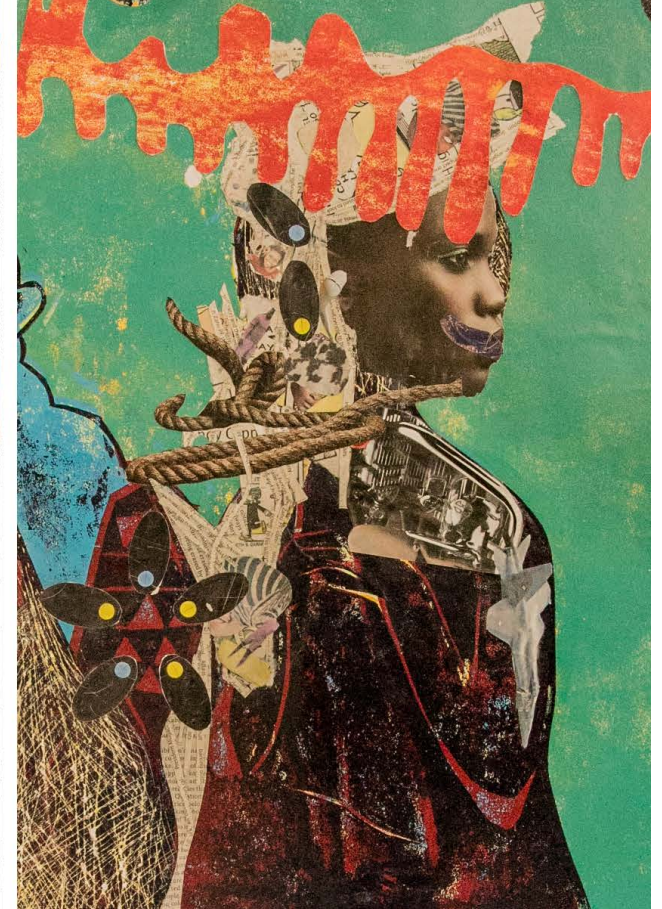
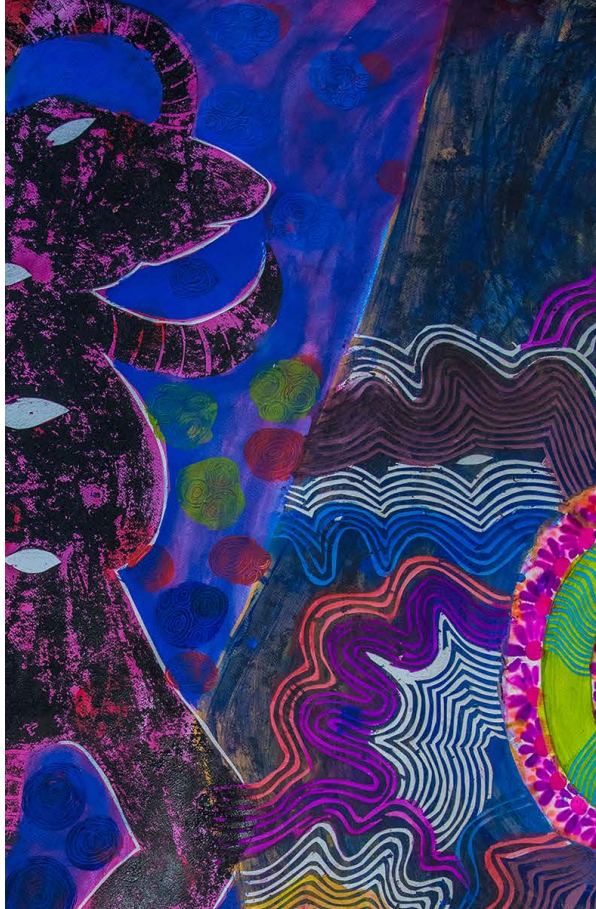


# FIRST FLOOR GALLERY HARARE



## PAPER TIGERS EXHIBITION

TENDAI MUPITA  
OPTION NYAHUNZVI  
FRANKLIN DZINGAI

# Paper Tigers

## Dzingai, Mupita, Nyahunzvi

Paper is often seen as a medium of preparation, an interim step before the main event whether it be painting or sculpture. And yet working on paper has been and continues to be the most beloved and most enduring preoccupation of all artists. Despite popular conceptions and misconceptions about working on paper the trio in Paper Tigers – Franklin Dzingai, Tendai Mupita and Option Nyahunzvi have each courageously dedicated their artistic careers to the medium and are making personal and creative discoveries.

For Dzingai, the intervention of advertising images into traditional patterns and animal symbolism are both harmonizing and conflicted creating surreal landscapes, where photo reality of collaged images is dwarfed by the stability and solidity of religion and culture; faith in history and ability of Zimbabwe to withstand the pressures and upheavals of contemporary reality, affirmed.

For Nyahunzvi the self and family history mesh into complex narratives underscored by the dense mix of techniques utilized in every work, from inks to painting and drawing to paper cutting. The drama of personal history becomes a microcosm of the pains and joys of a lived experience shared by the vast majority of Zimbabweans.

The use of multiple techniques within a single work to support elaborate and sophisticated storytelling, is taken to almost an extreme by Mupita, who not only dramatizes the work through scale, while bringing together linocut, card print, calligraphy, transfers as well as pen and ink drawing. Building up imaginary, folk tales as well as personal fetishes, makes Mupita's works kaleidoscopic panoramas of a liminal space we can only hope to believe in.

In this way, the humble medium, becomes a rich partner in complex storytelling, which is densely intertwined with Zimbabwe's oral history, traditions and symbolism as seen through the eyes of new urbanised generation trying to negotiate a path of modernity and authenticity in the face of political and cultural upheavals.

**Valerie Kabov**  
**Curator**



# Tendai Mupita

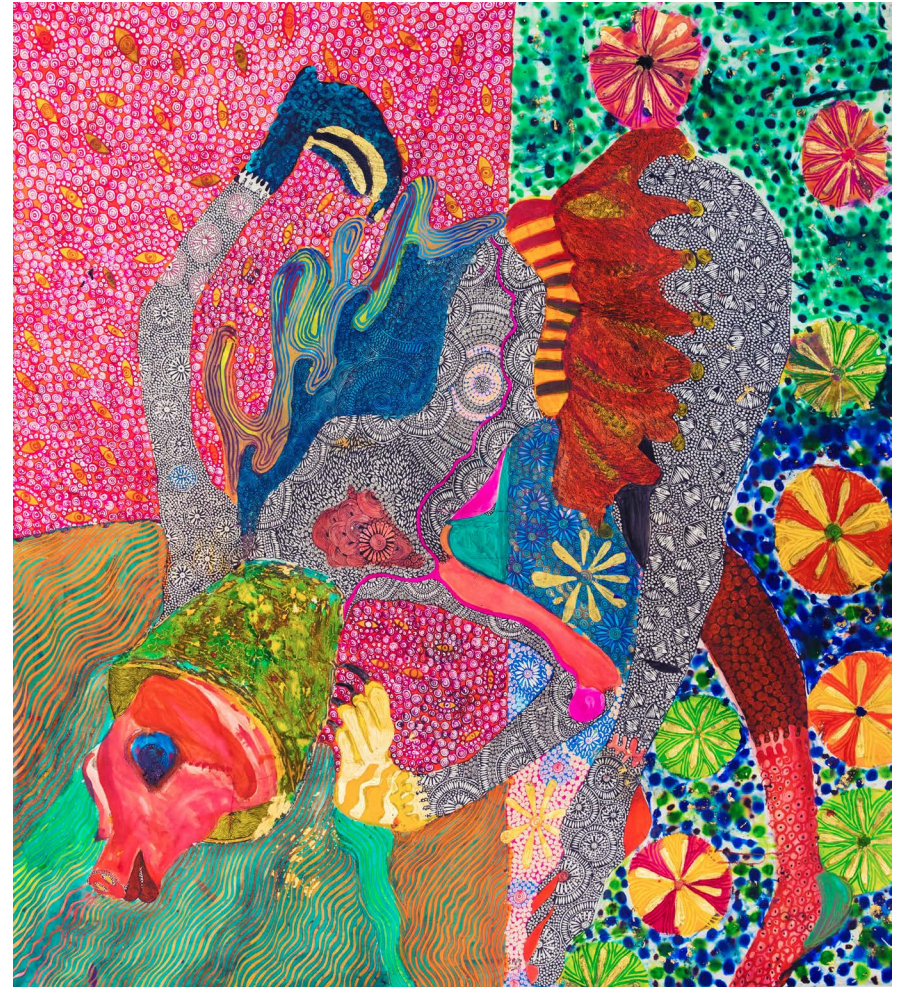
**Born: 1990, Harare, Zimbabwe**  
**Lives and works in Harare, Zimbabwe**

Tendai Mupita was born in 1990, Harare, Zimbabwe. In 2015, he received his Bachelor of Science Honours Degree in Fine Art from Chinhoyi University of Technology. He grew up in a family of five, Tendai being the fifth child always had passion and interest in art. Father a television and radio technician, mother a tailor. Tendai inspiration as a child came from the mother who did sew clothes at home. In High School he joined art groups which practised art after school; this also improved his drawing skills and craftsmanship. After participating in a World Health Organisation art competition in High School, Tendai discovered that he could pursue art as a career.

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 Blessing Ngobeni residency with The Bag Factory in Johannesburg.

## Recent exhibitions

Defying the Narrative, Ever Gold Project, (San Francisco, USA)  
Right at the Equator, Depart Foundation, Los Angeles, USA 2017  
2017 'Fractalities' First Floor gallery, Harare, Zimbabwe  
2014 'Unspoken language' First floor Gallery, Harare, Zimbabwe



Of Pearls and Swine, 2018  
Calligraphy, linocut, gold leaf, drawing, ink on paper  
150cm x 170cm





'Ngano dza Mary na Leviathan', 2018  
Calligraphy, linocut, drawing, ink on paper  
151cm x 403cm





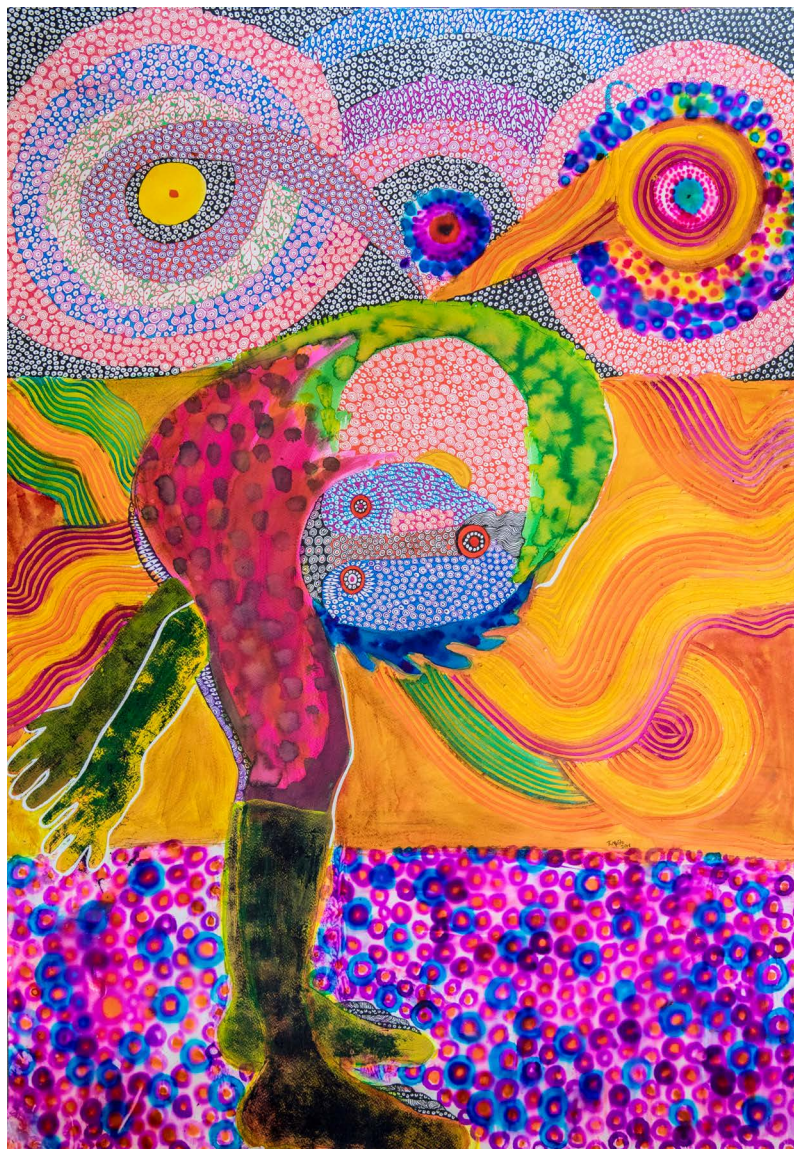
My Cup is Full, 2018  
Calligraphy, linocut, drawing, ink on paper  
84cm x 150cm





The Serpent's Way, 2018  
Calligraphy, linocut, drawing, ink on paper  
75cm x 105cm





Spin Cycle, 2018  
Calligraphy, linocut, drawing, ink on paper  
105cm x 75cm



# Option Nyahunzvi

**Born 1992, Harare, Zimbabwe**

**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



Mapataya/Twins, 2018  
Mixed media on paper  
150cm x 117cm





Visionaries, 2018  
Mixed media on paper  
198cm x 301cm





Mary in the field, 2018  
Mixed media on paper  
197cm x 151cm



# Franklin Dzingai

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



Mary interrupted, 2018  
Cardprint and collage on paper  
78cm x 56cm





Reaming bull, 2018  
Cardprint and collage on paper  
150cm x 124cm



Rooster secrets, 2018  
Cardprint and collage on paper  
150cm x 124cm





Drowning voyage, 2018  
Cardprint and collage on paper  
91cm x 64cm



A strange voice, 2018  
Cardprint and collage on paper  
78m x 56cm



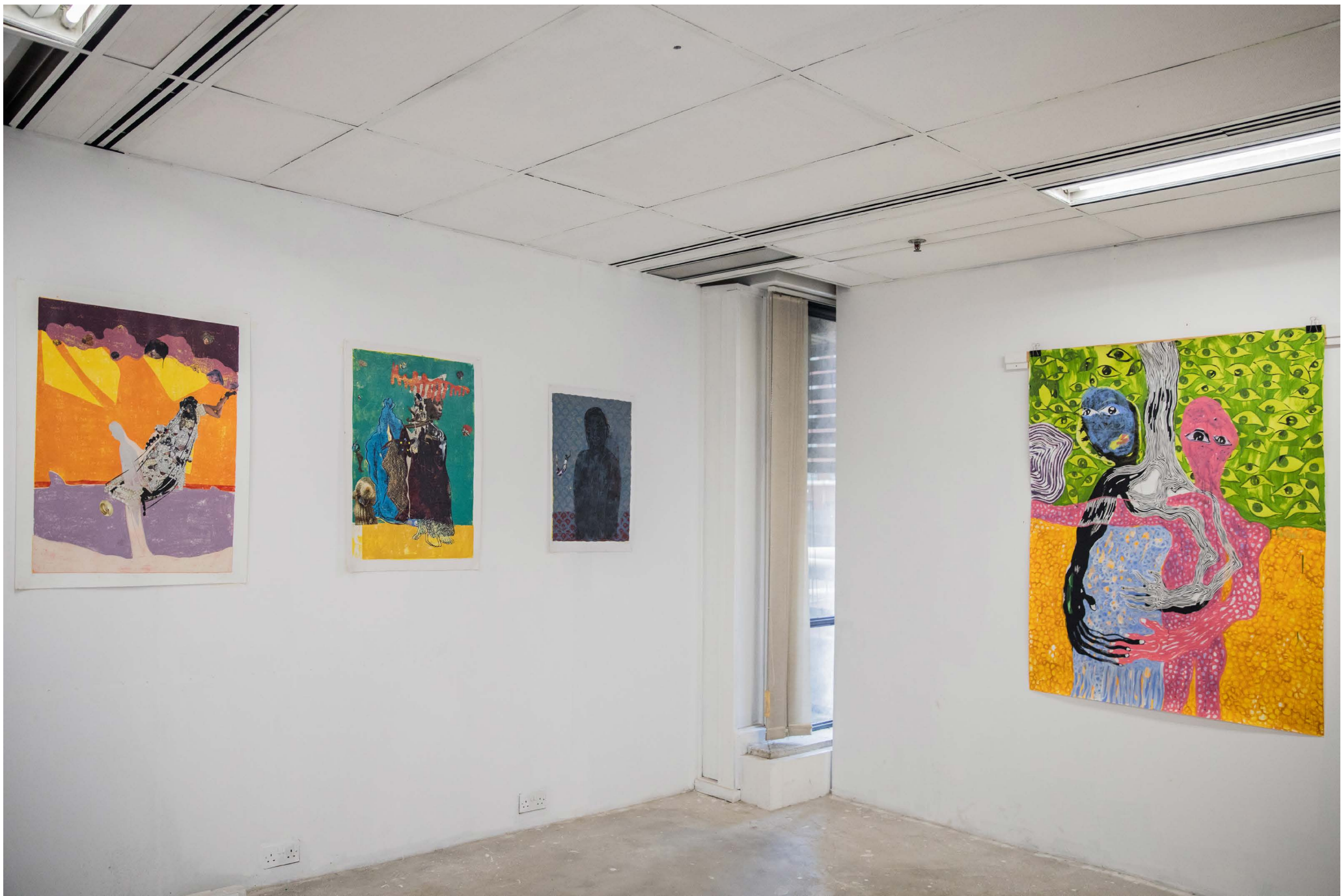


Masiziva, 2018  
Cardprint and collage on paper  
99cm x 75.5cm



Tweets, 2018  
Cardprint and collage on paper  
76,5cm x 62cm





















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