



**RWENDO RWEUPENYU: CHANCE AND CONSEQUENCE**  
**TAKUNDA REGIS BILLIAT**

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# Takunda Regis Billiat

## Rwendo Rweupenyu: Chance and Consequence

There is a duality at the heart of Rwendo Rweupenyu : Chance and Consequence, which every artist will understand. It is the duality of being on a path in life and in art practice that is filled with magic and mystery, unpredictability, experimentation and leaps into the unknown with blind optimism but where success is founded on absolute commitment, perseverance and the unswerving routine of hard work, day in day out.

Ironically, this turbulent paradigm is also very familiar to contemporary Zimbabweans and increasingly to everyone around the world, where climate change has put a question mark above every facet of life we used to take for granted. All of us humans are born with a sense of purpose, grow up with hopes, dreams and aspirations. Lives are expected to have certain structures and pathways, where actions have foreseeable consequences and our hopes while unpredictable have a potential for happiness. However daily reality, confirms the unpredictable as *modus operandi* and almost an end in itself, where lives have to live on parallel tracks of working every day as though one's long term plans are viable at the same time as living every day with the expectation that the next day can bring entirely different circumstances. Where fate and responsibility no longer appear to have separate designations.

In Billiat's third solo exhibition with First Floor Gallery Harare, the symphony of human lives, resilience, faith and creativity thrown against the typhoons of contemporary life in Zimbabwe, are punctuated by the titles Kuyambuka - Break Through, Rudo - One Love, Rusunnguko – Freedom come, Spiritual Play, Chibyo - Thorn Life, Zvakasunga -Bond knot, Ukama - Spirit of togetherness, Upenyu – Life, Ruponeso - Healing Come. The oscillation between despair and resilience, resignation and faith is palpable both in the words and in the figuration of the sculptures. If the shapes are a melody of hope, pain and resilience, the materials are a rhythm of second life and second chances from the horns of cows reclaimed from an abattoir to wires, reconfigures rubber flip-flops, drive home the belief that nothing of life is truly disposable and that even the most abject is still worthy of life, which is a celebration in and of itself.

As such, Rwendo Rweupenyu: Chance and Consequence resolves as a majestic ode to the the possibility of life despite fate and despite chance and where human value is paramount.

**Valerie Kabov**

**Curator**

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# Artist Statement

As a matter of searching in life, I find it as a blessing to be alive as an artist today. Having an opportunity to nurture my hope and faith through the process of giving birth to my work. A journey of binding struggle along the form of a thorn life and somehow searching for peace and as a way to grow in my life, and whispering of healing to the life of my community. Rwendo rweupenyu playing a role of bonding, ringing out the volume of oneness upon the power of living together. May the light shine upon every journey of life bound to heal.

**Takunda Regis Billiat**

# 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.

## Recent Exhibitions

2019: Welcome Home, Museum of African Contemporary Art al Maaden - Macaal, Marrakech, Morocco

2019: Kubatana, African contemporary art, Vestfossen Kunstlaboratorium, Norway

2018: Next Level, First Floor Gallery Harare, Harare, Zimbabwe

2018: Kubatana, Nyaude/Billiat, Kristin Hjellegjerde Gallery, London, UK

2018: Cape Town Art Fair, First Floor Gallery Harare, Cape Town, South Africa

2017: AKAA Paris, First Floor Gallery Harare, Paris, France

2017: Mupangara Runhare, First Floor Gallery Harare, Harare, Zimbabwe

2016: Vacuum of Excess Solo Exhibition, First floor Gallery Harare, Harare, Zimbabwe

2015: Kuyaruka (Age of Accountability), First Floor Gallery Harare, Harare Zimbabwe



Rusununguko-Freedom, 2019  
Wire, fibre rope and cow horns  
165cm x 60cm x 42cm



Kuyambuka-Break Through, 2019  
Wire, rubber and cow horns  
395cm x 105cm x 60cm





Spirital Play, Part 3, 2019  
Wire, fibre rope and cow horns  
98cm x 50cm x 60cm



Spirital Play, Part 4, 2019  
Wire, fibre rope and cow horns  
95cm x 60cm x 60cm



SIDE A



SIDE B

Spiritual Play, Part 1, 2019  
Wire, dyed fibre rope and cow horns  
105cm x 120cm x 65cm



SIDE A



SIDE B

Spiritual Play, Part 2, 2019  
Wire, dyed fibre rope and cow horns  
135cm x 134cm x 56cm





Ruponesu-Healing Come, 2019  
Wire, dyed fibre rope and wood  
120cm x 145cm x 90cm



SIDE A



SIDE B

Ukama-Spirit of Togetherness, 2019  
Wire, dyed fibre rope and cow horns  
65cm x 130cm x 55cm



Upenyu, 2019  
Wire, dyed fibre rope and cow horns  
145cm x 150cm x 50cm





Chibayo-Thorn Life, 2019  
Recycled rubber, wire, cow horns and cables  
214cm x 164cm





Broken Heart, Part 1, 2019  
Recycled rubber and cables  
78cm x 45cm x 50cm



Broken Heart, Part 2, 2019  
Recycled rubber and cables  
70cm x 30cm x 50cm



Broken Heart, Part 3, 2019  
Recycled rubber and cables  
88cm x 35cm x 60cm



Zvakasunga-Bond Knot, 2019  
Wire, leather and cow horns  
92cm x 45cm x 50cm





SIDE A



SIDE B

Rudo-One Love, 2019  
Wire, rope and cow horns  
125cm x 110cm x 50cm





















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