



**FIRST FLOOR GALLERY HARARE**

**CHAKAFUKIDZA**

JULIO RIZHI

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# Chakafukidza

Future is something few of us feel confident anticipate, fathom or prognosticate, in the see-saw of crisis, panic and calamity, which has been the first half of 2020. Even optimism feels rash. Julio Rizhi's Chakafukidza is an exhibition, whose premise is understanding, valuing our space and place and how that can transform and empower living in the here.

Chakafukidza is a chiShona idiom which paints whole words in a word. Shortened version of Chakafukidza dzimba matenga, a proverb, which literally translates with deceptive simplicity as 'a roof covers what's inside a home'. While superficially overlapping with 'don't judge a book by its cover' and concepts of 'not wearing your heart on your sleeve' and 'saving face' like many Shona proverbs chakafukidza describes the complex world and a philosophy around of social and spatial relations, traditional and contemporary and historical. Chakafukidza is a prompt for a nuanced interpretation of any and all phenomena - not judging events superficially, looking for and expecting deeper context to every phenomenon and how different phenomena can and do co-exist. Rizhi's Chakafukidza comes at a time when demarcations of what is personal space and personal freedom, personal responsibility and privacy are being drawn into sharp relief in Zimbabwe and beyond through the confinement of covid19 and economic crisis it precipitated.

At its core chakafukidza is about context created by space and in his work, Rizhi is looking at the complex social and historical layering which colours the stories of his home neighbourhood of Mbare. An urban 'port' and one of the country's most colourful, multicultural and notorious townships, Mbare also has a rich revolutionary history and is often a crucible in which social and political tensions explode and a house which does not contain what is inside. But the Mbare Rizhi wants us to focus on in his Chakafukidza is one that is understood in the context of but recognised by the critical needs and possibilities of its future. Like most high density areas of Harare, Mbare is overwhelmingly young. Its youth is growing up in a country which is full of potential but few promises and established pathways for realising dreams of the young majority. It is this urgency that underpins the complex and exhilarating beauty of Rizhi's works in the exhibition. Like the molten plastic, the young people are vibrant, complex and beyond control unpredictable. Disregarded, discounted and misunderstood by the older generation, they are growing and have a desperate need to grow and develop beyond the constraints of their crowded neighbourhood, which like wire mesh tries to create a visible structure of order but fails to conceal the struggle and the richness of culture and human potential under its rooves.

# JULIO RIZHI

**Born 1991 Harare, Zimbabwe**

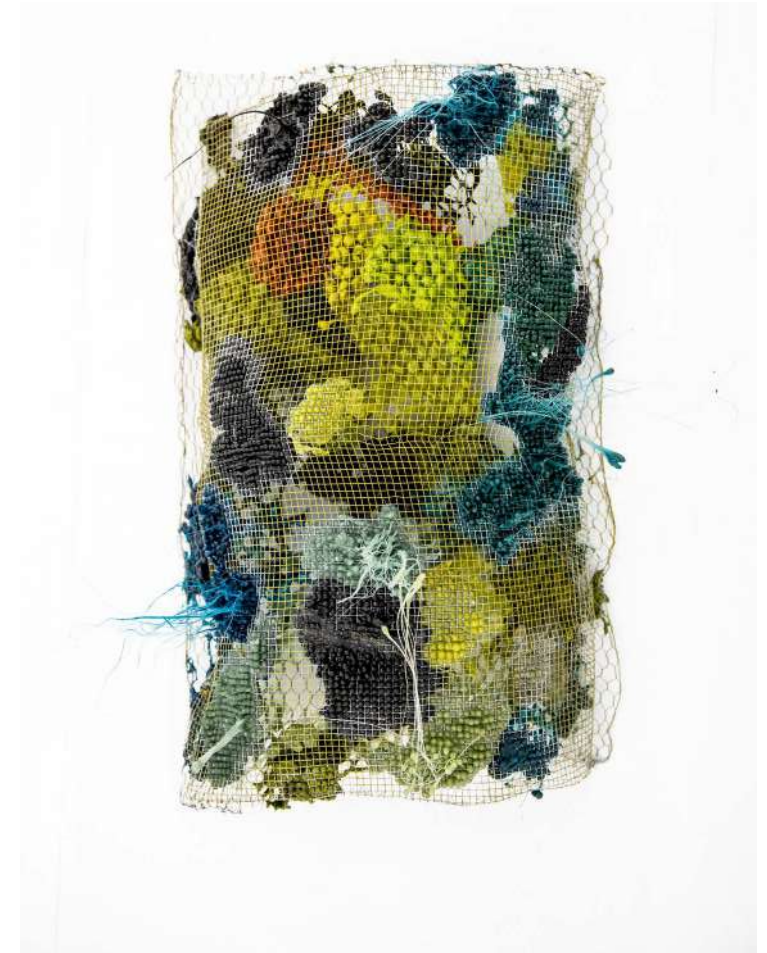
**Lives and works in Harare, Zimbabwe**

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 a 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 dysmorphic 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.

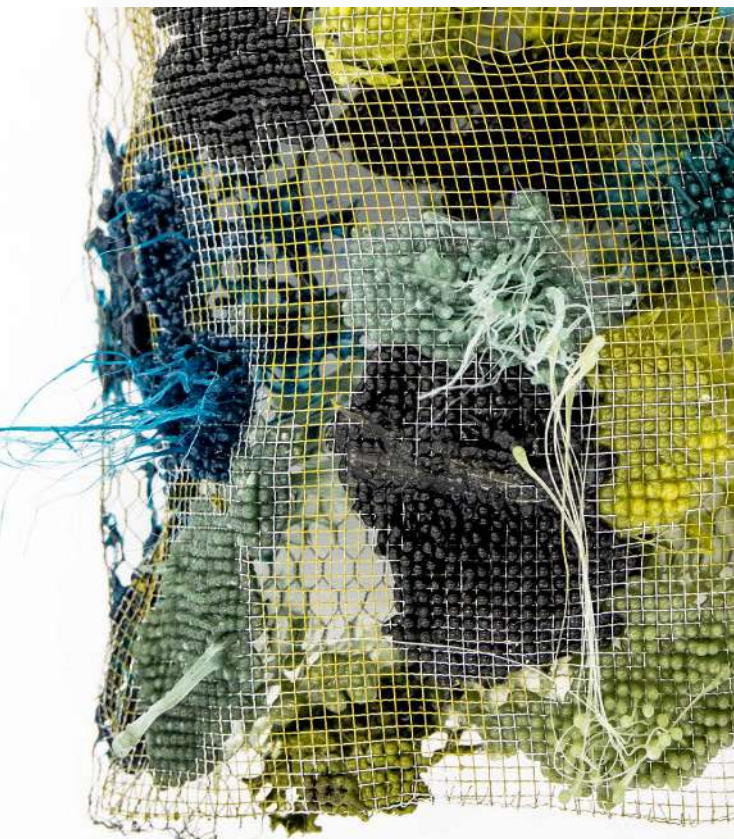
## ***Recent exhibitions include:***

- Welcome Home, Museum of Contemporary African Art Al Maaden, Morocco, 2019
- Investec Cape Town Art Fair, First Floor Gallery Harare, Cape Town, South Africa, 2019
- Next Level, First Floor Gallery Harare, Harare, Zimbabwe 2018
- Right At The Equator, Depart Foundation, Los Angeles, USA, 2018
- Another Antipodes/urban axis, PS Art Space, Fremantle, Australia 2017
- FNB Joburg Art Fair 2017, First Floor Gallery Harare, Johannesburg, South Africa, 2018
- Face The Magic, Loving | Monro, Los Angeles, 2017, USA



Chakafukidza, Part 2, 2020  
Molten plastic and spray paint on wire  
76cm x 50cm x 28cm



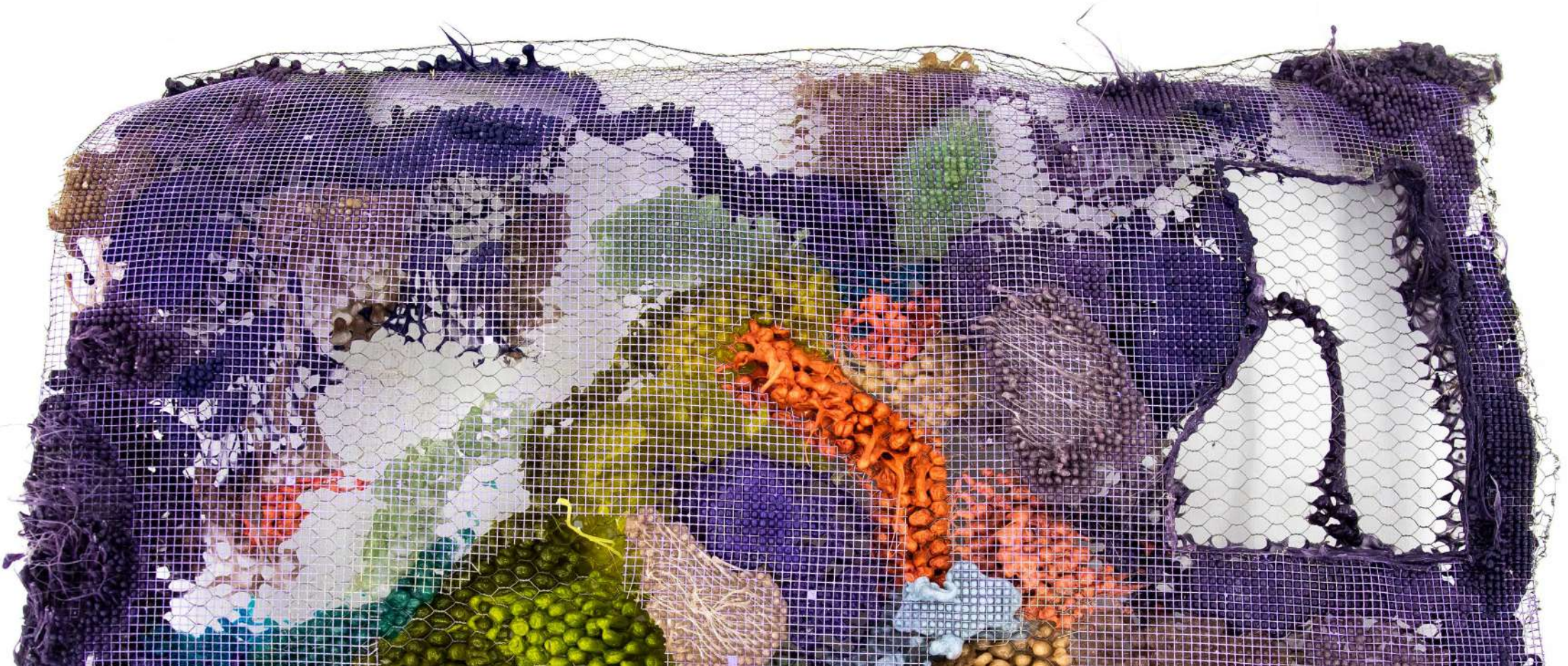




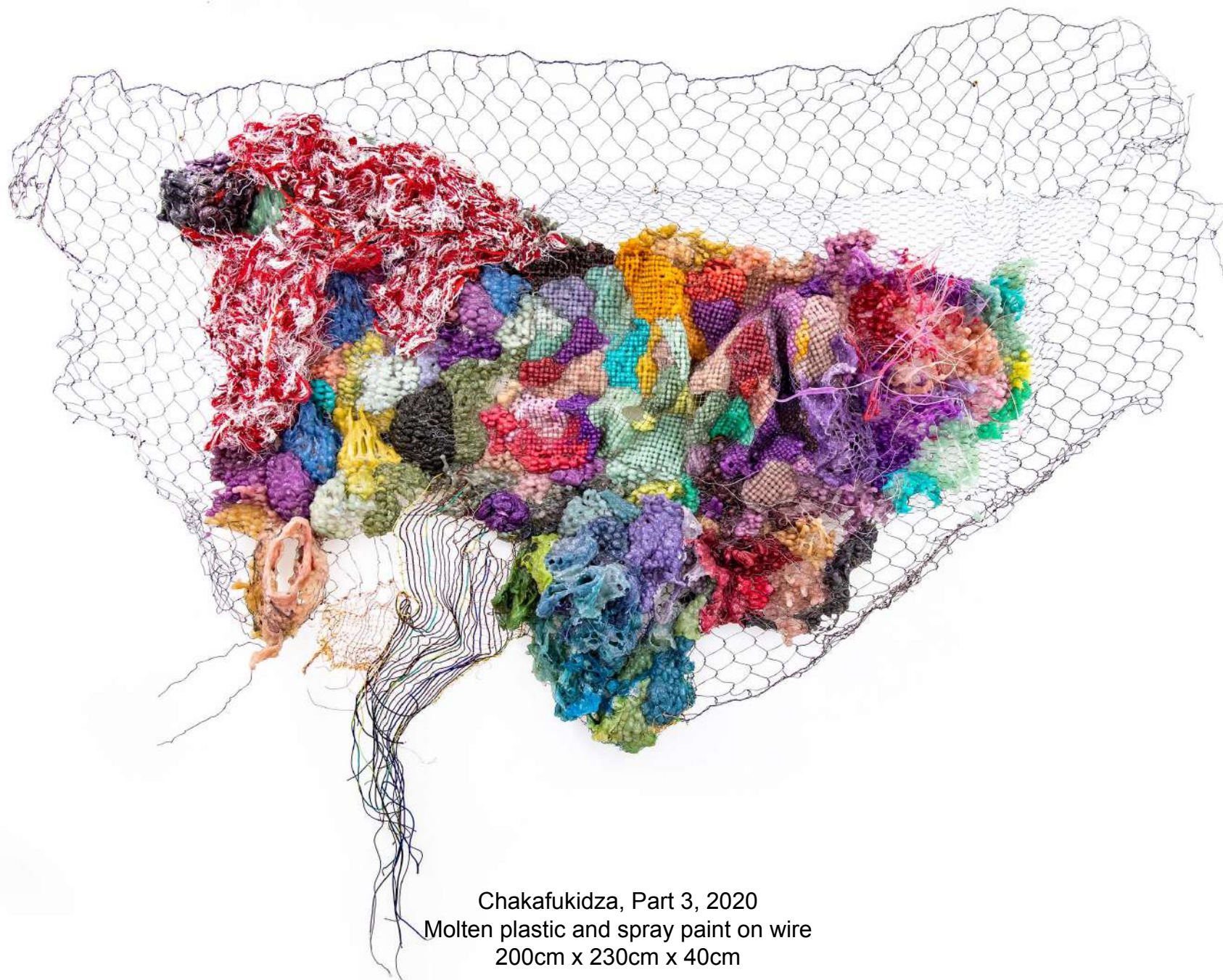


Chakafukidza, Part 1, 2020  
Molten plastic and spray paint on wire  
120cm x 84cm x 30cm







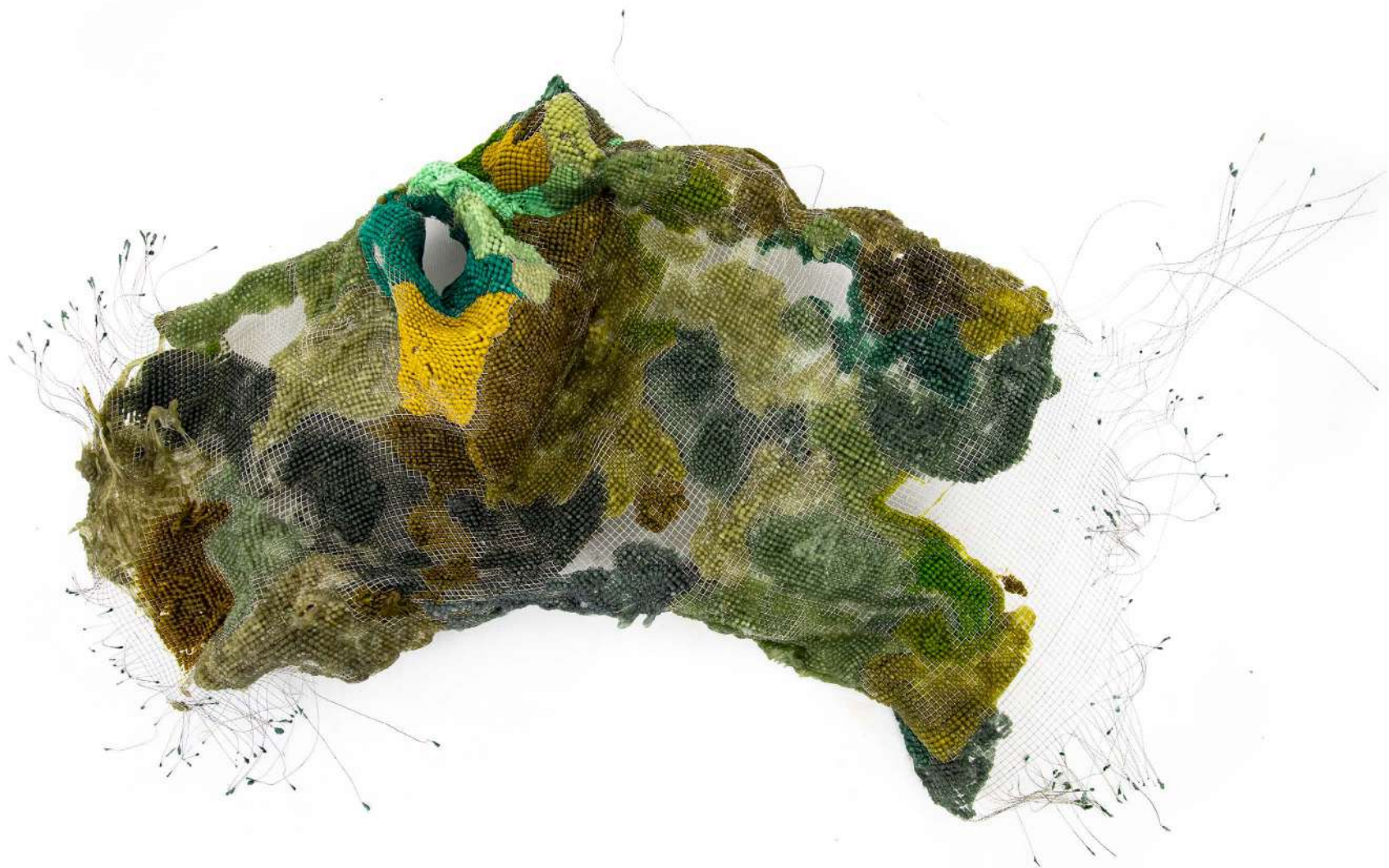


Chakafukidza, Part 3, 2020  
Molten plastic and spray paint on wire  
200cm x 230cm x 40cm



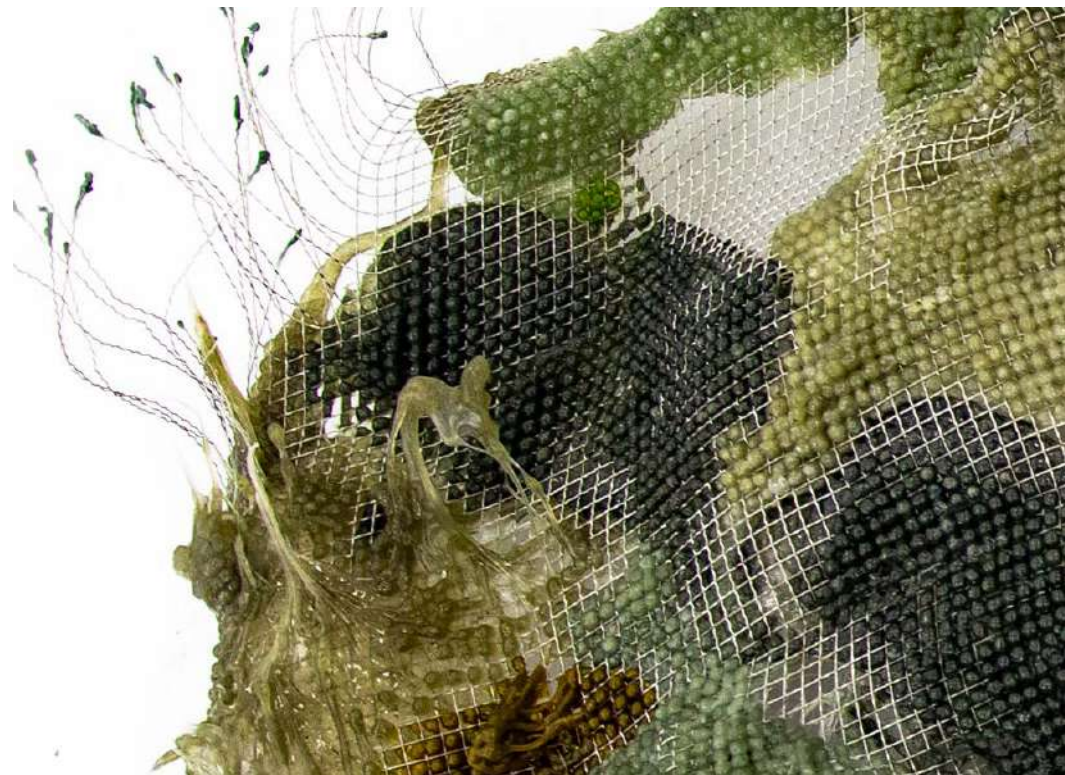






Chakafukidza, Part 4, 2020  
Molten plastic and spray paint on wire  
150cm x 100cm x 34cm



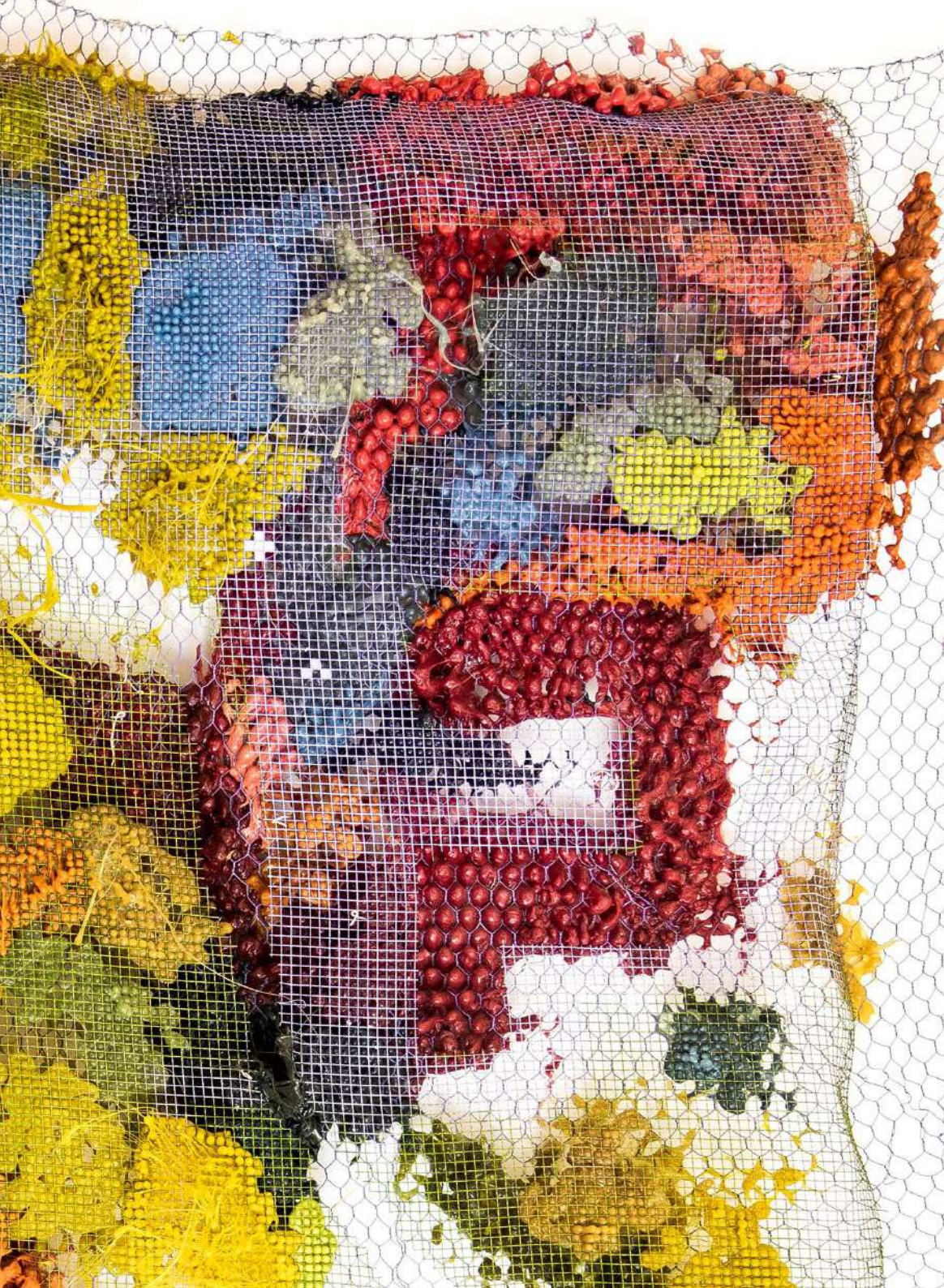






Chakafukidza, Part 5, 2020  
Molten plastic and spray paint on wire  
130cm x 150cm x 25cm



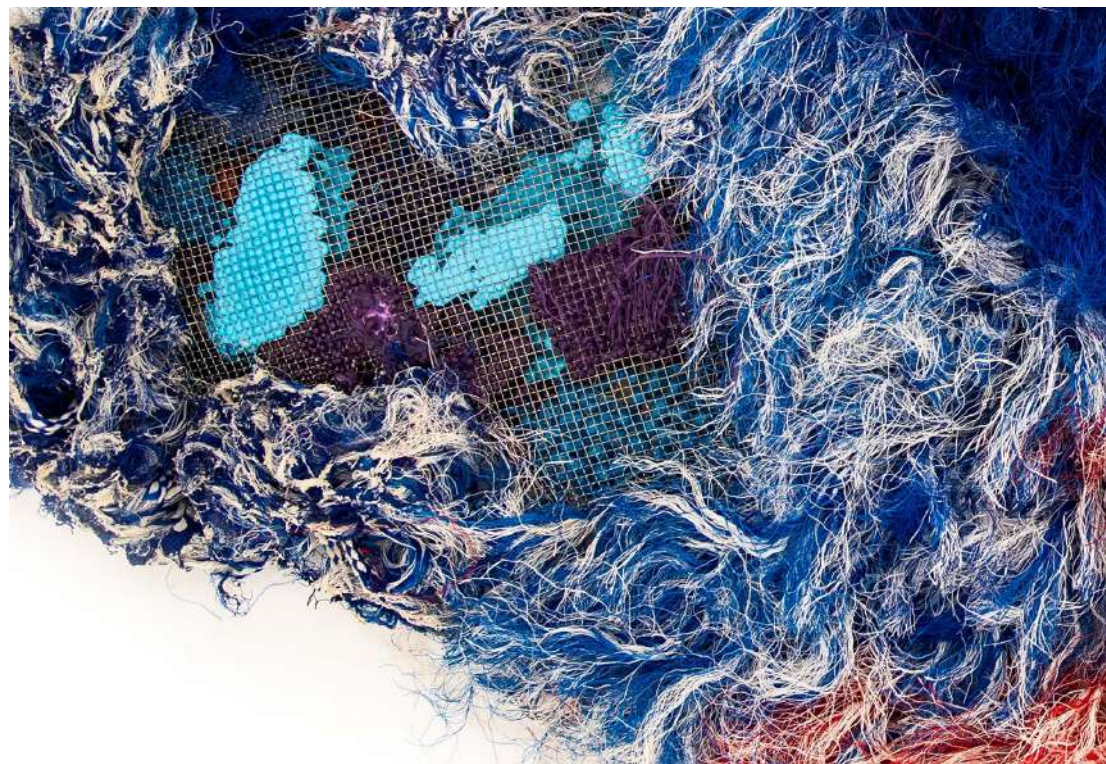






Chakafukidza, Part 7, 2020  
Molten plastic and spray paint on wire  
190cm x 160cm x 20cm









Chakafukidza, Part 8, 2020  
Molten plastic and spray paint on wire  
196cm x 115cm x 20cm









Chakafukidza, Part 9, 2020  
Molten plastic and spray paint on wire  
120cm x 80cm x 35cm









Chakafukidza, Part 10, 2020  
Molten plastic and spray paint on wire  
120cm x 80cm x 30cm



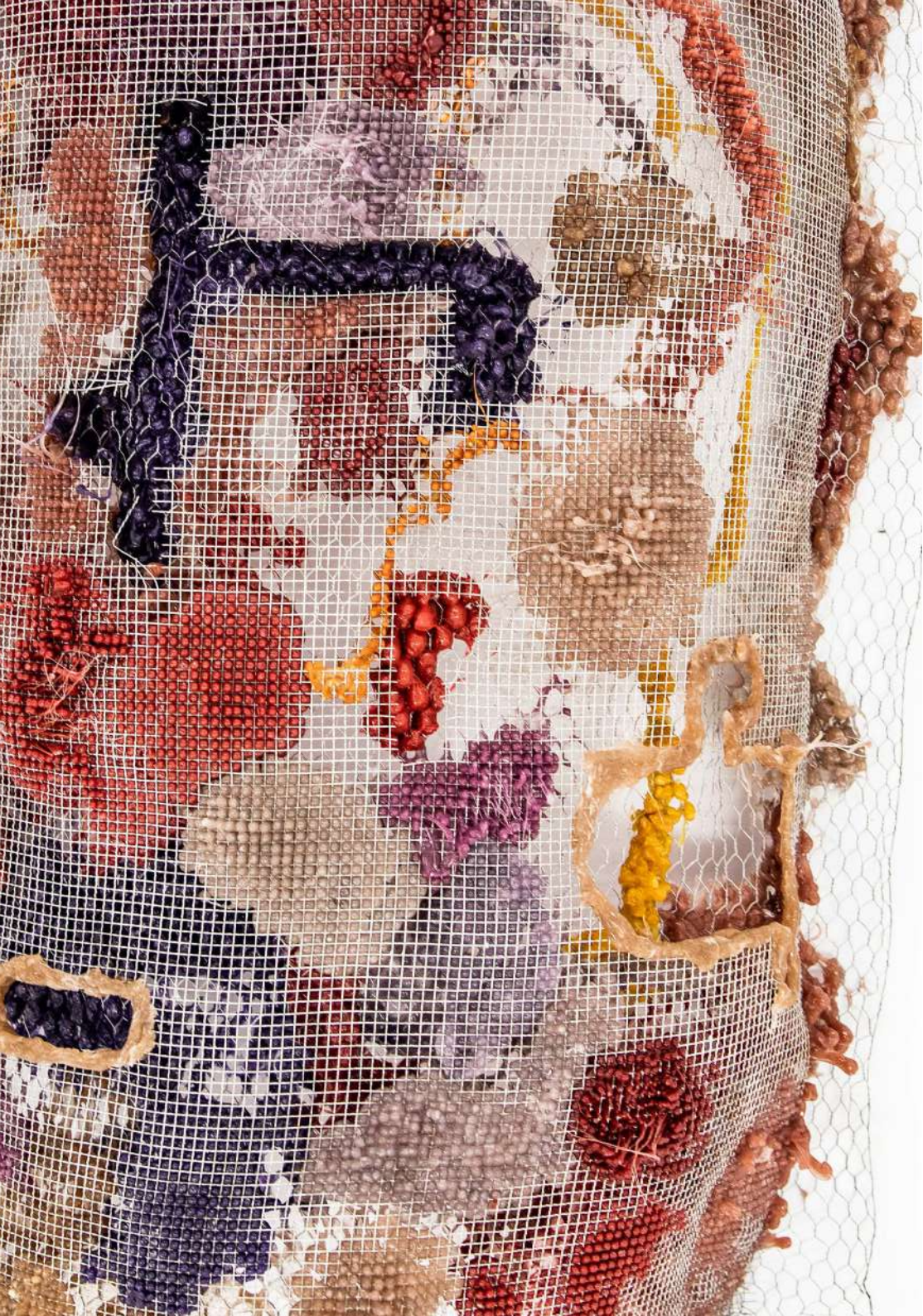






Chakafukidza, Part 11, 2020  
Molten plastic and spray paint on wire  
120cm x 80cm x 25cm







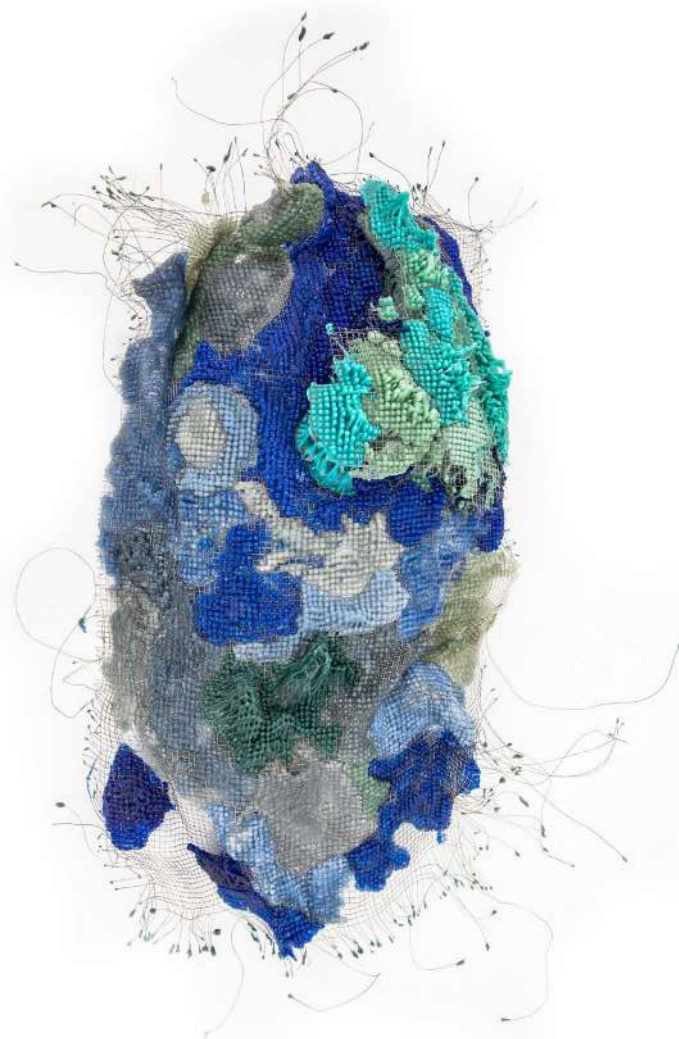


Chakafukidza, Part 12, 2020  
Molten plastic and spray paint on wire  
110cm X 82cm X 32cm



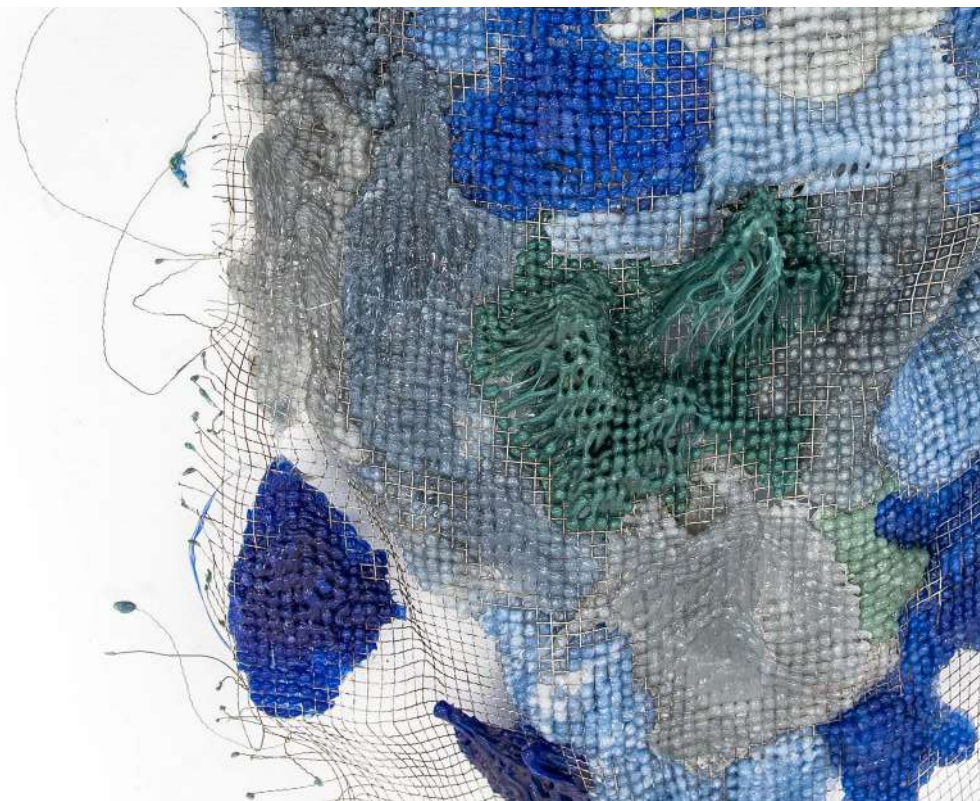
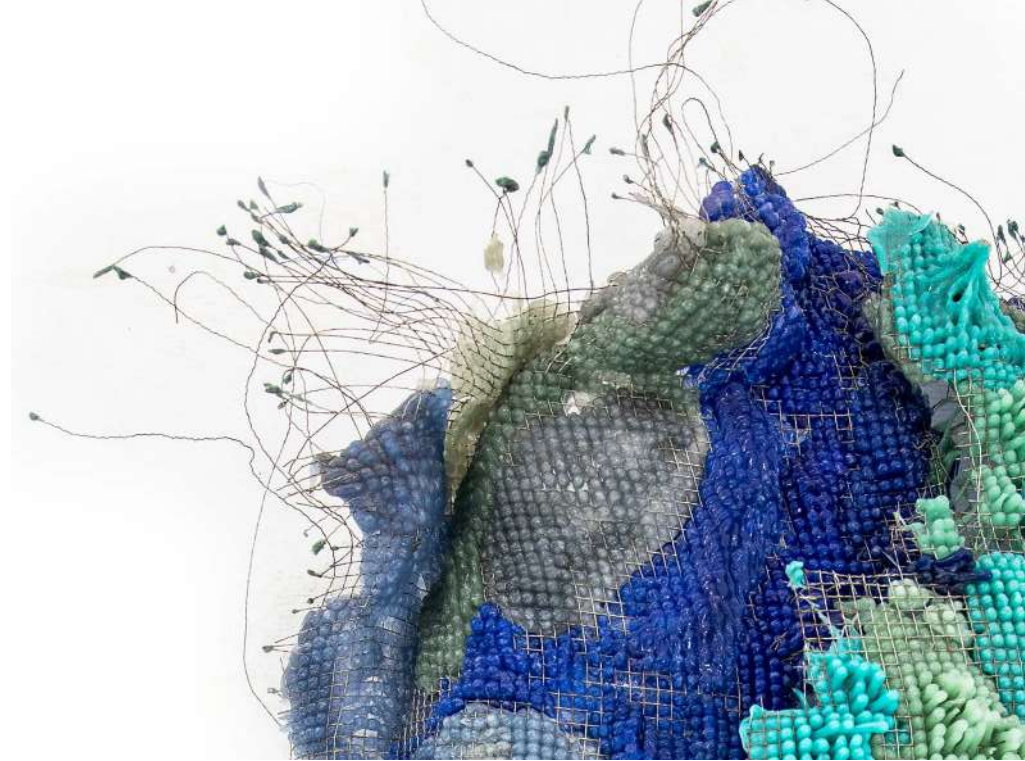






Chakafukidza, Part 13, 2020  
Molten plastic and spray paint on wire  
120cm x 55cm x 25cm



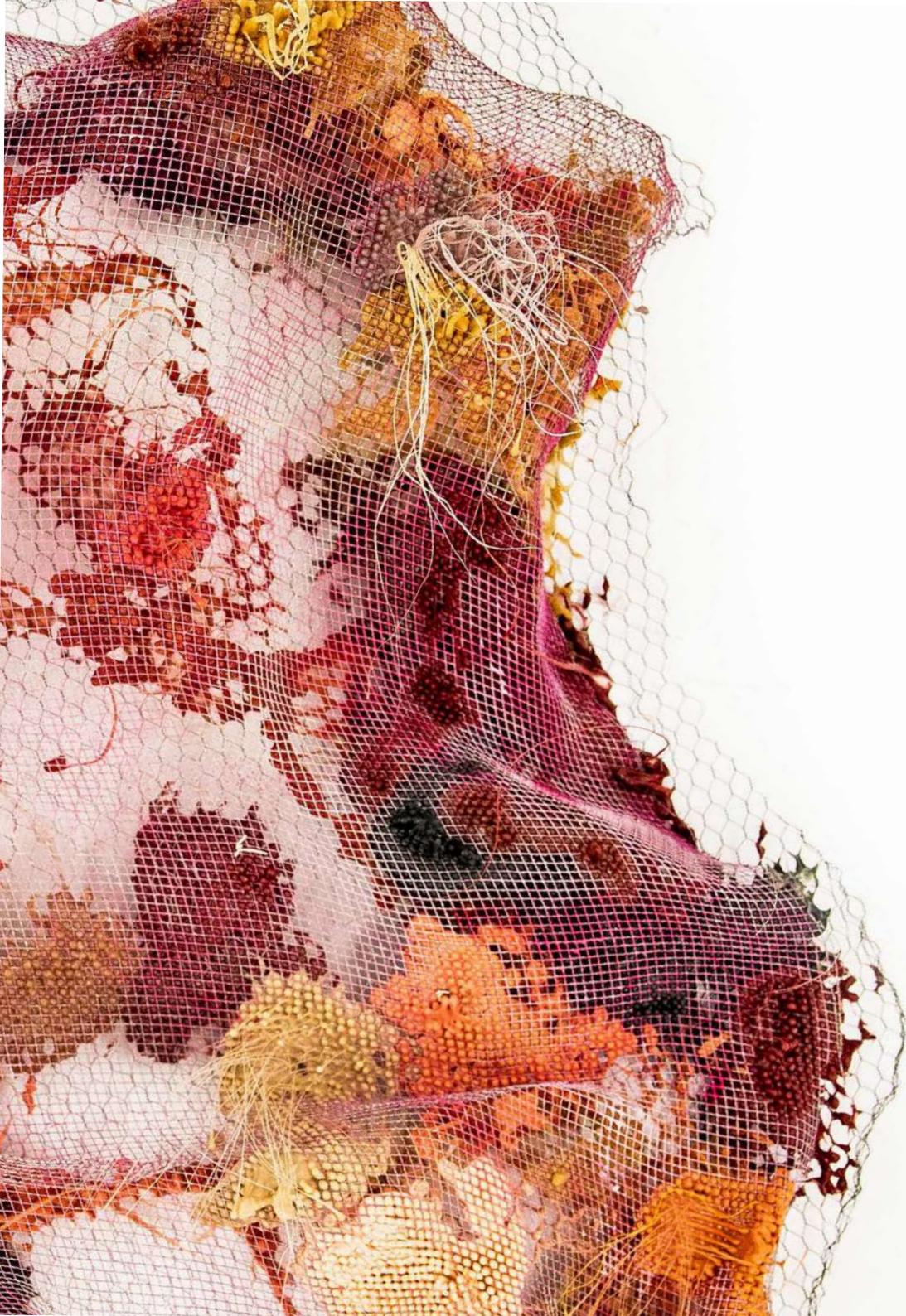




Chakafukidza, Part 14, 2020  
Molten plastic and spray paint on wire  
160cm x 180cm x 40cm



















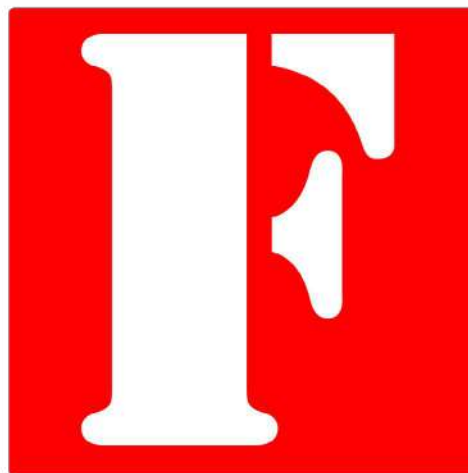












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