



**Richard Mudariki**

O P E N   A G E N D A

johans borman

F I N E   A R T

FRONT COVER  
**The sold continent**

BACK COVER  
**Business and pleasure**

OPPOSITE  
**The slave**



**Richard Mudariki**

**OPEN AGENDA**

**8 - 29 MARCH 2014**

**johans borman**

**FINE ART**

IN COLLABORATION WITH MARC STANES

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### **The last judgement**

199 x 159,5 cm

Collection of MOMART-EG

Exhibited at the inaugural edition of the 1:54 Contemporary African Art Fair at Somerset House in London

## **Richard Mudariki**

### **O P E N A G E N D A**

African contemporary art is attracting more attention than ever before as museums, dedicated art fairs and auction houses focus on 'emerging' artists from the continent, adding a wonderfully fresh genre to the global art scene. International collectors appreciate the diversity and authenticity that contemporary African artists offer, while African collectors prefer to collect art that they can relate to on a cultural and social level. This interest in African art was highlighted in 2013 when Angola, exhibiting for the first time at the Venice Biennale, was awarded the prestigious Golden Lion for the best national pavilion. This recognition of the importance of 'Africa' in the global arts scene is further emphasised by the appointment of Nigerian born Okwui Enwezor to direct the 2015 Venice Biennale.

Richard has been working hard since his first solo exhibition, *My reality*, in June 2012, and has consistently produced unique works of his normal high standard. A small number of these works have been featured at curated exhibitions in South Africa and London over the past 18 months.

Following his sell-out solo exhibition, some of Richard's works were included in the Museum of Modern Art Equatorial Guinea's (MOMART-EG) exhibition at the 2012 FNB Joburg Art Fair. Richard's paintings attracted some very exciting international coverage from the foreign press, including, AP, CBS and ABC news in the USA,

as well as publications such as Newsday (USA) and The Guardian (UK) amongst others.

Richard's success continued in 2013 when his autobiographical painting 'Mukwirikwiri (foreigner)', was selected as one of the top 40 finalist paintings (from 1783 entries) in the *Sanlam Private Investments National Portrait Award* in August. The painting is part of this touring exhibition which has thus far been shown at the University of Johannesburg Art Gallery and at Stephan Welz & Co at the Alphen Estate in Constantia, Cape Town. It will be hosted by the KwaZulu-Natal Society of Arts during April 2014.

Three of Richard's paintings also formed part of the *In the Shadow of the Rainbow* exhibition, curated by Johans Borman Fine Art (JBFA) for the 2013 FNB Joburg Art Fair in September. This exhibition juxtaposed artworks by SA masters such as Gerard Sekoto, George Pemba, Peter Clarke and Sydney Kumalo against those of contemporary artists such as William Kentridge, GuyTillim, Brett Murray and Pieter Hugo. The objective with this exhibition was to draw attention to, and stimulate debate on, issues such as cultural differences, economic inequality, racial prejudice and the everyday realities of the Rainbow Nation and Africa.

October 2013 saw Richard's major large scale work, 'The last judgement' (in the collection of MOMART-EG),



### Big fish eats small fish

70 x 70 cm

To be auctioned by Bonhams, London,  
on their 21 May 2014 sale, *AFRICA NOW*  
*Contemporary and Modern African Art*

exhibited at the inaugural edition of the 1:54 Contemporary African Art Fair at Somerset House in London, and Richard was interviewed live for television by the Voice of America. Showcasing the best in African contemporary art, this show brought together 15 exhibitors from Africa and Europe to present over 70 emerging and established artists. MOMART-EG's exhibition focused on highlights from its permanent collection, showcasing artists from a number of African countries, including Zimbabwe, South Africa, Senegal, Benin and Equatorial Guinea among others. It is no surprise that they received excellent international media coverage.

Richard's painting 'Coup d'état' was the first of his artworks to be offered at auction by the Auction Room in London, and sold for well above its estimate. Their *African Art Auction: Contemporary and Modern Art from Africa and the Diaspora*, which took place on 18 October 2013, was curated by the African Art specialist, Ed Cross, and included a carefully selected range of artworks for the appeal of various collectors. Artists featured included El Anatsui – one of Africa's global 'superstars', Nigerian master Twins Seven Seven, George Lilanga, Goncalo Mabunda and Peter Clarke.

2014 promises to be another exciting year for Richard. He has submitted a painting for the Suidoosterfees at Artscape in Cape Town at the end of January, participating in one of the first events on the calendar of the World Design Capital 2014 program. New works will be shown by JBFA at the Cape Town Art Fair at the end of February.

The London-based auctioneers, Bonhams, have also accepted Richard's painting titled 'Big fish eats small fish' for their May 2014 sale, *AFRICA NOW*

*Contemporary and Modern African Art*. Given the success of Richard's painting at the Auction Room sale, this is another opportunity for the art world to take note of his exceptional talent, and for his unique voice to be heard.

Richard is also planning to show a selection of new works at the 2014 FNB Joburg Art Fair at the end of August in Johannesburg. This will be the first time that he exhibits a body of work at the fair, although it will be his third appearance.

For any young, 'emerging' African artist times cannot be more exciting or promising. Contemporary African art is in the world spotlight, and it most definitely is the dawn of a new era. Cape Town will also certainly benefit from the new Zeitz Museum of Contemporary African Art at the V&A Waterfront planned to open in 2016. As curator Mark Coetzee states; *We want to use this institution to connect our artists with the rest of the world... and vice versa*.

This second solo exhibition of Richard Mudariki, titled *Open Agenda*, contributes to the international dialogue around African art – it examines various socio-political themes, and is an interpretation of the times we live in. The paintings in this exhibition raise issues ranging from rape, terrorism, corruption and social unrest to neo-colonialism. These artworks facilitate dialogue that critically evaluates and questions our behaviour as a society; they encourage debate, and leave us with much to contemplate.

### Johans Borman and Marc Stanes

February 2014

Cape Town

This painting references the Stanley Pinker work, 'Kos is op die tafel', which is in the University of Pretoria Collection. It is about the slave who steals and destroys so as to serve his covetous masters. To these masters he is a servant, but we see him as the bureaucrat. He hides behind a screen as he serves his masters, but to us he appears to have been liberated, and to benefit from the system.

**The slave**

2013

Acrylic on canvas

75 x 90 cm

Signed and dated bottom right



In this painting a crowd of spectators have gathered to enjoy a game between two rivals. This is no ordinary game, but a rather difficult and demanding one. The players approach it as if their lives and sanity depend on it. One player experiences strong opposition from the other – an organised team of armed men in suits supported by militia confront his team who are naked and vulnerable. He is out-numbered, and one of his players has already been killed. He appears to be delusional to play this game against such a powerful opponent, but he must strive against the forces which intend to bring his game to an end before it has even started.

### **Business and pleasure**

2013

Acrylic on canvas

80 x 60 cm

Signed and dated bottom right



When public resources are redirected to enrich individuals through bribery and corruption, the funds meant to benefit and uplift the citizenry are lost. Some of this corruption is institutionalized through political connections, improper favouritism and personal relationships. Emperors, kings and presidents still become excessively wealthy overnight, and their greed consumes them. This painting comments on the issue of corruption, and how the rich become richer while the poor continue to suffer. For every Dollar/Rand stolen from the fiscus, more citizens are deprived of having a *better life for all*. Will transparency and anti-corruption organisations be able to turn the tables?



### The Reserve Bank of Corruption

2013

Acrylic on canvas (diptych)

80 x 80 cm (2)

Signed and dated bottom right

The setting of this painting is inspired by Vincent van Gogh's 1888 painting 'The Bedroom', in which he shared his very private and intimate space publicly. The dominating bulldog figure is a reference to President Jacob Zuma standing alert outside his bedroom, defensively guarding against those who investigate and criticize him. As a Polygamist, Zuma has been widely criticized for his private life, reportedly fathering more than 20 children with various women. The figure in the painting is confident and intimidating, despite the fact that everything in his domain (symbolic of his private life and government) is not in order.

The painting's second reference is that of the controversial work, 'The Spear', by Brett Murray. Murray's painting was inspired by the Victor Ivanov poster 'Lenin Lived, Lenin is Alive, Lenin Will Live'. Murray's rendition used President Zuma's image in a similar pose with his genitals exposed – a critical take on the conduct of the President, and South Africa's ruling party.

Despite the guarding bulldog figure's vigilance, strangers are sharing the bed he has made, and he has to sleep with them. These are people who have supported his rise to office and now demand favours – they have been given positions in his government, but their thievery and lies are corrupting it, and the country at large. The big, scary wolf in his bed represents the murderers and abusers; the pig represents the greedy, powerful government officials (police and army commanders, public office bearers, etc.) who abuse their positions for personal and political gain; the impostor, whose nose extends outwards like Pinocchio's, misguides and lies to the people again and again; and the baboon represents the thief that steals the resources meant to benefit the citizenry.

### **Strangers in my bed**

2012

Acrylic on canvas

100 x 100 cm

Signed and dated bottom right



This painting presents a scene in which a woman is rescued from a violent gang rape as the police reveal the evil act in full sight of onlookers. One of the rapists, a man still in his suit, laughs as he is arrested, unconcerned about the violated woman lying naked on a rough wooden floor. The detective looks around for other rapists who might have escaped.

Three different visual references are used in this painting; firstly the young female figure borrowed from Gauguin's painting 'Nevermore O' Tahiti', secondly, the suited figure resembles the pose of the nude male in Michelangelo's 'The Creation of Adam', and lastly, the composition of the work is derived from the Max Beckmann painting, 'The night'.

The juxtaposition of the visual reference of Adam – the first man to have ever sinned, here portrayed with a suit to symbolize power – with one of Gauguin's many under-aged concubines, readdresses the age-old sexual objectification of the female body. This contributes to a behaviour learnt from society's glorification of dominant masculinity and forced docile femininity: Violence against women is widespread and deeply entrenched in most societies, with rape being one of its most conspicuous forms. Of greater concern is the phenomenon of gang rape, which is also becoming increasingly common. In these instances, it seems the intention of the rapists is not sexual gratification, but rather domination and control. During the late 1980s in Soweto, South Africa, *jackroll*, was the word used to refer to the forceful abduction of women in the townships by gangs of men, who would then rape them, often in public places – shebeens, nightclubs, schools, or in the streets – to earn respect for the gang. The compositional reference to Beckman's 'The Night', completed after World War I, draws a comparison with Beckman's views of a tragic world, and man's inhumanity to man.

### Arrested

2013

Acrylic on canvas

100 x 100,5 cm

Signed and dated bottom left



A sex tape is like a double-edged sword. When the video recording is made public, whether intentionally or unintentionally, it has the potential to either damage the careers of the famous people involved, or to make them more popular. Sex and politics have often gone hand-in-hand, and there have been countless cases of sex scandals involving politicians. Some were innocent, some managed to escape, and others have had to sacrifice their careers completely.

### **The sex tape**

2013

Charcoal and tape on paper

100 x 70,5 cm

Signed, dated and titled in the margin



Denial, manipulation, court cases, confessions and senior government officials losing their jobs, surround the investigations into the misappropriation of state resources and property. Despite all the controversy, the main culprits remain at liberty.

**The confessional**

2013

Acrylic on canvas

80 x 60 cm

Signed and dated bottom right



On 21 September 2013, the International Day of Peace, the world heard the horrible news of a terrorist attack by masked assailants with AK-47s on an upmarket shopping mall in Nairobi, Kenya which lasted for almost 4 days. This resulted in a gun battle between the Kenyan army and the attackers, claiming the lives of 72 people and leaving more than 200 injured. Horrific and chaotic scenes from the mall were aired by the media; men bleeding from gunshot wounds, bodies lying in pools of blood, women and children crying and screaming as they tried to escape, while other victims were trapped in the crossfire amid the sound of gunfire and grenades.

This was a serious global matter, and raised many eyebrows as people questioned the efficiency of intelligence structures in most African countries in implementing early warning systems and rapid reaction tactics for such acts of terrorism. Even more worrying is the fact that this attack was part of an international campaign of terror, and some of the attackers were US and British citizens. Is Africa becoming an easy target, not only for terror attacks, but also for terrorist organisations to create their bases and go undetected?

### **Scream for beloved Kenya**

2013

Acrylic on canvas (diptych)

80 x 80 cm (2)

Signed and dated bottom left



From the late 19<sup>th</sup> century until the middle to late 20<sup>th</sup> century, the powerful European nations colonized Africa in order to have control of its raw materials and have access to its market for their manufactured goods. China has a strategy for Africa; it is subtly taking over the continent – 'painting Africa red'. Africa should devise a counter-strategy for this Chinese 'invasion'.

**From Cape to Cairo**

2013

Charcoal and pastel on paper

71 x 50 cm

Signed, dated and titled in the margin



The continent's past colonizers are perpetually subordinating raw material producing Africa to the economic demands of hyper-industrializing first world countries. Despite the abolishment of the slave trade, they still stride the continent that provided the resources and capital to accelerate the industrial revolution. Their policies and treaties have stitched new boundaries in Africa, and their philanthropy comes with strings attached. They are therefore very apprehensive of a truly independent Africa; they still need the African market, and they still need to exploit its human and natural resources. True African patriots are demonized and systematically eliminated, the greedy are bribed and the continent remains under-developed. Africa remains sold.

### **The sold continent**

2013

Acrylic on canvas

100 x 100 cm

Signed and dated bottom right



A new form of colonialism, although more subtle than before, has been introduced in present day Africa. Unlike the marching forces of the European colonizers, the Chinese are moving in peacefully, cleverly and strategically. They are taking advantage of greedy leaders and unregulated systems; their cash paving the way to successful acquisitions. Is this engagement of the Chinese with Africa mutually beneficial? Are the cheap, sub-standard Chinese consumer goods a worthy substitute for our raw materials? Will we only realize the real cost of allowing this neo-colonialism when the party is over and Chinese investors have symbolically consumed all but the last piece of African resources?

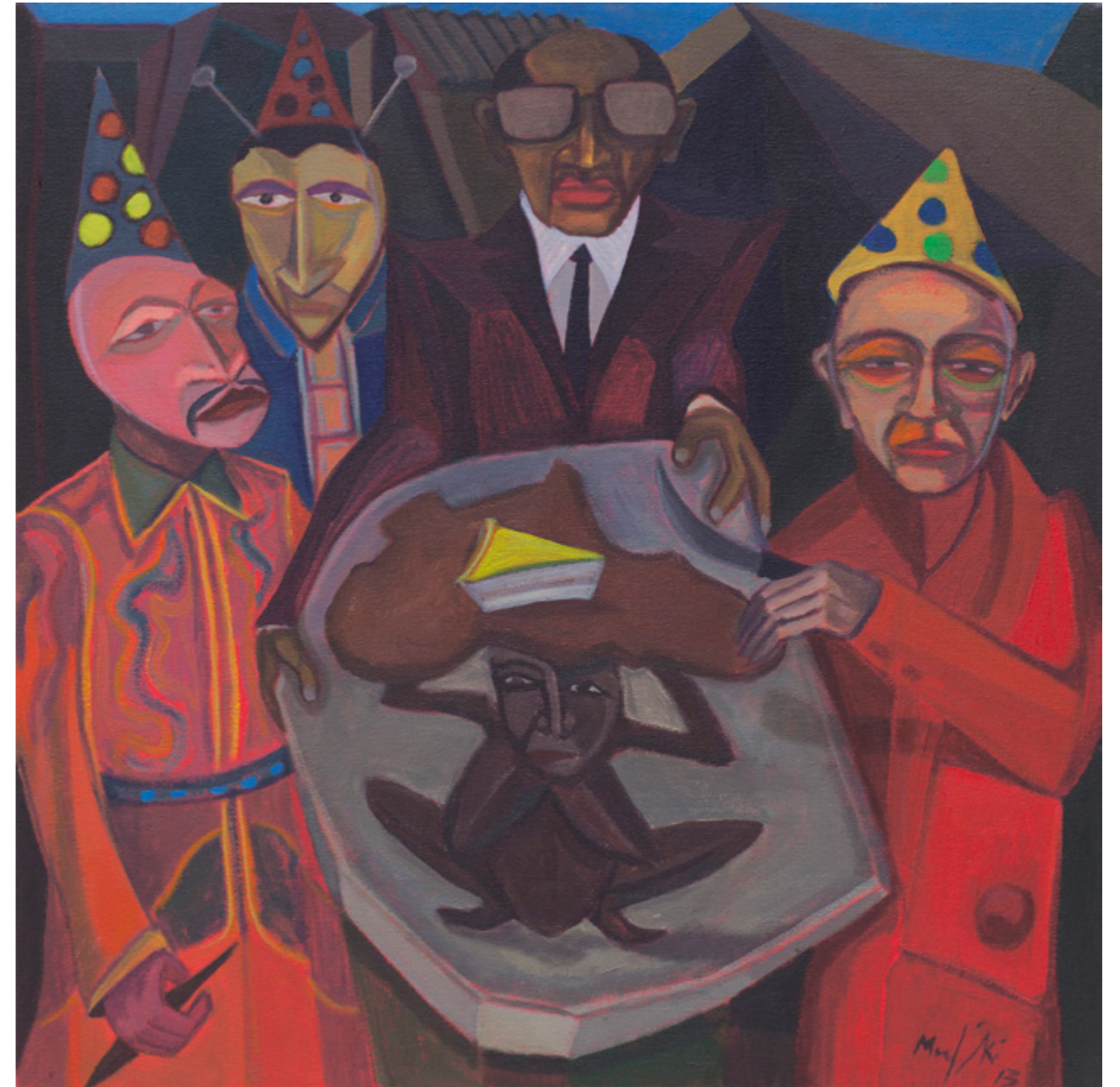
**The last piece left**

2013

Acrylic on canvas

60 x 60 cm

Signed and dated bottom right



This painting is an interpretation of a puppetry performance. Puppetry is an exciting form of performance art that tells stories just like plays or movies. The characters in the show are pitted against each other in a boxing match – one contender is made of metal, appearing stronger than the other, but his joints are loose, and he is more fragile than he looks. Because the second contender is made of wood it seems obvious who the winner of the match will be. The backdrop keeps changing as the fighters move from round to round – who will be the victor?

### Choose your puppet

2013

Acrylic on canvas

80 x 80,5 cm

Signed and dated bottom right



Many politicians have treated the national fiscus as their personal piggy bank, and have pampered themselves with an indulgent and lavish lifestyle whilst the majority of the citizenry are battling to make ends meet. Public funds in the billions are being squandered by politicians and civil servants who do business with themselves through nepotism and undisclosed interests. Despite the many audited reports and commissions of inquiry to investigate corruption, those responsible still get away scot-free. It seems that most of the time those tasked with carrying out the investigations are involved with the civil servants plundering the fiscus – a classical smoke and mirrors exercise. Stemming this tide of criminality is very difficult when those who try to take firm and unflinching action are often intimidated and threatened.

### **Piggy bank**

2013

Acrylic on canvas

123 x 83 cm

Signed and dated bottom left



As the drum rolls and the countdown starts, the magician has control over the subjects on his table. He entertains his audience by subjugating the snake coming out of the wineglass with his eyes, while with his hand, he uses supernatural powers to control and contort the body of a woman with a rabbit face. He is an illusionist – working mostly in the dark – and claims to have secret knowledge which he jealously guards.

**The magician**

2013

Acrylic on canvas

95,5 x 65 cm

Signed and dated bottom right



This painting refers to the process of selling by auction, in which the auctioneer presents the items to be sold to the bidders. I am fascinated by this means of selling in which an auctioneer, with his fast-paced speech, calls out for bids. He is a talented trader who has been entrusted with selling items on someone else's behalf, and is trusted to do the best possible job within the restrictions of the sale, and still make the most amount of money.

### **The auctioneer**

2013

Acrylic on canvas

56,5 x 56 cm

Signed and dated bottom left



Despite 20 years of democracy, the struggle for a better life for all South Africans continues. It has, however, become a struggle for the delivery of public services, against the leaders put in power by the people.

South Africa is ranked one of the most unequal societies in the world, with the majority of its citizens living in poverty, although this inequality is not entirely based on race. Over the past few years, there have been never-ending demonstrations in most poverty-stricken communities, as residents demand better service delivery. The painting is a reference to one of these demonstrations; a young man, surrounded by toyi-toyi'ing protestors, symbolically carries a set of defunct services – reminiscent of the body of Hector Pieterse killed during the 1976 Soweto Uprising. Women and children trapped in informal settlements are hardest hit by this lack of service delivery – *a luta continua* – only this time it's a struggle for their standard of living which is being degraded by an unresponsive government.

### Service delivery uprising

2013

Acrylic on canvas

60 x 60 cm

Signed and dated bottom right



Torture is one of the most inhumane treatments inflicted by one party on another. It is an intentional act that causes pain and suffering for the victim. There are various reasons why torture is carried out – to solicit bribes, to punish or to extract information. In many cases this abuse is committed by an officer of the state – a policeman or a prison warden who inflicts it on citizens or inmates. Acts of torture are still prevalent in many neighbourhoods, prisons and detention centres, and as during the dark days of colonialism and Apartheid, there are unseen manipulators behind the curtain who pull the strings and silence opposition.

### **Pulling the strings**

2013

Acrylic on canvas

100 x 100 cm

Signed and dated bottom right



**Major General**

2012

Acrylic on canvas

30 x 24,5 cm

Signed and dated bottom left



**Lieutenant General**

2012

Acrylic on canvas

30 x 25 cm

Signed and dated bottom left



**General**

2012

Acrylic on canvas

30 x 25 cm

Signed and dated bottom left



**Brigadier General**

2012

Acrylic on canvas

30 x 24,5 cm

Signed and dated bottom left



I have always been fascinated by the army generals' uniforms with their decorations, badges and medals. The designs, colours and embroidery, along with their large caps have often piqued my interest. I assume the various insignia confirm the integrity of a general as a member of the armed forces, identify his service unit, and specify the special training he has received. The medals may also suggest that a general has achieved more than the ordinary soldier in the army, and is therefore viewed with special respect. Thus, with such uniforms comes status and influence, but they are all overshadowed by the authority of the one with the most power... the Commander in Chief.

These 5 paintings of generals include the cockerel who, with his fighting, cocky characteristics, is seen as the one with the overall authority. As the symbol of political force in various cultures around the globe, including political parties in Southern Africa such as ZANU PF in Zimbabwe, the Malawi Congress Party, and UNITA in Angola, the cockerel is associated with the dawn of a new era – suggesting victory to the party it presents.

### **Commander in Chief**

2012

Acrylic on canvas

25,5 x 20,5 cm

Signed on the back of the canvas



**Pieta**

2013

Charcoal and pastel on paper

50 x 35,5 cm

Signed, titled and dated in the margin



This painting portrays the arrival of an African Venus; the goddess of love, beauty, sex, fertility and prosperity. The two eggs in the cart refer to her fertility and to the creation and propagation of life. She arrives relaxed and totally nude, on a cart pulled by a donkey. The males are sure to be attracted to this woman of foreign culture.

In Roman mythology Venus is born of sea foam, and is thought to be *yielding and watery – assimilative and benign* – in opposition to her *active and fiery* male counterparts, Vulcan (her husband, God of Fire), and Mars (one of her many lovers, God of War). She *tempers the male essence, uniting the opposites of male and female in mutual affection. She is considered essential to the generation and balance of life.*

#### Reference

[http://en.wikipedia.org/wiki/Venus\\_\(mythology\)](http://en.wikipedia.org/wiki/Venus_(mythology))

#### Venus in donkey cart

2013

Acrylic on canvas

80 x 80 cm

Signed and dated bottom right



During the middle ages a knight was a fighting man, covered in multiple layers of armour, and stronger than today's muscled tankers. In this interpretation, the knight is represented as a cockerel; the symbol of political force. He is on his war horse, and prepares to ransack a captured city. There is nothing in his way to stop him. Armed only with a lance, and unencumbered by the typical heavy armour, shield or helmet, his weapons are fear and intimidation.

### **The knight**

2013

Acrylic on canvas

65 x 95,5 cm

Signed and dated bottom right



When I was a child I enjoyed listening to the elders telling folk tales, which are passed down from generation to generation. In those days in the village, the stories were usually told at night around the fire, soon after supper and before bedtime. The storyteller would describe various animal characters who behaved like humans – they talked, were married and lived in houses – but their animal characteristics were also emphasised – the rabbit was smart, the lion frightening, the baboon was silly, or a thief, and the crocodile was sneaky. The stories usually had a moral theme, and those characters who were greedy or selfish were taught a lesson. This drawing is an interpretation of one of my favourite stories of the baboon and the crocodile; Crocodile would help Baboon across the river to the other side. Baboon's pretence was that he was visiting, but he was in fact stealing from Lion, who was wealthy. Then one day, crocodile followed Baboon home and saw all his loot, so he ate him.

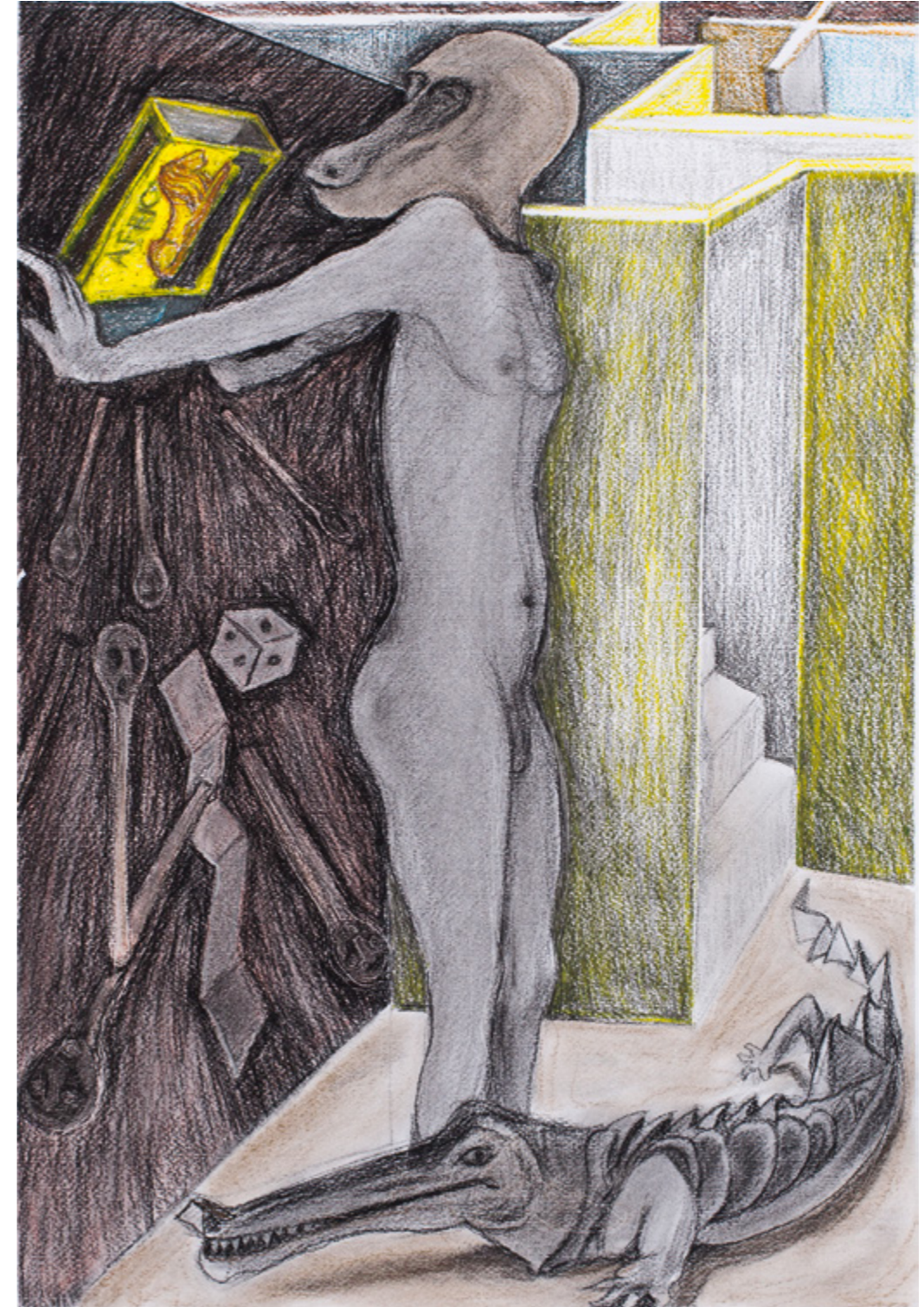
### **The visitor**

2013

Charcoal and paper

70,5 x 50 cm

Signed, dated and titled in the margin



This painting was executed after listening to a song of the late Jamaican reggae musician, Peter Tosh. In his song 'Equal Rights', he sings: *everybody wants to go to heaven but none of them want to die, I don't want peace, I want equal rights and justice.*

The angel of death waits with a shovel to take us down the stairs of death – there is no escape. Death is final, and in death we will all be equal, but it seems no one wants to die. Could the reason be that we are all afraid of what may happen; what it will feel like (pain or peace); whether there will be a heaven? Although death is a scary concept and unfamiliar territory for most, it is only through death that one can go to Heaven (if there is a heaven) – supposedly the most peaceful place in existence.

**Everyone wants to go to Heaven, nobody wants to die**

2013

Acrylic on canvas

76 x 50,5 cm

Signed and dated bottom left



Lobola is an age old African marriage custom which is still practiced today, although certain aspects have changed. It is a ritual in which the man pays the family of his fiancée for her hand in marriage; a custom meant to bring the two families together. It is meant to be an offering of gratitude to the parents of his future wife for raising her to womanhood. It is customary that the Lobola should include cattle, which are a crucial mark of wealth in the African culture. However, in some contemporary marriage rituals Lobola is paid in hard cash, and it has evolved into an extortionist practice. Some have challenged the relevance of this cultural custom with arguments that it is now obsolete, and others argue that it should be discontinued as affordability has become more important than culture and love.

### **Lobola cows**

2013

Acrylic on canvas

50 x 50 cm

Signed and dated bottom right



I regularly use the Integrated Rapid Transit bus system which was introduced in Cape Town in 2011 and provides an express connection between Table View and central Cape Town. The service provides reliable and safe public transport. I enjoy observing the behaviour of passengers on the bus; some are sociable, some selfish and some plain rude.

### **From town to Table View**

2013

Acrylic on canvas

70 x 70 cm

Signed and dated bottom left



Reading a good book is like having a conversation with a great mind, and it is an effective communication tool. Some books scream, some clarify, some are spirited and others humorous. The reader's comprehension, imagination and creativity are stimulated by this interaction. The reader explores new ideas, and unlocks innovative ways to solve problems. Yet, in South Africa, only a small section of the public reads or buys books for leisure (fiction), self-advancement (non-fiction) or self-education. Although a large number of young people go through the schooling system, there is a very insignificant reading culture. Can the social, economic or political policies be transformed to encourage a more enthusiastic reading culture amongst our youth?

**The reader**

2013

Acrylic on canvas

50 x 50 cm

Signed and dated bottom right



**Man in red cap**

2013

Acrylic on canvas

39,5 x 40 cm

Signed and dated bottom right



Richard Mudariki

Solo Exhibitions

2014	
Mar	<i>Open Agenda</i> , Johans Borman Fine Art, Cape Town
2012	
Jun	<i>My Reality</i> , Johans Borman Fine Art, Cape Town

Group Exhibitions  
2013

Aug	SPI National Portrait Exhibition, Rust en Vrede Gallery, Durbanville, Cape Town
Feb	<i>Perceptual Vigilance</i> , Association for Visual Arts Gallery in partnership with Spier, Cape Town

2011	
Jan	<i>Hope and Despair</i> , National Gallery of Zimbabwe, Harare
Oct	Rendezvous Art Focus Painting, (Travelling Exhibition) North West University Gallery, Potchefstroom
Oct	<i>Persona</i> , Johans Borman Fine Art, Cape Town
Aug	<i>At Night we Dream, at day we see</i> , AVA, Cape Town
Jul	<i>Colour Africa</i> , Ort der Ausstellung: Amalienstraße 81, Gebäude im Hof, Munich, Germany
Jun	<i>Contrasts</i> , Gallery Delta, Harare
May	<i>Under the Magnifying Glass</i> , Junction Art Gallery, Johannesburg
May	<i>Art Zimbabwe Today</i> , Gallery Delta, Harare
Apr	<i>ZIMAGES Contemporary</i> , Zimbabwe German Society, Harare
Feb	Group Artists Exhibition, Junction Art Gallery, Johannesburg
Jan	Emerging Artists Exhibition, Gallery Delta, Harare

2010	
Oct	Amani Arts Festival, Khayelitsha, Cape Town
Sept	<i>FACET, Zimbabwe Now</i> , sponsored by the Germany Embassy, Gallery Delta, Harare
Aug	<i>Mother Earth</i> , Gallery Delta, Harare
Jul	<i>reflections.co.zw</i> , National Gallery of Zimbabwe, Mutare
Jul	Drawings and Graphics, Gallery Delta, Harare
Jul	<i>Insight</i> – Fund Raising Exhibition, Gallery Delta, Harare
Jun	<i>Live and Direct 2010</i> , National Gallery of Zimbabwe, Harare
May	<i>Past and Present: 35 Years</i> , Gallery Delta, Harare
Apr	<i>Roots</i> – an art Exhibition in collaboration between Dendera Gallery and Gallery Delta, Gallery Delta, Harare
Feb	Young Artist Exhibition, Gallery Delta, Harare

2009	
Dec	<i>FACT 2009</i> , Cottco Art Exhibition, sponsored by the Cotton Company of Zimbabwe, National Gallery of Zimbabwe
Dec	Summer Exhibition, Gallery Delta, Harare
Nov	<i>Walls</i> : Competition and Exhibition. Sponsored by the Germany Embassy, Gallery Delta
Oct	Unity Exhibition. Sponsored by the European Commission, Gallery Delta, Harare
Jun	<i>Ani-mal</i> , Group Exhibition, Veo Gallery, Cape Town

2008	
Dec	Post Election Selection, sponsored by the Embassy of Spain, Gallery Delta, Harare
Dec	Miniature Group Exhibition 2008, Veo Gallery, Cape Town

Nov	Salon 91 Art Exhibition, Salon 91, Cape Town
Oct	<i>Enriching Women</i> , an exhibition for the International Women’s Film Festival, Gallery Delta, Harare
Oct	<i>Let’s Get Together</i> : a group exhibition and competition sponsored by the French Embassy, Gallery Delta, Harare
Aug	Africa University Annual Festival of Art and Culture: a group exhibition of paintings and graphics, National Gallery of Zimbabwe, Mutare
Aug	Drawings and Graphics Exhibition, Gallery Delta, Harare
Jun	Onai Exhibition, Three Man Group Exhibition, National Gallery of Zimbabwe, Mutare
Feb	The Young Artists Exhibition, Gallery Delta, Harare

2007	
Dec	The Summer Exhibition, Gallery Delta, Harare
Sep	The Young Painters Artist’s Exhibition, Gallery Delta, Harare
Aug	Drawings and Graphics: An Overview, Gallery Delta, Harare
Jul	<i>The Sixth Sense</i> , an exhibition of paintings and graphics, National Gallery of Zimbabwe, Mutare
Apr	<i>Peace through Unity and Diversity</i> , an exhibition and competition sponsored by the European Commission, Gallery Delta, Harare
Feb	The Young Artist Exhibition, Gallery Delta, Harare

2006	
Dec	The Summer Exhibition, Gallery Delta, Harare
Dec	Verandah Gallery Portfolio Exhibition, Verandah Gallery, Emerald Hill, Harare
Aug	Manicaland Visual Arts and Craft Association

	(MANISA) Annual Exhibition, National Gallery of Zimbabwe, Mutare
	<i>Rembrandt: An African Response</i> , an exhibition and art competition sponsored by the Embassy of Netherlands, Gallery Delta, Harare
	<i>Our Thoughts</i> , Three Man Exhibition, National Gallery of Zimbabwe, Mutare
	<i>Don Quixote: An African Perspective</i> , an exhibition sponsored by the Embassy of Spain, Gallery Delta, Harare

2005	
Sep	<i>African Contemporary Art</i> , Gallery Delta, Harare
Jan	Young Artist Exhibition, Gallery Delta, Harare

2003	
May	<i>IKONS</i> – An Exhibition of Greek, Serbian and Russian Icons for the Greek Cultural Week, Gallery Delta, Harare
Jan	The Twenty Seventh Annual Young Artist Exhibition, Gallery Delta, Harare

2002	
Apr	<i>Explorations II</i> (Student Work), Gallery Delta, Harare

2001	
Feb	The Pritt Annual National Schools Exhibition, National Gallery of Zimbabwe, Harare, 2001

**Collections**  
Museum Of Modern Art: Equatorial Guinea  
The Bruce Campbell Smith Collection

**Art Fairs**  
**2014** Cape Town Art Fair, Johans Borman Fine Art

- 2013

1:54 Contemporary African Art Fair, Somerset House, London
- 2013

In the Shadow of the Rainbow, Johans Borman Fine Art, FNB Jo'burg Art Fair 2013
- 2012

Museum of Modern Art: Equatorial Guinea exhibition at the FNB Jo'burg Art Fair 2012

Auctions

- 2013

Art Room African Art Auction: Contemporary and Modern Art and its Diaspora, Online Live Bidding ('Coup d'état' sold above estimate)

Awards and Recognition

- 2013

Finalist in the Sanlam Private Investments National Portrait Award competition
- 2010

Award for Painting, ‘Artists in the Stream’, the Young Artist Exhibition, sponsored by HIVOS Foundation, Gallery Delta, Harare
- 2010

Third Prize (Painting) from the Embassy of Germany and Gallery Delta Foundation, Gallery Delta, Harare
- 2009

Special Mention Award from the European Commission in Zimbabwe and Gallery Delta Foundation, Gallery Delta, Harare
- 2006

Fourth Consolation Prize for Don Quixote: An African Perspective – art exhibition and competition sponsored by the Embassy of Spain, Gallery Delta Foundation, Harare
- 2004

Best Visual Artist (Painting), The German Inter Afrika Art Competition, sponsored by the Embassies of Germany and Switzerland, Zimbabwe German Society, Harare
- 2003

Award of Merit (Drawing) for an art exhibition and competition for the Greek Cultural Week sponsored by the Embassy of Greece and the Hellenics Community in Zimbabwe, Hellenic School, Harare

Publications

- Johans Borman, 2013.

In the Shadow of the Rainbow, Exhibition Catalogue, Cape Town, South Africa
- Johans Borman, 2011.

Persona, Exhibition Catalogue, Cape Town, South Africa
- Richard Mudariki, 2011.

Contents, Contexts and Creators – An introduction to the contemporary visual arts of Zimbabwe. Unpublished paper presented at the African Arts Institute, Cape Town, South Africa
- Rendezvous Art Project, Focus Painting 2011 – 2012

Residencies

- 2010

Resident artist, Good Hope art Studios, Cape Town, South Africa

Workshops

- 2008

National Mining Museum Exhibition Design Workshop, facilitated by the British Council and the National Mining Museum of Wales, Harare, 2008
- 2001

United Nations Development Programme (UNDP) HIV/AIDS Art Workshop: ‘Men Make A Difference’, National Gallery Of Zimbabwe, Harare, 2001

Voluntary Work

- 2011

Board Member, Association for Visual Arts (AVA), Cape Town, South Africa
- 2005

Mural Artist – Paintings and Decorations for the Greek Cultural Week, Hellenic School, Borrowdale, Harare
- 2006

Khami World Heritage Site International Youth Volunteer Restoration Camp, supported by the National Museums and Monuments of Zimbabwe (NMMZ), Association CHAM, UNESCO, French Embassy, Bulawayo

Written by  
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johans borman

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