

Art In Embassies Exhibition: United States Embassy Harare



Foreword A Return to Value

Since its inauguration in 1963, the Art in Embassies program has centered arts and artists as critical to global discourses on contemporary topics. This endeavor is akin to extending an olive branch to the citizenry of every country where an American Embassy is located—a concerted effort to establish and sustain productive relations between the Embassy and its host country. These gestures are steeped in mutual respect and understanding despite differing perspectives, values, and ethnology. Through permanent collections, temporary exhibitions, public programs, and publications, the Art in Embassies program reminds us that when all other tools and technologies fail us, culture—specifically visual culture—will make a way forward.

More than ever, we are reminded of the importance of artists. It is the artists' lenses and the passageways and

knowledge systems they create when producing works of art that must first be addressed and engaged. Afterward, the individuals and institutions responsible for interpreting, displaying, acquiring, and selling artworks may proceed. These considerations require that we reassess how we measure value. We do so by returning to the art itself.

Curated in 2018 by Camille Benton, the permanent exhibition on display at the American Embassy in Harare combines commissioned and existing works produced by American and Zimbabwean artists working in their home countries and internationally. These seventeen artists include Yael Kanarek, Moffat Takadiwa, Robert Pruitt, Charles Bhebe, Virginia Chihota, Misheck Masamvu, Admire Kamudzengerere, Michael JN Bowles, Tanguy de Carbonnieres, Joram Mariga, Sylvester Mubayi, Tapfuma Gutsa,

Simone Leigh, Melissa Finkenbiner, Tafadzwa Gwetai, Deborah Dancy, and Terrence Musekiwa. They have produced works in textile, stone, photography, metal, sculpture, and mixed media installation. Conceptually, this exhibition represents a variety of themes, most notably new interpretations of ancient religious texts, Zimbabwean and African American vernacular traditions, African landscapes, the relationship between science and language, and contemporary sociopolitical events.

This collection is simultaneously multidisciplinary, multiplex, multicultural, and multifaceted. These characteristics make it a tool for understanding for our current time—a tool that future generations may use and reflect upon for a better understanding of the present day. It imparts the age-old wisdom that prescribes that we must learn and implement the lessons resultant from

our missteps and miscalculations to create an equitable society. Refocusing attention on artists and artworks acknowledges an existing canon of visual resources. Further, it encourages the deepening of this canon as vital to the passage of the present and the creation of the future. This is the value of art and artists: an interpretation of the legacies of the past, with a view towards a holistic and just future.

Negarra A. Kudumu
Writer



In his quest to understand and redefine the ideas of who we are, Charles Bhebe has tapped into exploring the human state of being and how humans respond to advancements. Humanity exists in a world that has become technologically advanced and virtual. Human identity is now intertwined with the tech world, and humanity faces the risk of losing its authentic self in the process of redefining itself in the twenty-first century. Bhebe's work interrogates social perceptions and the hopes that come with chasing belonging.

The human condition has continuously evolved and undergone physical and psychological changes for decades. Change is inevitable, as human beings need to survive and justify their existence in relation to their surroundings. Issues of existentialism have always been crucial to how humankind seeks to belong on this earth and are a means

to search individual identities. Belonging has created a novel form of nationalism, and the questions of place, history, origin, and identity arise.

Bhebe sees himself as a mirror that offers society a reflection of itself that merits transformation. If Bhebe himself is the mirror, his canvases are the visual narrative offering his long-standing socioeconomic investigation into the survival and day-to-day lives of everyday Zimbabweans in an ever-changing and often aggressive environment. For the past twenty years, Bhebe's practice has focused on urban narratives with a view towards broadening his understanding of the lives of the men and women of the streets. He classifies these individuals as "urban hustlers," and their inclusion in his paintings invites the viewer to learn more about their lives as well as achieve greater insights about the viewer's own.

Many of Bhebe's subjects are vendors of various kinds—food and clothing, for example—but fundamentally they are all seeking to secure their survival. He sees his subjects as icons that embody the city: they are products of the urban environment while simultaneously living within it. The city is constantly acting upon them, given their socioeconomic status, but they too are constantly acting upon the city—forcing it to give back to them in the form of their survival.

Bhebe primes his canvases black, an apt analogy for individuals who are considered a blight by greater society. From there, he looks for the light, and it is in those spaces—literal and figurative—that Bhebe's subjects emerge. These specks of light emerging from the black canvas are a metaphor for how these urban icons make a way out of no way. They are also a symbol of the massive contribution street workers make to the

functioning of cities and countries the world over.

While Bhebe focuses on the icons of his hometown in Zimbabwe, the ideas embedded in his works are globally applicable. They extend Bhebe's artistic reach far and wide and are made more impactful and resonant in an age of increasing socioeconomic vulnerability for all classes.

Bhebe, born in 1979, in Zimbabwe, completed his studies at the Mzilikazi Art and Craft Centre and the National Gallery of Zimbabwe, Bulawayo. He has participated in numerous exhibitions in Zimbabwe and internationally, most notably the 2017 Venice Biennale and the 2018 exhibition at Zeitz MOCAA in Cape Town, South Africa. Bhebe lives and works in Bulawayo, Zimbabwe.

Charles Bhebe *Saturday Afternoon*

1 Charles Bhebe. *Saturday Afternoon*, 2017.







2 Michael JN Bowles. *Matopos (4/20)*, 2001.
 3 Michael JN Bowles. *Kikko and Mother (4/20)*, 2001.
 4 Michael JN Bowles. *Malilangwe Cheetahs (3/10)*, 2012.





5 Michael JN Bowles. *Lower Zambezi Baobab (3/20)*, 2008.

Michael JN Bowles *Matopos (4/20), Kikko and Mother (4/20), Malilangwe Cheetahs (3/10), and Lower Zambezi Baobab (3/20)*

Michael JN Bowles is a critically acclaimed, award-winning photographer whose career has spanned thirty years of work, which has been exhibited and published internationally. Bowles moved to the United States in 1980 with his family after enduring a brutal civil war in Zimbabwe. With Washington, D.C.; New York; and Sydney as home bases, Bowles has built a career out of editorial, fine-art, and commercial photography as well as making short documentary films.

Bowles' photographic practice covers a variety of subjects inclusive of portraits, African wildlife, landscapes, and recently, the Zimbabwean revolution. He revels in the layers of meaning that exist in the places he photographs, as well as the multiple layers of his own identity, which fine-tune his lens as an African artist of European descent.

Bowles possesses a near insatiable curiosity that has led him to photograph in locations far and wide across the globe. His upbringing—being born in Africa and coming of age in the wake of the Zimbabwean revolution—is the original fuel that propels his practice in unique ways. Within Bowles' photographs, particularly his wildlife images, there is a duality that juxtaposes the subject of the image, which may be a rhinoceros, a cheetah, or a rock formation, to the historical significance of the landscape. Bowles' visual documentation of the landscape in Matopos, Southern Zimbabwe, brings to the foreground ancient rock formations that existed two thousand years ago in the time of the San people. More recently, the Ndebele people inhabited these lands and served as the burial sites for Ndebele leaders. Colonial incursions

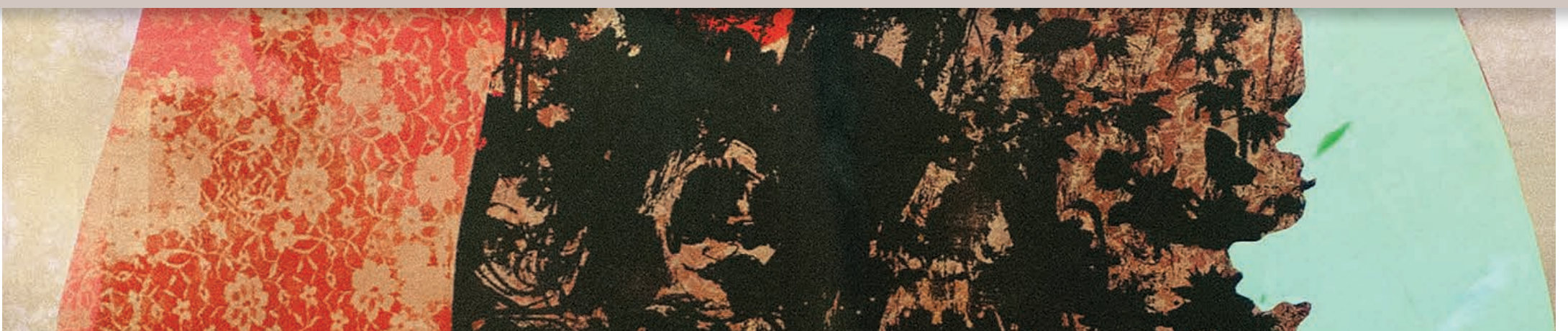
by the British, in the nineteenth century, found the Ndebele at war with an army led by General Cecil Rhodes, who upon his death was buried in Matopos.

In a single site, the history of the San, the Ndebele, and the colonial presence in Zimbabwe pile atop one another without any investigation into the ironies of burying a colonial leader in a sacred site reserved for the leaders of the people this colonial leader oppressed. However subtly, Bowles' images serve as an invitation to problematize this layering. The rock formations or the wildlife that Bowles shoots are precursors to the layers of history that one must sift through to make sense of the past's effect on the present.

What does it mean for an African photographer of European descent who no

longer resides in his home country to return and create art in a place such as this? Bowles challenges Rhodes as well as colonialism within Zimbabwe and the rest of Africa; however, beyond problematizing, Bowles reveals this contested landscape to be a site that requires thorough and ongoing excavation. His subjects are but a first step toward inviting the viewer to dig deeper, learn more, and sit with the histories.

Bowles lives on a historic farm outside Charlottesville, Virginia, with his wife Jane and children.





Introspective in nature, Virginia Chihota's work is deeply influenced by both landmarks and everyday personal experiences. In a reflection on intimacy and the human figure, she has addressed themes such as fertility, child rearing, marriage, kinship, bereavement, and faith. At once mundane and transcendental, rife with allusions to everyday life and religious and folkloric symbolism, her larger works on paper display a raw, expressionist verve and a striking grace in the elaborate use of patterns, textures, and layers.

Trained as a printmaker, critics described Chihota's screen-printing process as disciplined as it is original. She combines printing techniques with drawing to produce unique works of striking formal complexity, which often depict the female form blending into near abstraction and bodies caught in strange embraces evoking a figural

union. The canvas is transformed into an iconic repertoire that points towards domesticity whilst emphasizing connectedness and collectivity. Chihota's work highlights how female agency disrupts borders and activates concerns around distinct forms of belonging. Subjectivity emerges as a concept embedded in notions of interrelatedness.

Chihota's practice surveys the interior spaces occupied by black female subjects. These images derive from experiences both personal and universal, the banal and the extraordinary, excavating ideas and feelings around birth, kinship, child rearing, and death through abstracting the black female form and related imagery. There is a conceptual underpinning in Chihota's works that pays homage to black women's role as the universal mother, often depicted in womb-like figures,

emphasizing connectivity while eschewing rigid interpretations of time and geography.

Chihota inserts a personal reading into death, drawing from sensory experiences of her mother's home, situating it as a locus of intimacy and memory. In Chihota's works, place transcends geographic location and is marked by sensation rather than the arbitrary boundaries with limited meaning for humanity. A master printmaker, Chihota's works bring forth texture and vivacious colors that serve to explicate further the depth of sentiment and humanity that Chihota lives and inserts into each work.

Chihota's practice reflects the perennial waxing and waning that occur throughout human life. These characteristics are influenced by literal and figurative displacements, some of which happen to us but also those that

we foment, and the uncertainty that comes along with attempting to remain stable while in constant motion.

Chihota herself is her first subject of investigation. Rather than project onto a second or third party, she submits her life and its various transits to a rigorous, though elegant, process of careful consideration. These are not lost when transferred to drawing and printmaking, they are enlivened and given additional breath to live on in perpetuum.

Chihota, born in 1983, in Chitungwiza, graduated in fine arts from the National Gallery of Zimbabwe, Harare. Chihota represented Zimbabwe at the 55th Venice Biennale in 2013 and was awarded the Prix Canson in the same year.

Chihota lives and works between Tunisia, Austria, and Zimbabwe.

Virginia Chihota *ndichiri kutsvaga kukuziva (still seeking to know you)*

6 Virginia Chihota. *ndichiri kutsvaga kukuziva (still seeking to know you)*, 2016. (detail)







7 Deborah Dancy. *Toxic*, 2018.

Deborah Dancy *Toxic*

Deborah Dancy is an abstract artist. Her paintings and drawings are sensuous provocations beset with marks that guide, then abruptly collide into confrontational slabs of color. There is an atmosphere of complex but urgent tension in her work, as she builds tangential linear demarcations and abutting shapes that provoke, entice, and disrupt—taking the viewer everywhere and nowhere. From densely painted forms to more minimally declared images, Dancy’s work operates in the recognition that meanderings—intentional and accidental—are best when the beautiful and the disconcerting exist simultaneously.

Dancy started her nearly fifty-year art career producing figurative and landscape works; however, because of two major life events—the birth of her daughter and the death of her mother—Dancy transitioned into abstraction as

she felt it to be the most appropriate language to convey the immensity of feeling connected to her mother’s death. Over the years, Dancy has had many influences sourced from her exploration of personal genealogy and the discovery of the African Burial Ground and her related research, in particular.

Dancy works intuitively; she approaches each of her canvases as an exploration in mark making. Each mark builds towards further excavations of shapes, forms, and images that work together to construct what Dancy calls a subcurrent that eventually emerges fully formed. Dancy seeks to create spaces that sit at the peculiar intersection of aesthetic richness but also discomfort. The beauty of her works is disarming to a point; however, upon closer inspection, the color and the direction of her marks reveal the conceptual underpinning, which is often distressing.

While primarily a painter, her forays into mixed media installation are equally poignant and run parallel to her painting practice, connected, again, by the persistence of abstraction. Dancy identifies objects related to ideas of service and repurposes them with a narrative that reflects not solely the function of the object, but the person who likely used it and whose history has intentionally been made invisible. These objects range from silver serving platters to porcelain tchotchke pertaining to eighteenth-century aristocracies. Dancy disrupts the historical understanding of the objects, replacing it with a subversive narrative that reveals their hidden stories.

Dancy was born in 1949, in Bessemer, Alabama, and raised in Chicago, Illinois. She earned a Bachelor of Fine Arts degree from Illinois Wesleyan University, Bloomington, and a Master

of Science degree and a Master of Fine Arts degree from Illinois State University, Normal. She is the recipient of a John Simon Guggenheim Foundation Fellowship, a Yaddo Fellow, and a National Endowment of the Arts NEFA award. Her work is held in many collections, including the Museum of Fine Arts, Boston; the Birmingham Museum of Art, Alabama; the Hunter Museum of American Art, Chattanooga, Tennessee; and the Detroit Institute of Art, Michigan.

Dancy lives and works in Connecticut.





Tanguy de Carbonnieres depicts what he describes as the “Primal force of nature” in his *Victoria Falls* series. Each photograph is an ongoing study into the infinite and ungovernable character of nature’s brilliance; the “pure force of the water, endlessly gushing over those millennial glittering rocks or the first rays of winter light losing itself in the cold steam.” Victoria Falls is the largest single curtain of falling water in the world.

Ideas about permanence and mortality, history and memory, are also explored in these works, “the humble passers-by we are, know these will be there for many generations after us, as they have for many before us, and just enjoy the immense privilege of sensing and witnessing pure beauty, the splendor of truth. Just for a magical moment.”

De Carbonnieres’ practice captures the light shed on objects, places, textures,

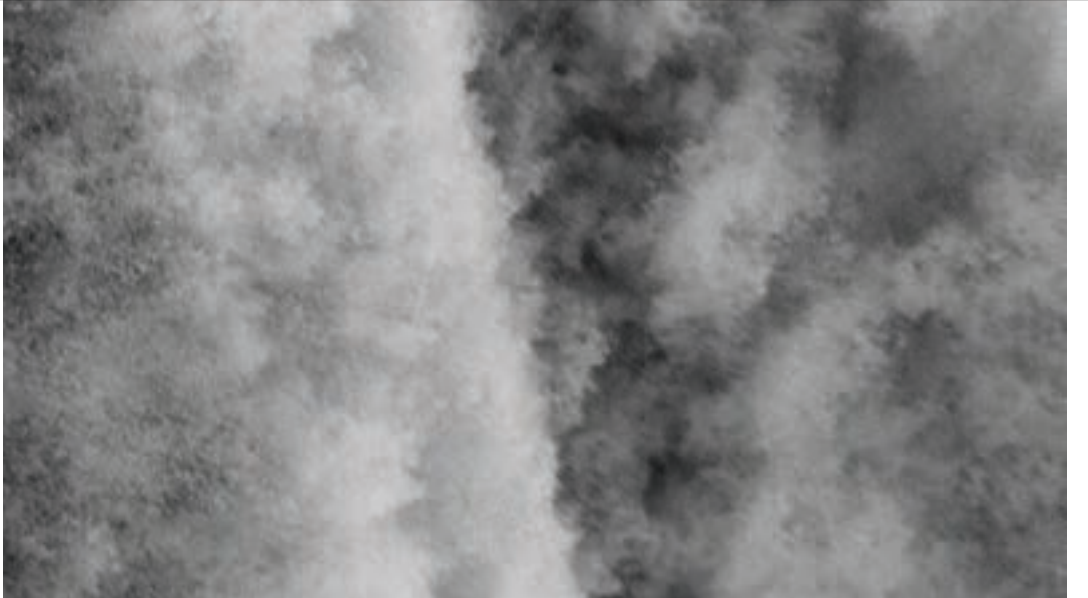
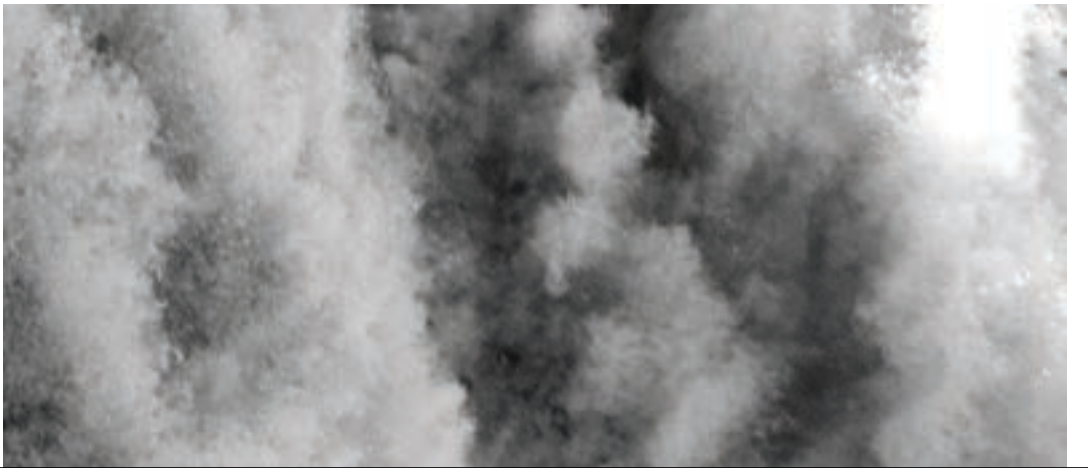
or persons reminiscent of long-gone childhood emotions and aspirations. Nostalgia and intimacy equally suffuse most of his work, from large-scale sky-scapes to barely discernible abstract elements. Inspired by his grandfather, father, and older brother, he embraced photography as a teenager. It was the endless search for the perfect print that allowed him to find sanctuary in the darkroom of his family’s apartment in Paris, France.

De Carbonnieres has exhibited primarily through Photoworks in Glen Echo, Maryland. He lives and works in Washington.

Tanguy de Carbonnieres *Zimbabwe: Victoria Falls*



8 Tanguy de Carbonnieres. *Victoria Falls* series: *Zimbabwe side. At dawn.* 2016.



13 Tanguy de Carbonnieres. *Victoria Falls*
series: *Zimbabwe side. At dawn.* 2016.





14 Melissa Finkenbiner. *Girl in Lemon Shirt*, 2018.

Melissa Finkenbiner *Girl in Lemon Shirt, Gogo in Aqua Wrap,* *and Woman in Violet Wrap*

Melissa Finkenbiner was born and raised in rural Ohio but has lived as an expat since 2011. In 2008, she received a Bachelor of Arts in art education from Evangel University, Springfield, Missouri. She has moved from Myanmar to Armenia and, subsequently, Zimbabwe. The immersion in such diverse places exerted a profound influence on her themes and mediums.

While in Myanmar, the serenity of the diverse people inspired Finkenbiner during a time of rapid change. Her larger-than-life oil paintings revolved around themes of changing fate, while her intimate ink drawings captured the fleeting rhythms of everyday life. While living in Armenia, Finkenbiner's oil paintings drew from Armenian myths. Here she diversified into work utilizing up-cycled material for small

sculptural installations. Her new 'canvases' included old windows, glass bottles, and pieced together cardboard blocks.

Her practice draws from her lived experience of constant moving and the places that become her new home. With each move, her entire practice shifts; mediums, technique, and subject matter change drastically. Her recent stint in Zimbabwe yielded a profound relationship with sisal grass paper found in the veld and made by paper artists.

Finkenbiner moved to Zimbabwe in 2016, where she remained until 2020. There, she continued to work with up-cycled materials and has expanded to working primarily with various Zimbabwean handmade papers. While human figures continue to be her

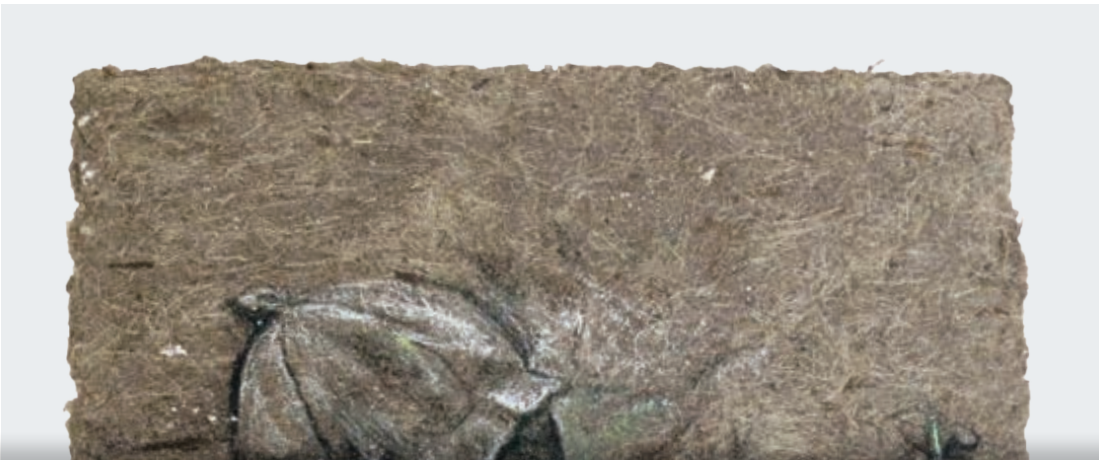
primary subjects, the landscape is also a lingering presence in her themes.

Works produced in Zimbabwe have focused on women inhabiting the rural areas of the country across generations. Contained within Finkenbiner's works are the realities of women's labor, contextualized by challenges of rural Zimbabwean life. Her depictions of these Zimbabwean women give rise to considerations of how society can shift rapidly because of external influences, while simultaneously, within these rural communities, it seems as if time is standing still.

Using these materials lends itself to considerations of endurance and persistence not only of Finkenbiner's subjects, but also the medium itself. It implies the roles of women as

innovators, creators, and strategists for both themselves and their families. Through Finkenbiner's use of these materials, she adds another foundational layer that reinforces the centrality of women to communities and society.





15 Melissa Finkenbiner. *Gogo in Aqua Wrap*, 2018.





17-18 Tapfuma Gutsa.
Untitled (from Mulonga series), 2012.



19 Tapfuma Gutsa. *Plant Form*, undated.



Tapfuma Gutsa *Untitled (from Mulonga series)* and *Plant Form*

Tapfuma Gutsa's work as an artist and workshop leader has transformed the art practice in Zimbabwe and beyond. Gutsa has always been a curious person. At an early age, he developed a facility with clay to the point of making objects for older boys and even adults. There was no art at school, but the experience was irrepressible until he finally discovered and excelled in stone sculpture. Art education in London opened new perceptive avenues through exposure to the international mix of art practices, and later participation in Triangle Network art workshops allowed him to engage his peers from all over the world. Gutsa's major inspiration has been the human condition in its extreme diverse manifestations.

Gutsa uses materials that advance and subvert the tradition of stone sculpture that dominated Zimbabwean art through the 1960s and 1970s. Beyond the confidence and elegance of his objects'

forms, his choice of materials brings to the works an almost shamanistic power. He explains, "objects such as buffalo horns are used by medicine men to empower and strengthen the warrior before battle. In this sense, the shaman creates an object that can acquire meaning and influence people, just as an AK47 or a bible can wield influence and power I am therefore interested in creating 'gadgets of influence' — enigmatic forms that are intrinsically functional, in the sense that medicines or weapons are functional. It is a kind of alchemy."

Gutsa's present process examines numbers: they are everywhere, in nature, the stars, the micro and macro, as well as mutations, permutations, fractals, and the order in chaos. The function of the brain is deeply immersed in numbers. Extensive reading and research have opened new frontiers from which Gutsa then distills art.

Abstraction was inevitable as Gutsa follows inexhaustible lines of inquiry. He is enamored with the autonomous presence of a work placed in an isolated space where it insists on no explanation other than itself. The work in situ gives the viewer a sense of arrival, privacy, propriety, and privilege of presence coercing one into a ritual pilgrimage akin to a rite of passage. Gutsa's work has achieved acclaim on the merit of its rareness, but also the fact that it is not easily categorized. As he states, "Every single piece must fight for its presence in the studio. Furthermore, I'm an obstinate person, free soaring, which is an anathema to any straight jacket practice."

Gutsa studied art at the Driefontein Mission School in Zimbabwe and later became the first recipient of a British Council award to Zimbabwe. The scholarship allowed him to attend the City

and Guilds School of Art in London, England, where he earned a diploma in sculpture. After returning to Zimbabwe, he organized the first of a series of artists' retreats, known officially as the Pachipamwe International Art Workshop, under the Triangle Network arts model, which brings together younger and more well-established artists to explore new directions for Zimbabwean art. He established the Surprise studios, providing studio space for a generation of Zimbabwean artists. His work was included in Grace Stanislaus' seminal exhibition *African Artists: Changing Traditions* at the Studio Museum in Harlem, New York, and he has since participated in numerous international exhibitions, workshops, and residency programs.

Gutsa lives and works in Harare, Zimbabwe.





Tafadzwa Gwetai is a Zimbabwean visual artist, painter, sculptor, and emerging curator who works with oil paint, mixed media, and found objects. Gwetai sees art, mathematics, and science as pliable tools that, when put together, create a new language with immense potential and repercussions for humanity. His fascination with mathematics has yielded visual investigations that explore abstract concepts using the precise rules of algebra. This exploratory path represents a continuum that reaches back to the existentialist philosophers Rene Descartes and Plato, who founded the concept “I think, therefore, I am.” Gwetai acknowledges the transformational potential of this language and the impact it could have on society and industry. This space is a kind of virtual reality, but also a tangible reality that one can logically document

and explore. His primary concern is achieving a deeper understanding of human identity through art, science, and mathematics.

The concept of identity is a complex system shaped by individual characteristics, family dynamics, historical factors, and social and political contexts. Gwetai is interested in how one can explain or calculate the value of x , when that value represents human identity. He likens it to a recognizable x variable. Although the value of x , when spoken or written, appears like a singular unit, it results from many calculations that allow individuals to achieve a particular understanding at a given moment.

Gwetai is equally fascinated by how the eye sends the brain an inverted image, but we perceive it as right side up.

Gwetai refers to this as two levels of sight: the immediate and virtual. It is a question of what we receive versus what we perceive and which is the real image. When applied to Gwetai’s investigations into identity, a conversation that illustrates the complexity of human identity emerges. His lens, and thus his perceptions, fluctuate depending on who is doing the viewing but also the agency of the image received. One may present an inverted image of themselves for another to consume, and the consumer perceives an image that appears wholly different from what was presented before their eyes. This constant ability to manipulate and be manipulated offers interesting possibilities for exploring ever-changing human identity in real-time and examining how human identity itself may be a virtual reality.

Gwetai has been actively involved in the arts since 2001. He has participated in various local and international exhibitions, including *Between the Sheets* Artists Books in Gallery East, Australia, and *Colour Africa* in Munich, Germany. He has also had four solo exhibitions to date, the most recent *Con artist – The purpose of illusion* (2014) and *Aesthetic Codes: When Science Meets Art* (2012). He reintroduces and redefines mathematics with science and logic to create a new language, one that challenges the core of the industry and its relevance to humanity. He views our existence as one that has transformed into virtual-reality-based paperwork and documentation.

Gwetai lives and works in Bulawayo, Zimbabwe.

Tafadzwa Gwetai *Modern Man, Essence of Existence 1, and Essence of Existence 2*

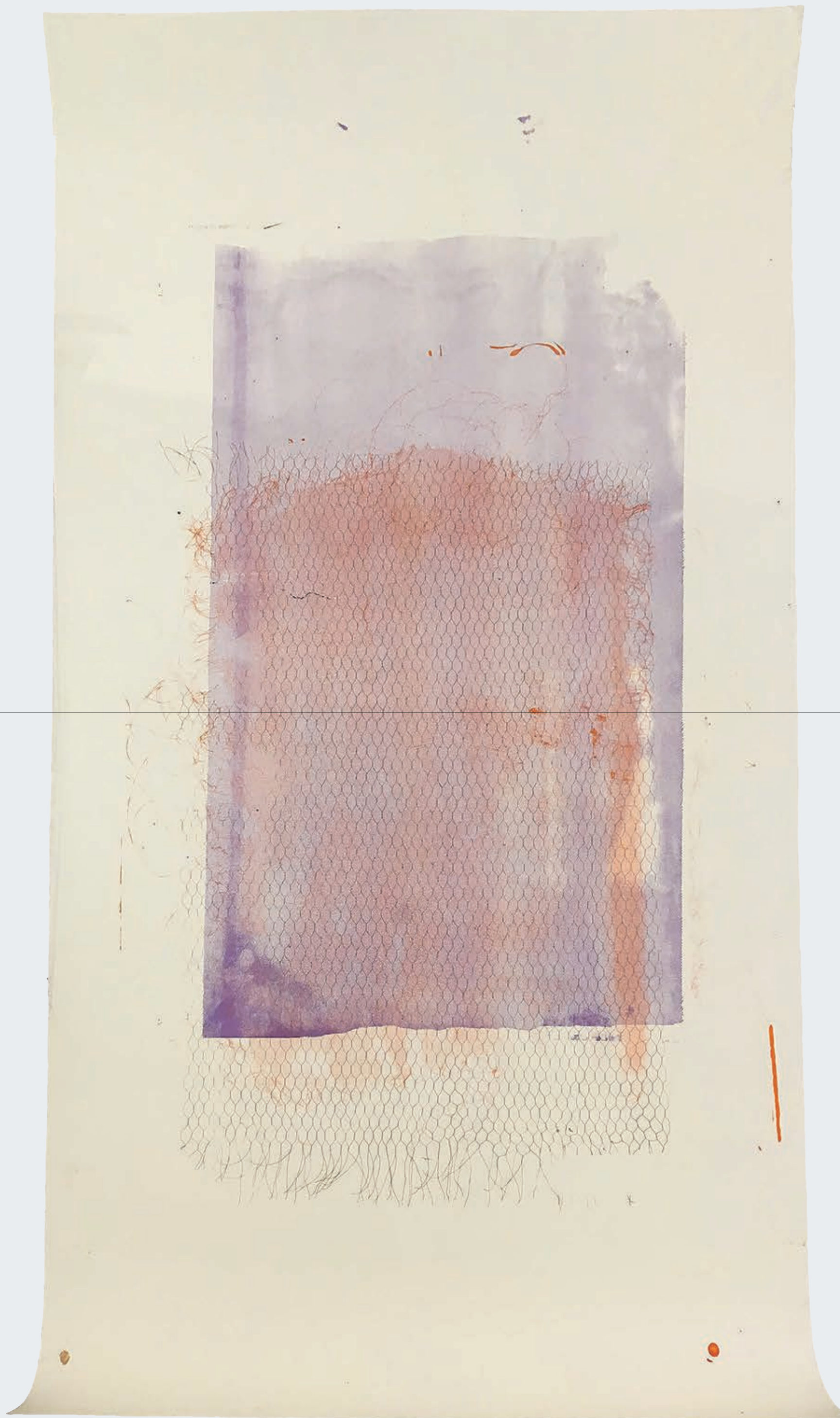
20 Tafadzwa Gwetai. *Modern Man*, undated.





21 Tafadzwa Gwetai. *Essence of Existence 1*, undated.
 22 Tafadzwa Gwetai. *Essence of Existence 2*, undated.







23 Admire Kamudzengerere. *Untitled (purple silkscreen)*, 2017. (previous spread)

24 Admire Kamudzengerere. *Operator*, 2018.



24 Admire Kamudzengerere. *Operator*, 2018. (detail)

Admire Kamudzengerere *Untitled (purple silkscreen)* and *Operator*

Admire Kamudzengerere's work explores identity, politics, and society, often informed by the multifaceted structural and social issues that have marked Zimbabwe's last decade. Working in various media, he frequently reveals an unequal world in which the powerful ride roughshod over the weak. Kamudzengerere works in performance, video, installation, and painting, as well as various printmaking techniques including monotype, silkscreen, and lithography, and uses his expressive, experimental practice to capture themes of psychological and political struggle, both the personal histories of family and the parallel narratives of society and nation.

At age seventeen, Kamudzengerere realized the myriad possibilities for his art practice. While he grew up accustomed to traditional Zimbabwean stone sculpture, the possibilities of other mediums intrigued him and informed the directions

he would take early on his practice. His drawing practice developed during a period in his life when he would walk twenty kilometers per day to reach the city; drawing kept his mind occupied. In the early 2000s, while living in Nyanga in eastern Zimbabwe, he used various types of soil to create pigments. Later, upon commencing his fellowship at the Rijksacademie in Amsterdam, he furthered this practice of deriving pigment from the soil which he would use to create the monoprint portraits using paper from telephone books.

Like many Zimbabwean artists, Kamudzengerere's life and work have been shaped by the country's sociopolitical conditions over the past twenty years—the clash or perhaps, the collusion of related forces, including the post-colonial period, the leadership of former President Robert Mugabe, and the country's born-free generation

(individuals born in the aftermath of Zimbabwe's independence from the United Kingdom). Kamudzengerere's work deals with the presence of politics in every facet of life: human identity, economy, the land, and much more. He is moved by internal impulses to speak or to create, which shape the direction of the work more than predetermined goals he sets out to achieve. There is a profound sensibility that reveals an individual who feels deeply and wants to relay those experiences in all their profundity in his work. But, there is also a keen sense of observation, which allows him to translate to myriad audiences the complex realities of Zimbabwe in the post-colonial period.

Kamudzengerere was the second ever Zimbabwean artist to be awarded a residency at the prestigious Rijksacademie van Beeldende Kunsten program in Amsterdam. He mounted his first solo

exhibition at Catinca Tabacaru Gallery, New York (2017), and that same year represented Zimbabwe at the 57th Venice Biennial. His work was included in four additional international Biennials: Moscow (2013), Bamako (2017), Dakar (2018), and Cairo (2019). He was awarded the Purchase Prize by Northern Trust at EXPO Chicago (2017) and the On Demand Prize by Snaporazverein at MiArt Milan (2018).

In addition to several private collections, Kamudzengerere's work has been acquired by the permanent collections of the National Gallery of Zimbabwe, Harare; the Sindika Dokolo Foundation, Angola; Fondation Blachère, France; the Block Museum at Northwestern University, Evanston, Illinois; and the Art Institute of Chicago, Illinois.

Kamudzengerere lives and works in Chitungwiza, Zimbabwe.





Yael Kanarek is a visual artist and jewelry designer whose practice focuses on the relationship between language and form. She works in various media such as internet art, large-scale sculpture, and fine jewelry. Kanarek was born in New York and raised in Israel. She returned in the early 1990s to study and practice art, and became known for her internet art trilogy. Kanarek works in site-specific sculpture; however, close inspection reveals that her primary medium is language. She engages it, excavates it, tracks it, and sculpts it into new forms—tangible and intangible—that offer boundless possibilities for making meaning.

Kanarek considers languages dynamic systems of codified airwaves in constant flux. The result is a practice of capturing moments in time of ancient dialects that had been solely a part of oral traditions, but, with Zimbabwe, were codified

by colonial missionaries. Doing so gave the impression of consistency; however, the reading of the words rendered a different meaning and pronunciation—in effect, a completely different context.

Kanarek layers these linguistic excavation investigations into day and night and related cultural understandings. City life means a life lived with ample amounts of light, regardless of the time of day. Rural life and life in underserved communities typically experience less light during the night time. Where words are concerned, these simple, lived realities add or subtract meaning from shared human experiences, infusing value-laden judgments into words that are no longer mundane descriptors but commentary on social conditions and the people living within them.

Kanarek's work *Day & Night* is derivative of the research and engagement with

nineteen of the languages spoken in Zimbabwe, the majority of which are underrepresented and considered minor languages. Those languages include Barwe, Chewa, Doma, English, Hwesa, Jahunda, Kalanga, Khoisan, Kunda, Nambya, Ndau, Ndebele, Shona, Sotho, Tonga, Tsonga/Shangani, Tswana, Venda, and Xhosa. Through a series of meetings with artists, curators, and intense conversations with language scholars and linguists, Kanarek captured and subsequently offered—via the mediums of sculpture and installation—a glimpse of Zimbabwe's contemporary moment through a presentation of its languages. Languages live because they are spoken. The words that comprise the installation translate as day/night in each of these languages. The act of speaking transmits the language from the interior to the exterior, from an enclosed body to the open air. Kanarek's installation hangs in plain air,

coloring the galleries and moving gently with time.

Kanarek has exhibited her work at the Jewish Museum, New York; the Whitney Museum of American Art, New York; the San Francisco Museum of Modern Art, California, and more. She's a recipient of fellowships such as the Rockefeller New Media grant, Eyebeam, and LABA: A Laboratory for Jewish Culture, where she designed the Hebrew font Gufanit for her fine jewelry collection. Her last solo exhibition took place at the Dr. Bernard Heller Museum at Hebrew Union College, New York, exhibiting various works from the Regendered Bible or Toratah and holding workshops and exhibition talks with congregations in the Tri-state area.

Kanarek lives and works in New York City.

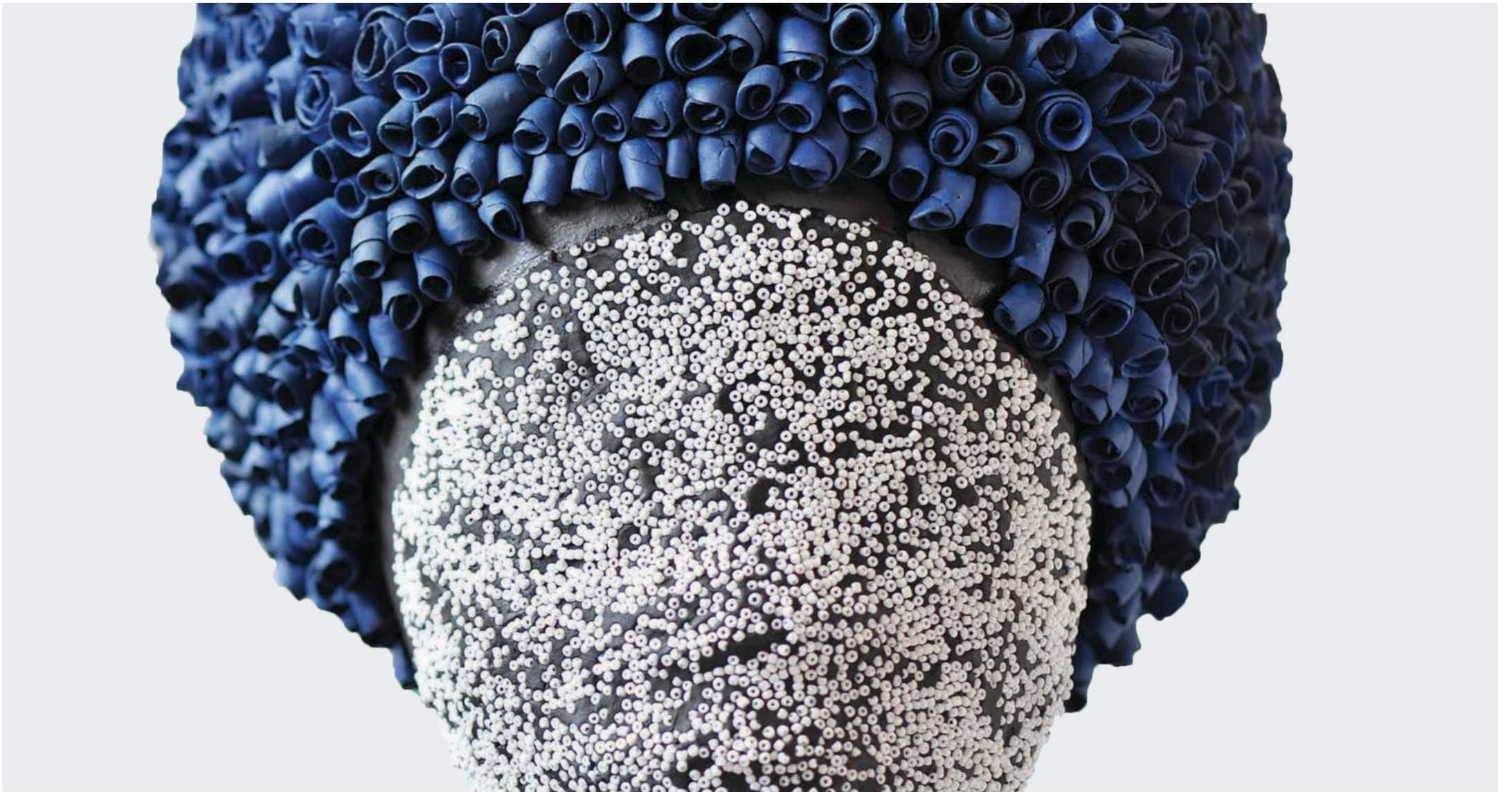
Yael Kanarek *Day & Night*

25 Yael Kanarek. *Day & Night*, 2017–18. (detail)









26 Simone Leigh. *Why don't you carve other animals*, 2018. (detail)

Simone Leigh *Why don't you carve other animals*

Simone Leigh's diverse practice incorporates sculpture, video, installation, and public engagement, all informed by her ongoing exploration of black female subjectivity and ethnography. Her objects often employ materials and forms traditionally associated with African art, and her performance-influenced installations create spaces where historical precedent and self-determination co-mingle. Through her investigation of visual overlaps between cultures, periods, and geographies, Leigh confronts and examines ideas of the female body, identity, beauty, and community.

Leigh arrives at her practice through the study of culture, philosophy, and ethnography, specifically how it records and describes the objects she studies. It is with this same precision that Leigh uncovers the particularities of western and southern African vernacular

architecture that, for centuries, has been a source of inspiration and appropriation for Western scholars, curators, and artists.

Like author Toni Morrison, Leigh discusses Black life to Black people. Leigh prioritizes philosophies and knowledge systems about people of African descent with an intentional focus on women as culture creators and keepers, makers of knowledge systems, and all women's work contained therein. Black women are both her subject and her primary audience, and Leigh does not presume that the intellectual nature of her work precludes the audience's capacity to understand it.

Given the specificity of her practice and the ideas it embodies and advances, Leigh's work may appear inaccessible to critique. A more apt assessment reveals that whatever critique there is

to make is secondary, tertiary even, to allow Leigh's work to act upon one's consciousness. Her works, namely those included in the summer 2019 exhibition at the Guggenheim Museum, tower four to five feet over the average person, yielding a multitude of experiences with the works depending on one's proximity to them.

Leigh's sculptures have no eyes, and thus a fundamental function of human connection is removed from the engagement. The viewer can neither see the sculpture nor can the sculpture see the viewer. While one comfortable reading of this may be an aversion to the western art canonical gaze, as one art critic has described it, it is Leigh's way of denying this gaze a catalyst by which to act.¹ Sight is a portal and a throughway. Leigh closes that portal off from dangerous, onlooking interlopers.

Leigh is a recipient of the Studio Museum in Harlem's Joyce Alexander Wein Artist Prize (2017); John Simon Guggenheim Memorial Foundation Fellowship (2016); Anonymous Was a Woman Award (2016); Herb Alpert Award in the Arts (2016); and A Blade of Grass Fellowship for Socially Engaged Art (2016). She earned a Bachelor of Arts degree from Earlham College, Richmond, Indiana.

Leigh lives and works in Brooklyn, New York.

1 <https://hyperallergic.com/510618/simone-leigh-loop-hole-of-retreat/>





Joram Mariga was born in Chinhoyi, Zimbabwe, into an artistic family: his father and brother carved wood and his mother made ceramics. When he moved to Nyanga in the Eastern Highlands in 1957, he began experimenting with carving the local soapstone.

Mariga's career is inextricably linked to the beginning of Zimbabwean stone sculpture. He is considered an elder of modern Zimbabwean stone sculpture and mentored many of the sculptors still living and working today. It was essential to Mariga in the early days to return to close contact with Shona customs and the significance of the natural world, and these themes have been consistently portrayed and explored in his work over the decades that he was active.

Mariga had always been aware of the salience of stone sculpture in Shona culture and history. Early on in his career,

Mariga's work housed a strong spiritual presence drawn from the richness of Shona cultural belief and practice. Pat Pearce, a sculptor who lived in Nyanga, introduced Mariga to Frank McEwen, director of the National Gallery of Zimbabwe, who was instantly enthralled with his work.

Other artists joined Mariga in Nyanga, where he lived in a treehouse in a baobab tree. Mariga became the lynchpin of this group of artists who quarried their stone and sculpted it. The artists in this community included John and Bernard Takawira, Mariga's nephews, and Moses Masaya. In 1968, Mariga moved to northern Zimbabwe, where the best serpentine deposits are located, and transformed his practice using the most challenging materials available.

Later in his career, Mariga challenged himself with harder and increasingly

unusual stones. He openly engaged others about his work; he saw it as an opportunity to hone his craft and refine his ideas. His sculptures often portray messages and stories that, despite their clear, accessible appearance, contain great depth and innovation.

Mariga has exhibited both in the United Kingdom and Zimbabwe. Notable mentions include *Whispering the Gospel of Sculpture*, a solo exhibition at the National Gallery of Zimbabwe in 1989, and *Shona Sculptures of Rhodesia* at the ICA Gallery in London, England, 1972. Unfortunately, his life and career were cut short when he died in a car crash near Rusape in 2000.

Joram Mariga

Baboons and Anteater

27 Joram Mariga. *Baboons*, 1993.









29 Misheck Masamvu. *Erasing*, 2018. (detail)

Misheck Masamvu *Erasing*

Misheck Masamvu was born in Penhalonga, Zimbabwe. Having studied at Atelier Delta and Kunste Akademie in Munich, Germany, Masamvu initially specialized in the realist style and later developed a more avant-garde expressionist mode of representation with dramatic and graphic brushstrokes.

Working primarily in painting, Masamvu treats each mark or gesture as part of a broader ecology of subconscious signs and symbols. His motifs, drawn both from within and from the world he inhabits, take on a life of their own, exposing the psychosocial protagonists of contemporary society through acts of painterly exorcism. Through his expressionist approach to art, Masamvu captures the plight, political turmoil, and concerns of his Zimbabwean subjects and their experiences. His works serve as a reminder that the artist is socially engaged and tasked with being

a voice to give shape and form to a humane sociological topography.

Masamvu uses oil painting as a lens through which he can examine, experience, and discover history. He looks at history's diverse attributes and asks, "Are they faulty? Are they permanent? Is it accessible?" His intent is always to go beyond the superficial to get to the core of humanity. The nature of the medium is such that one can work on it almost indefinitely; however, it also is a medium that requires attention, and thus, as Masamvu says, it cannot be rushed.

His practice is informed and influenced by his lived experience and spirituality. He examines the Shona traditions. Explicitly, the space of prayer, where the intent is to identify with a specific ancestor. It is a space of exchange: the person seeking approaches the

ancestor with the thoughts and feelings he or she would like to convey; however, the ancestor is also present to share in a sort of spiritual call and response with information to support the seeker.

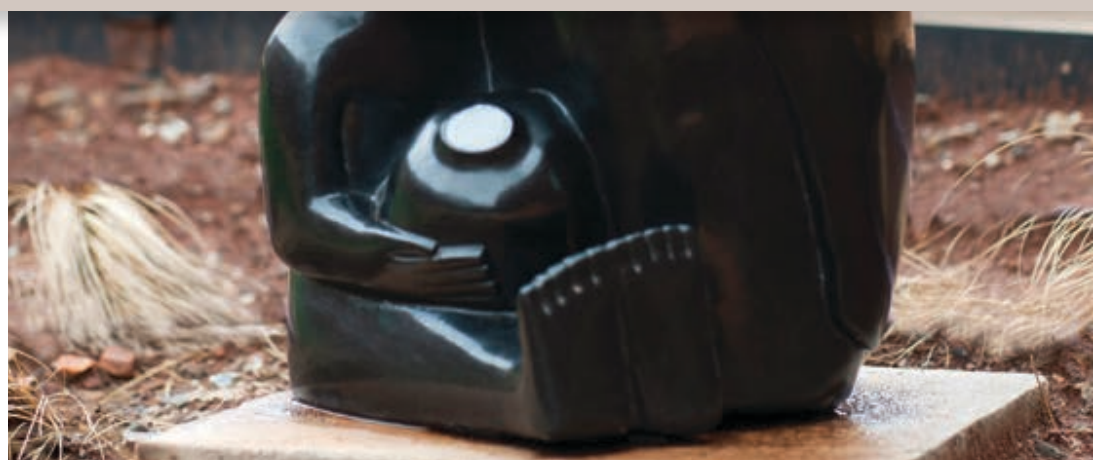
The transformation of his painting practice from disfiguration to transfiguration² describes Masamvu's progressively broader engagement with space: from approaching space in the physical realm – the body in relation to its environment or even the body itself as a container – to an understanding of space as transcending boundaries, much as it is imagined to be in the spiritual realm. Masamvu maintains that spirit is not only active in the spiritual realm but also within individuals. For him, spirit manifests as a guiding force.

Masamvu represented Zimbabwe at the 54th Venice Biennale, the São Tomé Biennale, and the 2016 São Paulo

Biennale. Solo exhibitions include *Still / Still* at Goodman Gallery in Cape Town, South Africa (2016); *Epitaph* at blank projects in Cape Town (2012); and *A Naked Mind I* at the National Gallery of Zimbabwe, Bulawayo (2002). His works have been featured in the following Zeitz Museum of Contemporary Art Africa, Cape Town, exhibitions: *All things being equal ...* (2017), *Five Bhobh – Painting at the End of an Era* (2018–2019), and *Two Together* (2019).

Masamvu lives and works in Harare Zimbabwe.

2 http://www.goodman-gallery.com/news/4092/pdf?file_attachment_id=53220





Sylvester Mubayi was born in 1942, in the Chiota Reserve, near Marondera. After leaving school, he worked as a young man grading tobacco and later moved to Harare in 1966 to seek employment at the Chibuku Breweries. In 1967, he joined the Sculptors Community at Tengenenge, located in front of the National Gallery of Zimbabwe. Shortly thereafter, he was invited by the then director of the National Gallery of Zimbabwe, Frank McEwen, to work at the National Gallery. McEwen would later invite Mubayi to Nyanga in Eastern Zimbabwe to help establish and lead the Vukutu Workshop School. In 1987, McEwen said of Mubayi, “Certainly when I knew him he was by far the greatest sculptor there. I have tremendous admiration for him – some of his work is as great as anything in the world.”

For many Zimbabwean artists, Mubayi is considered to be in a league of his

own. He has spent his career as both an artist and educator honing his craft and training subsequent generations of Zimbabwean sculptors. Mubayi’s works are not only aesthetically pleasing but are also laden with meaning. He is dedicated to and proudly advocates for his cultural beliefs and related practices; and often directly references the spirits with whom he interacts and the visions received in his dreams, wildlife, humanity, and cultural relations.

He is a stickler for accurate retellings of Zimbabwean sculpture history: Zimbabwean artists established and sustained the art practice over centuries and taught – and still teach – successive generations who are some of the best and brightest in the country. Mubayi attributes to curators, scholars, and other art professionals the function of having offered invaluable resources through

exhibitions, opportunities, and infrastructure.

Mubayi’s depiction of spiritual occurrences in his work is in keeping with the beginnings of modern Zimbabwean sculpture. References to water spirits called njuzu and their connection to traditional healers called n’anga are commonly depicted. Family totems hold as much importance as they tell the story of multiple families and their intra- and extra-familial relationships. Infusing these cultural mores and values into his work allows a tangible visual history that accompanies and reinforces the oral histories of the Shona people of Zimbabwe. Mubayi is one of a long line of sculptor-griots for whom life is not separate from art and history but bound to it.

Over the years, his achievements have earned him much recognition, including

the Ernest Oppenheimer Memorial Award for Sculpture in 1969. With work that has received considerable international acclaim at prestigious exhibitions dating back to the early 1970s, Mubayi’s career has flourished and withstood the ebb and flow of time. Over twenty years later, in 1991, he was named by *The Guardian* as one of the top ten sculptors in the world. More recently, Mubayi represented his home country at the 2017 Venice Biennale.

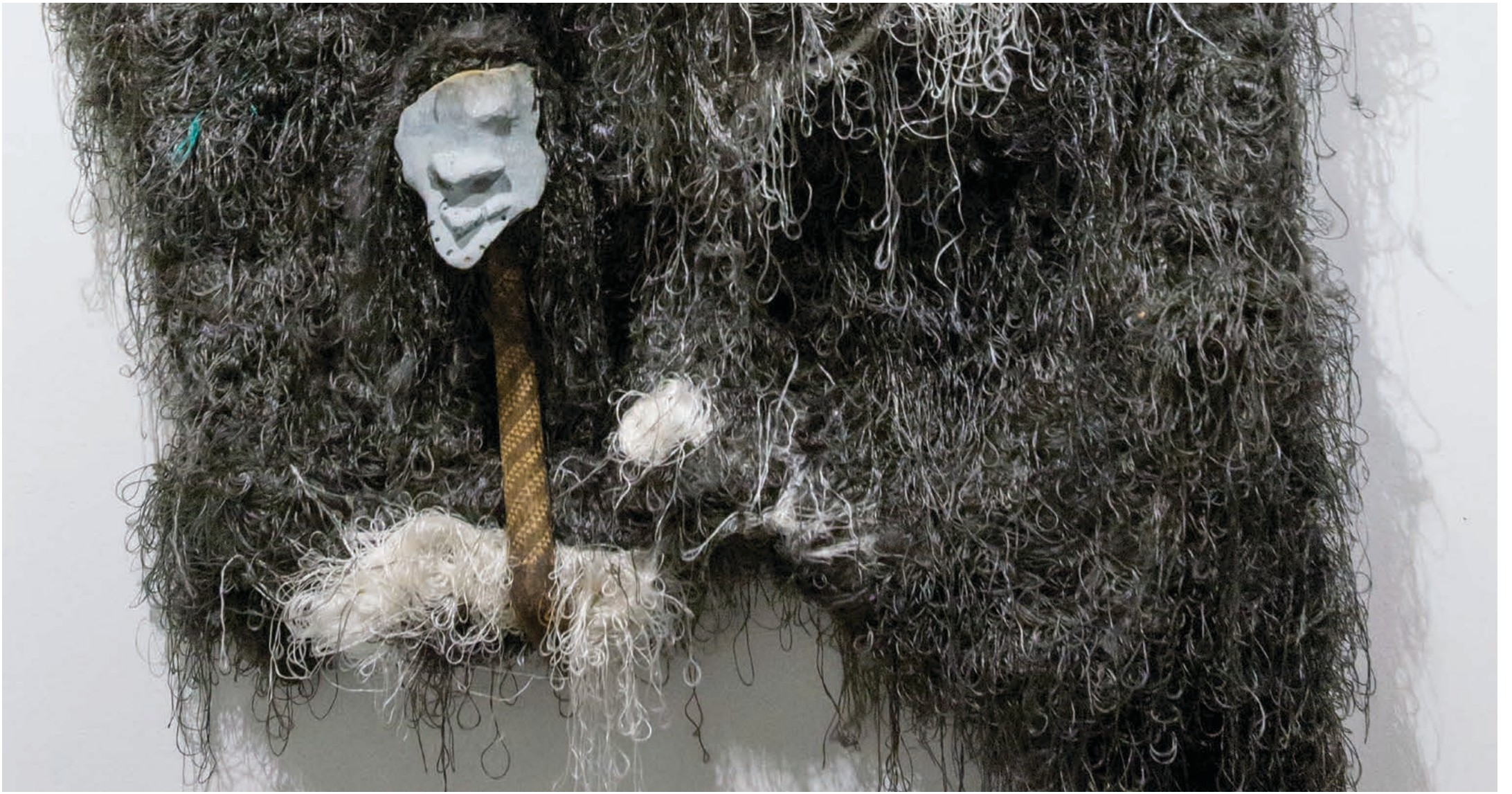
Mubayi lives and works in Chitungwiza, Zimbabwe.

Sylvester Mubayi *Bird Messenger with Child*

30 Sylvester Mubayi. *Bird Messenger with Child*, undated.







31 Terrence Musekiwa. *ivhu kuvhu, dota ku dota (ashes to ashes, dust to dust)*, 2019. (detail)

Terrence Musekiwa *ivhu kuvhu, dota ku dota (ashes to ashes, dust to dust)*

Terrence Musekiwa comes from a long line of sculptors. He started carving stone at the age of five, helping his father, but later moved away from established aesthetics. He breaks the divide between traditional and contemporary; each work begins with the familiar toil of shaping the stone, then fusing it with a myriad of found and industrial objects, including chains, plastics, glue, and resin. His visual language simultaneously wrestles with convention to challenge and pay homage to Zimbabwean tradition. His conceptual vernacular introduces a dialogue about present-day Zimbabwe, its mechanics, politics, micro and macro trade systems, hardships, and a quality of magic that permeates the personal lives of its inhabitants.

Musekiwa looks at cultural origins and influences, the subtle and perhaps rarely

spoken social taboos and folktales that inform day-to-day existence. While decidedly a sculptor and trained traditionally within this familial lineage, Musekiwa advances his practice through leveraging the fundamentals of the centuries-old Zimbabwean stone sculpture and applies it to contemporary materials, thus giving ordinary objects such as brooms and helmets new life and meaning. In this way, he situates himself as a balancing force between opposites: the past and the present, the traditional and the contemporary, and the notion of history as an ongoing present that repeats itself.

Musekiwa earned his degree in fine art from the School of the National Gallery of Zimbabwe, Harare, and has completed numerous international art residencies in the past two years

including Art Omi, Ghent, New York; Tiroche DeLeon in Tel Aviv, Israel; and CTG(R): Newfoundland, Canada, with the CTG Collective. His work has been exhibited and collected internationally, with his first institutional inclusion in 2016 at the National Gallery of Zimbabwe.

Musekiwa lives and works in Harare, Zimbabwe.





Robert Pruitt's practice investigates how African Americans will regard themselves after liberation. Given that many concepts of African American identity, both internally and externally, result from resistance movements, slavery, and segregation, a practice that proposes an opposite identity formulation presents singular opportunities to envision African-American identity as it is with a view towards how it can be. Pruitt's visual propositions question the ability to retain a sense of shared connection.

With pure love for the human figure, his subjects are voluminous and voluptuous. Also infused into his works are subtle and overt references to hip hop, science fiction, and Black political history, which inform the adornment worn by his subjects in the works. In past works, Pruitt has used explicitly African symbols to explicate African American connectivity to a distinct African past.

His fascination with space travel has been associated with afro-futurism; however, Pruitt reads this interest as a potent tool of analysis for understanding the middle passage. History reports the Middle Passage as a massive, violent people-moving endeavor that directly contributed to the transatlantic slave trade, colonialism, and slavery. Imagining slave ships as spaceships provides an intriguing opportunity for considering mass movement across time zones, geographies, and realms regardless of circumstances, propelled by the ultimate goal of liberation.

A conceptual underpinning such as this, coupled with the lush nature of Pruitt's subjects, further enlivens a two-dimensional medium. Pruitt's prowess resides in shifting the medium to a multidimensional form that offers new, transformative possibilities for the artist, the viewer, and his subjects.

Pruitt was born in 1975, in Houston, Texas. He received his Bachelor of Fine Arts degree from Texas Southern University, Houston, and a Master of Fine Arts degree from the University of Texas, Austin. He is a founding member of the Houston artist collective Otabenga Jones and Associates. He has had several solo exhibitions, most notably at the Contemporary Art Museum Houston, Texas; the Studio Museum in Harlem, New York; and the California African American Museum, Los Angeles. He is a recipient of the Artadia Artist Award, Louis Comfort Tiffany Foundation Award, and Joan Mitchell Foundation Award. Pruitt was recently awarded residencies at the Bemis Center for Contemporary Art, Omaha, Nebraska, in 2015, and the Joan Mitchell Center, New Orleans, Louisiana, in 2016.

Pruitt lives and works in Brooklyn, New York.

Robert Pruitt *Forever's People*

32 Robert Pruitt. *Forever's People*, 2018.









33 Moffat Takadiwa. *One Letter*, 2017. (detail)

Moffat Takadiwa *One Letter*

Moffat Takadiwa lives in the Mbare neighborhood of Harare, one of the largest hotspots for the recycling and repurposing micro-economy in the country. For years, Takadiwa has focused on rehabilitating his community and promoting an urban development project to establish a community-oriented arts district. Working with upcoming local artists and young creatives, Takadiwa aims to create the world's first arts district made of reused and repurposed materials.

Takadiwa is inspired by the everyday discarded objects, commonly referred to as found and up-cycled materials. He reads the materials to understand what is happening in society. Early in his career, he referenced Zimbabwean government policies and a focus on foreign investment; his material findings revealed items that were almost exclusively from outside of the country and

outside of the African continent. Notably, and a nod to China's expanded presence in Africa, most of the items he identified came from Asia.

Takadiwa organically connects these ideas to Zimbabwe's complex and volatile colonial history, legacy, and the repetition of these practices in the post-colonial period. His works challenge these precise structures—tangible and intangible—and the related cultural legacies. Where intangible aspects are concerned, language moves to the forefront of the issues Takadiwa confronts through found objects. He has deconstructed laptop and computer keyboards and reconstructed them in the style of traditional Zimbabwean textiles. As such, the letters are no longer intelligible in English or any European language—a subversive move meant to prioritize the Bantu visual language over the English written language. The

choice also problematizes English as a tool that has intentionally confused and furthered the colonial project—the reason recovery from colonialism, even in the post-colonial period, continues to be extremely difficult.

Although focused on Zimbabwe, Takadiwa's lens considers the shared and similar histories throughout the African continent. Important African influences on his thinking include Kenyan writer Ngũgĩ wa Thiong'o, who is known for his public discourse highlighting the persistence of European cultural dominance in African countries because of forced conversion to European languages. Ultimately, Takadiwa's work serves as an example of the thinking that may become necessary to reconcile an oppressive colonial past with a postcolonial present and future. The deeds of the past are complete—they can neither be destroyed nor undone.

The future, however, presents an opportunity to construct anew.

Takadiwa graduated from Harare Polytechnic College, Zimbabwe, in 2008. Part of the post-independence generation of artists in Zimbabwe, Takadiwa has exhibited extensively across major institutions in his home country as well as internationally, including the Netherlands, the United Arab Emirates, Sweden, France, England, and the United States.

Takadiwa lives and works in Harare, Zimbabwe.



- 1

Charles Bhebe. *Saturday Afternoon*, 2017. Acrylic on canvas, 39⅜ × 78¾ in. (100 × 200 cm)
- 2

Michael JN Bowles. *Matopos (4/20)*, 2001. Photograph, 46¾ × 57 in. (118,7 × 144,8 cm)
- 3

Michael JN Bowles. *Kikko and Mother (4/20)*, 2001. Photograph, 57 × 46¾ in. (144,8 × 118,7 cm)
- 4

Michael JN Bowles. *Malilangwe Cheetahs (3/10)*, 2012. Photograph, 57 × 46¾ in. (144,8 × 118,7 cm)
- 5

Michael JN Bowles. *Lower Zambezi Baobab (3/20)*, 2008. Photograph, 57 × 46¾ in. (144,8 × 118,7 cm)
- 6

Virginia Chihota. *ndichiri kutsvaga kukuziva (still seeking to know you)*, 2016. Screenprint on paper, 47¹³⁄₁₆ × 44⁷⁄₈ in. (121,5 × 114 cm)
- 7

Deborah Dancy. *Toxic*, 2018. Oil on canvas, 64 × 70 × 2 in. (162,6 × 177,8 × 5,1 cm)
- 8

Tanguy de Carbonnieres. *Victoria Falls series: Zimbabwe side. At dawn.* 2016. Photograph, 12 × 12 in. (30,5 × 30,5 cm)
- 9

Tanguy de Carbonnieres. *Victoria Falls series: Zimbabwe side. At dawn.* 2016. Photograph, 12 × 12 in. (30,5 × 30,5 cm)
- 10

Tanguy de Carbonnieres. *Victoria Falls series: Zimbabwe side. At dawn.* 2016. Photograph, 12 × 12 in. (30,5 × 30,5 cm)
- 11

Tanguy de Carbonnieres. *Victoria Falls series: Zimbabwe side. At dawn.* 2016. Photograph, 12 × 12 in. (30,5 × 30,5 cm)
- 12

Tanguy de Carbonnieres. *Victoria Falls series: Zimbabwe side. At dawn.* 2016. Photograph, 12 × 12 in. (30,5 × 30,5 cm)
- 13

Tanguy de Carbonnieres. *Victoria Falls series: Zimbabwe side. At dawn.* 2016. Photograph, 12 × 12 in. (30,5 × 30,5 cm)
- 14

Melissa Finkenbiner. *Girl In Lemon Shirt*, 2018. Work on paper, 23¼ × 29¾ in. (59 × 75,5 cm)
- 15

Melissa Finkenbiner. *Gogo in Aqua Wrap*, 2018. Work on paper, 23¼ × 29¾ in. (59 × 75,5 cm)
- 16

Melissa Finkenbiner. *Woman in Violet Wrap*, 2017. Work on paper, 23¼ × 29¾ in. (59 × 75,5 cm)
- 17

Tapfuma Gutsa. *Untitled (from Mulonga series)*, 2012. Mixed media on canvas, 65 × 57 in. (165,1 × 144,8 cm)
- 18

Tapfuma Gutsa. *Untitled (from Mulonga series)*, 2012. Mixed media on canvas, 65 × 57 in. (165,1 × 144,8 cm)
- 19

Tapfuma Gutsa. *Plant Form*, undated. Springstone, 38 × 12 × 12 in. (96,5 × 30,5 × 30,5 cm)
- 20

Tafadzwa Gwetai. *Modern Man*, undated. Oil and collage on paper, 37 × 37 in. (94 × 94 cm)
- 21

Tafadzwa Gwetai. *Essence of Existence 1*, undated. Oil and collage on paper, 37 × 37 in. (94 × 94 cm)
- 22

Tafadzwa Gwetai. *Essence of Existence 2*, undated. Oil and collage on paper, 37 × 37 in. (94 × 94 cm)
- 23

Admire Kamudzengerere. *Untitled (purple silkscreen)*, 2017. Silkscreen on monotype, 69 × 38½ in. (175,3 × 97,8 cm). Image courtesy of Catinca Tabacaru Gallery and the artist.

Checklist

- 24

Admire Kamudzengerere. *Operator*, 2018. Ink, acrylic, crayon, and glue on phone book pages, 80 × 48 in. (203,2 × 121,9 cm). Image courtesy of Catinca Tabacaru Gallery and the artist.
- 25

Yael Kanarek. *Day & Night*, 2017–18. Metal, wire cords; 76 individual words painted, Dimensions vary. Overall weight: 793.9 lb. (360,1 kg)
- 26

Simone Leigh. *Why don't you carve other animals*, 2018. Porcelain, terra-cotta, resin, glass beads, India ink, and graphite, 29 ½ × 18 × 18 in. (74,9 × 45,7 × 45,7 cm)
- 27

Joram Mariga. *Baboons*, 1993. Lapidolite, 25 × 22 × 18 in. (63,5 × 55,9 × 45,7 cm)
- 28

Joram Mariga. *Anteater*, 1991. Springstone, 32 × 18 × 15 in. (81,3 × 45,7 × 38,1 cm)
- 29

Misheck Masamvu. *Erasing*, 2018. Oil on canvas, 66 ½ × 58⁵⁄₁₆ in. (168,9 × 148,1 cm)
- 30

Sylvester Mubayi. *Bird Messenger with Child*, undated. Springstone, 30 × 12 × 12 in. (76,2 × 30,5 × 30,5 cm)
- 31

Terrence Musekiwa. *ivhu kuvhu, dota ku dota (ashes to ashes, dust to dust)*, 2019. Silk, springstone, magic stick, and metal sewn on canvas, 55 × 75 in. (139,7 × 190,5 cm)
- 32

Robert Pruitt. *Forever's People*, 2018. Charcoal and conte crayon on paper mounted to Dibond panels, 84 × 240 in. (213,4 × 609,6 cm); 4 panels that each measure: 84 × 60 in. (213,4 × 152,4 cm)
- 33

Moffat Takadiwa. *One Letter*, 2017. Mixed media, computer keys, 99 × 58 × 12 in. (251,5 × 147,3 × 30,5 cm)
- © Art In Embassies, U.S. Department of State, Permanent Collection

Cat. 1, cat. 19, cat. 24, cat. 25, cat. 26, cat. 27, cat. 28, cat. 30, cat. 33: photography by Michael JN Bowles, 2018.



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