

FIRST FLOOR GALLERY HARARE

CAPE TOWN ART FAIR 2018

**HELEN TEEDE
WYCLIFFE MUNDOPA
TAKUNDA BILLIAT
JULIO RIZHI**

HELEN TEEDE

Born in 1988, Zimbabwe

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.



Especial Favours, 2018
Oil and Spraypaint on Canvas
170 x 130 cm



Fluster of Missplace, 2018
Oil and Spraypaint on Canvas
170 x 195 cm



Leaping and Wide, 2018
Oil and Spraypaint on Canvas
160 x 125 cm



A Spring Clean and a Weep, 2018
Oil and Spraypaint on Canvas
190 x 160 cm



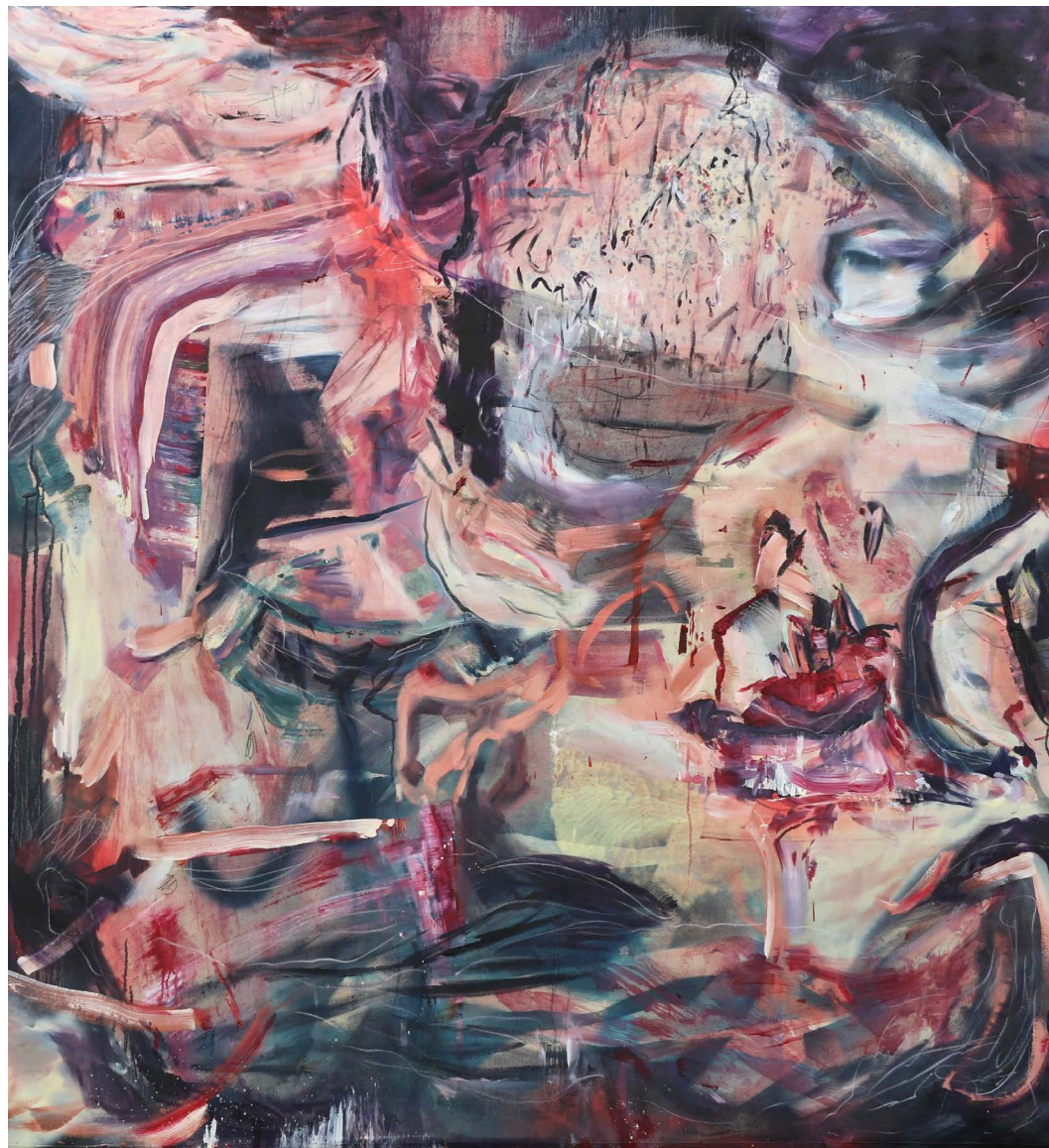
Between two Fires, 2018
Oil and Spraypaint on Canvas
185 x 170 cm



Never Reached, Gladly Beyond, 2018
Oil on Canvas
185 x 170cm



Without Breaking Anything, 2018
Oil and Graphite on Canvas
230 x 170 cm



Dark at First, 2018
Oil and Spraypaint on Canvas
185 x 170 cm

Wycliffe Mundopa

Born in 1987, Rusape, Zimbabwe
Lives and works in Harare, Zimbabwe

Wycliffe Mundopa is almost undoubtedly the most passionate and committed painter of the lives of those too often swept under the carpet by society, the women and children of Harare's underprivileged neighbourhoods. His work also becomes an opportunity to see how painfully and vibrantly women's lives reflect the conflicts of tradition and change of life in contemporary life in Zimbabwe, from the clash of moral codes to the economic strain, which makes children into adults too soon. He presents people without adornment or judgment – the mothers, the prostitutes, the caregivers, the breadwinners, the beautiful and the ugly, the selfish and the greedy. His exceptional skill and a love hate relationship with history and tradition of painting have won him both critical acclaim and popularity collectors. His works are collected and exhibited as far wide as Spain, USA, Hong Kong, Kenya, Australia, France, UK, Germany, South Africa, Japan, The Netherlands, Cameroon and Equatorial Guinea.



Tongogara (The New Dispensation) Part 5, 2018
Oil on canvas
173cm x 243cm



Tongogara (The New Dispensation) Part 6, 2018
Oil on canvas
173cm x 243cm



Tongogara (The New Dispensation) Part 7, 2018
Oil on canvas
173cm x 243cm



Tongogara (The New Dispensation) Part 1, 2018
Oil on canvas
173cm x 243cm



Tongogara (The New Dispensation) Part 2, 2018
Oil on canvas
173cm x 243cm



Tongogara (The New Dispensation) Part 3, 2018
Oil on canvas
173cm x 243cm



Tongogara (The New Dispensation) Part 4, 2018
Oil on canvas
173cm x 243cm

Takunda Regis Billiat

Born 1990, Harare, Zimbabwe

Lives and works in Harare, Zimbabwe

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.



Kugarisana Part 2, 2018 (View A & B)
Cow horns, telephones, wire and binding
80cm x 85cm x 56cm



Kugarisana Part 1, 2018
Cow horns, telephones, wire and binding
150cm x 130cm x 50cm



Kugarisana Part 3, 2018
Cow horns, telephones, wire and binding
140cm x 65cm x 38cm



Kugarisana Part 4, 2018
Cow horns, telephones, wire and binding
125cm x 70cm x 38cm

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 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.



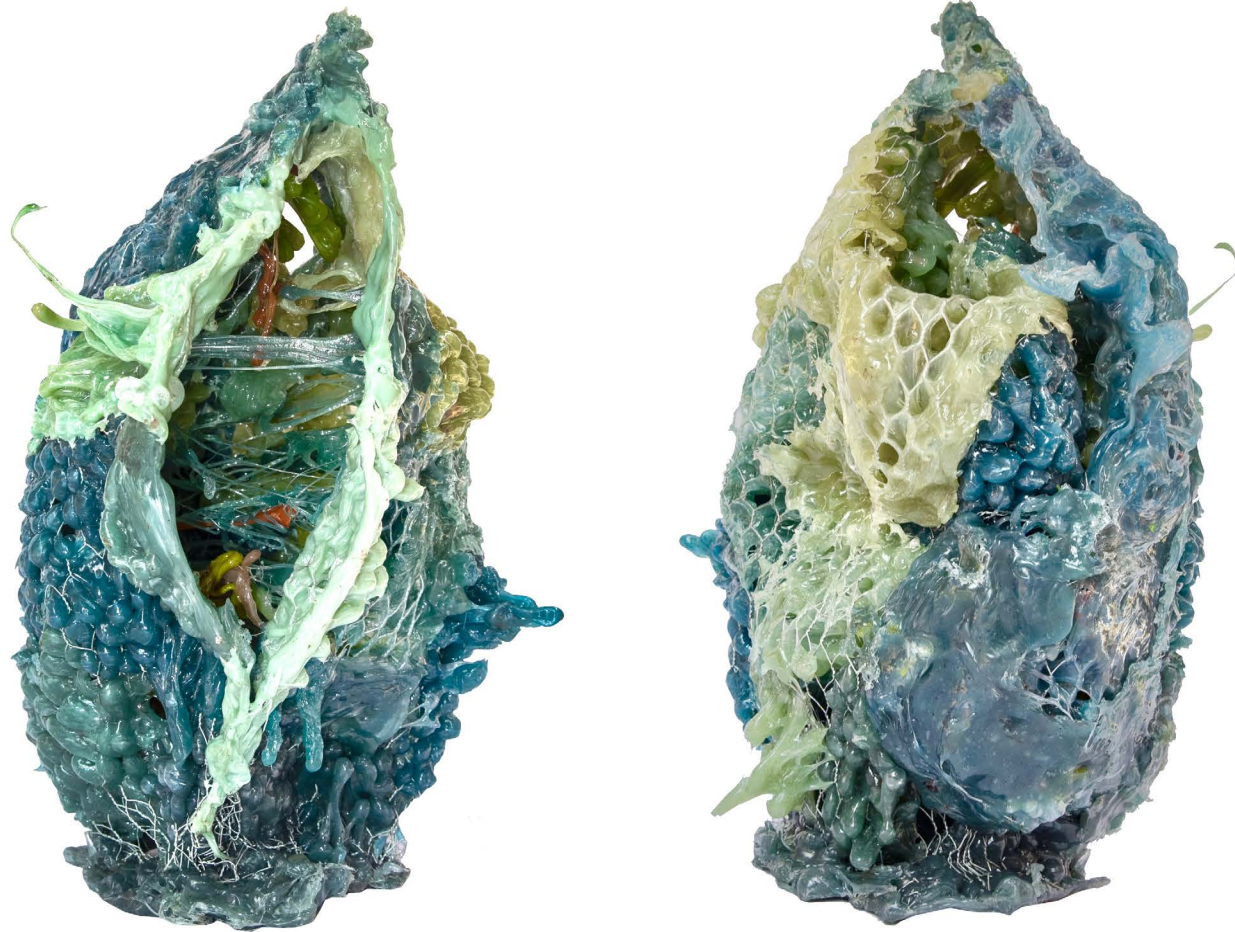
Candy Bomb, Part 1, 2018 (View A & B)
Molten Plastic and wire
20cm x 16cm x 13cm



The Lesser Evils Part 1, 2018 (View A & B)
Molten plastic, wire
65cm x 64.5cm x 40cm



The Lesser Evils Part 2, 2018 (View A & B)
Molten plastic, wire
65cm x 83cm x 38cm



Candy bomb Part 2, 2018 (View A & B)
Molten plastic, wire
30cm x 25cm x 24cm



Trust Explosion, 2018
Molten plastic, wire
152cm x 150cm x 20cm



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