



Richard Mudariki

F R E E T O C H O O S E

johans borman

FINE ART

FRONT COVER

Live Band

BACK COVER

Head Sale 50% Off

OPPOSITE

A view of Cape Town from a Window

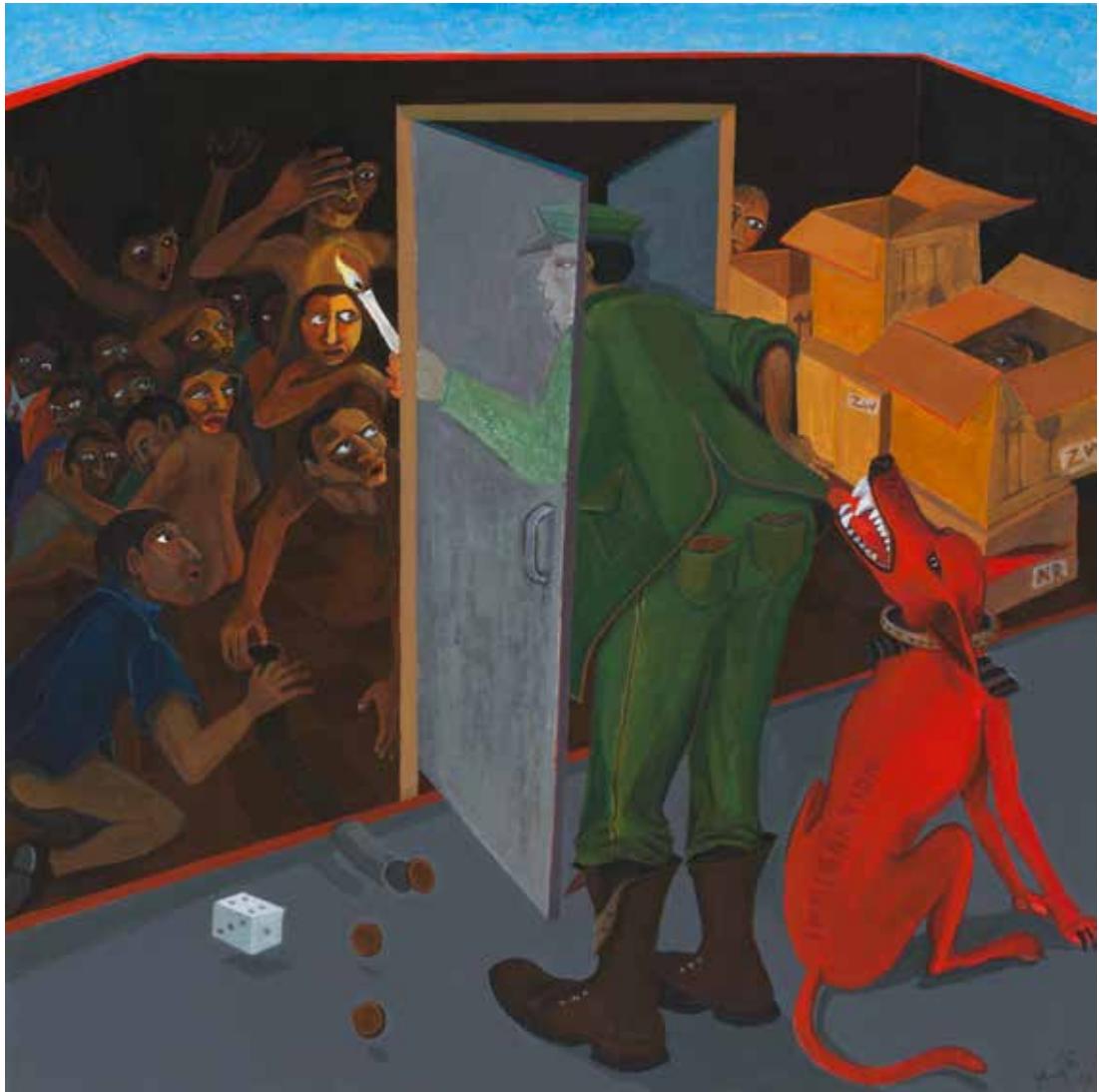


Richard Mudariki
F R E E T O C H O O S E

20 August - 10 September 2016

johans borman
F I N E A R T

www.johansborman.co.za



At the border

2016

100 x 100 cm

Acrylic on canvas

Signed and dated bottom right

Helen Lieros remembers:

Richard Mudariki found me at Gallery Delta when he was fourteen or fifteen years old. He was keen and enthusiastic and showed me his drawings. I felt compassion for him and took him into my informal Saturday morning class which he attended for some years.

From the initial stages as my student, Richard possessed sensitivity to form and tone and became an excellent draughtsman. As he progressed he displayed an academic bent and ambition and sought an academic career. He gained admission to the Midlands University where he studied archaeology and African culture. He, however, continued to draw and paint and to periodically exhibit at Gallery Delta. He produced social political works often set on a chess board stage. One of which was 'Struggle Behind Walls' in the 'Walls' exhibition of 2009 which commemorated the 20th Anniversary of the 'Fall of the Berlin Wall,' that was provoked in subject and content by the presidential election of 2008. A strident white cockerel stands amidst prostrate and injured people while a man observes from a doorway. A similar sentiment is expressed in his recent work of 'At the

Border.' Subsequently, he researched some of the masters, for example Gericault's 'Raft of the Medusa' which portrayed an individual interpretation with African survivors. After the successful completion of his university studies, he continued to seek an overseas academic career but while accepted at several universities finance was not forthcoming. There came a time when he decided to forgo academia and return to his initial interest and become a full time painter. He subsequently left for South Africa and found his way as an artist in Cape Town. Today, reviewing his most recent work, the aspect of Zimbabwean culture, as well as that of South Africa, emerges together with some that entail social political inadequacies, which are thought provoking.

It gives me a sense of satisfaction, in my forty plus years as an artist painter and teacher, that my efforts in taking a young artist and nurturing him have been rewarded by his achievements in becoming a recognized painter.

Harare, Zimbabwe.

3rd July, 2016



History of Art in Zimbabwe

2016

100 x 100,5 cm

Oil on canvas

Signed and dated bottom right

Overview by Raphael Chikukwa:

When I received the call to write a brief contribution about Richard Mudariki for the catalogue of his third solo exhibition, I accepted because I have seen him grow as an artist. I said to myself, I cannot write about this artist without looking back at other exhibitions Richard has participated in over the years. Richard Mudariki's entry point in the art scene was in 2001 during the UNDP workshop that I coordinated at the National Gallery of Zimbabwe, and there an artist was born. I first met young Mudariki in 2001 when he was only sixteen years old at the National Gallery of Zimbabwe in Harare, where he was a participant in a UNDP art workshop. His work already showed great potential and maturity.

The National Gallery of Zimbabwe has over the years presented the work of Mudariki in numerous group exhibitions and his work has always been refreshing. His first group exhibition at the gallery was at the 2001 Pritt Annual National Schools exhibition, an annual national high school art competition a National Gallery of Zimbabwe project. Mudariki is a determined artist and from 2006 set out to arrange and stage 3 group exhibitions with fellow artists at the National Gallery of Zimbabwe in Mutare, a regional branch of the gallery that opened its doors to the public in 1999.

In 2008, he showed his paintings in the F.A.C.T group show that was supported by the Cotton Company of Zimbabwe. In May 2010, Mudariki was one of the many evolving contemporary Zimbabwean artists who took part in a formidable exhibition titled 'Live and Direct'. Juanita Balkinson described this exhibition as 'an audacious cocktail not for the faint-hearted'. With regards to Mudariki's work titled 'Interviewed Outside Parliament' (2009) Balkinson comment: 'Richard Mudariki's Interviewed Outside Parliament questions the nature of politics and politicians in relation to the beast'. Recently in 2014 Mudariki has received an award for his painting '7 o'clock News' at the

Zimbabwe Annual Exhibition, which was held for the first time after 10 years.

Looking at his most recent paintings, Mudariki has continued with his interpretation of the socio-political experiences in paintings such as 'A view of Cape Town from a window' and 'Letter to the President'. There is an interesting inter-relationship between his earlier painting 'Interviewed Outside Parliament' and 'The Trick', in both pictures, the deceptive nature of politics is revealed. Mudariki provides insights to the modern world he finds himself in - the influence of technology on the social fabric, hyper consumerism, crime and the growing social disparity. However, one notes in this body of work an exploration of pertinent historical and indigenous culture in 'Sadza' and 'History of Art in Zimbabwe'. This is most remarkable in a world were acculturation and hybridism has seen the departure of indigenous cultural practices. In Zimbabwe in particular, the cultural and social fabric has been shaken by years of economic strain and many families are split as members constantly move to and from other countries in search of opportunities. Mudariki as an artist observes and comments on those that have been displaced from Zimbabwe over the years.

Richard questions this throughout his work, and reinstates the potential for personal and collective meaning. His own work has always been informed by the sense of the importance of personal histories, that as global citizens, we have a voice.

Mudariki is one of the few emerging artists on the continent that have devoted their time to the practice of painting. In a recent visit to his studio in Cape Town, it is evident that Mudariki is occupied by the constant pursuit to master his craft and retain his uniqueness in a world that is in constant change.

Chief Curator and Deputy Director
National Gallery of Zimbabwe - July 2016



Live Band

2016

Oil on canvas

140 x 160 cm

Signed and dated bottom left

FREE TO CHOOSE

We are living in exciting times. In my opinion, the future of the African continent has never looked brighter than today. We live in an era of relative peace, freedom, ease of communication and travel, better health facilities and education. Though this generation has its own unique challenges, they are in sharp contrast to the inequalities and oppression experienced during the eras of slavery, colonialism and apartheid. The ‘born free generation’ can only imagine how harsh life would have been during those times. Many artists from previous generations had their work dismissed as primitive - only to be exhibited as tribal art. It took many years of struggle, commitment and creativity for visual artists like Thomas Mukarobgwa, George Pemba and El Anatsui, among others, to be recognized by the dominant western art world as true visual artists and for their work to be considered valuable. Most of these early generation artists on the African continent are only now being recognized as ‘fine artists’ in the narratives of art history.

Visual artists on the African continent are today presented with many opportunities amid the challenges they may still encounter. Artists now have the freedom to choose what style and medium they want to work in – traditional or modern - and how they want their work to be viewed or understood. They do, however, have to understand that they are contributing to the relatively short history of modern visual art in Africa.

They are living and working in a pioneering era where they must assert their talents and creativity to produce powerful artworks that not only chronicle the times they live in, but that will also stand the test of time. As a painter my primary concern is to communicate an idea visually through colour, form and symbols. I realize that, as we are now living in an era where technological innovation has dramatically changed how we communicate and how information is accessed and analysed, it is crucial for an artist to disclose the underlying ideas of his work. It is often said that a powerful work of art speaks for itself, but I have come to realise that when an artist writes a statement about his work, it is not an attempt to instruct the audience what or how to experience, think or feel, but rather to present the fundamental underpinnings of his work. This body of work communicates my ideas and reflects my perception of the era we currently live in. In sharp contrast to bygone eras, most Africans are now in a position to freely express their views on how and by whom they want to be governed. We are free to protest, free to choose a traditional or modern lifestyle, free to communicate via handwritten letters, email or Whatsapp, free to travel, and more importantly - free to create.

Richard Mudariki
July 2016

As a child, I enjoyed watching the magical trick commonly referred to as ‘sawing’ on television. In this trick, a person - usually the magician’s assistant - is placed into a wooden box, which conceals the person’s body. The box is then sawn into two separate pieces. This gives the illusion that the person’s body has been cut in half - without any bleeding and with the person still alive - much to the astonishment of the audience. Whilst the audience is seemingly tricked into believing that the magician has some magical power, the reality is that they have been deceived, as the trick is performed by having two people placed in separate boxes. This scenario, is much akin to the modern day world of politics and business in which appearances and reality are not easily distinguished. On the stage of business performance or political theatre, appearances drive power or profit. Deception rules and the reality which lies behind this facade is often not revealed.

The trick

2016

Acrylic on canvas

100 x 100 cm

Signed and dated bottom left



This painting comments on the numerous street protests that took place in Cape Town in which citizens showed their deep disappointment and concern over various civic issues involving the president, university fees and statues of colonial masters. The window frames a view of this reality in present day South Africa. Through it, we can see that the people are angry, they feel as if they have been sold a false dream in 1994. For many it seems that the state of class oppression has not changed and that the dream of a new Rainbow Nation has failed. The protestors feel that certain individuals and institutions 'must fall' in order for the country to progress – Zuma Must Fall, Rhodes Must Fall, Fees Must Fall. These protests are symptoms of a search for meaning and a call for recognition by the voiceless masses who are expected to support the democratic state. A man, falling from above, holds a revolutionary banner with the colours of the national ruling party, somehow signalling that some in the party are falling from their high positions.

A view of Cape Town from a window

2016

Acrylic on canvas

140 x 160 cm

Signed and dated bottom right



During the music concert that formed part of the celebration of Africa Day at the City Hall in Cape Town, I was fascinated by the stage lights and the colours they emitted. Like many, I enjoy listening to good music and have come to realize that, as an art form, music not only provides entertainment, but is also a means of personal, cultural and religious expression. More importantly, it can also be a powerful weapon in fighting oppression without any bloodshed. Bob Marley put it best when he said “one good thing about music when it hits you, you feel no pain”

Live Band

2016

Oil on canvas

140 x 160 cm

Signed and dated bottom left



The inspiration for this painting comes from an experience I had with a friend who could not decide which type of bread to buy at the supermarket. There was such a variety on offer - classic white, whole wheat, low GI whole wheat, Premium Brown, low GI seeded, etc. - that he became quite confused. This dilemma of choice applies to many other products and services in our daily lives - clothes, food, insurance, entertainment and gadgets to name just a few. We are bombarded with huge "Sale" signs and discount notices vying for your attention and money. The consumerist culture of our society generates an increasing number of choices which can often be confusing, time consuming and at times stressful. I agree that to have choices improves one's quality of life, as it caters for everyone's preferences and tastes, but we need to be aware that an ever-expanding variety may also cause negative side-effects. In this painting, a headless man is confronted by a dizzying variety of heads to choose from, symbolic of the confusion and stress such an over-supply can cause.

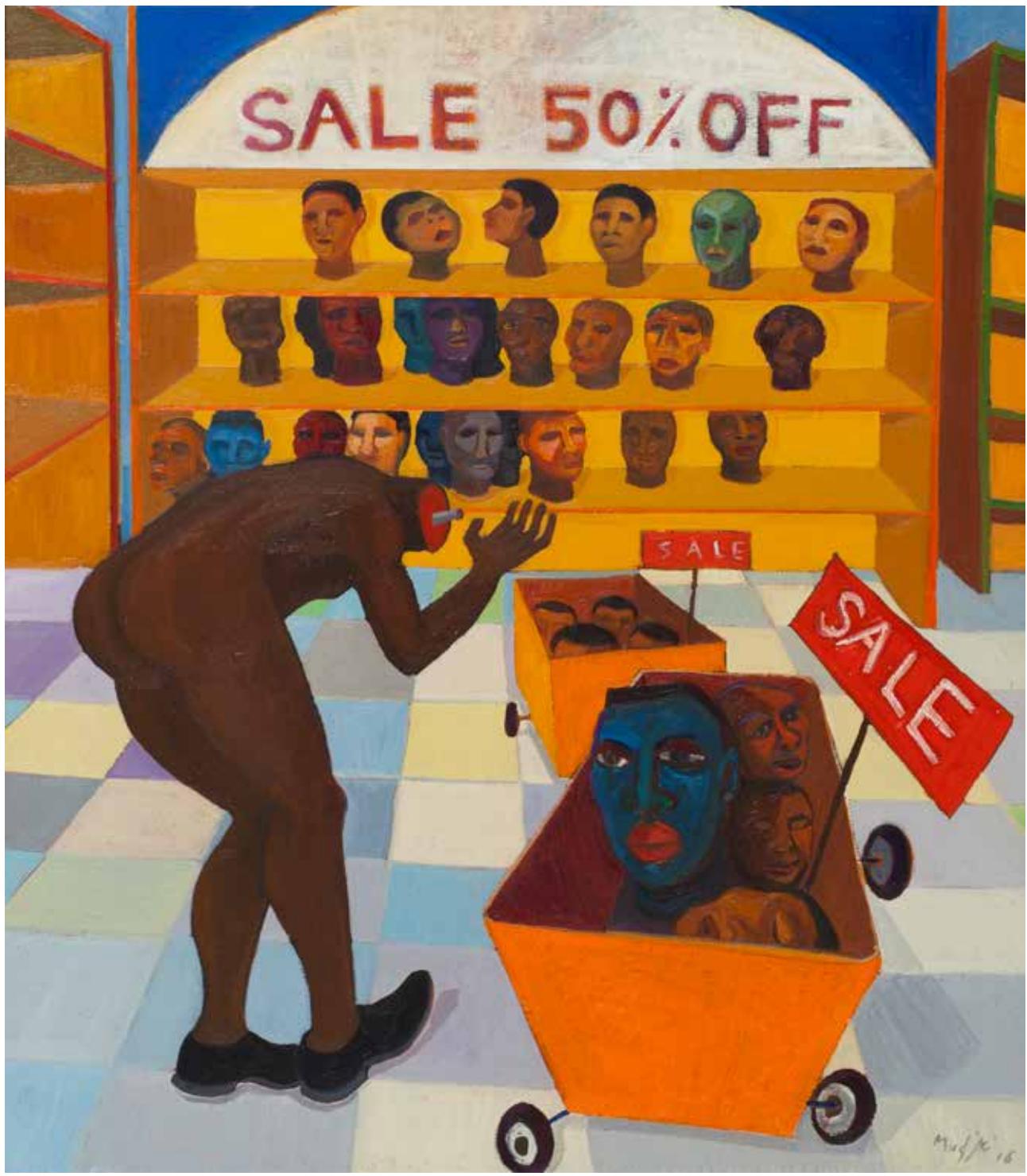
Head Sale 50% Off

2016

Oil on canvas

88,5 x 73,5 cm

Signed and dated bottom right



The opened letter in this painting is a reference to the publishing of ‘open letters’ in the press for the benefit of informing the public at large – especially where it involves politicians who are entrusted to manage public affairs. This letter is a private appeal by an individual requesting the president to step down. Where mass action may not have the desired outcome, the author addresses the president privately, hoping that such an approach may be more effective.

Letter to the President

2016

Mixed media on board

100 x 74 cm

Signed and dated bottom right





This painting comments on the smoke-and-mirrors game of manipulation, where the powerful conceal their intentions and motives through the use of metaphorical masks and gloves. Once these hidden intentions are discovered the perpetrator is heavily punished by those who have control.

Booted

2016

Acrylic on canvas

100 x 100,5 cm

Signed and dated bottom right



This painting is about the need for subsistence farming in modern day Zimbabwe. The image of a coin being buried in the soil is a metaphor for a family who invests their hard earned money in farming the land. My family, like many other families in Zimbabwe who have to rely on subsistence farming, have invested in a piece of land to grow food to feed themselves and their livestock. Well before the rainy season, decisions have to be made regarding the crops to be planted, as with limited resources at hand much hard earned cash has to be spent on buying seed and fertilizer. When the rainy season starts, all the family members are involved in preparing the land and planting and tending to the crop. The difficult economic situation often means that some farmers have to barter their surplus harvest for basic necessities such as sugar, clothing or soap.

On fertile ground

2016

Oil on canvas

80 x 70 cm

Signed and dated bottom right



In a traditional Shona family, the arrangement and layout of the homestead and the interpretation of dreams is held in high regard. The older boys and girls in a family would sleep in separate round thatched huts called 'gota' for boys and 'nhanga' for girls, usually on sleeping mats made out of reeds. The parents would have their own separate hut. Although sleep is crucial for rest, it is not regarded as merely a passive, dormant part of daily life but is seen as a means of communicating with the ancestral spirits through dreams. Dreams are seen as baring meaning and providing important clues to the future. Dreaming of a snake may for example mean that one is spiritually gifted, while dreaming of food or eating is a sign or warning that someone is trying to bewitch you.

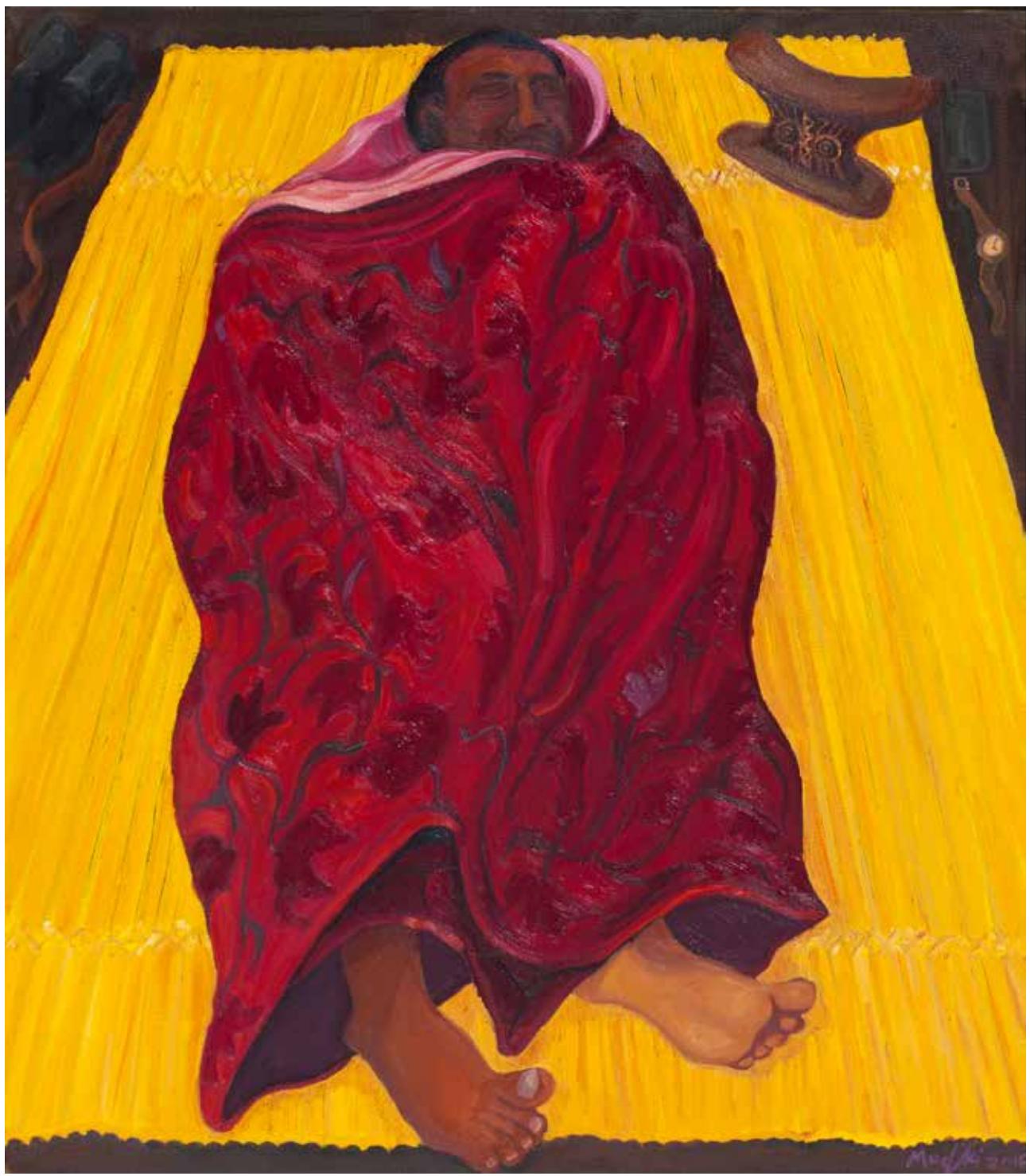
Hope (sleeping)

2016

Oil on canvas

80 x 70 cm

Signed and dated bottom right



The domestic scene depicted in this painting portrays a typical Shona custom of serving a meal of sadza. Sadza is the Shona word for thickened porridge made from corn and is usually served with a side dish. In traditional Shona culture the serving of a meal such as sadza to the head of the family, the father, is a customary ritual. It involves the washing of hands in a bowl presented by the kneeling cook, usually a girl, and the clapping of hands to ask for permission to eat, which the cook will then give. Once the meal is finished, there is another clapping of hands to thank the cook, followed by another washing of hands. The father would usually eat his meal at the table, alone, or with his older sons.

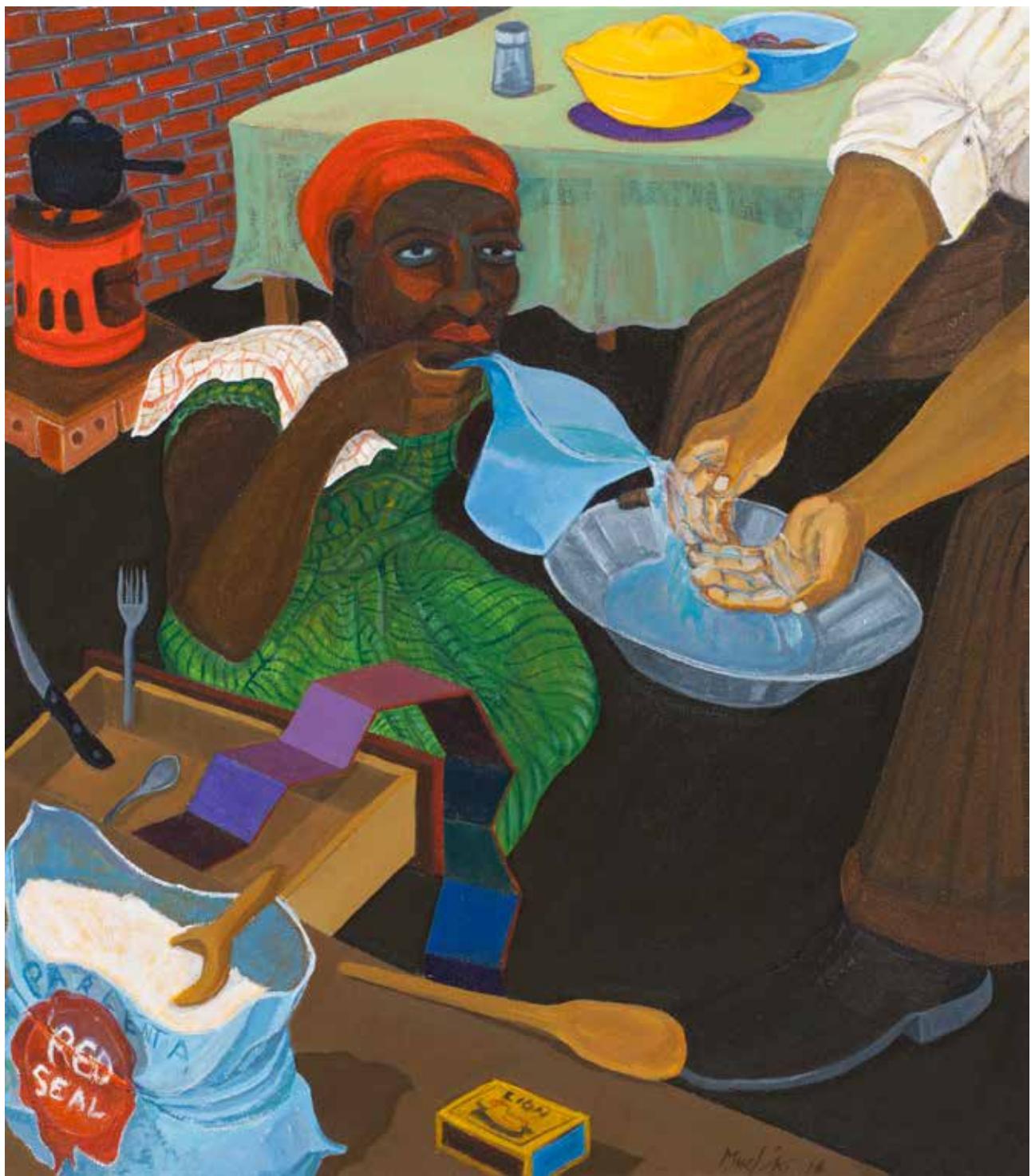
Sadza

2016

Acrylic on canvas

80 x 70 cm

Signed and dated bottom right



Machiko '98

A recent visit to the sculpture studio at Chitungwiza Arts Centre, in my home town in Zimbabwe, was the inspiration for this painting. Surrounded by the bush and tall grass, I observed the sculptors, both male and female, hard at work under trees in this open air, natural setting. Dressed in overalls, with their hands and feet covered in white dust, their chisels were rhythmically chipping away at the raw stone - giving form to their creative imagination. Finished sculptures were displayed on pedestals made from bricks, which stand in stark contrast to the stereotypical Western sculpture studio with white walls and elaborate plinths.

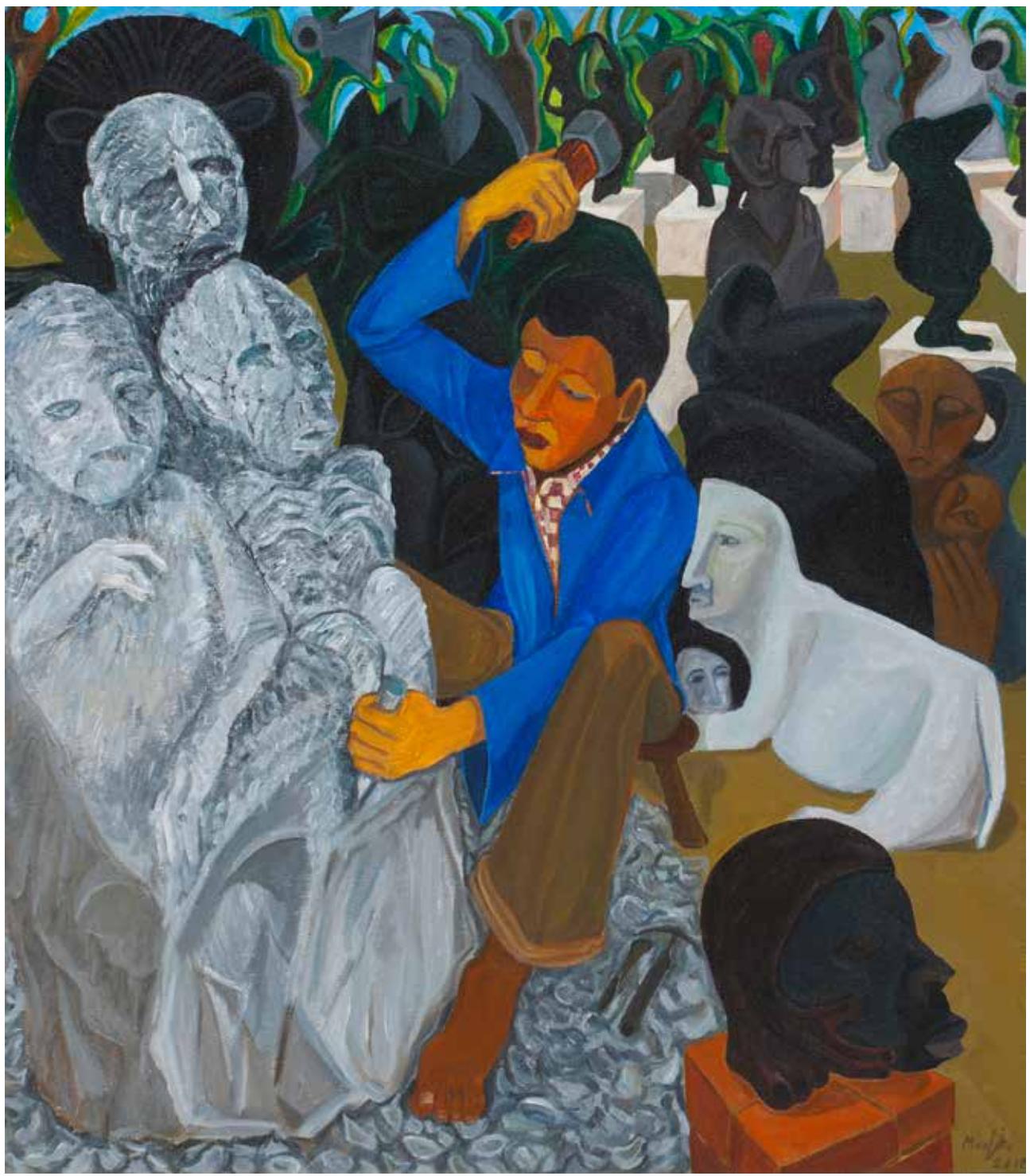
Shona sculptor

2016

Acrylic on canvas

80 x 70 cm

Signed and dated bottom right



'Mogo' is a Shona slang word for cigarette, and refers to the smoke that is puffed out when smoking. My father has been a smoker for a long time, with his favourite cigarette brand being Everest. I have therefore observed the habits of smokers; how a chain smoker can easily fill an ashtray in three hours, the desperation when they run out of cigarettes, the fellowship in sharing cigarettes with strangers, or to stop to share a lighter, even the specific way some hold the cigarettes between their fingers. Despite the health warnings, I always notice hordes of smokers outside the large office building in central Cape Town enjoying a cigarette break.

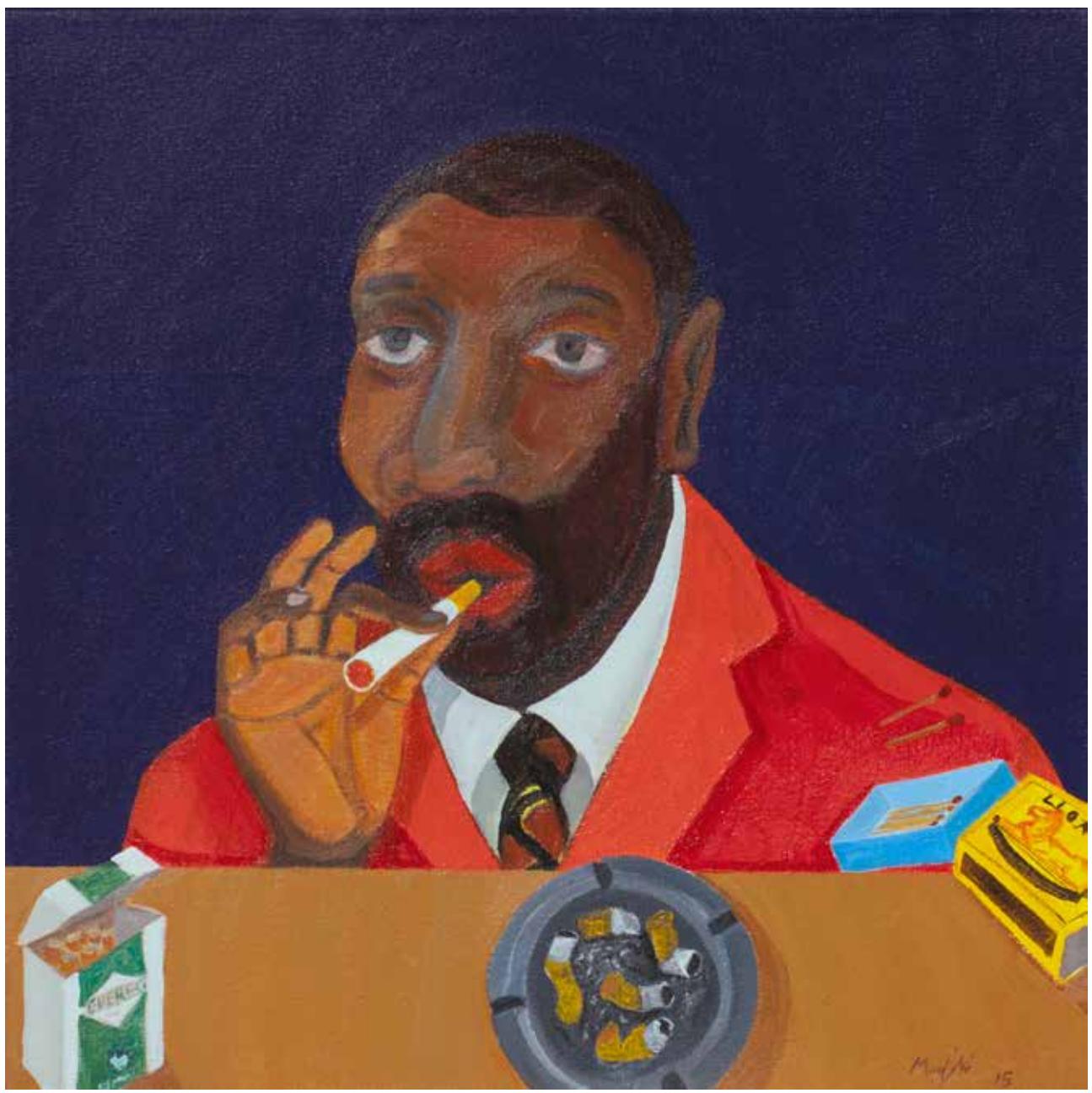
Mogo (cigarette)

2015

Acrylic on canvas

50 x 50 cm

Signed and dated bottom right



In most suburbs of Cape Town, one encounters homeless people frequently scavenging the streets with shopping trolleys - especially on the collection days of garbage bins. They are commonly called 'bergies', a name which originates from the Afrikaans word 'berg' which means 'mountain', as historically, homeless people would seek shelter on the slopes of Table Mountain in Cape Town. This painting shows a 'bergie' busy with his collection work, while at the same time, enjoying a bottle of liquor. The 'bergie' in this image is a stark reminder of our very unequal society.

Bergie

2015

Acrylic on canvas

80 x 70 cm

Signed and dated bottom left



Mondiki 15

In South Africa, we have in recent years experienced disruptions in the generation and supply of electrical power that led to power outages and the implementation of scheduled 'load shedding'. This painting comments on the growing concerns regarding the supply and distribution of energy. In Zimbabwe, households have been affected by an ongoing energy crisis for close to a decade now. Electricity supply was regularly cut for periods of more than 8 hours in most areas and households had to find solutions and alternatives. Candles were an obvious initial substitute for electrical lighting, and this led to a thriving business of candle manufacturing in most parts of the country. In recent years, solar powered lights have become very popular as solar panels and deep-cell batteries are now practical alternatives to the electrical supply from the national grid.

Load shedding

2016

Oil on board

40 x 30 cm

Signed and dated bottom left



Over the past few years, many have observed that South Africa, who at some point was the beacon of successful economic development on the African continent, seems to be on a downward trend. There is no doubt that the country is facing challenges – rising unemployment has brought about poor living conditions and an increase in crime. These issues and the increased cost of living have caused many citizens to be very unhappy, frustrated and angry. I have observed the sad and hopeless expressions on the faces of many citizens. This painting is an interpretation of one of these faces.

The South African

2016

Oil on board

40 x 30 cm

Signed and dated bottom left



Maryski

This painting comments on our society's fixation with continuous connectivity via mobile devices like cell phones. With this technology at our finger tips, users are able to instantly exchange messages and stay informed via social media. Contemporary society has become mesmerized by mobile applications such as Twitter, Facebook and WhatsApp to the point where this obsession may be viewed as a disruptive 'demonic' force. This has caused many users' lives to become insulated to the point where they are oblivious to what is happening around them. I have observed this lack of social interaction where people taking the bus, queuing in a grocery store or sitting at a table in a restaurant are all engrossed by their phones and not the people they are with. These technological advances, although aimed at connecting us, are in many instances leaving us disconnected at another level of our lives.

Cell phone

2016

Oil on board

40 x 30 cm

Signed and dated bottom left



On the Cape Flats near Cape Town, some Cape Coloured men and women intentionally remove their top front teeth for aesthetic reasons, as a fashion statement or as an indication of their social status. They believe that this modification, commonly known as the passion gap or ‘the Cape smile’, improves kissing and oral sex. While most may find this practice odd, human body modifications, dental or otherwise, have been practised for centuries in Africa and throughout the world. People from different cultural backgrounds have historically modified their bodies in all sorts of ways for various reasons. With the blending of cultures in contemporary society, similar means have been incorporated to identify with particular groups and persona’s through applications and treatments such as tattoos, piercings, gold teeth, skin bleaching, breast enlargements, Botox treatments and even genital modification.

Getting the gap

2015

Acrylic on canvas

80 x 70 cm

Signed and dated bottom right



The largest cause of death in Africa is HIV and Aids, with the majority of people infected with the disease living in Sub Saharan Africa. While there is no cure for this epidemic yet, medical scientists have developed drugs that can control the virus. This means that with proper treatment, those infected can now live a productive life. The virus, which is mainly transmitted through sexual intercourse, has greatly affected the lives of young adults on the continent. It seems the only effective prevention is to abstain from sexual activity. Maybe there should be a drug for that.

Medicine cabinet

2016

Oil on canvas and acrylic on wood

80 x 80 x 15 cm

Signed and dated middle left



This painting comments on the now old fashioned art of letter writing. In the fast paced world of today, we communicate via text messages, whatsapp, email or the telephone, and very few people have the time or inclination to correspond in writing. In my teens I enjoyed writing letters to friends, pen pals and, more importantly, to my art mentors. I equally enjoyed opening the mail box and pulling out a handwritten letter addressed to me personally. I believe something magical and powerful is captured, and communicated, when reading someone's thoughts and ideas in his or her own handwriting. Artists, like Gerard Sekoto, have often written letters that later became important documents in allowing us to understand their lives and work. I believe that while modern technology makes communication instant and convenient, its impact is usually of a temporary and fleeting nature when compared to the personal touch of a handwritten letter.

Mail

2015

Oil on canvas

40 x 40 cm

Signed and dated bottom right



With the rising cost of living and high unemployment, many young people in the townships have resorted to crime as a means of survival. According to police reports the most common crime committed in South Africa is housebreaking. Burglaries are usually carried out at night as criminals believe they will have a better chance to escape under the cover of darkness when most households are asleep. Homeowners' fear of being burgled does not only relate to the criminal intrusion and its effect on the occupants of the home, but it also leads to huge expenses as it creates the necessity for physical protection of their homes.

Security features such as electric fences, high walls, burglar bars, monitored alarm systems, security lighting, CCTV cameras, and an armed response service all adds to the cost of securing one's family and property.

Mbahva (burglar)

2016

Oil on canvas

100 x 89,5 cm

Signed and dated bottom left



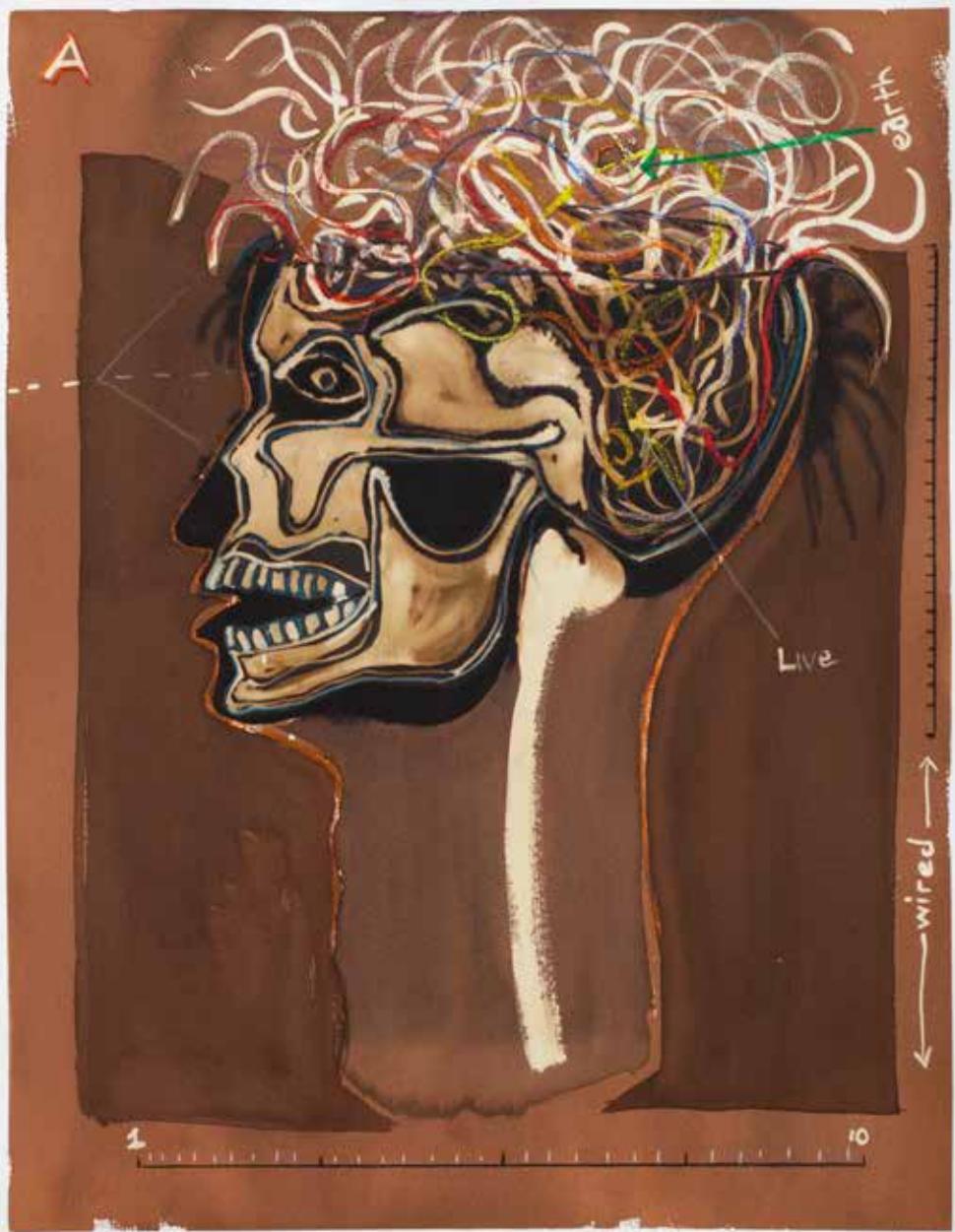
Wired brain (x-ray)

2016

Ink and oil pastel on paper 1/1

76,5 x 57 cm

Editioned, titled, signed and dated in the margin



Black man

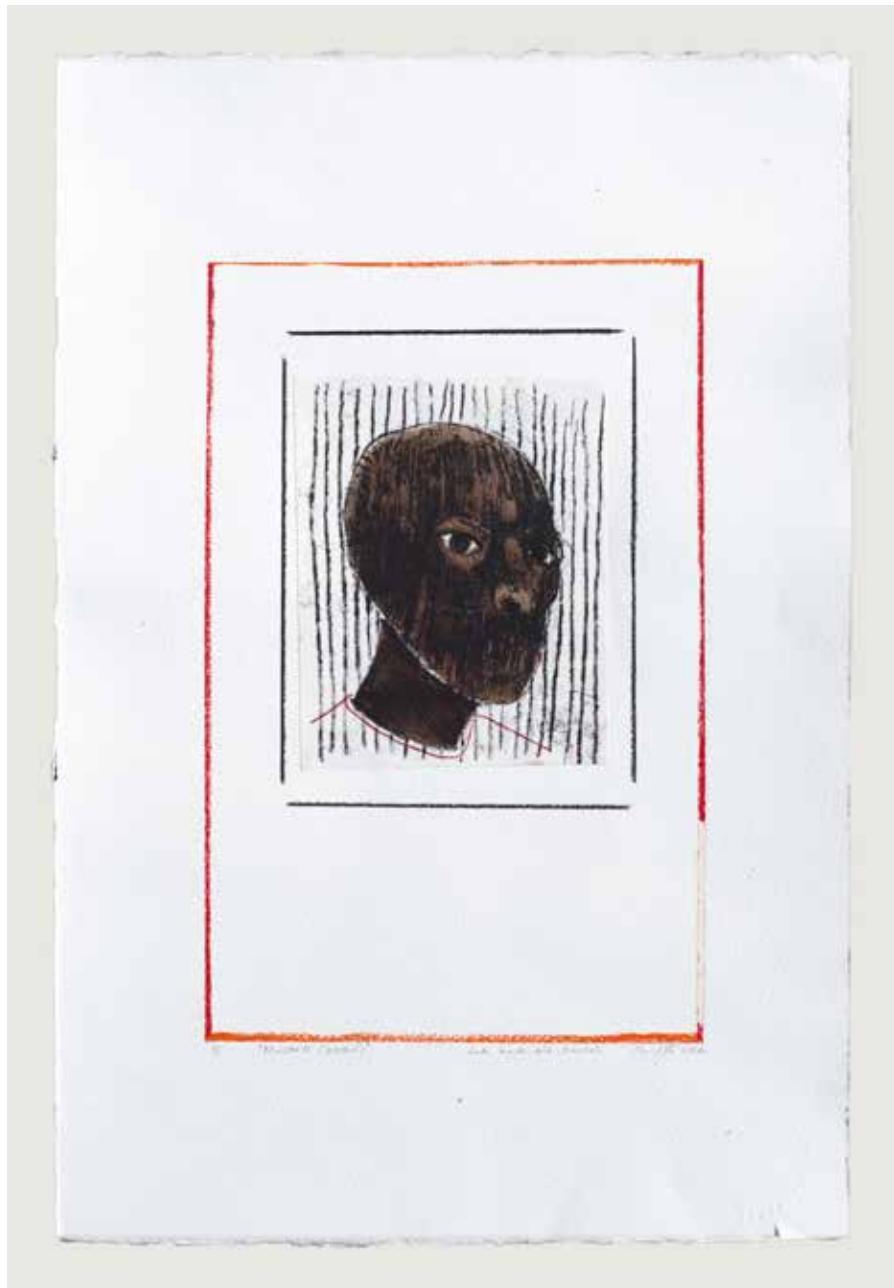
2015

Ink on paper

41,5 x 27,5 cm

Signed, titled and dated in the margin





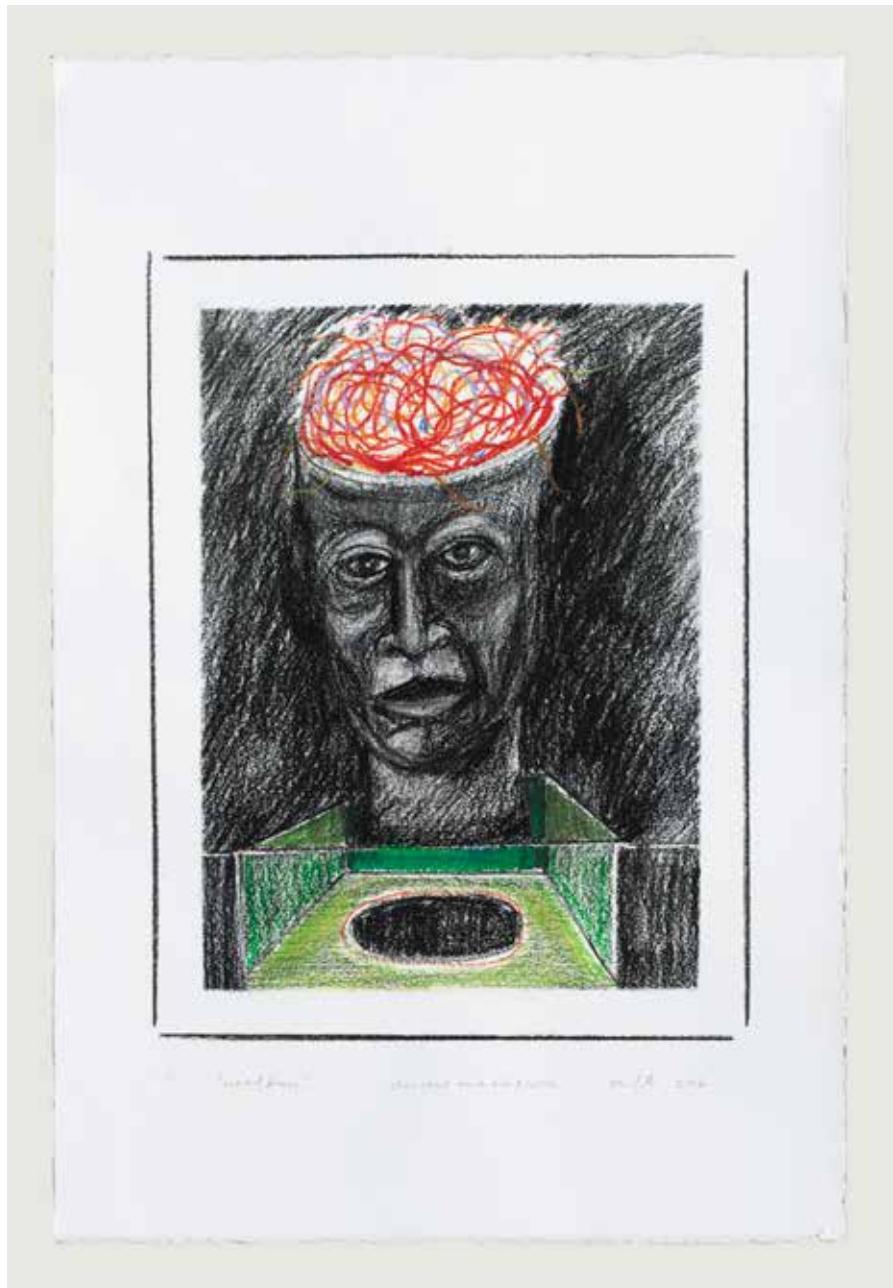
Musoro (head)

2016

Ink and oil pastel on paper 1/1

57 x 38,5 cm

Editioned, titled, signed and dated in the margin



Wired Brain

2016

Charcoal and oil pastel on paper 1/1

57 x 38 cm

Editioned, titled, signed and dated in the margin



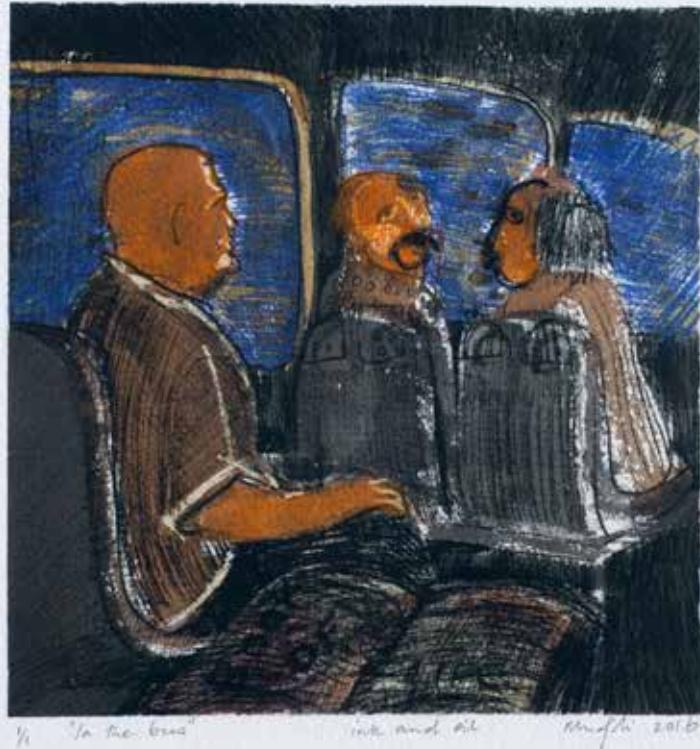
Corruption warrior

2016

Monoprint

30,5 x 27 cm

Editioned, titled, signed and dated In the margin



Y. "In the bus"

ink and oil

Karel Capek 2016

In the bus

2016

Ink and oil on paper 1/1

27 x 26,5 cm

Edited, titled, signed and dated in the margin



Mukomana

2016

Ink and oil on paper 1/1

18 x 16,5 cm

Editioned, titled, signed and dated in the margin



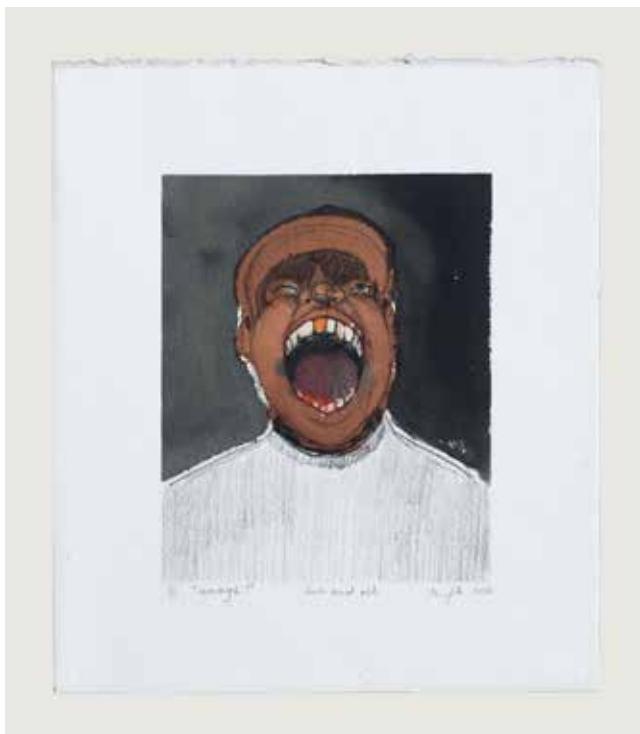
'a'

2016

Ink and oil on paper 1/1

17,5 x 16,5 cm

Editioned, titled, signed and dated in the margin



'aaagh!'

2016

Ink and oil on paper

28,5 x 24,5 cm

Editioned, titled, signed and dated in the margin



Dofo

2016

Ink and oil on paper

17,5 x 17 cm

Editioned, titled, signed and dated in the margin

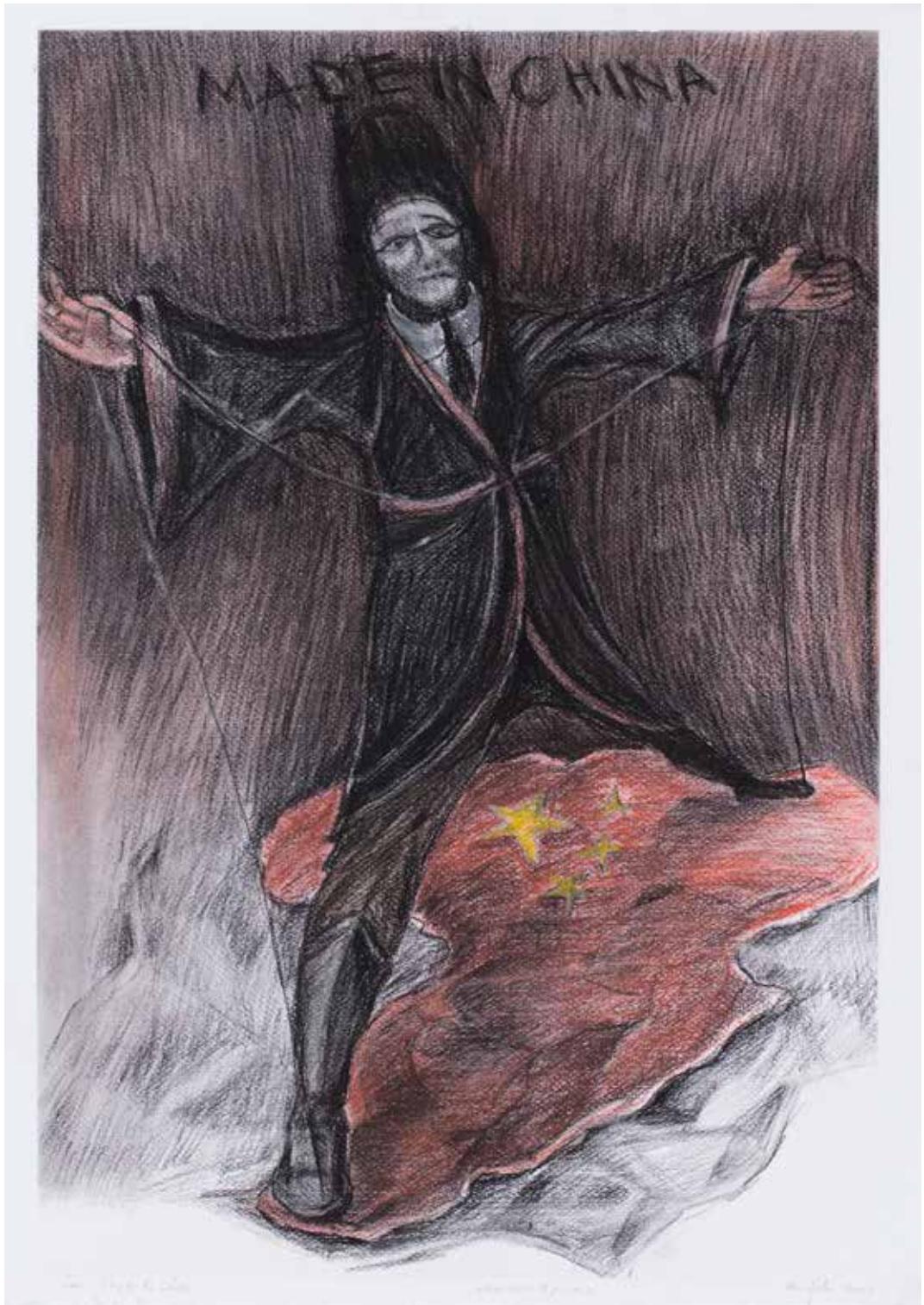
From Cape to Cairo

2013

Charcoal and pastel on paper

71 x 50 cm

Signed dated bottom left



Land grabbers

2014

Acrylic on canvas

120 x 160 cm

Signed and dated bottom left



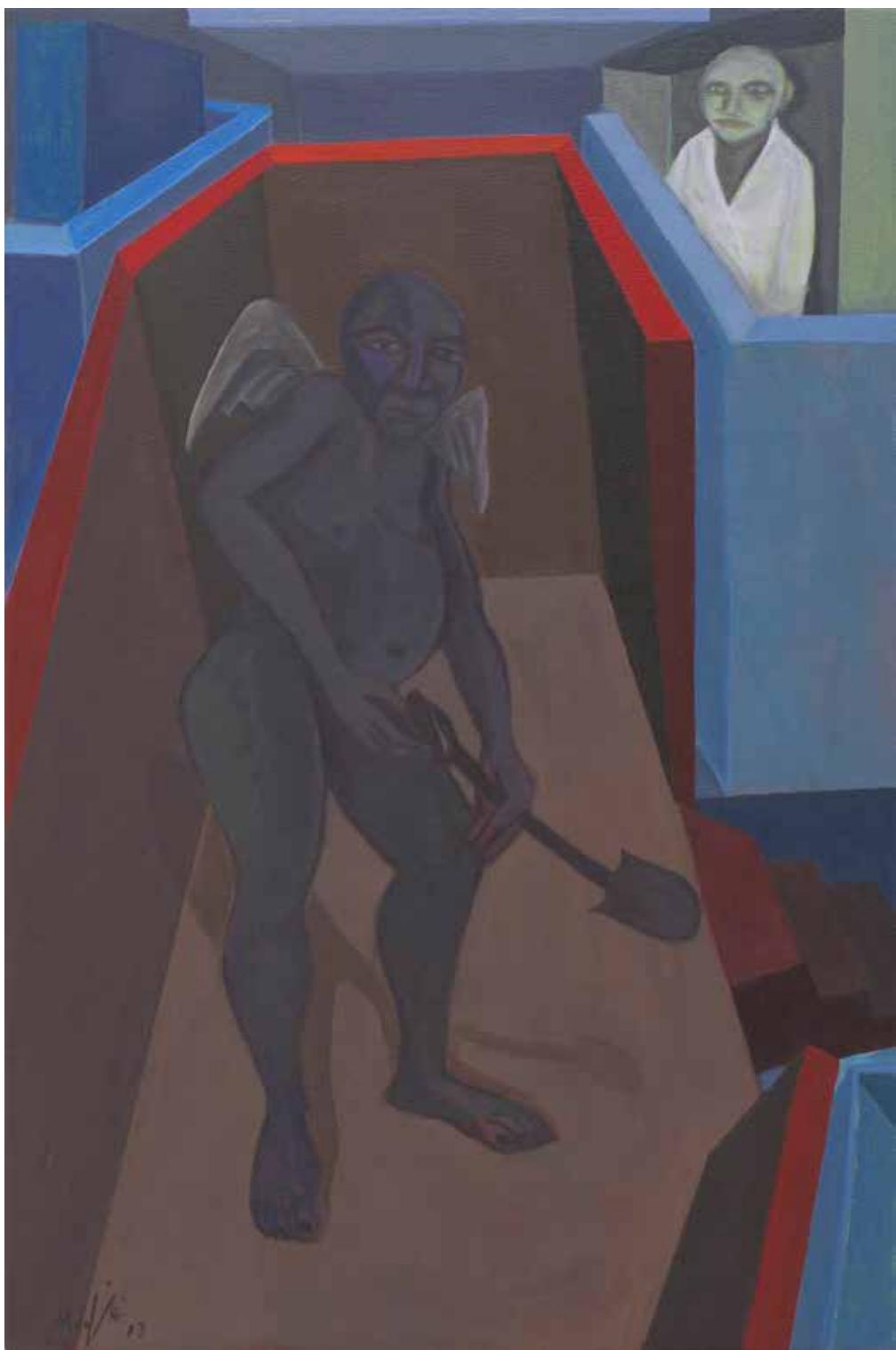
**Everybody wants to go to heaven,
nobody wants to die**

2013

Acrylic on canvas

76 x 50,5 cm

Signed and dated bottom left



Richard Mudariki

Solo Exhibitions

2014

- Mar *Open Agenda*, Johans Borman Fine Art, Cape Town
Aug *Politics of Life*, FNB Joburg Art Fair, Johannesburg, South Africa

2012

- Jun *My Reality*, Johans Borman Fine Art, Cape Town

Group Exhibitions

- 2016 *Barclays L'Atelier Regional Exhibition*, Rust en Vrede, Durbanville, Cape Town

2015

- Mar *Claim of the Land*, Association for Visual Art, Cape Town, South Africa
Apr *Past and Present: 40 Years*, Gallery Delta, Harare, Zimbabwe
June *Not A Portrait Exhibition*, Rust en Vrede, Cape Town, South Africa
Aug *Spectra*, Johans Borman Fine Art, Newlands, Cape Town, South Africa

2014

- June *Still*, Johans Borman Fine Art, Newlands, Cape Town, South Africa
Dec *Zimbabwe Annual Art Exhibition*, National Gallery of Zimbabwe, Harare, Zimbabwe
Dec *Dinner Collection*, Barnard Gallery, Newlands, Cape Town South Africa

2013

- Aug *SPI National Portrait Exhibition*, Rust en Vrede Gallery, Durbanville, Cape Town
Jan *Perceptual Vigilance*, Association for Visual Arts Gallery in partnership with Spier, Cape Town

2011

- Jan *Hope and Despair*, National Gallery of Zimbabwe, Harare
Oct *Rendezvous Art Focus Painting*, (Travelling Exhibition) North West University Gallery, Potchefstroom
Oct *Persona*, Johans Borman Fine Art, Cape Town
Aug *At Night we Dream, at day we see*, AVA, Cape Town
Jul *Colour Africa*, Ort der Ausstellung: Amalienstraße 81, Gebäude im Hof, Munich, Germany
Jun *Contrasts*, Gallery Delta, Harare
May *Under the Magnifying Glass*, Junction Art Gallery, Johannesburg
May *Art Zimbabwe Today*, Gallery Delta, Harare
Apr *ZIMAGES Contemporary*, 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 *FACET, Zimbabwe Now*, sponsored by the Germany Embassy, Gallery Delta, Harare
Aug *Mother Earth*, Gallery Delta, Harare
Jul *reflections.co.zw*, National Gallery of Zimbabwe, Mutare
Jul *Drawings and Graphics*, Gallery Delta, Harare
Jul *Insight – Fund Raising Exhibition*, Gallery Delta, Harare
Jun *Live and Direct 2010*, National Gallery of Zimbabwe, Harare
May *Past and Present: 35 Years*, Gallery Delta, Harare
Apr *Roots – an art Exhibition in collaboration*

- between Dendera Gallery and Gallery Delta,
Gallery Delta, Harare
- Feb *Young Artist Exhibition*, Gallery Delta, Harare
- 2009**
- Dec *FACT 2009*, Cottco Art Exhibition, sponsored by the Cotton Company of Zimbabwe, National Gallery of Zimbabwe
- Dec *Summer Exhibition*, Gallery Delta, Harare
- Nov *Walls*: Competition and Exhibition. Sponsored by the Germany Embassy, Gallery Delta
- Oct *Unity Exhibition*. Sponsored by the European Commission, Gallery Delta, Harare
- Jun *Ani-mal*, 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 *Enriching Women*, an exhibition for the International Women's Film Festival, Gallery Delta, Harare
- Oct *Let's Get Together*: 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 *The Sixth Sense*, an exhibition of paintings and graphics, National Gallery of Zimbabwe, Mutare
- Apr *Peace through Unity and Diversity*, 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
- Sep *Rembrandt: An African Response*, an exhibition and art competition sponsored by the Embassy of Netherlands, Gallery Delta, Harare
- Jul *Our Thoughts*, Three Man Exhibition, National Gallery of Zimbabwe, Mutare
- Mar *Don Quixote: An African Perspective*, an exhibition sponsored by the Embassy of Spain, Gallery Delta, Harare
- 2005**
- Sep *African Contemporary Art*, Gallery Delta, Harare
- Jan *Young Artist Exhibition*, Gallery Delta, Harare
- 2003**
- May *IKONS – 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 *Explorations II* (Student Work), Gallery Delta, Harare
- 2001**
- Feb *The Pritt Annual National Schools Exhibition*, National Gallery of Zimbabwe, Harare,

Collections

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

Art Fairs

- 2016
- Feb *Cape Town Art Fair*, V&A Waterfront, Cape Town, South Africa
- 2015
- Feb *Cape Town Art Fair*, V&A Waterfront, Cape Town, South Africa
- May *1:54 Contemporary African Art Fair*, Pioneer Centre, New York, USA
- Sept *START ART FAIR*, Saatchi Gallery, London, UK
- Sept *FNB Joburg Art Fair*, Sandton Convention Centre, Johannesburg, South Africa
- Oct *1:54 Contemporary African Art Fair*, Somerset House, London, UK
- 2014
- Feb *Cape Town Art Fair*, The Pavilion, V&A Waterfront, Cape Town, South Africa
- Aug *FNB Joburg Art Fair*, Sandton Convention Centre, Johannesburg, South Africa
- 2013
- Sep *In the Shadow of the Rainbow*, Johans Borman Fine Art, FNB Jo'burg Art Fair 2013

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

2012

- Sep *Museum of Modern Art: Equatorial Guinea* exhibition at the FNB Jo'burg Art Fair

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

- 2015 Convergence of Nations Special mention prize, Official Monetary and Financial Institutions Forum, London, UK
- 2014 Zimbabwe Annual Exhibition Prize for Painting from National Gallery of Zimbabwe, Harare
- 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

- Mabasa, Ignatius (edt) 2015. Mawonero/Umbono: Insights on Art in Zimbabwe, Kerber, Germany
- Safia Dickersbach, 2014. Protocolum, pg 166-168. Dickersbach Kunstverlag, Berlin, Germany
- Fay Jackson, Art South Africa Magazine, 2014. Richard Mudariki: Open Agenda – exhibition review, pg 79, Volume 12, Issue 03. Suzette and Brendon Bell-Roberts, Vlaeberg, South Africa
- Omenka Magazine, 2013. Ed Cross: On being a Sculptor, African Art and Developments in the online market, pg 32-34, Volume 1 Issue 2, Revilo Company Ltd, Lagos, Nigeria
- Zach Taljaad, 2014. Still – exhibition catalogue , Johans Borman Fine Art, Cape Town, South Africa
- Johans Borman and Zach Taljaad, 2013. In The Shadow of the Rainbow – exhibition catalogue, Johans Borman Fine Art, 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
- 2012 Rendezvous Focus Painting Exhibition catalogue, University of Northern Cape, South Africa

Artist Talks

- 2015
- April Modernism Influence on Contemporary Painting, Richard Mudariki, Penny Siopis, Virginia Mackenny and Kerry Chaloner, Cape Town Art Fair, V&A Waterfront, Cape Town
- Oct Richard Mudariki in conversation with Marc Stanes, 1:54 Contemporary African Art Fair, Somerset House, London

Residencies

- 2016** The Fountainhead Residency, Miami, Florida, USA
- 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

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Proof reading

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