiwa, Portia Zvavahera, Gresham Tapiwa Nyaude, Gareth Nyandoro, Wycliffe Mundopa and Virginia Chihota.

This exhibition, brings together some of these voices and introduces the exciting and energetic wave of young talents already making waves locally and internationally. They work across a range of new and traditional media often inventing their own such as Troy Makaza, who works in silicone infused with paint and Julio Rizhi, who melts and tints recycled plastic and Takunda Regis Billiat, who weaves and combines found objects and string, straw and wood. Others such as Mavis Tauzene, Franklyn Dzingai, Option Nyahunvi and Tendai Mupita and Wycliffe Mundopa combine printmaking and painting in their own unique combinations from linocut and card print to stencil collage.

There are also urgent new talents such as Miriro Mwandambira and Shamilla Aasha who work in installation based on traditionally female crafts of sewing and weaving, with Mwandiamibira extending her practice to performance and video, while Thomas Muziyirwa traces the line between social commentary and documentary and animation in his video art. Not to be outdone the traditional painters in Harare Contemporary; Helen Teede, Gresham Tapiwa Nyaude and Amanda Mushate, provide a potent introduction to both technical excellence and emotional drive underpinning the strength of the burgeoning art scene.

These young artists are deeply concerned by the complexities and challenges of life in Zimbabwe, undefeated by the problems and triumphant in their expressiveness.

- Valerie Kabov, Nov. 2018

Valerie Kabov is an art researcher, educator and curator with a focus on emerging art practices, audience engagement, intercultural dialogue and cultural economics. Valerie is Editor-at-Large, Art Africa Magazine and Co-founder and co-founder (2009)/director Education/International Projects of First Floor Gallery Harare, Zimbabwe's leading contemporary art gallery and educational platform for supporting emerging art in Zimbabwe and beyond. She holds a Masters in Curatorship and Modern Art from University of Sydney, degrees in Law and Economics from University of Melbourne and is a doctoral candidate in Fine Arts at University of Pretoria.

Selected additional projects:

- Right at the Equator (2017-2018)* – Depart Foundation, Los Angeles, contemporary art from Southern Africa and beyond.
- Another Antipodes/urban axis (2017)* – the first major exhibition of African contemporary art in Australia, featuring works in all media from more than 40 artists working in Southern Africa.
- Art & Dialogue 2008-2013*, founder and facilitator of immersive professional development courses for EU curators and cultural professionals to build skills and strategies for audience engagement across cultural divides (Paris, Berlin, Barcelona).
- Sydney Review Panel* – 2010-2011 founder of the Australian franchise of the NY Review Panel, a programme of monthly events bringing together a panel of art critics to discuss a selection of current exhibitions before a live audience.
- Why Art? Newsletter 2008- 2011* Australia based monthly review of contemporary art scene and art market with commentary on international developments, educational features and artist profiles.

SHAMILLA AASHA: B. 1977, Hwange, Zimbabwe Lives and works in Bulawayo

Born in Hwange but raised and educated in Bulawayo, eventually obtaining a Diploma in Textile Design from the Bulawayo school of Art and Design in 2000. She participated in numerous workshops and exhibitions both locally and internationally.

She is an art educator with 12 years' experience. Although now; out of the formal education system she continues nurturing creativity through her Asha Childrens' Trust – a hub for young creatives.

After a sabbatical from professional art practice Shamilla has emerged in 2018 with a mature body of work whose narrative is influenced by issues of identity, merging cultures and issues facing women in her society.

Shamilla has traditionally been a mixed media painter but has recently began incorporating textiles, which she regards as a fitting metaphor for her narratives. She expands on this metaphor using sewing patterns, and stitching. Her highly calligraphic painting style allows her to create new patterns from the old and with each layer added creates a palimpsestic language. This has also provided a foundation and informs her textile art, a new path in her art process.



Shamilla Aasha, Zimbabwe
Binds that Tie, Part I, 2018
Fabric, rope, and synthetic ties
125 x 134 cm
US\$ 880



Shamilla Aasha, Zimbabwe
Binds that Tie, Part II, 2018
Fabric, rope, and synthetic ties
120 x 156 cm

TAKUNDA REGIS BILLIANT: B.1990, Harare, Zimbabwe Lives and works in Harare

Having graduated in 2014 from National Gallery of Zimbabwe Visual Art Studio, specialising in painting, Billiat has begun working in three dimensions as a result of his artistic research into the role of religious and spiritual traditions in contemporary Zimbabwe. While retaining the formal elements of painting such as compositions and colour Billiat breaks out of the frame to grapple viscerally and tangibly with Christianity and the Bible as a social construct, ringing the alarm bell on the rise of charismatic churches in Zimbabwe, with their prophets exploiting the ignorance of the people of their own religion's true content.



Takunda Regis Billiant, Zimbabwe
Skin and Bone Part I, 2017
Wood, fabric, telephone receivers,
and palm leaf binders
56 x 43 x 35 cm

FRANKLYN DZINGAI: B. 1988

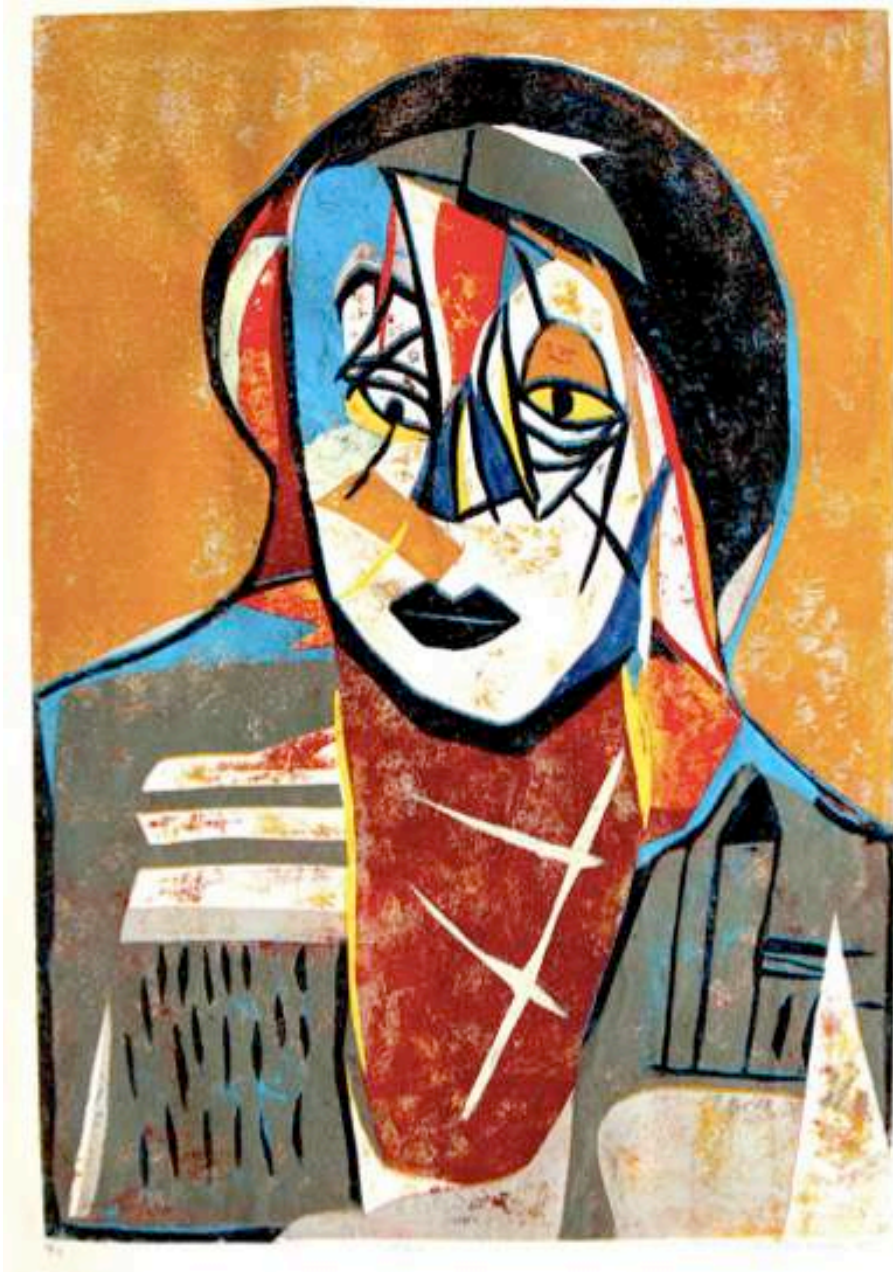
Lives and works in Harare, Zimbabwe

Franklyn Dzingai was born in 1988 in Kwekwe, Zimbabwe. In 2009 he started his fine art studies at the National Gallery of Zimbabwe Visual Art Studio in Harare and finished in 2011 with a focus on printmaking.

Franklyn is now an emerging artist working in Harare, who specialises in printmaking. He prefers using cardboard for printing relief using the reductive method. Collage and drawing are often incorporated into his prints. His prints are typically vibrant in colour and ornate in design. He sources his images from books, magazines, newspapers and family photos. Themes such as social interactions and personal memories are found in his prints.

Franklyn is one of the few artists in Zimbabwe who focuses on printmaking and has perfected the cardboard printing method. This has led him to win many awards at various shows and exhibitions in Harare.

“In my work I specialize in drawing and printmaking. I enjoy the spontaneity of drawing, while printmaking challenges me to work with economy of means. I concentrate on essentials so that I can evaluate a concept and its alternative solutions. My preferred technique is card print because it enables me to incorporate different textures, effects and backgrounds and allows me some flexibility for variation during the stages of the printing process. In my work I am interested in exploring all the issues that impact my life, from the social concerns of everyday living in Zimbabwe to the lives of my family, my personal experiences, memories and interactions.”



Franklyn Dzingai, Zimbabwe
Mask, 2018
Card print on paper
85 x 56 cm



Franklyn Dzingai, Zimbabwe
Untitled, 2018
Card print on paper
86 x 60 cm

TROY MAKAZA: B.1994, Harare, Zimbabwe Lives and works in Harare

Having graduated from National Gallery of Zimbabwe in 2014 in painting and sculpture, Makaza set about developing his own unique medium, which would merge his love of colour and object making. The outcome was a blend of traditional art materials, inks and paint and contemporary industrial silicone which can be molded, woven and even painted with to produce diverse, vibrant and almost but not quite figurative inventions. These dramatic forms speak to a dynamic evolution of Zimbabwe, a society in flux managing political, cultural and economic turmoil, where traditional roles are no longer assured and liberal attitudes don't always belong.



Troy Makaza, Zimbabwe
Dislocation of Content (Part 4A), 2017
Silicone infused paint
140 x 34 cm

WYCLIFFE MUNDOPA: B.1987, Harare, Zimbabwe

Lives and works in Harare

Having decided to devote his life to painting at the age of 15, Mundopa attended the National Gallery Zimbabwe Visual Arts Studios (2005-2007). Committed to bearing witness to the lives of the most vulnerable in his community, his works consistently speak to social and political upheavals of life in urban Zimbabwe. In this context, the lives of women in particular frame his practice and social commentary. Mundopa's imagery is audacious and unapologetic, bridging vernacular visual metaphor or Harare street slang with classical genre painting compositions of Dutch masters and post-impressionistic verve in line and colour.

His work is represented in private collections in U.S.A, Hong Kong, Kenya, Australia, France, the UK, Germany, Japan, Kenya, the Netherlands, Zimbabwe and Cameroon.



Wycliffe Mundopa, Zimbabwe
One Thousand Afternoons I (the
Collage Suite), 2017
Stencil, collage on paper
47 x 64 cm



Wycliffe Mundopa, Zimbabwe
One Thousand Afternoons II (the
Collage Suite), 2017
Stencil, collage on paper
47 x 64 cm



Wycliffe Mundopa, Zimbabwe
One Thousand Afternoons III (the
Collage Suite), 2017
Stencil, collage on paper
47 x 64 cm



Wycliffe Mundopa, Zimbabwe
One Thousand Afternoons IV (the
Collage Suite), 2017
Stencil, collage on paper
47 x 64 cm

AMANDA SHINGIRAI MUTASHE: B.1990, Zimbabwe Lives and works in Harare

Amanda's works talk about relationships and how they affect the society. She doesn't want to be held back by one media, instead she explores sculpture painting and mixed media art. She draws her inspiration from people around her and she paints and sculpt her happiness and burdens, and the things that she takes time to visualize.

As the title of my work suggests, 'Ndiri papi lapa? (Where am I here?) I created this piece with the sole intention of finding myself. I always find myself doing the very things I hate, that people always want me to do. I end doing things just to impress rather than confront people with my personal interesting views.

The artwork is an oil on canvas consisting of portraits overshadowing my self-image. This is my personal writing about a 'future' to all individuals for them to never be overshadowed by negative influences that divert us to our true cause.



Amanda Shingirai Mushate, Zimbabwe
New Relations (Part I), 2018
Oil on canvas
170 x 185 cm



Amanda Shingirai Mushate, Zimbabwe
New Relations, (Part VII) 2018
Oil on canvas
90 x 90 cm

MIRIRO MWANDIAMBIRA: B. Zimbabwe Lives and works in Harare

Graduated from National Gallery of Zimbabwe Visual Art Studio in 2014. Currently, resident artist at Chinembiri Studios, Mbare, Harare. As an artist Miriro is interested in lives of women and in particular, lives of young living in Harare, their obsessions, dramas, dilemmas and challenges. As a social commentator and story-teller, she identifies with her contemporaries and creates paintings, installations and sculptures, which range from humorous and playful to dark and complex, incorporating both conventional materials and those which form part and parcel of women's lives from acrylic nails to bed sheets and curtains. Mwandimbira has been exhibiting regularly throughout her student career and is represented by First Floor Gallery Harare internationally.



Miro Mwandiyambira, Zimbabwe
Unbroken Wedding Veil, 2018
Fabric and hair extensions
280 x 118 cm



Miro Mwandimbira, Zimbabwe
Try to Adore Me, No?, 2017 (video still)
Performance Video
13 min 06 sec
Edition 1/5

TENDAI MUPITA: B.1990

Lives and works in Harare

In addition to his degree studies, Mupita, trained with leading master printmakers in Johannesburg, such as David Krut and Artist Proof Studio, where he worked as an assistant to a resident artist Senzo Shabangu, Godfried Donkor, Marina Walsh and Endale Desalegn. He acquired extensive skills in etching, mototypes, linocutting and colliography as well as numerous other techniques. As a result, work with and on paper as well as printmaking have been a dominant feature of Mupita's practice and its evolution for the past several years. In 2014 Mupita began researching fractals and in particular their relationship to both nature and African traditional cultural practices from basketweaving to architecture and found a rich thematic field, which created a wealth of synergies with his interest in working with paper-based techniques. In 2016 Mupita was awarded a residency with The Bag Factory in Johannesburg. Mupita is represented by First Floor Gallery Harare.



Tendai Mupita, Zimbabwe
Untitled, 2018
Mixed media on Paper
75 x 104.5 cm



Tendai Mupita, Zimbabwe
Title (diptych)
Ink and print on Fabriano paper
100 x 70 cm (each panel)

THOMAS MUYIRIZWA: B. 1987

Lives and works in Harare, Zimbabwe

Having trained in video and design in 2011-2012, Muziyirwa's practice spans documentary filmmaking, animation and video. Despite different media and approaches, the themes in his work is invariably and intensely and empathetically involved with the lives of the people Zimbabwe, the most vulnerable and most affected by social, economic and political strife. While his documentaries confront the pain points directly, animation and video are opportunities for more layered and lyrical views, playing with metaphor and humour.

Muziyirwa's work has been shown at numerous international festivals and exhibitions including Zanzibar International Film Festival 2018, Zimbabwe International Film Festival (2013), Video Nomad at Dakar Biennale 2014, Infect the City festival, Cape Town, South Africa (2015), Analogue Eye, National Arts Festival in Grahamstown South Africa (2015) and Weiner Festwochen, Vienna Austria (2015) , Subabienale Dakar OFF, Senegal(2016) and Another Antipodes/urban axis, Perth, Australia (2017).



Thomas Muyirizwa, Zimbabwe
Kuwadzana, 2018 (*video still*)
Video
4 min 02 sec
Edition 1/5

OPTION DZIKAMAI NYAHUNZVI: B. 1992

Lives and works in Harare, Zimbabwe

Having completed his studies at the National Gallery of Zimbabwe Visual Art Studio in 2012, Nyahunzvi has prioritised printmaking and paper-based techniques in his practice. Taking his personal totem (zebra) connections as a point of departure, Nyahunzvi has been exploring and asserting the importance of traditional story-telling and mythology in contemporary art.

Recent Exhibitions include:

2017 Recent exhibitions include: *Defying the Narrative, Ever Gold Projects 2018 (San Francisco, USA), Right at the Equator 2017 (Depart Foundation, Los Angeles, USA), The Magic in the everyday Life 2017, The Corridor Gallery, Harare, Zimbabwe, Zig Zag Zim, The National Gallery of Zimbabwe 2016, Harare, Zimbabwe*



Option Nyahunzi, Zimbabwe
The Smokers I
Ink and paper cutouts on Fabriano
paper
83 x 62 cm



Option Nyahunzi, Zimbabwe
The Smokers II
Ink and paper cutouts on Fabriano
paper
75.5 x 60 cm



Option Nyahunzi, Zimbabwe
The Smokers III
Ink and paper cutouts on Fabriano
paper
79 x 61 cm

GRESHAM TAPIWA NYAUDE: B. 1988

Lives and works in Harare, Zimbabwe

Born and raised in Mbare—Harare's and perhaps Zimbabwe's most vibrant and notorious ghetto — Nyaude works against the sweeping identity that has been defined by the voice of the state and the media. His images oscillate between figuration, abstraction and hallucination, drawing from the restless energy of his neighbourhood. Living on the verge between survival and demise has been somewhat of a call to poetry, at times proving brutal and at others sentimental or cynically satirical. His figurations defy characterization, underscored by the humanity of their quest to attain a quality of life that appears even beyond the reach of dreams.



Gresham Tapiwa Nyaude, Zimbabwe
Untitled, 2018
Oil on paper
100 x 70 cm



Gresham Tapiwa Nyaude, Zimbabwe
Untitled, 2018
Oil on paper
100 x 70 cm



Gresham Tapiwa Nyaude, Zimbabwe
Untitled, 2018
Oil on paper
100 x 70 cm

JULIO RIZHI: B. 1991

Lives and works in Harare, Zimbabwe

After several years of study at the National Gallery of Zimbabwe visual art studio, Julio decided to pursue his own experimental practice, while based at the Chinembiri studios with several of Zimbabwe's leading new generation artists such as Gresham Tapiwa Nyaude, Moffat Takadiwa and Wycliffe Mundopa. Rizhi's works like him are deeply imbedded in the life of the city building connections between consumption and its outcomes, through the socio-ethical prism of contemporary Zimbabwe. His dystopic and dismorphic constructions speak to environmental decay and the social cost of high-density living such as youth unemployment and addiction. Darkly humoured, Rizhi uses the seductively bright colours of the discarded plastics he melts to construct his sculptures, as a metaphor for the broken promises of a better future advertised but never delivered



Julio Rizhi, Zimbabwe
Candy Bombs III
Molten plastic and wire mesh
63 x 44 x 45 cm

SKY SALANGE: B. 1992

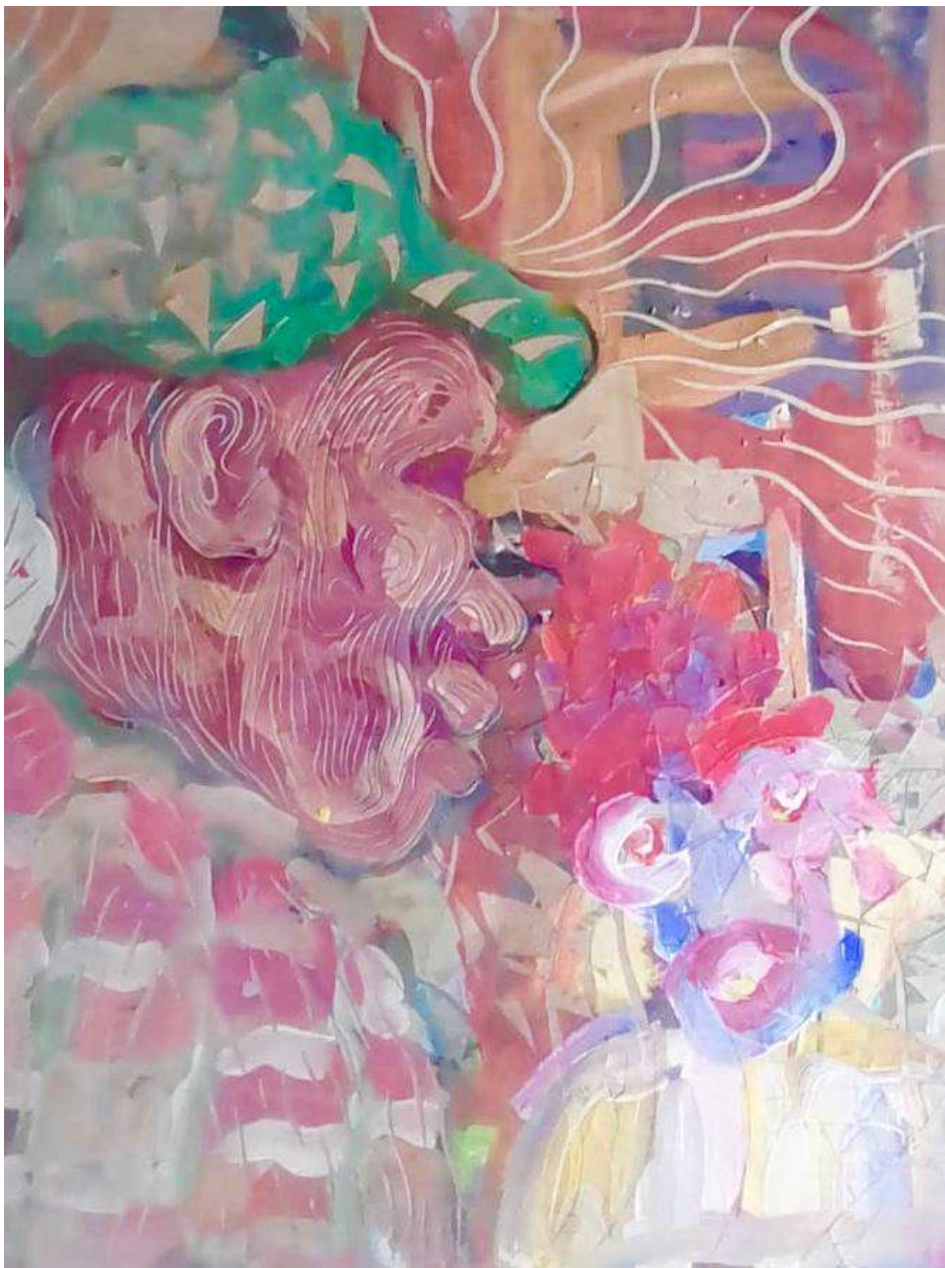
Lives and works Masvingo/Harare, Zimbabwe

Having graduated from National Gallery Visual Art Studio in 2010, Sky Salanje has focused on painting becoming a prolific commentator on Zimbabweans, ranging from those in his immediate neighbourhood to public figures, from friends and neighbours to priests and politicians. Obsessed with portraiture, real or imagined, his works – whether in miniature or on large canvases – shed light on individual personalities and the quirks of human nature. They also cumulatively build a narrative of the moral economy, normative attitudes and behavioural modes of a country with a complex socio-political history.

Salanje has exhibited widely via Zimbabwe's leading exhibition platforms including Gallery Delta, First Floor Gallery Harare and the National Gallery of Zimbabwe. He has also shown with Guns & Rain at the Turbine Art Fair and in group shows in Johannesburg. He holds a certificate in Fine Arts from National Gallery of Zimbabwe Visual Art Studio. He will have a solo exhibition with Guns & Rain in May 2018.



Sky Salange, Zimbabwe
Brothers, 2018
Acrylics on canvas board
79 x 61 cm



Sky Salange, Zimbabwe
At the Bar, 2018
Acrylics on canvas board
53.5 x 46 cm

MAVIS TAUZENI: B. 1982

Lives and works in Harare, Zimbabwe

Mavis Tauzeni is a subtle talent. Her work in print and mixed media moves one to mediation and reflection of one's inner self in the same way as Tauzeni herself reflects on her inner world. Speaking unapologetically from a woman's perspective, she constantly reflects on the mutable relationship between a woman, her potential and her actual in daily life and through the life cycle.

"I feel that women in particular relate the physical with the spiritual and emotional in a uniquely powerful way, being the givers of life and the nurtures of others. The physical strength is integral to the spiritual importance." With quiet confidence and gentle poetry, Tauzeni asserts the right of the new generation of women in Zimbabwe to claim a place in their society on their own terms.



Mavis Tauzeni, Zimbabwe
Untitled, 2018
Mixed media on canvas
57 x 53 cm



Mavis Tauzeni, Zimbabwe
Untitled, 2018
Mixed media on canvas
57 x 53 cm

HELEN TEEDE: B 1988

Lives and works in Harare, Zimbabwe

As a white Zimbabwean, Helen Teede is deeply conscious of the painful and conflicted history of race relations in the country and at present, which still has not arrived at reconciliation and integration. Yet Africa and Zimbabwe is the only home that she has ever known, which she loves deeply and without reservation. “In her practice as an artist, Teede takes love for the land, as a defining Zimbabwean characteristic across race lines, as the starting point from which to build a vision of a Zimbabwe that can be shared unequivocally.

Teede researches her work from the ground up, literally – going on extensive hiking and camping expeditions, involving archeological digs, embedding her work in the land and its history before the trauma. Her landscape based canvases build narratives of these journeys, which are both poetic and aspirational and speak empathetically to a shared humanity and commitment to be of a place and of a time which makes genuine reconciliation and a future possible.



Helen Teede, Zimbabwe
Grandpa's Ghost Ship (II), 2018
Oil on canvas
185 x 170.5cm



Helen Teede, Zimbabwe
Grandpa's Ghost Ship (IV), 2018
Oil on canvas
185 x 170.5cm

CIRCLE ART GALLERY, OVERVIEW

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Circle was founded in 2012 to provide a highly professional consultancy service to individual and corporate collectors and art institutions, and build audiences through curating ambitious pop-up exhibitions.

In 2015, we opened our permanent gallery space in Nairobi, aiming to be the foremost exhibition space in East Africa. Our intention is to create a strong and sustainable art market for East African artists by supporting and promoting the most innovative and exciting artists currently practicing in the region. We exhibit carefully curated, challenging and thought-provoking contemporary art and invite guest curators to work with us.

We also participate in international art fairs and engage with the art community by providing a venue for presentations from local and international artists, curators, art critics, collectors and academics.

Circle collaborates with a diverse group of contemporary artists across East Africa rather than representing specific artists.