

FIRST FLOOR GALLERY HARARE



RE:

**ZACHARAH MAGASA
ZANELE MUTEA**

WWW.FIRSTFLOORGALLERYHARARE.COM

Re:

**Zacharaha Magasa – Zanele Mutema
(a First Solo project presentation)**

Re: is a story in two parts for two important artists re-emerging on the Harare art scene and re-interpreting their lives and experiences in the context of their artistic practice.

Part 1 is Project Dialogue by Zacharaha Magasa, who has returned to make new work in Harare after moving to Durban 8 years ago. Always a multi-media sculptor, committed to exploring narrative properties of his materials, in this new body of work he is looking at the fractures, gaps and metamorphoses between the city and country he left behind and one he finds on his return. He is doing so as conversation between his younger self and the man he is today – the journey of experience and experience of a journey.

Recycled rubber from car and bicycle tyres he has focused on in this new body of work is metaphoric and literal, speaking to multiple journeys and life conversations, most of them failing to fall in line with prescribed road paths anticipated and projected. These disrupted life-conversations evolve and twist like hieroglyphs or a mythical alphabet but speak to the burdens and the pains of Zimbabwe's current and recent history – displacement and despair but concurrently a tenacious commitment to resilience despite all odds, even when sometimes hope is out of reach. These robust constructions contest the idea of the decorative, with their weight and show of strength. They speak stories graphically sad but also unexpectedly beautiful as an empathetic mirror we may not always think we want but unequivocally need.

Part 2 is Systemic Necropolis by Zanele Mutema, who has returned to practice as an artist after 8 years of immersing herself in building a family. Zanele's art practice has always built toward the immersive, the experiential, creating installations which sit somewhere between fascination, disbelief and sensory overload and this is no exception. Working with minimal objects and materials as a base – recycled brooms, red string and clear plastic, she introduces us into an otherworldly environment somewhere between a dream and science fiction. In her own words: "this body of work is a glorified memorial site for my memories. The Mutsvairo has a symbolic meaning of being a time capsule, an object that is embodying a wide array of things. The red string being the bloodline that connects the memories. Stitching serves as a cathartic process in my life. The cocoons are different one from another just as how each memory embodies and occupies a different space, a single point in time. Unlike my previous installations where I would break down an event, for Systemic Necropolis it is a congregating/ coming together of the Event."

While different in mode and mood, these two bodies of work speak with commitment, sincerity and innovation to the contemporary moment and are powerful statements of intent from two Re-turning contributors to contemporary art of Harare.

**Valerie Kabov
Curator**

Zacharaha Magasa

Born 1988 Harare, Zimbabwe

Lives and works between Durban, South Africa and Harare, Zimbabwe

My work is driven by lines of direct and indirect dialogues of everyday life. I am interested in notions of socio-politics, environmental decay, territorial or land and cultural resistance. My stories normally emanate from my immediate surroundings, I pick dialogues from politically motivated gatherings, distractive systems of consumerism and environmental negligence practices. I believe language and communication is expressed in different ways depending on the intent of the message. Climate change is a message so is police brutality and all the conversations of life. Though I use different types of non-conventional materials rubber is the most prevalent because of its potency and association with slavery and oppression both in Africa and around the globe. In my method of work I use lines to draw figurative or symbolic forms, to represent movement but also drift in and out of figuration and are references to both contemporary political events as well as childhood memories. For me different materials and their capacity for manipulation are an opportunity to explore and develop ideas and carry meaning, like telephone lines, which move information from one place to the other or spheres which can be morph into figures, while recalling footballs, we wove out of plastic as children. Concurrently using rubber strips, which can be woven to mean speaks to Zimbabwean traditions and ideals of unity among people and unison with nature.

Recent exhibitions and residencies

2015 Thupelo workshop, Cape Town, South Africa

2012 Harare beyond words, Galtlery H Bangkok Thailand

2012. Jo'burg Fringe art fair First Floor gallery, Harare Johannesburg South Africa

2012. Berliner Liste art fair, First Floor Gallery Harare, Berlin Germany

2011. Austral-Afric, First Floor Gallery Harare

2011 Jeunes zimbabweans, Le Pavé d'Orsay, Paris France



Confluences of Realities, Part 1, 2020
Polished recycled rubber
115 x 70 x 20cm



Missing Link, Part 2, 2020
Polished recycled rubber
180 x 86 x 35cm



Missing Link, Part 1, 2020
Polished recycled rubber
85 x 70 x 25cm



Can We Speak, Part 1, 2020
Polished recycled rubber
210 x 65 x 27cm



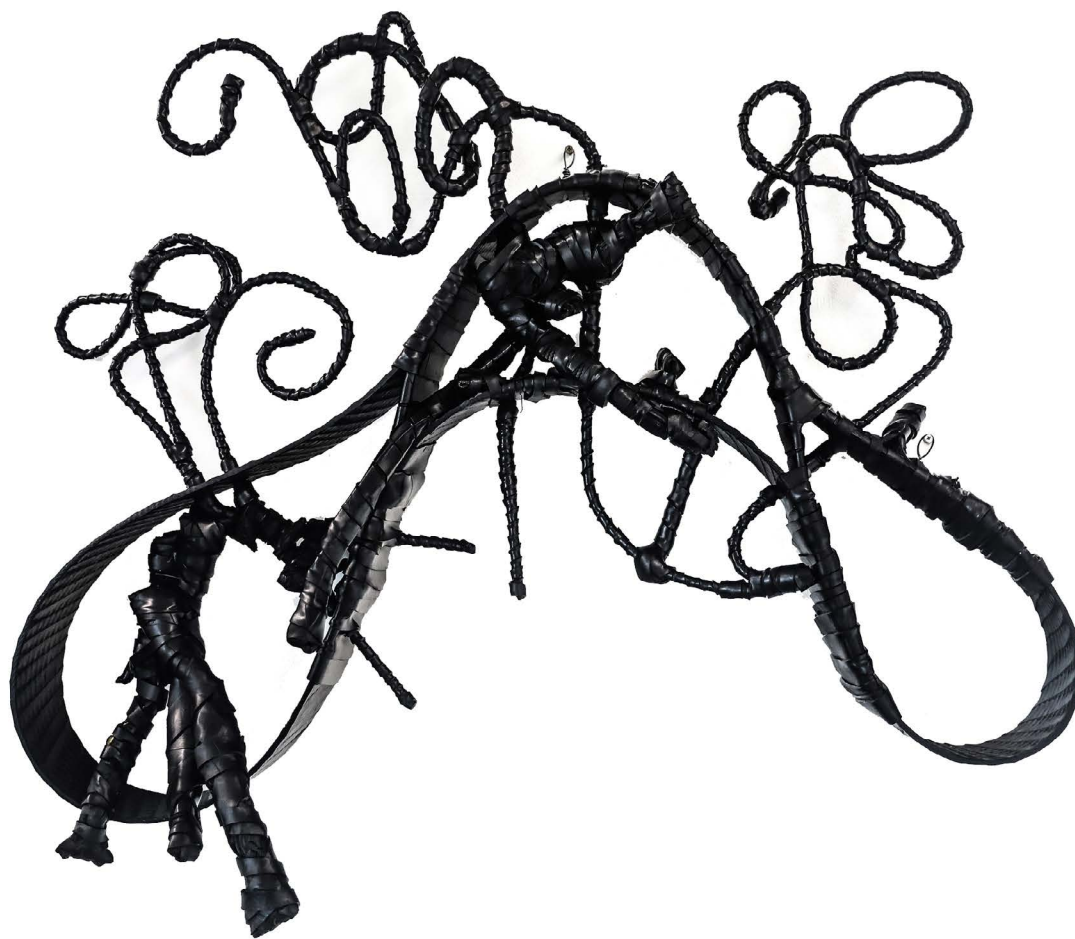
Can We Speak, Part 2, 2020
Polished recycled rubber
145 x 90 x 30cm



Confluencies of Realities, Part 2, 2020
Polished recycled rubber
100 x 55 x 20cm



Confluencies of Realities, Part 3, 2020
Polished recycled rubber
110 x 55 x 20cm



Confluencies of Realities, Part 4, 2020
Polished recycled rubber
105 x 112 x 26cm



Confluencies of Realities, Part 5, 2020
Polished recycled rubber
100 x 130 x 30cm



Confluencies of Realities, Part 6, 2020
Polished recycled rubber
90 x 60 x 30cm





Anne Zanele Mutema

Born 1988, Harare, Zimbabwe

Lives and works in Harare, Zimbabwe

Anne Zanele Mutema, a conceptual installation artist who is preoccupied with ideas of space, memory and phenomenology. Having graduated from National Gallery Visual Art Studio in 2010, while concurrently studying cinematography at the Zimbabwe Institute of Photography and Cinematography in 2009, Mutema spent a number of years trying to find a bridge between visual art, material practice and her interest in time based media. Through experimentation, she arrived at a unique installation approach. Creating immersive installation, she develops a dialogue between the audience and objects, focused on the idea of an Event, defined as a phenomenon located at a single point in time. Searching to create, capture and recreate Events in the context of self, culture and history is a process, project and quest for Mutema. Mutema's work has been featured in numerous exhibitions at the National Gallery of Zimbabwe, achieving awards and selected for participation in international festivals. After taking time out to build a family, Mutema, makes an important and ground-breaking return to practice, with 'Systemic Necropolis'.

Recent exhibitions include:

2020 – Re: Zacharaha Magasa/Zanele Mutema, First Floor Gallery Harare, Harare, Zimbabwe

2014-Unchartered Territories-Voices In Colour, Bulawayo, Zimbabwe

2014-Harare International Festival of the Arts, No Limits exhibition, Harare, Zimbabwe

2014-RAVY Festival -Galerie d'Art Contemporain, Cameroon

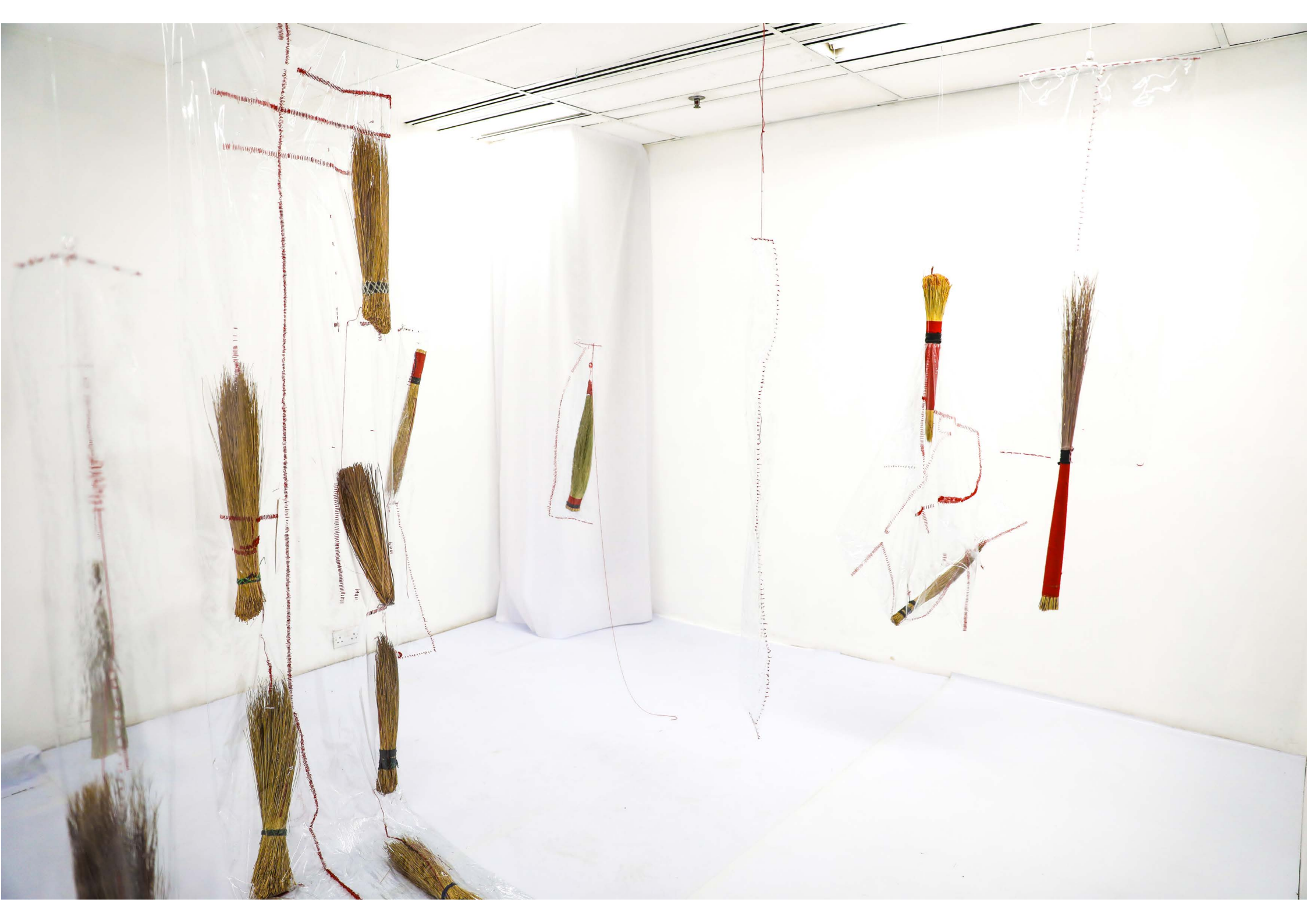
2014-Woman at the Top-National Gallery of Zimbabwe, Harare

2013-Afiriperfoma Biennale, Harare, Zimbabwe

2013-In Black and White-First Floor Gallery Harare, Harare

CLICK ON LINK TO ACCESS THE VIDEO OF THE INSTALLATION:

<https://www.dropbox.com/s/fwhp4alkw75deic/ZANELE.mp4?dl=0>







Systemic Necropolis, Part 1, 2020
Immersive installation, recycled brooms, string and clear plastic
135 x 80cm



Systemic Necropolis, Part 2, 2020
Immersive installation, recycled brooms, string and clear plastic
310 x 62cm



Systemic Necropolis, Part 3, 2020
Immersive installation, recycled brooms, string and clear plastic
95 x 40cm



Systemic Necropolis, Part 4, 2020
Immersive installation, recycled brooms, string and clear plastic
110 x 31cm



Systemic Necropolis, Part 5, 2020
Immersive installation, recycled brooms, string and clear plastic
138 x 40cm



Systemic Necropolis, Part 6, 2020
Immersive installation, recycled brooms, string and clear plastic
75 x 21cm



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