

FIRST FLOOR GALLERY HARARE

Cape Town Art Fair 2017 Preview

**Gresham Tapiwa Nyaude
Helen Teede
Troy Makaza
Tendai Mupita**

WWW.FIRSTFLOORGALLERY.COM

GRESHAM TAPIWA NYAUDE

Born in 1988, Zimbabwe.
Lives and works in Harare, Zimbabwe

Studying painting in Zimbabwe, Gresham was conscious of the need to re-interpret the medium imported during colonialism and began to develop ideas, which could do both, speak directly to his own people and assert his place in the global history of art.

His paintings synthesize the Western tradition of symbolism with Zimbabwean oral tradition of metaphorical communication thrown into the crucible of contemporary Zimbabwean life and society. As such his canvases create powerful and elaborate social commentary, which speaks to a reality of hardship, hypocrisy, colonial history and politics. His work speaks the language of the street, visually and delivers the messages in the way, which can and does resonate, but also stakes a claim for Zimbabweans in the global cultural treasury



The Pathos of Regret, 2017
Oil on canvas
185 × 135 cm



The Pathos of Regret, Part 2, 2017
Oil on canvas
150 × 150 cm



The Pathos of Regret, Part 3, 2017
Oil on canvas
150 × 150 cm



The Delicacy of Remorse, Part 1, 2016
Oil on canvas
100cm x 100cm



The Delicacy of Remorse, Part 2, 2016
Oil on canvas
100cm x 100cm



Hands in the Cookie Jar, 2016
Oil on canvas
100cm x 100cm

Helen Teede

Born in 1988, Zimbabwe
Lives and works in Harare, Zimbabwe

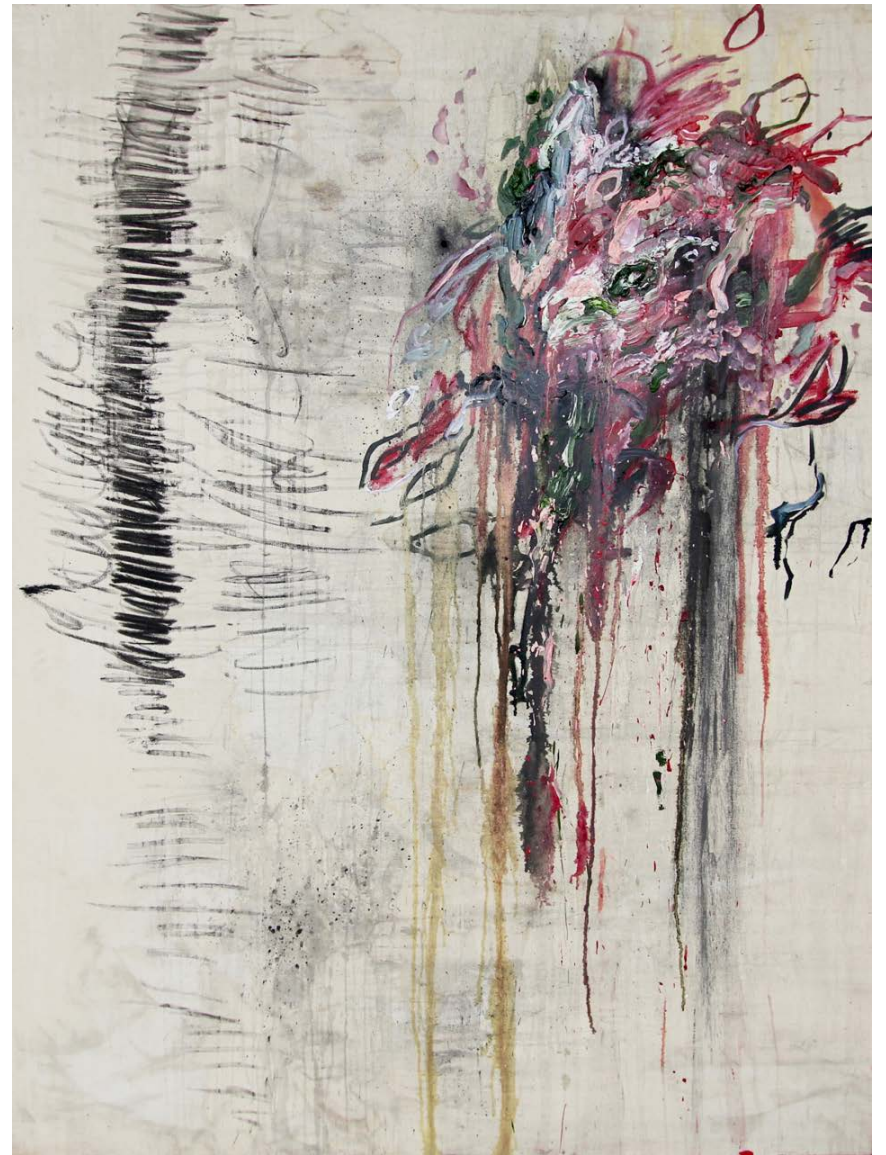
As a white Zimbabwean, Helen, is deeply and painfully conscious of the painful and conflicted history of race relations in the country and a present, which still has not arrived at reconciliation and integration. Yet, Africa and Zimbabwe is the only home that Helen has ever known and Zimbabwe is the land that she loves deeply and without reservation. In her practice as an artist, Teede takes love for the land, as a defining Zimbabwean characteristic across the race lines, as the starting point from which to build a vision of a Zimbabwe, which can be shared unequivocally. Teede researches her work from the ground up, literally – going on extensive hiking and camping expeditions, involving archeological digs, imbedding 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 shared humanity and commitment to be of a place and of a time, which makes genuine reconciliation and a future possible.



Uprooting, 2017
Oil ink and chalk on canvas
160 × 190 cm



Spatial Grammar, Part I, 2017
Rain, oil on canvas
170 × 130 cm



Spatial Grammar, Part 2, 2017
Rain, oil on canvas
170 × 130 cm



Rhetoric of Origins, 2017
Rain, oil on canvas
160cm x 190cm



Tactics of habitat 1, 2017
Oil and pastel on canvas
60cm x 80cm



Tactics of habitat 2, 2017
Oil and pastel on canvas
60cm x 80cm



Tactics of habitat 3, 2017
Oil and pastel on canvas
60cm x 80cm



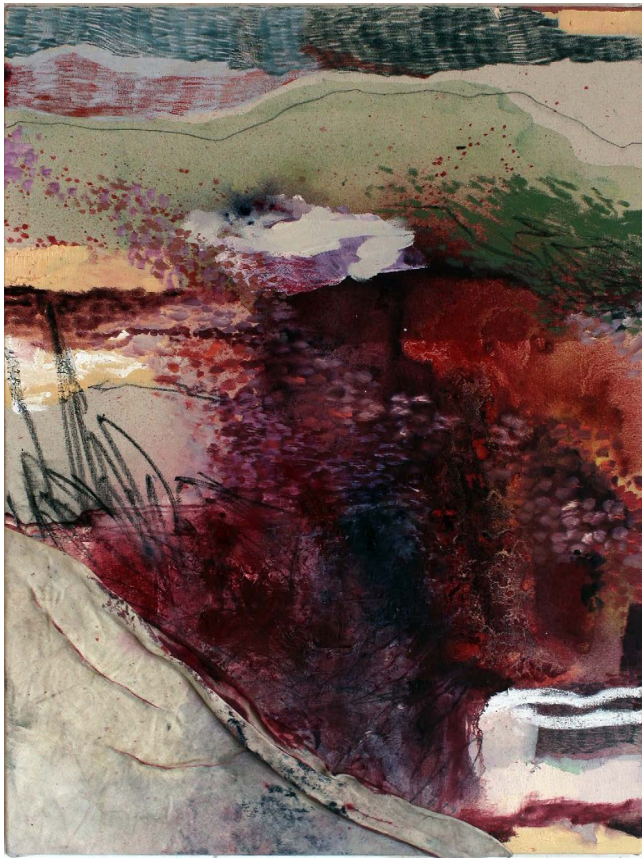
Tactics of habitat 4, 2017
Oil and pastel on canvas
60cm x 80cm



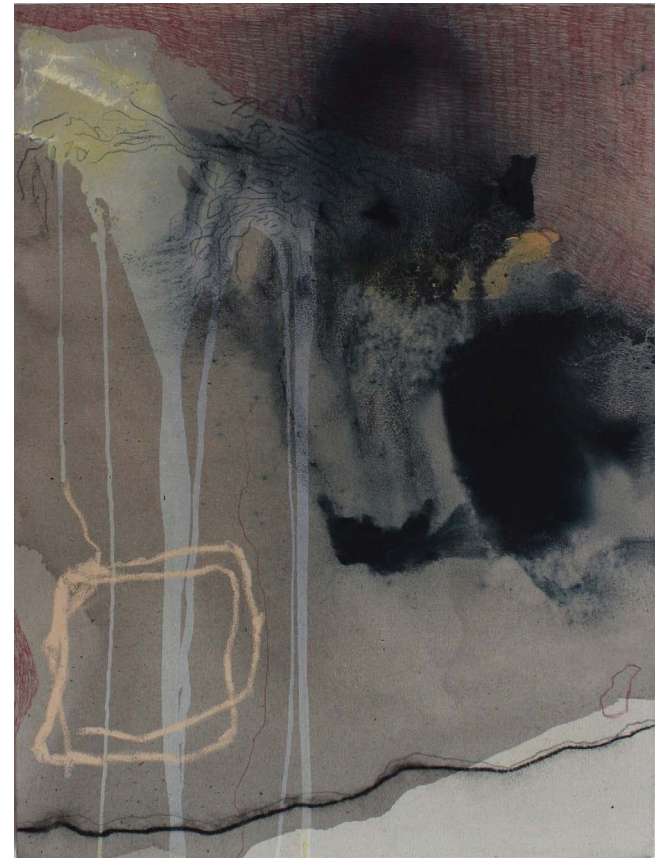
The Givenness of Place, 2017
Oil and pastel on canvas
60cm x 80cm



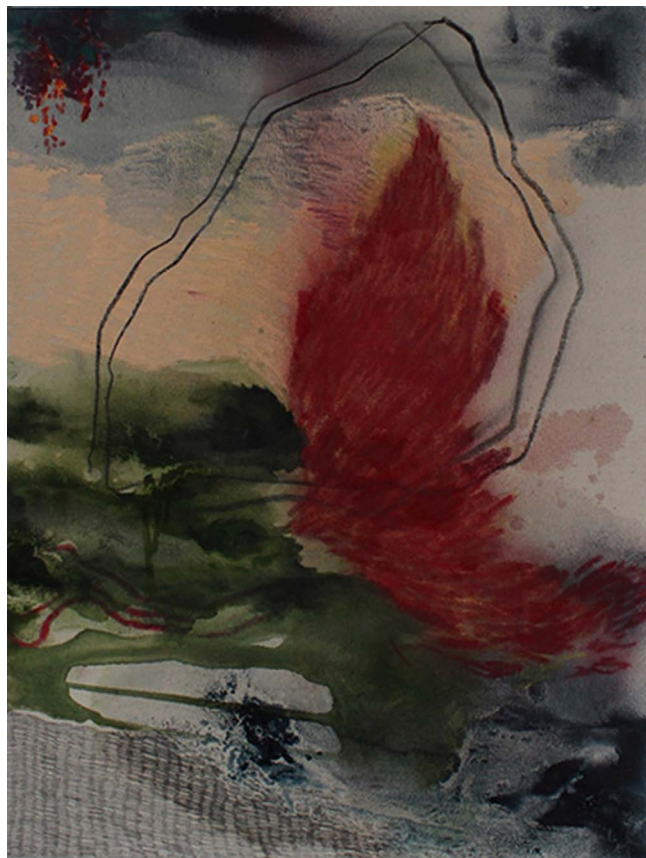
Here and here and here, 2016
Oil and pastel on canvas
100cm x 150cm



Mapping Harare, Part 1, 2016
Oil ink and chalk on canvas
80cm x 60cm



Mapping Harare, Part 2, 2016
Oil ink and chalk on canvas
80cm x 60cm



Mapping Harare, Part 3, 2016
Oil ink and chalk on canvas
80cm x 60cm



Mapping Harare, Part 3, 2016
Oil ink and chalk on canvas
80cm x 60cm

TROY MAKAZA

Born 1994, Zimbabwe

Lives and works in Harare, Zimbabwe

Having graduated from National Gallery Visual Art Studio in 2014, Makaza has been focusing on developing his own unique medium to best express his ideas. He emerges from painting but resolving in sculpture his medium like his subject matter - the fluid and in flux relationship between the sexes in contemporary Zimbabwe. The twisted and colorful strands bound together build powerful metaphors for social and intimate spaces, where traditional roles are no longer assured but "liberal" attitudes don't always fit.



Plausible Deniability II, 2017
Silicone infused paint
100cm x 86cm



Tender Trap (Plausible Deniability), 2017
Silicone infused paint
160cm x 120cm



Plausible Deniability I, 2017
Silicone infused paint
120cm x 50cm



Tender Trap (Symphony) Part 2, 2016
Silicone infused paint
170cm x 120cm



Tender Trap (Symphony) Part 2, 2016
Silicone infused paint
186cm x 125cm



Tender Trap, Part 6, 2017
Silicone infused paint
120cm x 45cm

TENDAI MUPITA

Born: 1990, Harare, Zimbabwe

Lives and works in Harare, Zimbabwe

Education: 2015 Bachelor Chinhoyi University of Technology, Fine Arts

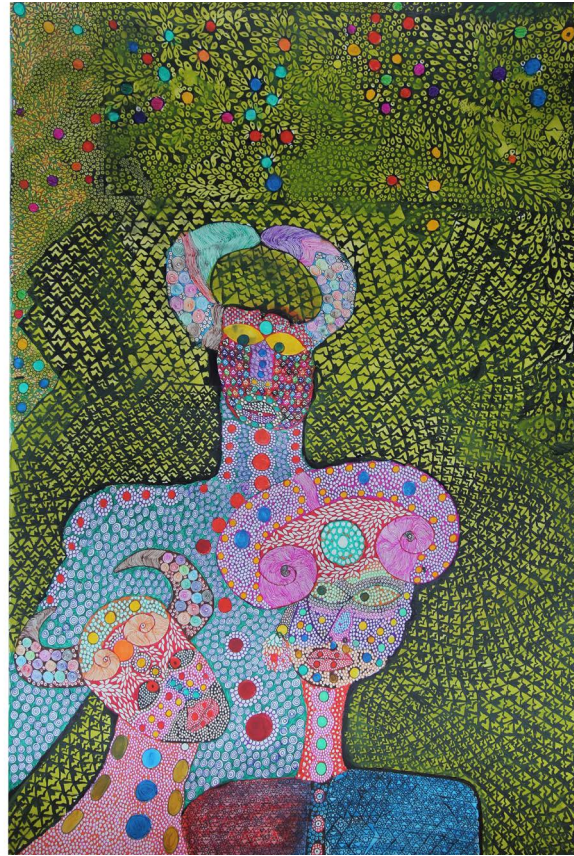
In addition to his degree studies, Mupita, trained with leading master printmakers in Johannesburg, such as David Krut and Artist Proof Studio, where he worked as an assistant to a resident artist Senzo Shabangu, Godfried Donkor, Marina Walsh and Endale Desalegn. He acquired extensive skills in etching, 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.



Fractal Man, 2017
Pen and ink and linocut on Fabriano
paper
184cm x 90cm



Fractality 10, 2016
Lino Cut and Pen on Fabriano Paper
120cm x 76cm



Fractality 11, 2016
Lino Cut and Pen on Fabriano Paper
120cm x 76cm



Fractality 12, 2016
Lino Cut and Pen on Fabriano Paper
120cm x 76cm



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