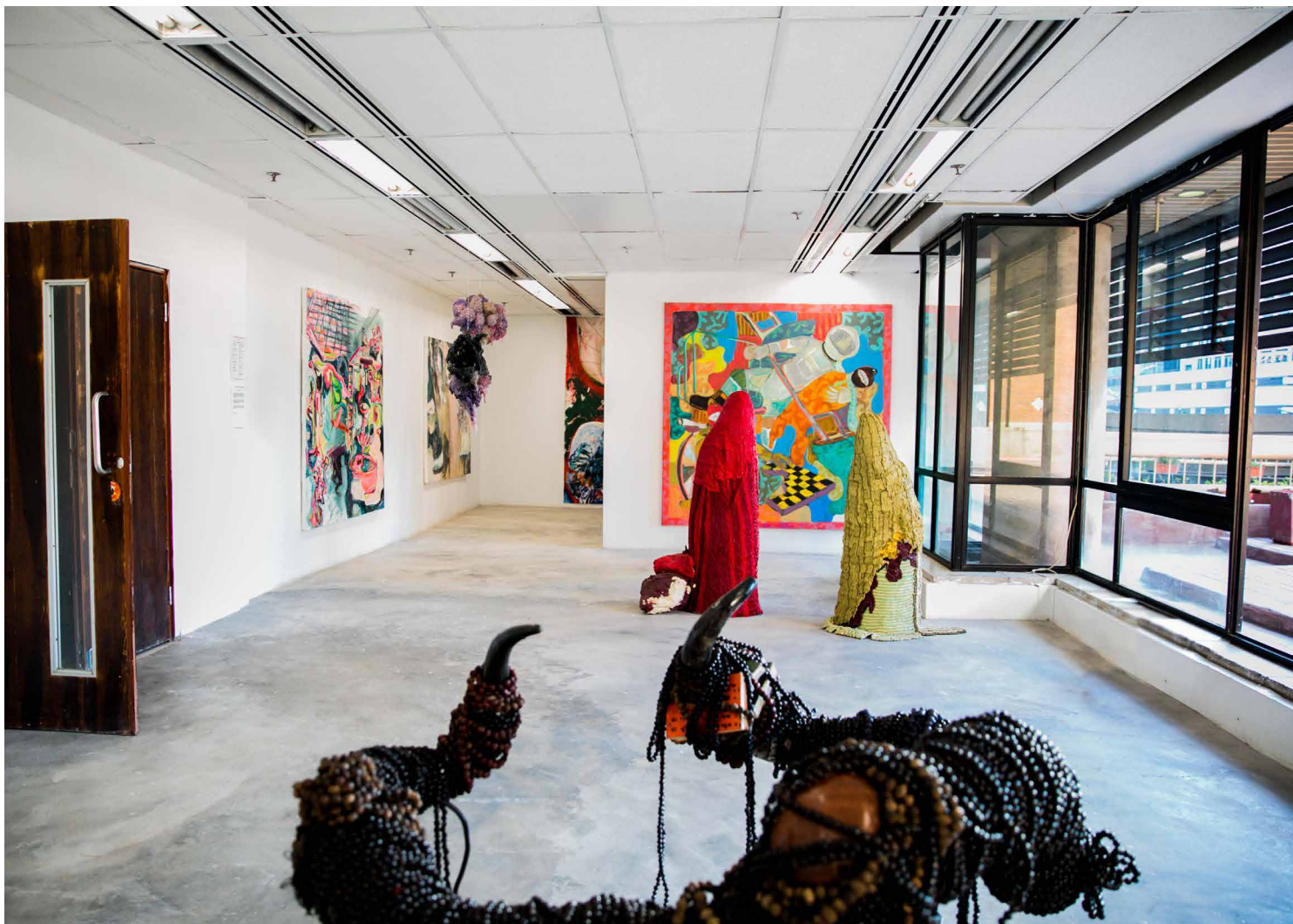


FIRST FLOOR GALLERY HARARE



**NEXT LEVEL - LAUNCH EXHIBITION
JULY 2018**

Welcome to NEXT LEVEL, the opening exhibition for our very new gallery.

After eight years of working in various spaces semi-permanent spaces around Harare CBD, we are thrilled to be opening doors for our purpose designed space at Karigamombe Centre.

Our vision for First Floor Gallery Harare from the beginning was to support the incredibly talented artists in Zimbabwe at achieving their Next Level in personal career development and international recognition.

We are incredibly proud of the amazing artists we work with and even prouder to share their brand new works with Harare audiences in a space, which Zimbabwean artists can be proud of.

TEAM FIRST FLOOR

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.



The Future is in our hands, Part 1, 2018
Oil and fabric collage on canvas
174cm x 246cm



The Future is in our hands, Part 5, 2018
Oil and fabric collage on canvas
174cm x 246cm

Gresham Tapiwa Nyaude

Born 1988 in Harare, Zimbabwe

Lives and works in Harare

Unlike many artists, who work to evoke grand themes in their work, Nyaude delivers packages of satire, drawn from intimate and wry observation of the rich and colourful life in his home neighbourhood, Mbare, one of Zimbabwe's most notorious townships. Tapiwa's quest is to get under the skin of life in the neighbourhood. His depiction of his subjects is fragmented and sometimes disfigures, presenting us with psychological insights of a world that only an insider can communicate. Here we see life in broad daylight and the depth of night, in all its complications, pain and beauty, awkwardness and desire, which show us an intimacy and human vulnerability, which is the truth of human condition. Making visible, the slang of Harare ghettos, his vignettes don't pull any punches but do so with humour, compassion and insight.



Yellow Brick road, 2018
Oil on canvas
140cm x 251cm

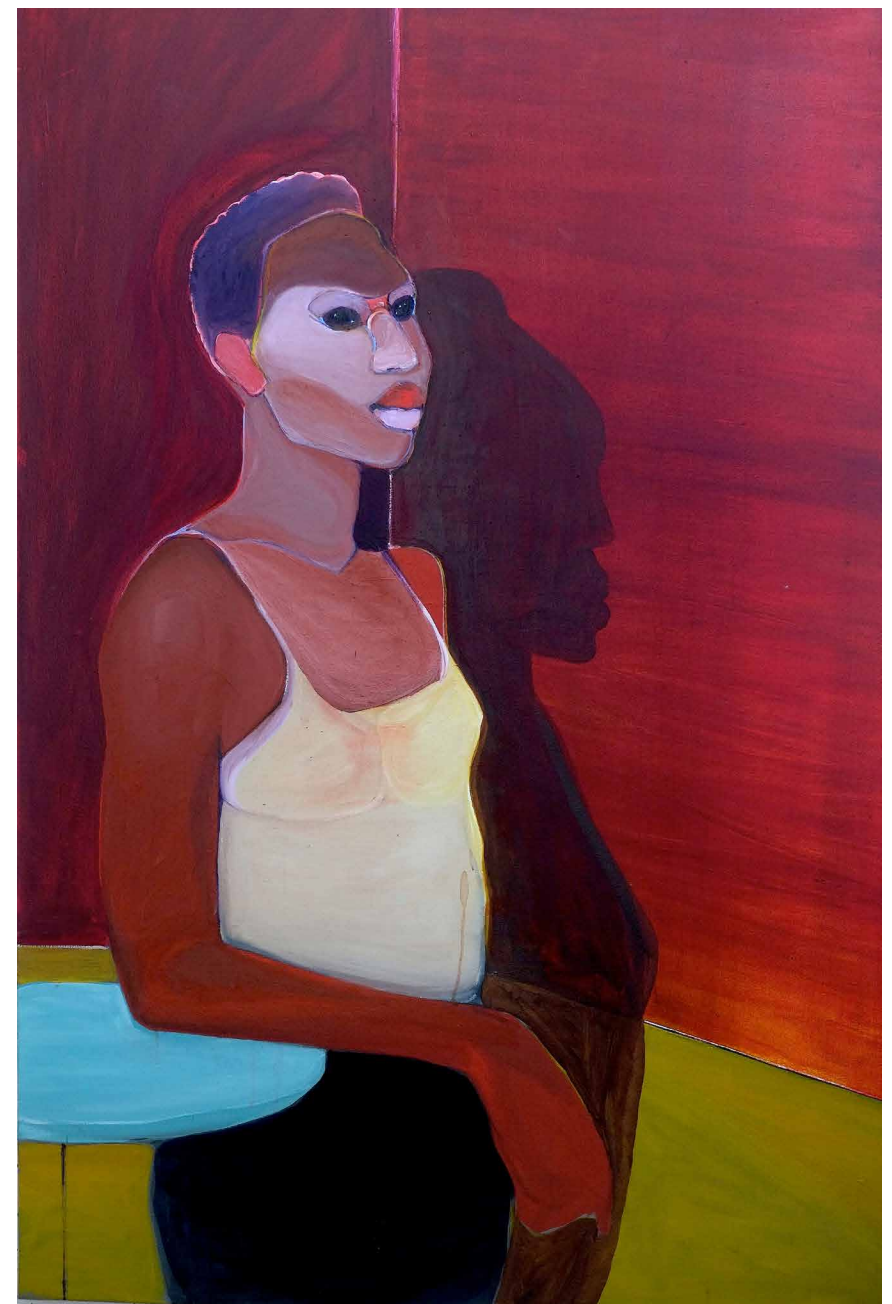


Per aspera ad astra Part 1, 2018
Oil on canvas
210cm x 210cm

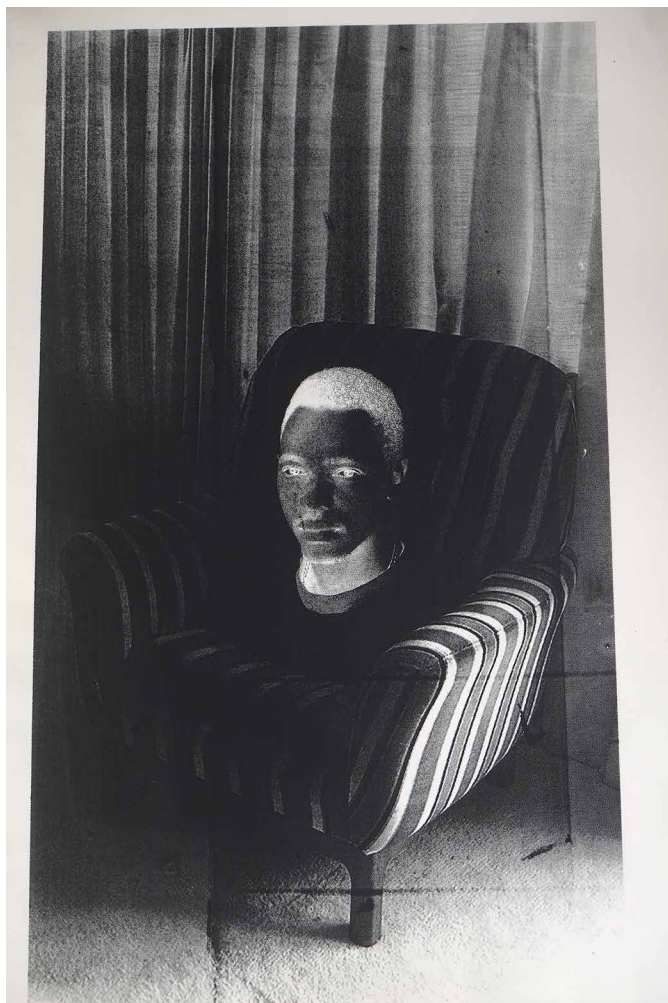
Richard Butler Bowdon

Born 1957 in Cape Town, South Africa
Lives and works in Melbourne, Australia

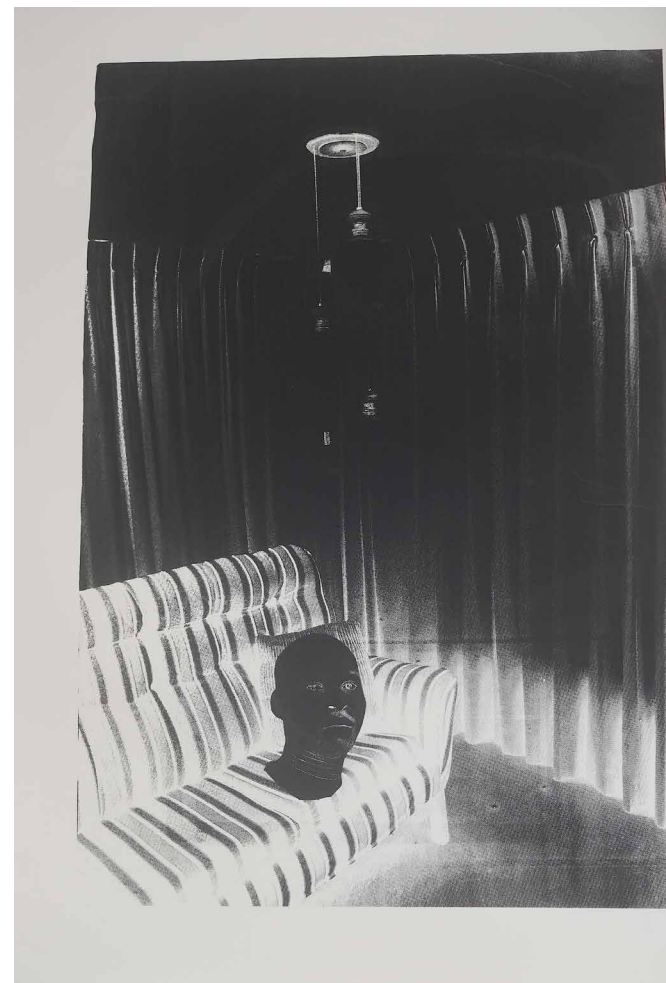
Born in Cape Town, Richard Butler-Bowdon is a citizen of the world, with his heart in Africa. Whether he is living and working in the Sudan, Thailand, the Netherlands, or in his current home in Melbourne, Australia, his utmost dedication is to art and the art community, steeped in genuine curiosity in humanity. Portraiture for Butler-Bowdon is a form of sedition. He takes this, the most formal and loaded tradition in Western art and challenges the viewer to break with these very conventions and presumptions that accompany lofty tradition by taking his observations from those living in the diaspora. His subjects are contra-historical; they are contemporary and undeniably compelling. Butler Bowdon engages with the exotic in order to subvert it and to create magnetic narratives that invite the viewer into the world of 'the other', to enter a dynamic gaze that is defiant to preconceptions.



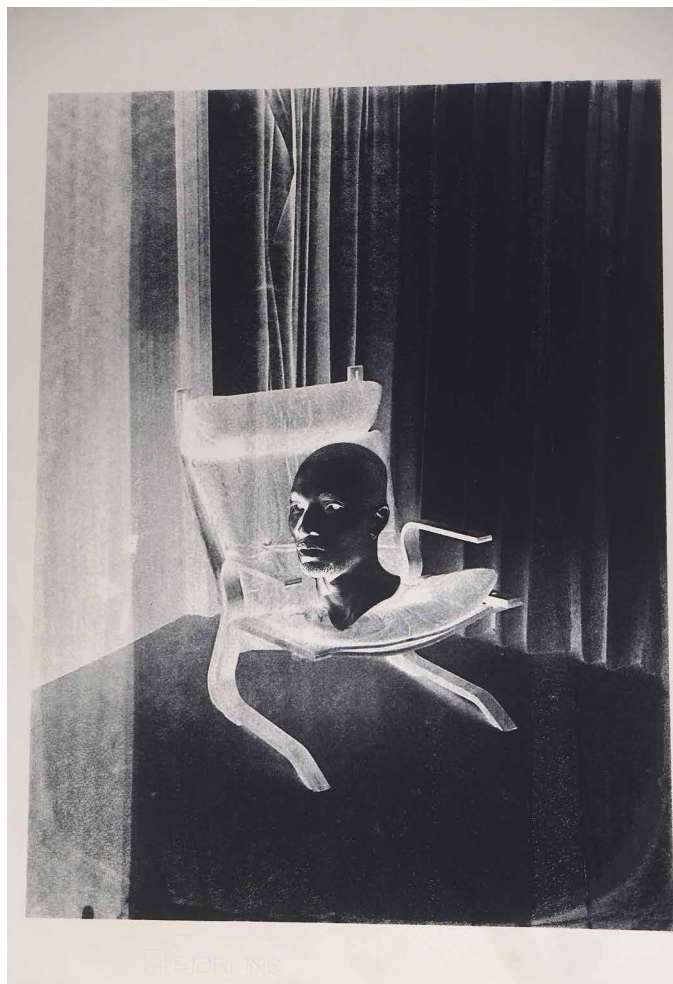
Gloria, 2018
Oil on canvas
137cm x 91.5cm



The Imposters Part 1, 2018
Silkscreen on archival paper
76cm x 53cm



The Imposters Part 2, 2018
Silkscreen on archival paper
76cm x 53cm



The Imposters Part 3, 2018
 Silkscreen on archival paper
 71cm x 49cm



The Imposters Part 1, 2018
 Silkscreen on archival paper
 76cm x 56cm

HELEN TEEDE

Born in 1988, Zimbabwe

Lives and works in Harare, Zimbabwe

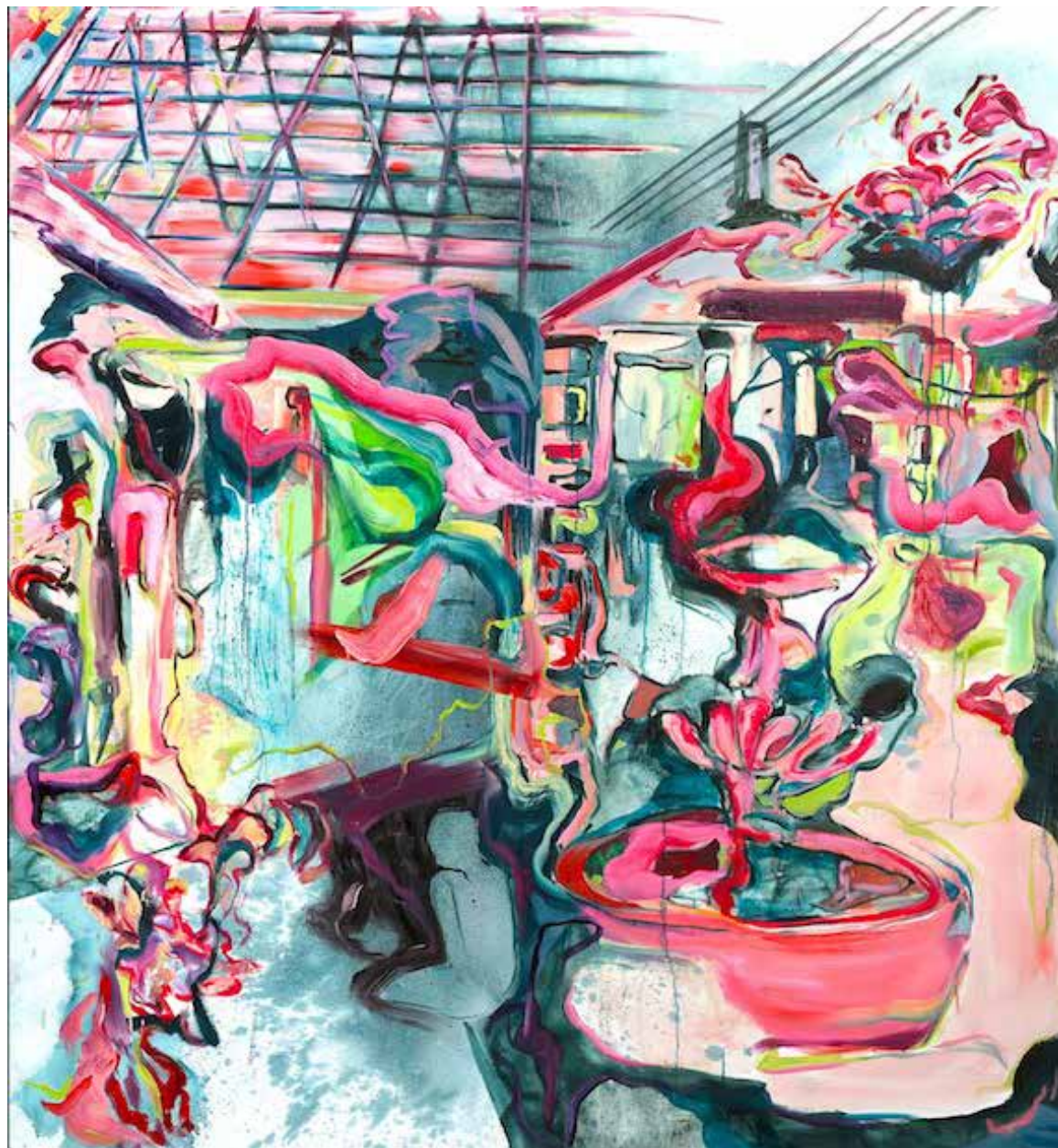
As a white Zimbabwean, Helen Teede is deeply conscious of the painful and conflicted history of race relations in the country and at present, which still has not arrived at reconciliation and integration. Yet, Africa and Zimbabwe is the only home that she has ever known, which she loves deeply and without 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.



Grandpa's Spaceship Parts 5, 2018

Oil on canvas

160cm x 190cm



Grandpa's Spaceship Parts 4, 2018
Oil on canvas
185cm x 170.5cm

Troy Makaza

**Born 9 June 1994,
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 influx 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” attires don’t always fit.



Cloaking the obvious, Parts A and B, 2018
Silicone infused with paint on fiberglass support
137cm x 95cm (A) and 148cm x 90cm(B)

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.



The Wisdom of Ages, 2018
Cow horns, beading, recovered books, metal
142cm x 120cm x 95cm

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 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.



Burning the candle at both ends Parts 1, 2018
Molten treated plastic on wire
65cm x 45cm x 28cm

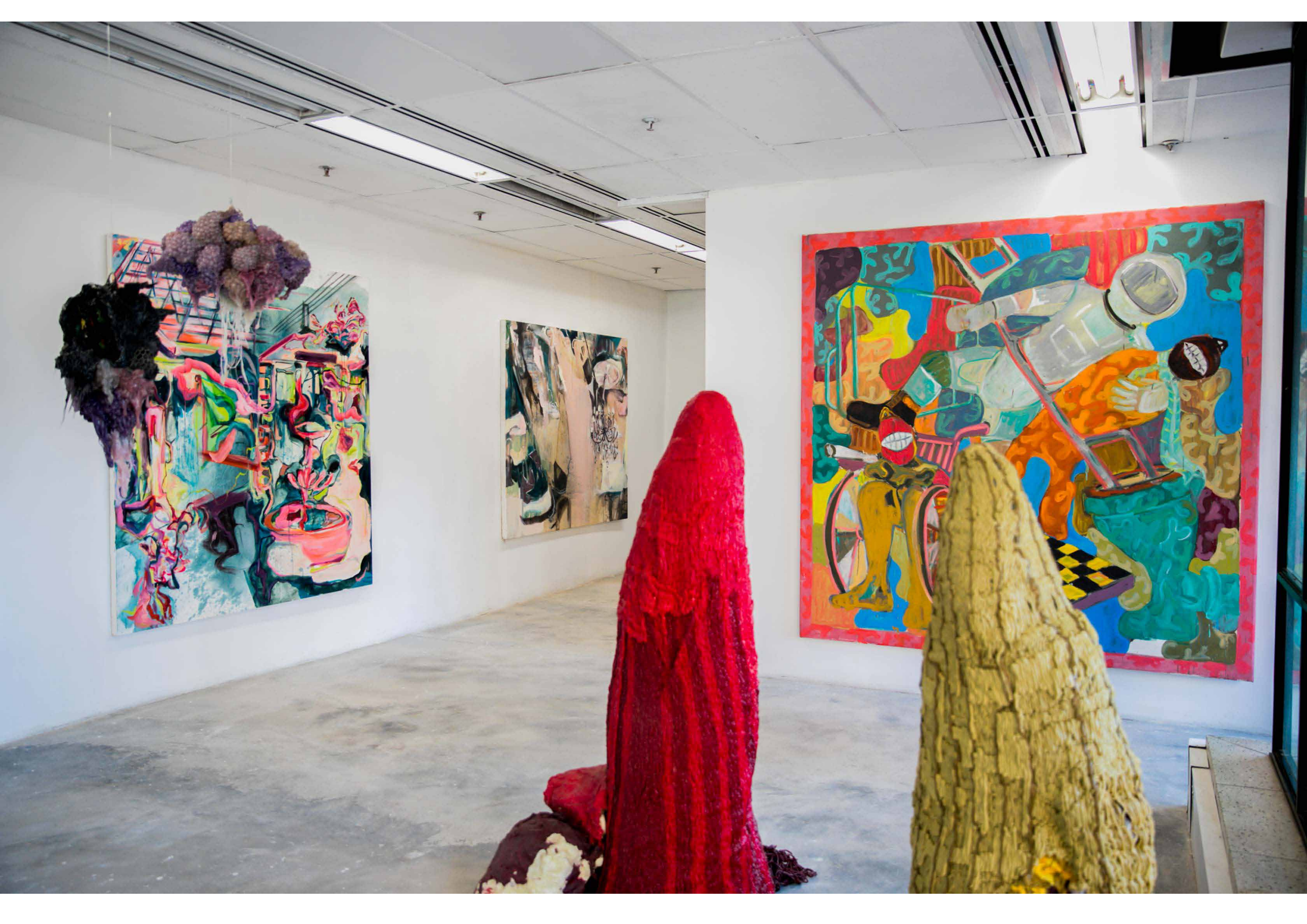


Burning the candle at both ends Parts 2, 2018
Molten treated plastic on wire
70cm x 56cm x 25cm











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