exhibition
information

The Suttie Arts Space
Grampian Hospitals Art Trust

Buladeen
curated by Cliford Zulu

Shamilla Aasha
Aubrey Bango
Talent Kapadza
George Masarira
Owen Maseko
Omega Masuku
Danisile Ncube

15th September - 11th November 2018

a printed exhibition of artwork by artists based in Bulawayo, Zimbabwe

The Suttie Arts Space
Programme Curators Fraser MacDonald & Tamsin Greenlaw
Grampian Hospitals Art Trust (GHAT)

Buladeen is an exhibition resulting from creative exchanges between Aberdeen and Bulawayo, Zimbabwe. In 2015, Aberdeen-based writer Shane Strachan was commissioned by Immpact, a global maternal health research initiative based at the University of Aberdeen, to write a play titled 'A Mother's Journey'. It was performed at both May Fest (Aberdeen University), and The Suttie Arts Space, and was attended by an obstetrician and matron from two Bulawayan maternity hospitals, Dr Davidzoyashe Makosa. Dr Masoka visited Grampian Hospitals Art Trust (GHAT), and was impressed by the artwork on display in Aberdeen Royal Infirmary, which then led to a research trip undertaken by Sally Thomson (GHAT), Sue Fairburn (then of Gray's School of Art), and Shane Strachan. Cliford Zulu, assistant curator at The National Gallery of Zimbabwe, arranged with the group to meet with arts and health professionals at Mpilo Hospital and United Bulawayo Hospitals. Cliford and the artists have since created a new arts-in-health collective called Buka, an Ndebele word which means 'look at'. Following a return visit by Cliford to Aberdeen in 2017, GHAT invited him to curate an exhibition of work by artists who are beginning to work with staff and patients on creative projects at the Zimbabwean Hospitals via the Buka project. The resulting exhibition, Buladeen, features digital reproductions of original artwork, and is a starting point for considering the economical, practical, and environmental elements of showing the work of international artists at The Suttie Arts Space. It is exciting for us to continue these links to arts in healthcare work in Bulawayo, and this exhibition will hopefully be one of many future exchanges.

All original artwork is for sale. Please contact GHAT Programme Curators via contact info on the back page for information

Cliford Zulu
Curator, National Gallery of Zimbabwe

Buladeen is an imagined place, informed by the histories and contemporary concerns of both places, somewhere between Bulawayo and Aberdeen. Buladeen is the next step in opening doors and avenues of engagement between the two cities through Buka, the art in health collective inviting people to 'Look at'. Buka was initiated and inspired by Grampian Hospital Arts Trust in 2016 via the twinning of Bulawayo and Aberdeen cities, involving artists Danisile Ncube, Owen Maseko, Omega Masuku, Talent Kapadza, Aubrey Bango, George Masaria and Shamilla Aasha. Each artwork here in some way, wrestles with reconciliation or redemption, seeking common ground to start a lengthy dialogue through sculpture, drawing video and painting. Over the years since the signing of the twinning agreement in 1986, the arts and culture shaped both cities and altered them dramatically. The concerns of the exhibiting artists - economic development, social tension, far-reaching ambition, a sense of inferiority and complacency, cultural fervour, failure and success - have coexisted since 1986 and still coexist. This exhibition is one way of looking at Bulawayo and Aberdeen, and can be interpreted and examined to understand their differences and communalities.

Shamilla Aasha

Born in Hwange Zimbabwe in 1977, Shamilla was raised and educated in Bulawayo, obtaining a Diploma in Textile Design from the Bulawayo school of Art and Design in 2000. She participated in numerous workshops and exhibitions both locally and internationally. She is an art educationist with 12 years experience. Although now, out of the formal education system she continues nurturing creativity through her Asha Childrens' Trust – a hub for young creatives.

After a sabbatical from professional painting Shamilla has emerged in 2018 with a mature body of work whose narrative is influenced by issues of identity, merging cultures and issues facing women in her society.

Shamilla has traditionally been a mixed media painter but has included textiles, which she regards as a fitting metaphor for her narratives, which she expands using sewing patterns, and stitching. Her highly calligraphic painting style allows her to create new patterns from the old and with each layer added creates a palmistory language. This has provided a foundation and informs her textile art a new path in her art process.

Nurturing a Soul II, mixed media

Aubrey Bango

Aubrey Bango was born 1984 Zimbabwe, and educated at Mzilikazi art & craft center.

“My work is an exploration and interrogation of the subject of any strong feeling. I’m motivated to examine patterns, history, time and logic. Inspired by the architectural history and design of Bulawayo. Experimental methods were used on the creation of this piece (Bulawayo I). I think of my work as fragments of digital stills, moving images, experimental objects and text.”

Recent exhibitions include:

2016 Profile pic exhibition, National Gallery of Zimbabwe.
2017 Out of the blue video art exhibition Greylight Projects, Brussels, Hoensbroek.
2017 I have something important to tell you, card exhibition, The Gallery at Casa, Canada.
2017 DigitalBigScreen festival Trbovlje, Slovenia.

Bulawayo I, film still

Talent Kapadza

Born 28 February 1988 in Mt Darwin, Talent lives and work in Bulawayo.

His inspiration is African contemporary life, what he sees, observes and feels, including people, landscapes, cityscapes and history. He uses mixed media including enhanced photographic images and clear vinyl on mirror. “Textures are my passion and I like to create layer upon layer of different splashes creating a web of strokes that find balance in what appears to be chaotic application of paint. Each colour stands out amazingly and draws the eye near into a world of abstraction.”

“My paintings represent the abstract nature of the palette, the air waves and the Wi-fi that we search for every day constantly. The intangible nature of air waves is represented with his abstract strokes and the nature of air waves by drip and splashes of lines intertwining in the atmosphere. The world we are experiencing today is the result of our collective consciousness. And if we want a new world each of us must start taking responsibility for helping to create it. People must strengthen their internal influence and come to know their own mind in order to understand how it works by using their intellect; whence will come decision making, judgement, discrimination, reasoning and will power.”

Recent exhibitions include:

2018 Annual Zimbabwe independence National Gallery of Zimbabwe
in Bulawayo. Curated by Clifford Zulu.
2018 Art festival, Wild Geese.
2018 PPC Imaginarium National Gallery of Zimbabwe
in Harare.

Cleansed, mixed media on canvas

George Masarira

George was born in 1990, and lives and works in Bulawayo, Zimbabwe. Speaking of his work in the exhibition, he says:

Courage of Women - Feminism is not about making women stronger, they are strong already. To me it's about changing the way the world perceives the strength.

Waves in Life - This work is inspired by the fact that life is unpredictable it a journey with many stages. There is time to laugh and time to cry so, live your life to the fullest when you can. A positive attitude leads to a better tomorrow.

Recent Exhibitions include:

2018 Legends NGZ Bulawayo.
2018 Lost and found NGZ Harare.
2018 Visual Arts Association of Bulawayo (NGZ) Bulawayo.
2016 Life drawing Exhibition National Gallery of Zimbabwe Bulawayo.

Waves in Life, mixed media on paper

Owen Maskeo

Owen Maseko is a Zimbabwean visual and installation artist who specialises in paintings, pottery, ceramic sculptures, music and publishing books.

In 2011, he was named by Time magazine as one of the world's 10 most persecuted artists. Owen was arrested in 2010 less than a day after his exhibition opened at the National Gallery of Zimbabwe in Bulawayo - the exhibition, Sibathontisele (Let's Drip On Them) referred to the massacres of Ndebele civilians during the Gukurahundi carried out by forces loyal to Robert Mugabe in the 1980s. Owen was charged with undermining the authority of President Robert Mugabe and with causing offence to persons of a particular race or religion. The Mugabe regime later changed the charges to a more serious offence of falsifying information to incite public violence, carrying a possible twenty-year prison sentence. The case was taken to the Supreme Court, who decided to drop charges in 2015. However, the Supreme Court permanently banned the exhibition from being shown anywhere in Zimbabwe. The exhibition has since been shown in South Africa and Kenya.

Owen has over the years, participated in local and international exhibitions and won prestigious awards – freedom to create international award in Egypt, ZimRights artists of the year award (Zimbabwe) and Good Governance award (Crisis Coalition in Zimbabwe).

Nampo Bayeza!, acrylic on canvas

Omega Masuku

Born in Harare, 1988, Omega came to Bulawayo in 2012 to peruse her dream of painting. She is passionate about working on material between the textiles and painting.

Resident at the National Gallery under the Resident Artists Development Program, she was discovered and mentored by Bulawayo Gallery Curator Cliford Zulu in Mzilikazi. As a female young artist, Omega is still finding her footing in the creative space by experimenting with various materials and so this far, she is finding comfort in using a flour resist technique on paper. Her work and colours are bold and she is one young artist to look out for in the near future.

Mondays, oil and acrylic on canvas

Danisile Ncube

Danisile studied art at one of Zimbabwe's local art schools, Mzilikazi Art and Craft Centre, and was taught by well-known Zimbabwean metal sculptors Adam Madebe and David Ndlovu. His work has been exhibited in Zimbabwe, Botswana, South Africa, Europe and USA.

"Taking simple, often banal items – a broken spade, weathered twigs, coke cans, old rubber tubing and wood – I combine and fuse the materials in imaginative evocations of the conditions of life that concern me. I do surprising unifications, often with a humorous twist, and lead the viewer to look closer and think again. My masks series offer ongoing commentary on human nature in a wide variety of circumstances. In other sculptural and wall pieces I confront the growing global problems of environmental degradation, life in general and sociopolitical issues. I carefully select the materials that most accurately reflect my subject matter. And using those rough materials, I create forms and volumes with a quiet strength, a classic beauty that lends gravity to my message. I am open to experiments, installations and conceptual work. Therefore, my other work has been inspired by processes used to bring life to materials that do not live, for example my skill in welding and capturing movement in materials helps me to bring my work to life. In stone, wood and most conceptual and installations I talk to pieces. I work with children to let them grasp the trade, carry on the tradition and taste the therapeutic feel of Art. The freedom of expression has always been the drive as it has helped me to bring what I capture in the world to the people especially those who have no voice and become the voice of the voiceless. As a tool art has been journalism as to record the history and times we are living in and express just how I feel and then bring it in reality, artistically."

Family Matters, mild steel and gold paint

Buladeen is supported by

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