



smac

ART BASEL MIAMI

WALLEN MAPONDERA

02 . 12 . 20 - 05 . 12 . 20

ZAI RAKAWORA

Text by Tigere Mavura

Zai Rakawora is a constellation of new works that centre abjection as a framework to imagine renewal and possibilities. These works are a significant mark in Mapondera's practice and his journey to develop a radical abstract language using found objects. In Shona, Mapondera's mother tongue, *Zai Rakawora* is an indictment - it refers to rotten eggs. It speaks to those moments when society relegates material and subjects to the realm of 'useless', when the value of things plummet.

Found objects are central to Mapondera's practice. The inanimate things that he connects with are often those on their way out; used cardboard boxes, torn tarpaulin tents, egg trays, discarded boards. Mapondera 'intervenes' when their material, social and psychological power has shifted towards abjection. His interest is in the impermanent nature of the meaning and value of materials, their transitory nature and the forms they can mutate into via cause and effect. In his second year at the National Gallery School of Visual Arts and Design, the art college run by the National Gallery of Zimbabwe in Harare, Mapondera "witnessed groups of armed riot police guarding people who were driving mechanised graders that were demolishing houses and shacks, said to have been built without following the city council by-laws." [1] This was the Zimbabwean

Government's 2004 "Operation Murambatsvina" (Operation Restore Order), which was described as a mechanism "to restore order to urbanisation" [2] by demolishing "illegal structures". Criticised as a form of 'politics by other means', for Mapondera responding to these contentious discarded materials became the impetus for his creative practice.

'Packaging' is the key to Mapondera's visual language. It is rooted in his observations of the inventiveness and creativity of everyday people as they stack their enterprises in contests for space, visibility and the right to the city. In turn, he upends packaging into a visual vocabulary that uses abstraction to transform found objects into exquisite artworks. With great technical mastery and organisation of materials, Mapondera transcends his chosen material's original function and context and 'packages' them to bear witness with questions of truth, and how products, narratives and ideologies are 'put together' and transmitted. As Mapondera phrases it, "I will deliberately try to 'empty' it of its deceiving information written on the outside of food packaging. For me, this is a reflection on the fake promises made by different individuals and entities like political parties and churches as a way to lure followers"

ZAI RAKAWORA

Text by Tigere Mavura

Beyond packaging, *Zai Rakawora* is an exploration of abstraction. Mapondera's process involves cutting, folding, twisting, sewing and bonding pieces of cardboard to a surface or one on top of another to transform discarded material into diverse forms, patterns, geometric shapes and gestural marks for effect. These 'interventions' on found material often manifest into a dialogue between his conscious mark and the unconscious 'energy' and memory stored in found objects. Emerging in works such as in *Mbeu (the seed) I & II (2020)* or *Nhodzerwa I & II (2020)* are expressive soliloquies which embody the artist's psyche. He speaks of his process as a ritualistic act - "there are a lot of repeated processes when constructing my artworks, these repetitive acts are tiring and severe but the outcome is fulfilling" - invoking a cathartic element of his practice.

Other works like *Zai Rakawora I & II (2020)* allude to the tension between the personal and the collective as well as moral dimensions. The skin-like coverings of these works insinuates the abject, questioning boundaries and things that transgress order. Abstracted and sometimes stripped of clearly discernible subject matter, Mapondera's art intrigues in its ability to draw expression from

the texture of raw and rudimentary material like egg trays without being anti-beauty. His mastery of material breathes new life into the discarded things he collects. They take new form, meaning and mutate into visual poetry, a contradiction to their previous form as rigid functional products. In *Nhodzerwa I & II (2020)* and *Ronga Dondo I & II (2020)*, egg trays are layered and stacked in orderly formations that are both tantalising and menacing in their uniformity, intensity and apparent unity of purpose. They have a pulling effect, like a force field of restrained energy. Yet they also appear precarious, delicate and fragile. As cultural artefacts, they delight. They transform and transfix. They carry a multiplicity of readings, inscriptions of contexts, memory, nostalgia and power relations.

Zai Rakawora is an exploration of abstraction as well as a resistance, a counter-hegemonic extension of the shelf-life of products and material. Mapondera transforms and re-purposes 'trash' into cultural artefacts that critique, question, hope, dream and imagine. The things society throws away are given a life-line and agency to 'speak back.' *Zai Rakaora* asks pertinent philosophical questions about the functionality of objects and subjects in contemporary society at large.

[1] United Nations, 2005. Press Conference By Special Envoy on Human Settlements Issues in Zimbabwe, 22 July 2005. See <https://www.un.org/press/en/2005/tibaijukapc050722.doc.htm>

[2] United Nations, 2005. Press Conference By Special Envoy on Human Settlements Issues in Zimbabwe, 22 July 2005. See <https://www.un.org/press/en/2005/tibaijukapc050722.doc.htm>



Wallen Mapondera | Zai Rakawora | Installation View | 2020



Wallen Mpondera

Zimbabwean Flag Redesigned
2020

Wax Paper, Cardboard Boxes and
Ink on Army Tent
235 x 231 x 4 cm

[Click here to view video of artwork](#)

Zimbabwean Flag Redesigned (2020)

The national flag of Zimbabwe is made up of five different colours: green, gold, red, black and white. Officially, the colours of the flag of Zimbabwe carry political, regional, and cultural meanings. Green represents the agricultural and rural areas of Zimbabwe. Yellow stands for the wealth of minerals in the country, predominantly gold. The red symbolises the blood shed during the first and second Chimurenga (wars) in the "struggle for independence". The black indicates the heritage, race and ethnicity of the black majority.

The white triangle is a symbol for peace. The golden bird, known as the "Great Zimbabwean Bird"(Hungwe) is the national symbol of Zimbabwe. It "exemplifies the strong bond that ancestral humans had with animals, nature and spiritual guides" and it is treated with a high level of importance and respect. The red star represents the nation's aspirations, taken to be socialism as promoted by the ruling Zimbabwe African National Union – Patriotic Front (ZANU-PF), and whose party flag was used as the basis for the flag of the nation.

My version and representation of colors

Green: The military cannon being sent by the authorities to violate human rights.

Yellow: Gold and other minerals such as diamonds in the country.

Red: Blood shed under the ZANU PF leadership. The Matebeleland genocide, the 2008 elections, live ammunition during protests, to mention just a few...

Black: Zimbabwean citizens, black in majority.

White: Is a symbol for peace among the civilians. Zimbabwe is a safe country. No xenophobic attacks and racism. Just a corrupt government.

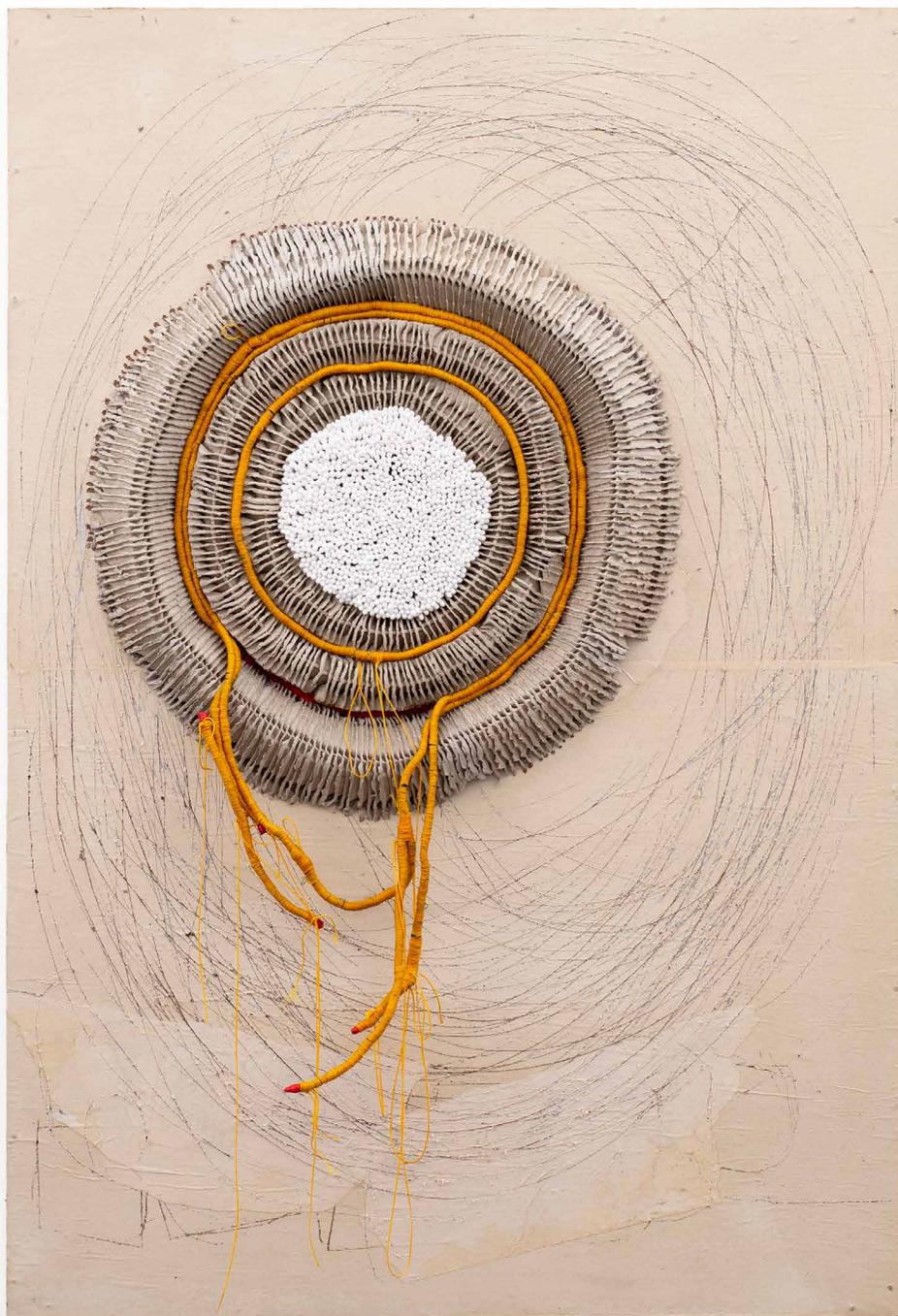
Guns: Signifies the minority power. Those who have access to guns will always have a voice over the ones who do not have.

- Wallen Mapondera

[Click here to view video of artwork](#)







Wallen Mapondera

Mbeu (the seed) I

2020

Egg Crates, Cotton Buds, Waxed Thread, Wax Paper on Board

122.5 x 84 x 9 cm

[Click here to view video of artwork](#)



Wallen Mpondera
Mbeu (the seed) I (Detail)
2020

Egg Crates, Cotton Buds, Waxed Thread, Wax Paper on Board
122.5 x 84 x 9 cm



Wallen Mpondera

Mbeu (the seed) II

2020

Egg Crates, Cotton Buds, Wax Thread, Military Tent on Board

122 x 84 x 9 cm

[Click here to view video of artwork](#)

Mbeu (the seed) I & II (2020)

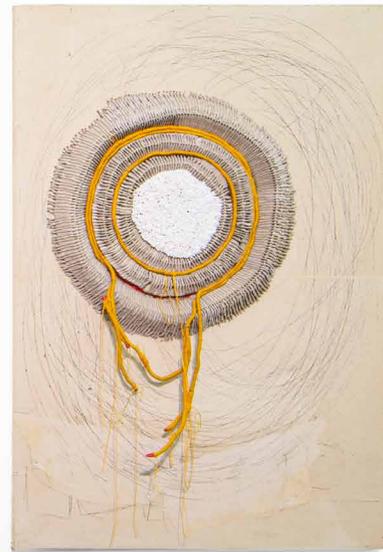
Mbeu (the seed) I (2020) comments on issues surrounding birth, gifts and choices. Things that become addictions did not begin with that intention. Such things usually start off as a hobby or experiments which then grow into habits. These are guiding factors which determine the growth or death of seeds. There are good and bad seeds everyone has a choice to water and mulch, or to ignore them completely so that they die. Behaviours, talents and the decisions we make represent these seeds. It is up to us to choose love over hate, loyalty over treachery and happiness over sadness. Some of these seeds are encouraged to grow or die through the words from our friends and our family. I introduced earbuds into my work to link the ears with words of advice. To some words we listen and to some we don't. There is an African proverb that suggests that if a person has dirty ears, it means that person is naughty. Some of the earbuds in *Mbeu (the seed) II* (2020) are dipped in black paint to create that impression of dirtiness. They are carefully positioned, one next to the other, creating a visual impression of tiny eggs similar to those of frogs. The earbuds are encircled with a rope-like strip made from red waxed thread with some pieces flowing to the bottom like streams of bloody choices. I arranged the corners of the egg trays to create a barrier for the earbuds and the red strip. All these materials are fixed to a military tent mounted onto board. The Zimbabwean military have been the government's tool used to enforce "peace" whenever Zimbabwean people plan protests against misgovernance. It is also the same military that led a coup against the former president of Zimbabwe, R.G. Mugabe, in 2017. In 1983, under Mugabe's leadership, the military executed a genocide against the Ndebele people. The seed is hereditary and in *Mbeu (the seed) II* (2020) it is a rotten egg being nurtured to grow into a different form. On the other hand, purity and goodness is represented by *Mbeu (the seed) I* (2020). An overflow of gold represented by the yellow strips with its serene calm background cultivates the sense of good seeds, with the message that such seeds can save the day.

- Wallen Mapondera

[Mbeu \(the seed\) I](#) | [Click here to view video of artwork](#)

[Mbeu \(the seed\) II](#) | [Click here to view video of artwork](#)







Wallen Mpondera
Laboratory
2020

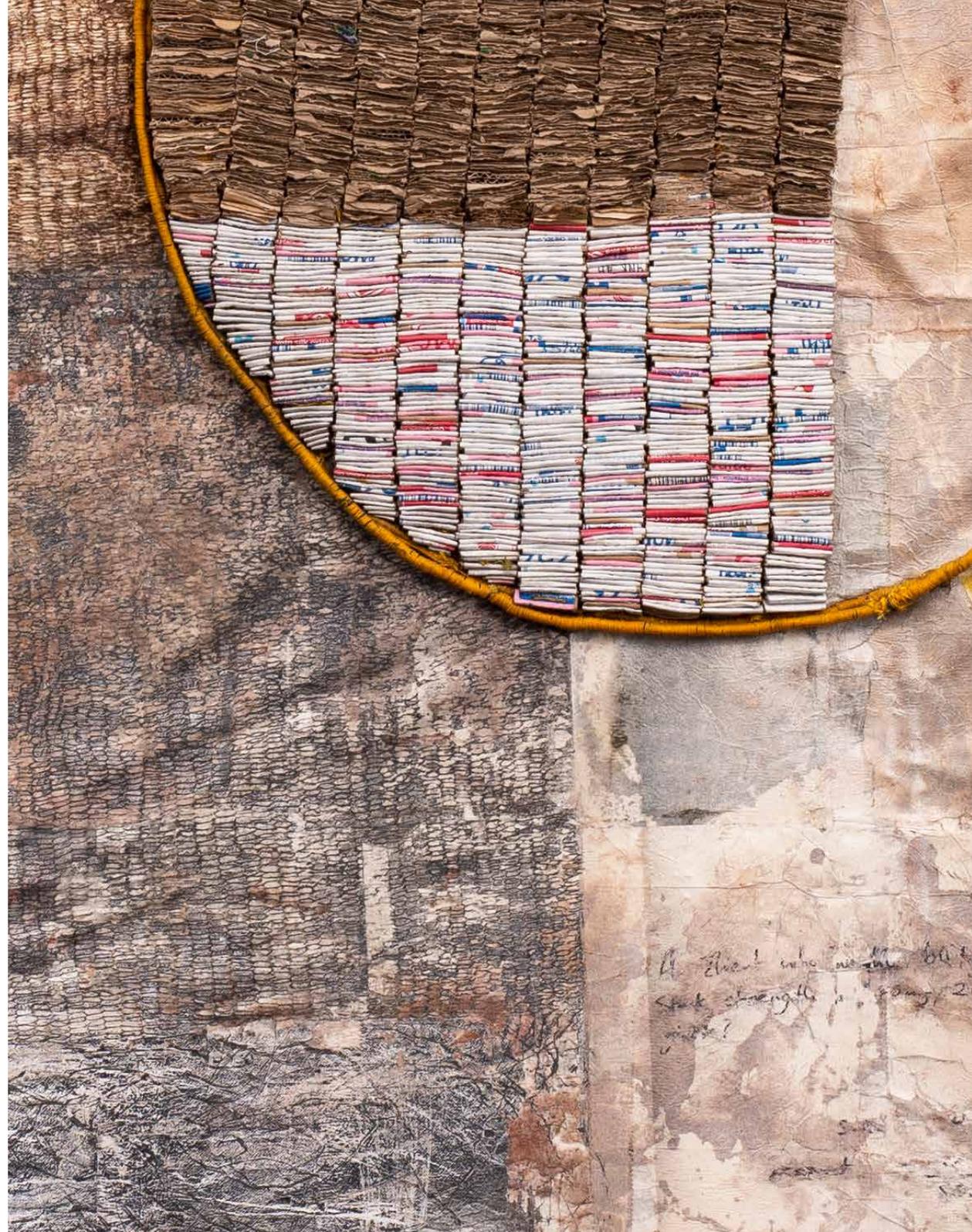
Cardboard, Waxed Thread, Ink and Wax Paper on Canvas
200 x 194 x 4 cm

[Click here to view video of artwork](#)

Laboratory (2020)

This work comments on the search for a Covid-19 vaccine. In the lab, researchers zoom in on things through microscopes, mix portions of materials and all sorts of things to find solutions. In Africa, we may spend the same time and energy in labs in search of medical advances but the approval for this research is inevitably rests on the judgment of some Western board. *Laboratory (2020)* questions why African doctors cannot approve its own continent's discovered cures and vaccines.

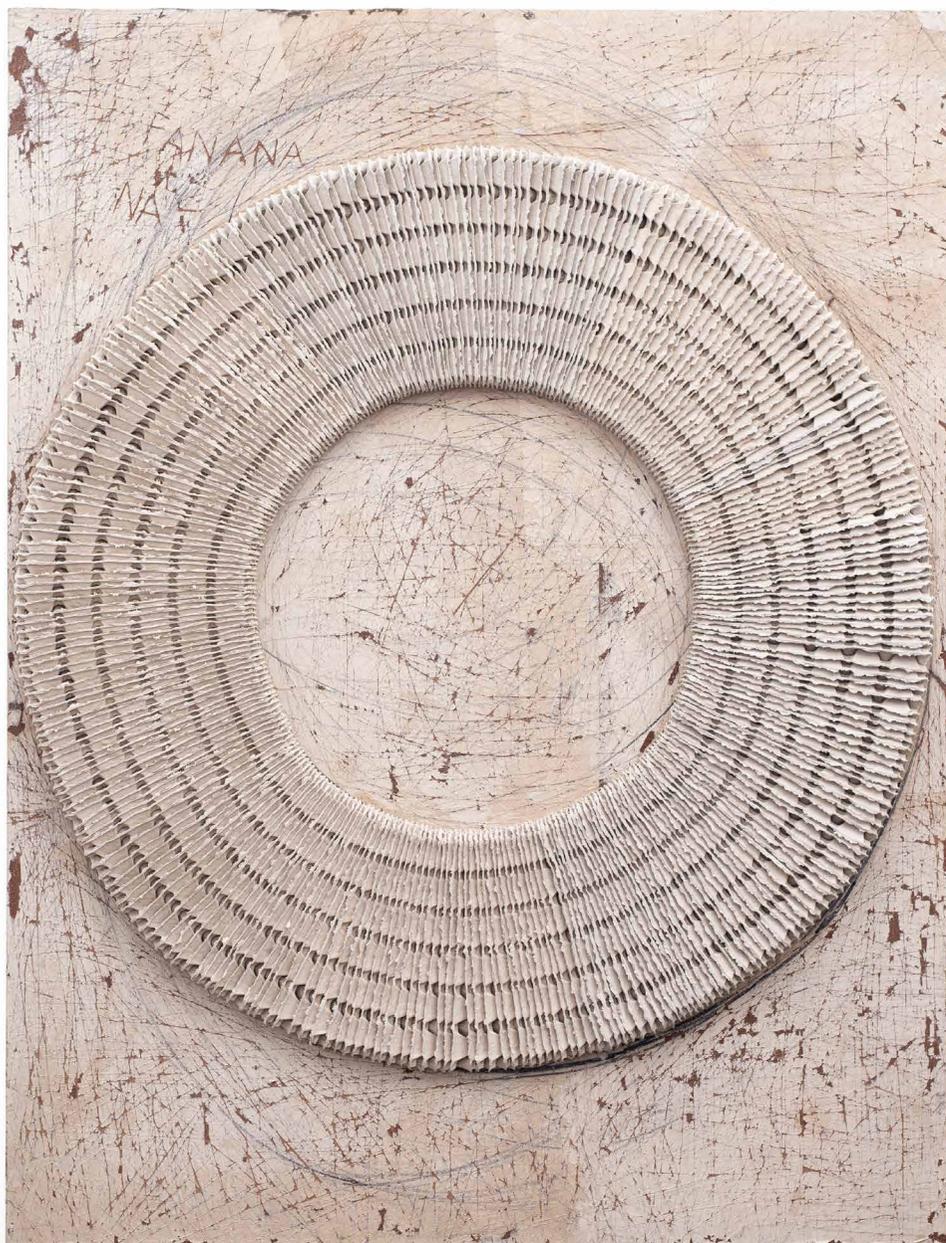
- Wallen Mapondera



[Click here to view video of artwork](#)



Wallen Mapondera | *Zai Rakawora* | Installation View | 2020



Wallen Mpondera
Nhodzerwa I
2020
Egg Trays on Board
160 x 124 x 7 cm

[Click here to view video of artwork](#)



Wallen Mapondera
Nhodzerwa I (Detail)
2020
Egg Trays on Board
160 x 124 x 7 cm



Wallen Mapondera

Nhodzerwa II

2020

Egg Trays, Thread and Wax Paper on Board

160 x 122.5 x 9 cm

[Click here to view video of artwork](#)

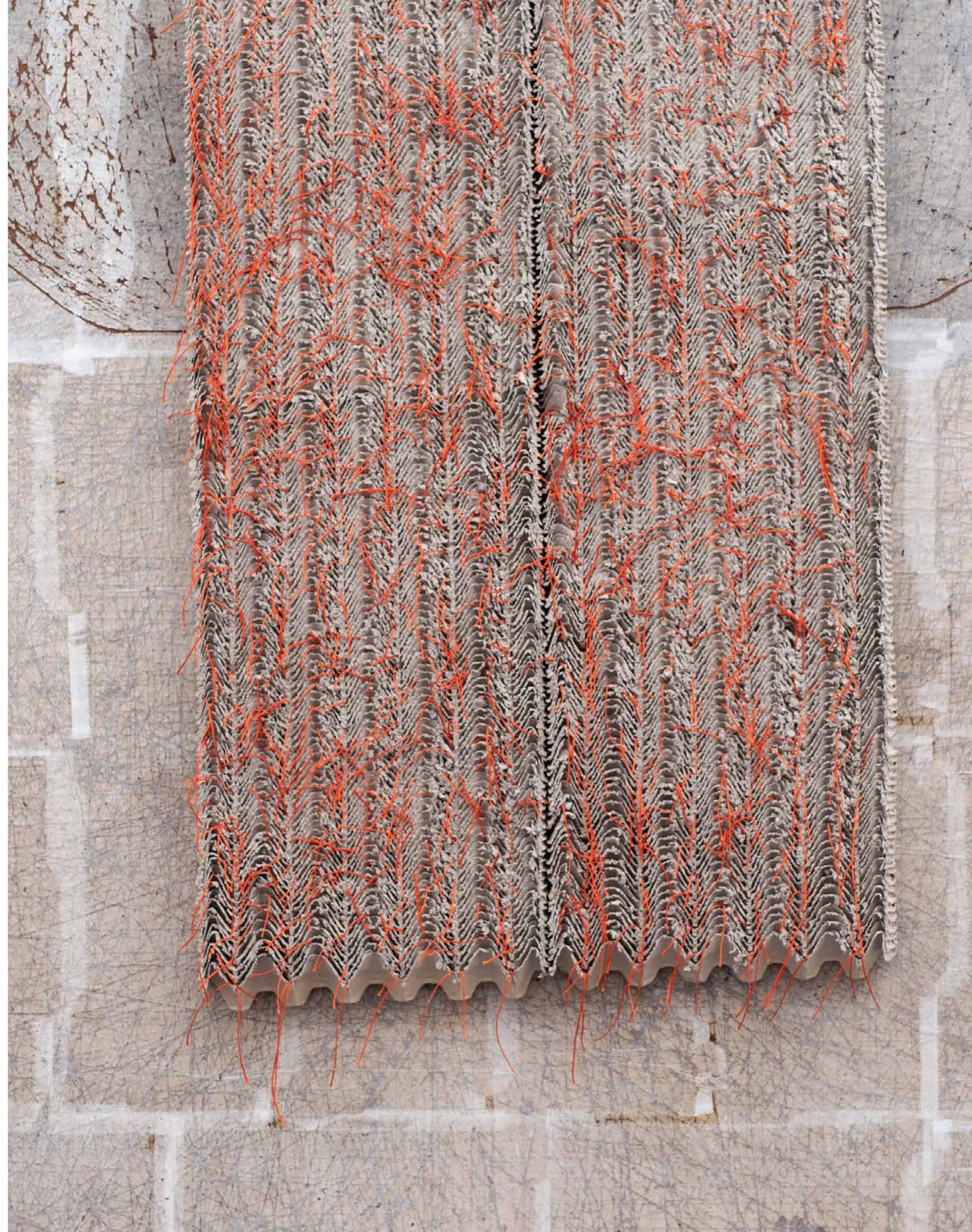
Nhodzerwa I & II (2020)

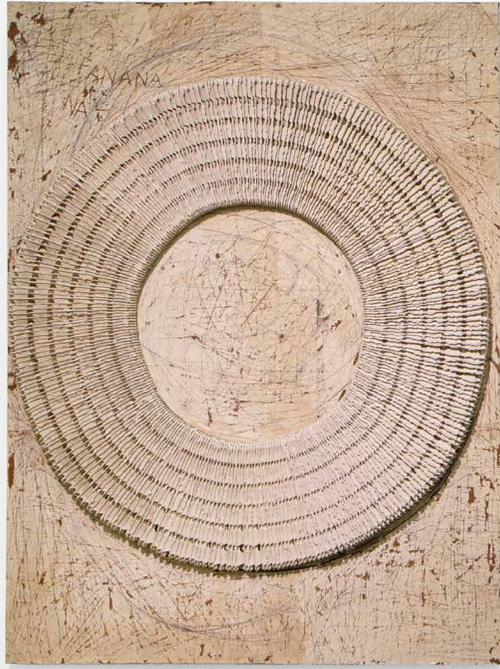
Nhodzerwa I & II (2020) are artworks which comment on the passing of genes from parents to offspring. The word 'nhodzerwa' translates to heredity. In these two works, 'parents' represent people's main source of knowledge within a particular subject or phase in life, and 'genes' signify the information and traits that people acquire from parents. That being the case, our companions inevitably play a role in parenting us. Subconsciously we will end up having a similar personality with them. *Nhodzerwa I* (2020) presents a layer of carefully cut egg tray edges placed and interlocked with each other. The area covered by the egg trays forms a thick line shaped into a circle. In the background, I have used a nail to create gestural marks, forming an oval shape and a circular movement. This refers both to the cyclical nature of life and death, as well as the egg as a signifier of new life. The phrase 'Fanana na-', engraved at the top left hand corner of *Nhodzerwa I* (2020), translates to 'appear like'. It is used when comparing people. The repetition of 'na' in the phrase 'fanana na-' is carried through the pattern in the way I have arranged the egg trays, because heredity of character is a recurring generational attribute. On top of the oval shapes and scratches on the background, *Nhodzerwa II* (2020) has loose pieces of small threads attached to the zig zag patterns formed by the egg trays. Every thread signifies a characteristic that emulates previous generations before us.

Greediness, corruption, incompetence and dictatorship are some of the common mannerisms that are a debatable common thread between African politicians. These qualities were present during the colonial period. It is as if the colonial masters laid the eggs from which the African leaders were hatched. Therefore, 'nhodzerwa' can either be understood on a broader scale, such as the African leaders taking after another. Or it can be reduced to cultural family beliefs whereby someone in the family becomes a thief or a musician and will be linked to the great uncle or aunt of the family, judging on the likeness of the two persons' behaviors.

- Wallen Mapondera

[Nhodzerwa I \(2020\) | Click here to view video of artwork](#)
[Nhodzerwa II \(2020\) | Click here to view video of artwork](#)







Wallen Mpondera

Ronga Dondo I

2020

Egg Trays, Glue on Canvas

164 x 124 x 6 cm

[Click here to view video of artwork](#)



Wallen Mpondera
Ronga Dondo I (Detail)
2020
Egg Trays, Glue on Canvas
164 x 124 x 6 cm



Wallen Mpondera
Ronga Dondo II
2020
Egg Trays Glue on Board
164 x 124 x 6 cm

[Click here to view video of artwork](#)



Wallen Mapondera
Ronga Dondo II (Detail)
2020
Egg Trays, Glue on Canvas
164 x 124 x 6 cm



Wallen Mapondera | Zai Rakawora | Installation View | 2020



Wallen Mapondera

Kange Mbeu Kurima Kwandikona I-IV

2020

Papier-mâché and Fishing Line

Dimensions Variable

[Click here to view video of artwork](#)

Kange Mbeu Kurima Kwandikona I-IV (2019)

The 'beads' used in *Kange Mbeu Kurima Kwandikona I-IV* (2019) are made from shredded examination papers found by the artist while completing his MFA at Rhodes University. Speaking to the changing culture of education in Zimbabwe, the importance that was historically placed on completing a good education, despite the country's difficult socio-economic circumstances, has now shifted. Zimbabwean tertiary degrees are not recognised internationally anymore, being deemed not credible and therefore enabling a sense of futility for Zimbabweans who would have wished to pursue tertiary studies in their home country. By referencing traditional methods of African craft in the form of beadwork, Mpondera is observing a necessary opportunity to return to a skills-based way of learning. Nuanced in its materiality, *Kange Mbeu Kurima Kwandikona I-IV* (2019) is made from sources that are easily accessible - a common theme within the current art climate in Zimbabwe. Mpondera's sensibility and technique subverts its content so that effect reads as something that is precious.

- SMAC Gallery

[Click here to view video of artwork](#)





Wallen Mpondera

Open Secret

2020

Cardboard, Waxed Thread and

Wax Paper on Canvas

205 x 157 x 3 cm

[Click here to view video of artwork](#)

Open Secret (2020)

A secret is supposed to be kept hidden. When it becomes open and known to many people then it is no longer a secret. There are times when people think they are doing things in private, yet it is visible to every other person. This work was inspired by a combination of the current political status across the continent and a political cartoon that went viral on social media platforms. In the picture there are two neighbours conversing over a brick wall. They're wearing clothes with colors from their national flags. One from South African and the other is Zimbabwean. In a text bubble the South African asks the Zimbabwean, "how is the family?" The Zimbabwean responds, "the family is fine", with a smile. Tied at their backs in the Zimbabwean man's yard are two children and a woman whom one assumes is the mother of the family. They are swollen and bleeding. The Zimbabwean man holds a baton stick, similar to that which is carried as a weapon by the Zimbabwean police. All these were beyond sight of the South African man. The cartoon was commenting on the moment when the South African president was sent by SADC to go and assess the human rights violations under the current Zimbabwean political rule.

In *Open Secret (2020)* I used cardboard boxes, which in their previous life were popcorn packages. When popcorn is exposed to heat they make noise. They have a distinct smell and they expand in size. One cannot cook popcorn in secret because of its behaviour. People around will definitely know. I liken the popcorn to a secret. Sometimes we might think we are doing things in secret but the manner of the secret is as noisy as that of cooking popcorn. When a friend tells you a secret, it should be regarded as fragile and therefore handled with care. This is why the word 'fragile' is on the work.

A recent example that illustrates this thinking relates to the substantial amounts of covid-19 testing kits that were donated to the Zimbabwean government by countries such as China, South-Korea and South Africa. There were enough kits donated to test half, if not the whole country. But Zimbabwean citizens are asked to pay an amount between US\$50 and US\$65 for a Covid-test. This is an open secret where the Zimbabwean government received donations, yet they act like they are buying the testing kits that citizens should pay for. Here is a whole entire rotten egg.

- Wallen Mapondera

[Click here to view video of artwork](#)





Wallen Mapondera | Zai Rakawora | Installation View | 2020



Wallen Mpondera

Keep Out of Reach of Children

2020

Cardboard, Waxed Thread and Wax Paper on Canvas

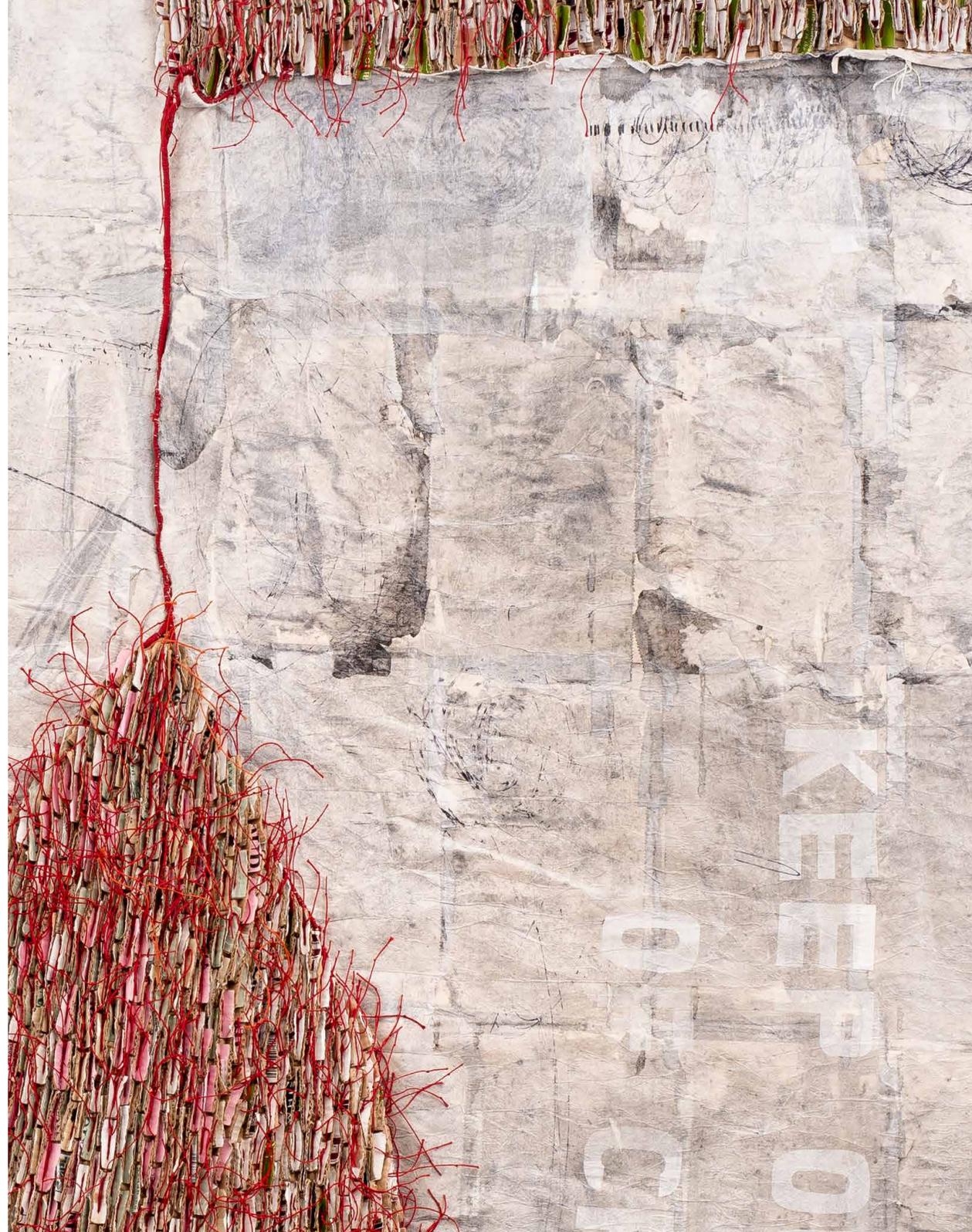
205 x 147 x 3 cm

[Click here to view video of artwork](#)

Keep Out of Reach of Children (2020)

I liken the phrase 'keep out of reach of children' to power. The phrase is mostly used on the packaging of clinical medicines. Medicine can cure but if abused it can be hazardous. Power is a gift in the right hands, but if it is abused, it can be a curse. This is the reason why it is prohibited to simply give power to others. But is it because it can be really harmful? Or is it that the person in power does not want others to taste it? The work juggles with such questions. It is made from alcohol packages on canvas. During Covid-19, alcohol was banned for a period of time in some countries. Similar phrases appear on the labels of alcohol to that on medicines. 'Not for consumption by people under the age of 18yrs'.

- Wallen Mapondera



[Click here to view video of artwork](#)



Wallen Mpondera

Zai Rakawora I

2020

Painted Egg Crates & Paper on Board

122 x 84 x 7 cm

[Click here to view video of artwork](#)



Wallen Mpondera

Zai Rakawora II

2020

Painted Egg Crates & Paper on Board

122 x 84 x 7 cm

[Click here to view video of artwork](#)

Zai Rakawora I & II (2020)

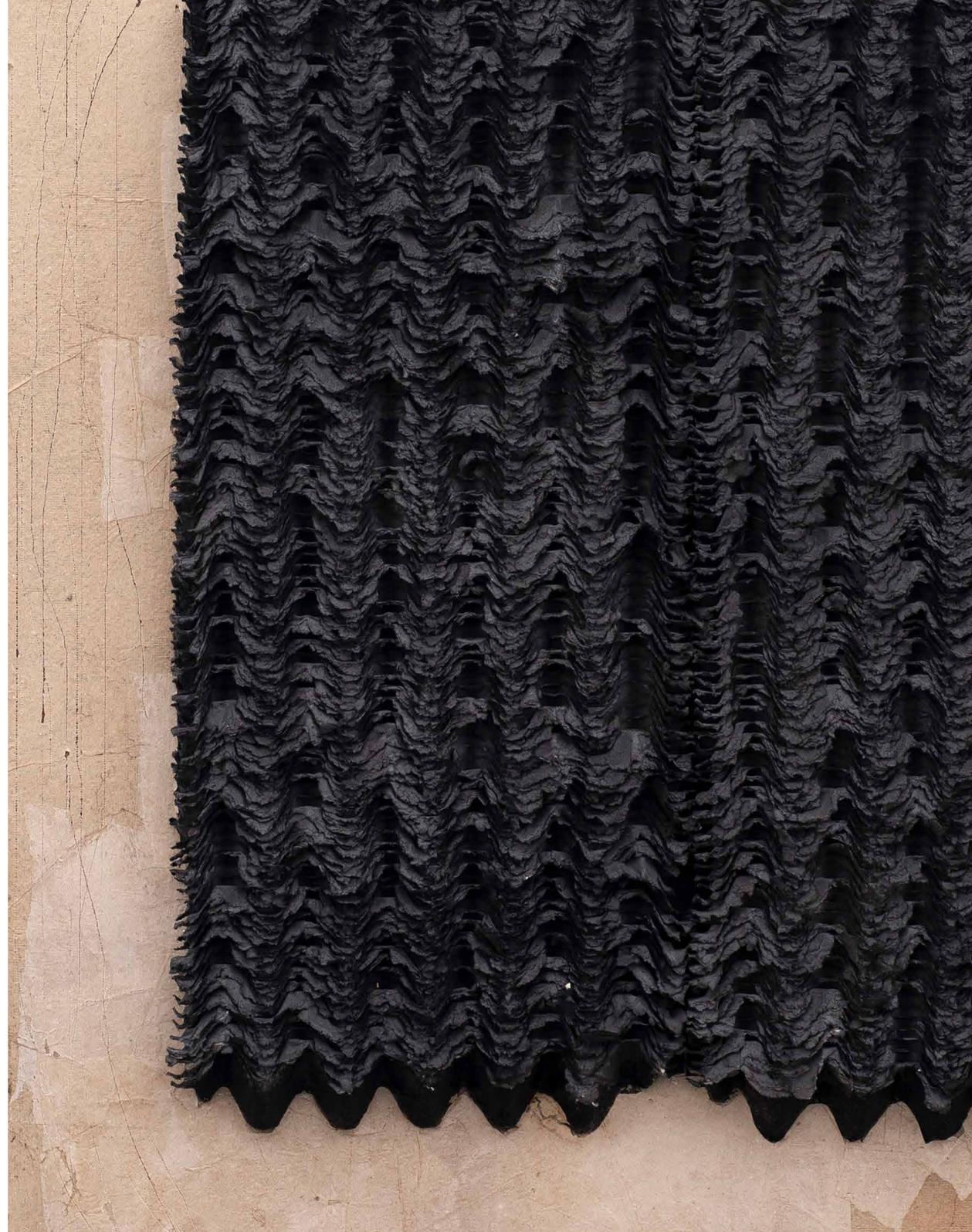
In Shona, Mapondera's mother tongue, *Zai Rakawora* is an indictment - it refers to rotten eggs. It speaks to those moments when society relegates material and subjects to the realm of 'useless', when the value of things plummet.

- Tigere Mavura

In this work I am labeling the corruption happening in Zimbabwe as 'zai rakawora'. In this sense, whatever misgovernance is happening in Zimbabwe, it is a rotten egg. To me, this represents life - a birth of something. And when the egg is rotten, it's useless. You cannot do anything with it. So that was the thinking behind using cartons and egg cartons for these particular works.

- Wallen Mapondera

[Zai Rakawora I | Click here to view video of artwork](#)
[Zai Rakawara II | Click here to view video of artwork](#)





ARTIST BIOGRAPHY

Wallen Mapondera was born in 1985 in Harare, Zimbabwe, and currently lives and works in Cape Town, South Africa. Mapondera received formal art training from Zimbabwe's National Gallery School of Visual Arts and Design from 2005 to 2007, and completed his Masters degree in Fine Art from Rhodes University in Makhanda, South Africa in 2019. In 2015, he was the recipient of Zimbabwe's prestigious National Arts Merit Award – in the Visual Arts Two-Dimensional Work category – awarded by the National Arts Council of Zimbabwe.

In 2007 Mapondera was selected for the National Gallery of Zimbabwe Artist-in-Residence Programme hosted at the National Gallery School of Visual Arts and Design Studios in Harare, Zimbabwe. Mapondera has since been a resident at the Vermont Studio Center, Burlington in Vermont, USA in 2012, and Pro Helvetia Studio in Zurich, Switzerland in 2018.

Mapondera's Masters Exhibition, *Chirema Chine Mazano Chinotamba Chakazendama Madziro*, opened at Rhodes University in Makhanda, South Africa in 2019. *Chirema Chine Mazano Chinotamba Chakazendama Madziro Part Two* opened at SMAC Gallery in Cape Town, South Africa the following year in 2020. Earlier solo presentations include: *Moving Target* at SMAC Gallery in Cape Town, South Africa as well as a solo presentation with Tyburn Gallery at Atelier Mondial in Basel, Switzerland in 2019; *Emergency Exit* at Tyburn Gallery in London, UK; and *Samusha Weiri Dongo* at SMAC Gallery in Johannesburg, South Africa, both in 2018; and *Tsananguro | Clarifications* at SMAC Gallery in Cape Town, South Africa in 2017.

Recent Art Fairs include SMAC Gallery's group presentation at Investec Cape Town Art Fair in Cape

Town, South Africa in 2020; Artissima in Turin, Italy; 1-54 Contemporary African Art Fair London in Somerset House, London, UK; FNB Art Joburg at the Sandton Convention Centre in Johannesburg, South Africa and the Investec Cape Town Art Fair at the Cape Town International Convention Centre (CTICC) in Cape Town, South Africa, all in 2019; and UNTITLED, Art at Miami Beach in Miami, USA in 2018.

Notable group exhibitions include: *Materality* at Iziko South African National Gallery in Cape Town, South Africa in 2020; *Five Bhozh: Painting at the End of an Era* at Zeitz Museum of Contemporary Art (MOCAA) in Cape Town, South Africa in 2018; *Familiar Histories: An Unstoppable Force in Contemporary Art Discourse*, curated by Raphael Chikukwa, at the National Gallery of Zimbabwe, in Harare, Zimbabwe in 2017; *X: Part III* and *Nothing Personal*, both at SMAC Gallery in Stellenbosch, South Africa, in 2017 and 2016 respectively; *Suddenly A Dissident (by Guns and Rain)* at the Point of Order Gallery in Johannesburg, South Africa in 2016; *Between the Sheets* at Gallery East in Fremantle, Australia in 2012; *Colour Africa, Zeitgenössische Kunst Aus Simbabwe* at Kulturallmende gUG in Munich, Germany in 2011; as well as *African Expressions* at the University of Avignon in Avignon, France in 2010. Mapondera has also participated in multiple group exhibitions in Zimbabwe since 2006.

Selected collections include The National Gallery of Zimbabwe in Harare, Zimbabwe; Spier Art Collection in Stellenbosch, South Africa and the Tiroche Deleon Collection in Tel Aviv, Israel.



WALLEN MAPONDERA

CURRICULUM VITAE

smac

BIOGRAPHY

Born 1985, Harare, Zimbabwe.
Lives and works in Cape Town, South Africa.

EDUCATION

- 2019** Masters of Fine Art Degree (MA), Rhodes University, Grahamstown, South Africa.
- 2007** Certificate in Visual Arts Training, National Gallery School of Visual Arts Studio, Harare, Zimbabwe.

AWARDS & RESIDENCIES

- 2020** Art Dubai Artist-in-Residence Programme, Dubai, UAE.
- 2018** Artist in Residence, Pro Helvetia Studio, Zurich, Switzerland.
- 2016** Artist in Residence, in association with the Kuona Trust, Tafaria Castle, Nairobi & Tafaria, Kenya.
Artist in Residence, Guns & Rain, Johannesburg, South Africa.
- 2015** National Arts Merit Awards (NAMA) for Two-Dimensional Work, National Arts Council of Zimbabwe (NACZ), Harare, Zimbabwe.
Artist in Residence, National Gallery of Zimbabwe, Harare, Zimbabwe.
Artist-in-Residence (AiR) Award Laureate, the Africa Centre, Cape Town, South Africa.
- 2012** First Prize for Drawing and Graphics: Family, Tradition and Religion, Gallery Delta, Harare, Zimbabwe.
Artist in Residence, Vermont Studio Center, Burlington, Vermont, USA.
- 2010** First Prize for Drawing and Graphics: FACET – Zimbabwe Now, Gallery Delta, Harare, Zimbabwe.
Over-all Award for Drawing: Artists in Stream, Gallery Delta, Harare, Zimbabwe.
- 2009** Over-all Award: F.A.C.T., National Gallery of Zimbabwe in association with COTCO, Harare, Zimbabwe.
- 2008** Award of Merit: Enriching Woman, Gallery Delta, Harare, Zimbabwe.
Award of Merit: Post Election Selection, Gallery Delta, Harare, Zimbabwe.
- 2007** Artist in Residence, National Gallery of Zimbabwe, Harare, Zimbabwe.
- 2006** Award of Merit for Painting: Graduate Exhibition, National Gallery of Zimbabwe, Harare, Zimbabwe.
Award of Merit for Graphics: Graduate Exhibition, National Gallery of Zimbabwe, Harare, Zimbabwe.

SOLO EXHIBITIONS & PRESENTATIONS

- 2020** *Zai Rakawora*, Art Basel OVR: Miami Beach, Miami, USA.
Chirema Chine Mazano Chinotamba Chakazendama Madziro Part Two, SMAC Gallery, Cape Town, South Africa.
- 2019** *Chirema Chine Mazano*, Rhodes University, Makhanda, South Africa.
Moving Target, SMAC Gallery, Cape Town, South Africa.
Atelier Mondial, Münchenstein, Switzerland.
- 2018** *Emergency Exit*, Tyburn Gallery, London, UK.
Samusha weiri Dongo, SMAC Gallery, Johannesburg, South Africa.
- 2017** *Tsananguro | Clarifications*, SMAC Gallery, Cape Town, South Africa.
- 2016** *Paint My Tea Pot*, Tafaria Castle, Tafaria, Kenya.
- 2014** *SOCIAL ZOOMETRY*, Gallery Delta, Harare, Zimbabwe.
- 2013** *ANI-MAN (a human in an animal)*, Association for Visual Arts Gallery, Cape Town, South Africa.
- 2012** *TURNING TABLES*, Red Mill Gallery, Vermont Studio Center, Vermont, USA.
- 2009** *X MARKS THE SPOT*, Trueworths Gallery, Cape Town, South Africa.
- 2008** *MAZUVA OSE (Everyday)*, National Gallery of Zimbabwe, Harare, Zimbabwe.

GROUP EXHIBITIONS & PRESENTATIONS

- 2020** *Gather*, SMAC Gallery, Cape Town, South Africa.
Matereality, Iziko South African National Gallery, Cape Town, South Africa.
- 2019** *Artissima* (SMAC Gallery), Turin, Italy.
1-54 Contemporary African Art Fair London (SMAC Gallery), Somerset House, London, UK.
FNB Art Joburg (SMAC Gallery), Sandton Convention Centre, Johannesburg, South Africa.
Investec Cape Town Art Fair, Cape Town International Convention Centre (CTICC), Cape Town, South Africa.
- 2018** *Five Bhohb: Painting at the End of an Era*, Zietz Museum of Contemporary Art Africa (MOCAA), Cape Town, South Africa.
UNTITLED, Art (Tyburn Gallery), Miami Beach, Miami, USA.
Back to the Future III – Abstract Art In South Africa: Past and Present, SMAC Gallery,

- Stellenbosch, South Africa.
- 2017** 1:54 Contemporary African Art Fair (SMAC Gallery), London, UK.
FNB Joburg Art Fair (SMAC Gallery), Sandton Convention Centre, Johannesburg, South Africa.
- 2016** Turbine Art Fair (TAF), Johannesburg, South Africa.
Nothing Personal, SMAC Gallery, Stellenbosch, South Africa.
Suddenly A Dissident (Two Man Show), Point of Order Gallery, Johannesburg, South Africa.
- 2015** Turbine Art Fair (TAF), Johannesburg, South Africa.
1:54 Contemporary African Art Fair, London, UK.
- 2012** Thupelo Workshop Exhibition, Greatmore Studios, Cape Town, South Africa.
Between the Sheets, Gallery East, North Fremantle, Western Australia.
Tradition, Family & Religion, Gallery Delta, Harare, Zimbabwe.
- 2011** *Colour Africa*, Zeitgenössische Kunst Aus Simbabwe, Kulturallmende, Munich, Germany.
- 2010** *FACET – Zimbabwe Now*, Gallery Delta, Harare, Zimbabwe.
Live 'n' Direct, National Gallery of Zimbabwe, Harare, Zimbabwe.
African Expressions, The University of Avignon, Avignon, France.
Artists in Stream, Gallery Delta, Harare, Zimbabwe.
- 2009** *Unity*, Gallery Delta, Harare, Zimbabwe.
Ani-mal, VEO Gallery, Cape Town, South Africa.
F.A.C.T COTCO, National Gallery of Zimbabwe, Harare, Zimbabwe.
- 2008** *COTCO*, National Gallery of Zimbabwe, Harare.
The Young artist Exhibition, Gallery Delta, Harare.
Salon 91 Art Exhibition, Salon 91, Cape Town, South Africa.
Miniature Exhibition 2008, VEO Gallery, Cape Town, South Africa.
Enriching Women, The International Women's Film Festival, Gallery Delta, Harare.
Onai (Do You See When You Look), National Gallery of Zimbabwe in Mutare, Mutare, Zimbabwe.
Africa University Annual Festival of Art and Culture: an exhibition of Paintings and Graphics, National Gallery of Zimbabwe in Mutare, Mutare, Zimbabwe.
Post Election Selection, Gallery Delta, Harare, Zimbabwe.
- 2007** *The Young Artist Exhibition*, Gallery Delta, Harare, Zimbabwe.
Peace Through Unity and Diversity, Gallery Delta, Harare, Zimbabwe.
The Sixth Sense, National Gallery of Zimbabwe in Mutare, Zimbabwe.
Drawings and Graphics: An Overview, Gallery Delta, Harare, Zimbabwe.
"Edible Mapepa" An exhibition of art pieces from handmade paper, National Art

- Gallery of Zimbabwe, Harare, Zimbabwe.
Alliance Francaise Annual Exhibition, Maputo, Mozambique.
Zimbabwean change, St Bavo Church, Haarlem, Netherlands.
- 2006** *HIFA (Hand in Hand)*, National Gallery of Zimbabwe, Harare, Zimbabwe.
Our Thoughts, National Gallery of Zimbabwe in Mutare, Mutare, Zimbabwe.
Rembrandt: An African Response, Gallery Delta, Harare, Zimbabwe.
Manicaland Visual Arts and Craft Association (MANISA), National Gallery of Zimbabwe, Mutare, Zimbabwe.
Final Year Exhibition, National Gallery of Zimbabwe, Harare, Zimbabwe.
- 1998** *Why Use Agro Chemicals?* University Of Zimbabwe, Mount Pleasant, Harare, Zimbabwe.

PRESS HIGHLIGHTS

- Muvhuti, B. 2020. *An exhibition which translates ordinary Zimbabweans' survival strategies in the face of economic hardships*. Arikana.org [online]. Available at: <https://africanah.org/wallen-mapondera-2/>. 9 March 2020. [Accessed 30.11.2020]
- Proctor, R.A. 2019. *Art Dubai 2020: Why the Mideast's leading art fair is turning to Africa*. Arab News [online]. Available at: <https://arab.news/vsgqf>. 14 December 2019. [Accessed 30.11.2020]
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- Garan'anga, S. 2016. *Artists light up Gallery Delta*. The Herald [online]. Available at: <https://www.herald.co.zw/artists-light-up-gallery-delta/>. 24 June 2016. [Accessed 22.01.2019].
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- ArtAfrica. 2018. *Right at the Equator*. ArtAfrica Magazine [online]. Available at: <http://artafricamagazine.org/right-at-the-equator/>. 15 February 2018. [Accessed 22.01.2019].

COLLECTIONS

- The National Gallery of Zimbabwe, Harare, Zimbabwe.
Spier Art Collection, Stellenbosch, South Africa.
Tiroche Deleon Collection, Tel Aviv, Israel.

FOR MORE INFORMATION

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