



‘Collection of Sculptures’



The Shona art movement

Shona sculpture is widely accepted as the most important art movement to emerge from Africa in the twentieth Century. Collectors include from Prince Charles, who opened the first major exhibition in the UK at the Barbican centre in the 1980's, to Michael Jackson! Although the younger artists may choose modern themes, the striking simplicity of their pieces reveal that they too belong to this art movement that first gained international exposure in the 1950s.

The sculptures created in the 1950's and 1960's by early sculptors were primarily inspired by Shona mythology. The subject matter can be seen as continuing a rich cultural heritage that had previously been mainly folklore and ritual. The various spirit guises, animal metamorphoses, and spiritual mediums were represented. The majority of Zimbabwean sculptors are members of the Shona tribe. They have a dual belief system, where their devout Christianity exists side by side with another, older set of religious beliefs that concern the spirit world.

Guide on typical stone types used -

Type	Colour	Hardness	Comments
Leopard rock	dark and light green stripes	very hard	takes a lot of time to work on because of the hardness and is the most expensive stone because it is not easy to acquire.
Lepidolite	Purple	hard	very expensive, rare and not easy to acquire.
Opal	Green	hard	only a few places where one can find the type of stone, and is expensive.
Springstone	Black	very hard	this type of stone is found in many parts of Zimbabwe and the price range is from moderate to expensive.
Serpentine	black/brown/green	not very hard	easy to acquire, as this stone is found in almost all the areas of Zimbabwe - especially along the great dyke. As such, this type of stone is not expensive. The stone is soft and is very easy to work on.

At Villa Mangiacane

Throughout the centuries it has been tradition for Italian nobility to be patrons to great artists. Villa Mangiacane stays true to this by sponsoring on-site artists from Zimbabwe and abroad, and numerous art exhibition openings. Half the profits go to deserving African charities, such as the Sharon Cohen School for mentally handicapped children. The remaining profits are reinvested to support the Shona Art sculptors in Zimbabwe, and to promote their work by enabling them to gain international recognition and exposure.

Just as Renaissance sculptors believed that a masterpiece lay dormant in every stone, and that the artist simply awakens it - Villa Mangiacane itself has awakened to embrace a new era.

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DOMINIC BENHURA



BORN 1968, in a small town of Murewa, some 100 kilometres north east of Harare

Dominic Benhura is one of the “top ten” sculptors of Zimbabwe. Numerous solo exhibitions worldwide, national as well as international honourings and awards make him one of the most successful artists of the African continent.

Since his dad died he at one time lived with the family of his uncle and there he was introduced to sculpting by his cousin the established artists Tapfuma Gutsa.

At the age of twelve he sold his first sculptures to architects. High school and studies in architecture followed but at the same time first exhibitions within framework of the artist group Utongas of which he was one of the co-founders and finally the admission to the residential program of Chapungu Sculpture Park (1990 – 1995). During that time period he created his plant sculptures like the “Paw Paw Tree” or “Calabashes” which later he developed to masterly perfection and which became one of his trademarks.

Already at the age of twenty-seven he was counted amongst the most significant representatives of the so called “ Second Generation”

What has made him this outstanding artist? Maybe it is the ability to give the stone a lively appearance as with the sculpture “Leap frog”. Maybe it is the perfection with which he understands to ‘freeze in a snapshot dynamic movement like “Swing me mama”. Maybe it is his wonderful gift of observation that lets him capture scenes of everyday life, be it the mother scolding her child or friends exchanging a secret.

His figures lack the individual, heads are half balls without faces, hands only suggested, extremely stylised as in woodcarvings. With this reduction, Dominic Benhura causes the observer to focus on the situation, not the individual in the foreground of his figurative compositions but the interaction. Often the observer gets drawn in by the enigmatic wit of depiction, and sometimes by the opposite - the sadness one feels while observing the sculpture. Dominic Benhura’s sculptures speak a language universally understood.

RECENT AWARDS

- Readers Choice Award – ‘Best of the Best’ Sculptor, Dan’s Papers, 2001 & 2002 & 2003
- NAMA Award - Outstanding Achievement in Visual Arts, 2001
- Cornell Museum - Outstanding accomplishments, 2002
- Winner FMO Development Bank art competition - The Hague, Netherlands 2003
- NAMA Award - Personality of the Year, 2003

PERMANENT INTERNATIONAL PUBLIC INSTALLATIONS

- 2001 - Atlanta, Georgia - Hartsfield Airport
Singapore - Botanical Gardens
- 2002 - Belgium
Chianti, Italy
- 2003 - The Hague, Netherlands
Johannesburg, South Africa - Nelson Mandela Foundation
Bridgehampton, New York

EXHIBITIONS

- 1991 Millesgarten Museum, Sweden
Yorkshire Sculpture Park, United Kingdom
- 1992 EXPO 92, Seville, Spain
Loveland CO, USA
Trinkhaus Unt Burkhardt, Dusseldorf
Bank Sparkasse Wupportal, Germany
Helsinki, Finland
Galerie IM Schlossgarten Gauerigaloch, Germany
Westfalen Park, Dortmund
Shona Sol Gallery, Santa Fe, New Mexico
Barbara Ackerman Gallery, Los Angeles, CA
Kastel Henkenshage, St. Oedenrode, Holland
Kastel Alden Biezen, Bilzon, Belgium
International Workshop Remise Academy, Denmark
Workshop, Ft. Canning, Singapore
Modern African Art, Berlin, Germany
Chapungu Sculpture Park, Harare, Zimbabwe - permanent exhibition
- 1997 Award of Distinction - Annual Mobil Oil Zimbabwe Competition
- 1998 Workshop and Exhibition in Hamburg, Germany
Judge - Annual Mobil Oil Competition - National Gallery, Zimbabwe
Workshops at Kirstenbosch Botanical Gardens - South Africa
- 1999 One man show at Chupungu gallery - Australia
Judge - Women's Annual Competition
Representative of Zimbabwe - Standard Bank National Arts Festival, RSA
Artenium Gallery - Hamburg, Germany
- 2000 Edinburgh Arts Festival, Scotland
Group Exhibit at Kew Gardens, England with Chapungu Gallery
Group Exhibit at Artspace, England
- 2000 One-man Exhibition at Kubatana Gallery, Atlanta, Georgia
One-man Exhibition at World Expo 2000, Hanover, Germany
- 2001 One-man Exhibition at Native Accents Gallery, Florida, USA
One-man Exhibition at Zuva Gallery, Scottsdale, Arizona, USA
The Hampton Classic, Bridgehampton, New York, USA
Desert Botanical Garden, Phoenix, Arizona
Lifetime Achievement Award, National Art Gallery of Zimbabwe

- 2002 One-man Exhibition at Native Accents Gallery, Delray Beach, Florida, USA
 The Hampton Classic 2002, Bridgehampton, New York, USA
 One-man Exhibition at Zuva Gallery, Scottsdale, Arizona, USA
 One-man Exhibition at Cornell Museum of Art and History, Delray Beach, Florida, USA
- 2003 Donation to Stephen Lewis Foundation in Toronto, the UN special envoy for HIV/AIDS in Africa
 Zuva Gallery, Scottsdale, Arizona, USA
 Zuva Gallery, Johannesburg, South Africa
 Nelson Mandela Foundation, South Africa
 Chianti, Italy
 Geneva Switzerland
 Children's Workshop, Bridgehampton, New York, USA
 Native Accents Galleries, Bridgehampton, New York, USA
 Toronto, Canada
- 2004 Berlin, Germany

QUOTES on Benhura

"Creating life size to monumental sculptures from Serpentine stone, whimsical in nature with a fantastic achievement of both balance and movement, these magnificent works of art bring a joyous emotion to the viewer."

Mark Baron, Gallery Director

"Dominic Benhura's work "marks an important milestone in the development of stone sculpture movement in Zimbabwe as it departs from the mythology of first generation Shona sculptors and charts a new course as a contemporary art form"

- Pikirirayi Deketeke, writer/editor for a Harare based newspaper

"That Mr. Benhura is both an artist and artisan is apparent, his delicate forms packing an emotional punch; primarily the relationship between mother and child, a familiar and universal subject. That the facial features are non-existent adds to this universality. Such subject matter can't help but evoke the viewer's sympathies. Simply put, the beautiful art practiced by Mr. Benhura enters another dimension in its contextual significance."

- Marion Wolberg-Weiss, art critic for Dan's Papers NY, USA



BENHURA, DOMINIC
EXERCISE
SPRINGSTONE
50 X 40 X 13 cm
LOCATION: MAIN VILLA 1ST FLOOR, TERRACE

SQUARE CHIKWANDA



BORN 4th December 1972, in Guruve, Zimbabwe

At seven years of age, Square Chikwanda moved to Tengenenge, a community of artists where his father, Kambeu Bunaya was there and was already a respected artist.

It was here where he got acquainted with the principles of sculpting and helped his father with the sandpapering and polishing of his works. Leaving primary school, at the age of thirteen he began his first attempt at sculpting and made several candlesticks and oil lamps, some of which are still being used in Tengenenge at this moment. His first work of art which he called “ a cat changing into a man” is artistically and strongly influenced by the work of his father.

From 1989 he began to develop his own personal style, a style that is clearly recognised by its strong lines and striking expressions. In 1995 he left Tengenenge and went to work in the Chapungu Sculpture Park. There Square created the ‘bira’ an impressive sculpture made of springstone, a very hard kind of stone. It consisted of seven figures, representing seven fighters who were being accompanied by the spirits of their ancestors.

With this sculpture he gained respect and admiration, not only from his fellow artists, but also from the visitors of the Chapungu Sculpture Park. Since then, Square continued to develop his skill and won in 1996 the “ Highly Commended” award from the Zimbabwe Heritage. In Zimbabwe in 1998, he started to work on the ‘Moon dreamers’. This was a striking three metre high sculpture. After its shipment to the Netherlands in 1999, Square finished off this masterpiece in 2001 at the Kunsthoeck in Hijken. In this beautiful sculpture garden he showed his creativity and skill in stone with much pleasure to many interested visitors.

EXHIBITIONS

1986, 1987, 1988, 1992, 1997 Annual Heritage Exhibition, National Gallery, Harare
1988 Museum for Humour and Satire, Bucharest, Bulgaria
1991 NSA Gallery, Overport, Durban, South Africa

PERMANENT COLLECTIONS

Tengenenge, Zimbabwe
Chapungu Sculpture Park, Harare, Zimbabwe
1997 Africa Museum, Berg en Dal, Netherlands



CHIKWANDA, SQUARE
MOTHER'S DAY
OPAL
40 X 93 X 30 cm
LOCATION: SWIMMING POOL

On this sculpture “ Mother’s day” Square brings out the importance of mothers as they proudly show their children on mother’s day. It also shows the mothers’ love of their children and it is made out of opal. Square is extraordinarily talented. He can work with large, hard kinds of stone, but he can also express the feeling of beauty and love in his smaller works. His development and current work gives cause to say that this artist is destined for a great future.

ISAAC KHAN

BORN 1950, in Kaunas (Lithuania).

His father was a painter. In 1964 he moved with his mother and sister to Israel, where he attended the "D. Israel Goldstein" Art Institute and the "Bezalel" Art Academy, in Jerusalem.

In 1973 he moved to Uruguay where he continued his studies at the University of Plastic Arts in Montevideo. With other sculptors he worked on the huge creation of the "Uruguay national shield" and the "Elnacimiento de nuestra nacion", and a diorama of the declaration of independence "Piedra Alta de Florida", which are all displayed in the Law Building. These works earned him a letter of thanks from President Esteban R. Cristi.

In 1975, at 25 years of age, he presented his first one-man exhibition in the Exhibition Hall of Montevideo with the sponsorship of the Uruguay-Israel Cultural Institute.

His first work was purchased by the widow of the President of Uruguay, Matilde Ibanez de Battle Berros.

He also worked with many other artists, including names like Luis Gianmarchi and Octavio Podesta, and in particular, Carlos Montañez, his painting master and dean of the University, but also a disciple and assistant of Sicheiros.

In 1976 he returned to Israel, where he opened a studio and continued working.

In 1978 he received a sculpture prize from the Latin American Organisation in Israel (O.L.E.I.).

In 1983 his sculpture "Pas de deux" was purchased by the Hasidof family and donated to the Abima National Theatre of Tel Aviv.

In 1984 he began working in Italy with the Bonvicini Fonderia Artistica, and still works with them today. In the same year he took part for the first time in the Art Expo in New York and began working with principal American galleries.

In 1991 he moved to Italy. For a few years he taught painting and sculpture at the Open University. His sculptures were shown in prestigious galleries in principal European capitals like Paris, Geneva and Brussels.

He opened a showroom in the centre of Verona where a permanent exhibition shows his sculptures, paintings and drawings. Among his collectors are ambassadors, consuls, and figures from the show business and fashion worlds.

His works can be found in public and private collections in the USA, South America, Israel, Europe, Japan and Korea.

EXHIBITIONS

- 1975 Exhibits for the first time sculptures and paintings in the Town Hall of Montevideo. The exhibition is sponsored by the Uruguay-Israel Cultural Institute.
Exhibition in Carlo Montañez' studio.
- 1977/8 Takes part in the International Art Festival in Tel Aviv.
- 1978 Takes part in the group exhibition "30 years of plastic art in Israel" promoted by the O.L.E.I. in the "Beit Ha Am" Gallery in Jerusalem.
Takes part in a group exhibition in the Beit Levik Gallery in Tel Aviv.
Takes part in a group exhibition in the Eilat Modern Art museum in Israel.
- 1981 With other artists, exhibits his work in the Ben Uri Gallery in London.
- 1983 One-man exhibition in the Talma Gallery of Tel Aviv.
- 1984 One-man exhibition at the B.L.D. Gallery in New Jersey, sponsored by the Consul for Israeli Cultural Affairs.
Takes part in Art Expo, New York.
One-man exhibition at the Glass Art Gallery in Toronto.
One-man exhibition at the Ann Leonard Gallery in Woodstock, USA.
Takes part in the Art Expo, Dallas.
One-man exhibition at J. Richard's Gallery, New Jersey.
- 1985 Takes part in Art Expo, New York.
- 1986 Displays his sculptures at the permanent exhibition at the "Dyansen Gallery", New York, Atlantic City, New Orleans, San Francisco, Beverly Hills.
Takes part in Art Expo, New York.
- 1987 One-man exhibition at the Dyansen Gallery, Beverly Hills.
Takes part in Art Expo, New York.
- 1988 Takes part in Art Expo, New York.
One-man exhibition at the Rosebaum Fine Art Gallery, Fort Lauderdale, Florida.
- 1989 Takes part in Art Expo, New York.
- 1990 Exhibits in permanent exhibition at the Hadassa Klachikin gallery in Tel Aviv.
One-man exhibition at the Jacques Soussana gallery in Jerusalem.
- 1993 Exhibits in permanent exhibition at the Renee Art Gallery, Hotel Cappella, Colfosco-Dolomiti, Italy.
- 1994 Collection of graphic art, Town Hall, Pescantina (Verona) Italy.
One-man exhibition at the Sala della Cultura in the Town Hall of Sommacampagna (Verona) Italy.
- 1995 Takes part in Art Expo, New York.
One-man exhibition at the Sala della Libreria Civica, Peschiera del Garda, Verona, Italy.
Paintings and sculptures in the Palazzo Bottagisio "Casa del Trattato di Pace" (Lions Club) Villafranca (Verona) Italy.
One-man exhibition at the De Buci gallery, Paris.
- 1996 Takes part in Art Expo, New York, Jacob K. Javits Convention Center.
Takes part in Europ'art Palexpo, Geneva.
- 1997 Painting and sculpture exhibition at the Perry Art Gallery in Soho, New York.
Takes part in Art Expo, New York, Jacob K. Javits Convention Center.

- 1998 Takes part in Art Expo, New York, Jacob K. Javits Convention Center.
One-man exhibition at the Villa Venier in Sommacampagna (Verona) Italy.
Exhibits in permanent exhibition at the Renee Art Gallery, Hotel Cappella, Colfosco-Dolomiti, Italy.
One-man exhibition at the Perry Art Gallery in Soho, New York.
- 1999 Takes part in Art Expo, New York, Jacob K. Javits Convention Center.
Exhibits at the Renaissance Fine Art Gallery, Baltimore, Maryland.
Exhibits drawings at the London Gallery, New York.
Exhibits in permanent exhibition at the Art Gallery of Via Teatro Filarmonico in Verona, Italy.
One-man exhibition at the B.L.D. Gallery in New Jersey.
One-man exhibition at the Perry Art Gallery in Soho, New York.
Takes part in Arte Padova '99, 10th Contemporary Art Market and Exhibition, Italy.
- 2000 Takes part in the International Art Expo, Florida Coconut Grove Convention Center.
Takes part in Art Expo, New York, Jacob K. Javits Convention Center.
Exhibits in permanent exhibition at the Art Gallery of Via Teatro Filarmonico in Verona, Italy.
Exhibits in Addi Galleries, Reno, Las Vegas, Nevada, and Maui, Hawaii.
Exhibits in permanent exhibition at the Renee Art Gallery, Hotel Cappella, Colfosco-Dolomiti, Italy.
- 2001 Exhibition of sculptures and paintings Queen Art Publishers New York N.Y.
Takes part in Art Expo, New York, Jacob K. Javits Convention Center.
Exhibits in permanent exhibition at the Art Gallery of Via Teatro Filarmonico in Verona, Italy.
Exhibits in Addi Galleries, Reno, Las Vegas, Nevada, and Maui, Hawaii, Art Connoisseur.
One-man exhibition at the De Buci gallery, Paris.
Exhibits in the Engel Gallery Tel Aviv and Jerusalem.

'SCULPTING MUSIC' – Uberto Tommasi, on Isaac Khan

The pleasure of violating the rational limits of reality is almost always to be found in art. But the difference lies in the forms through which this pleasure becomes a force able to transform the dominant rationality. An example of this is to be found in the works of the Lithuanian sculptor Isaac Kahn; although they challenge classical realism, they appear to be the incarnation of that concept of revival, which in the 1970's began to set itself against the ultramodern, exaggerated avant-garde. A revival of memory, of the cultural past, attempting to restore to artistic creation its lost interiority.

This interiority was not conceived as a naïve recourse to a repository for shapes, ideas, sensations but rather as a constantly dynamics, uncertain and renewed relationship. In plain terms, a return to the figure and to the craft itself, which characterises each of Isaac's works.

The ensemble of Kahn's works is so harmonious that running the eye over them becomes like running the fingers over the keys of a piano. Isaac's creations can be enjoyed in which it is impossible to find an angle from which the balance of the figure is lost. Looking at and touching a statue is like a musical experience, a melody developing from the outline of a figure; to understanding it fully we must draw closer to the sculptures with the lustful gaze of a voyeur and the sensitive hand of a lover slipping over the loved one's skin.

To remain on the subject of talent, craftsmanship and rapidity, another work – entitled "Acrobat" – in bronze with green patina, is perfectly measured to express the non-accidental nature of creation, revealing indeed the geometrical-mathematical process which has allowed the creator to give the sculpture harmony laden with symbolic meaning.

Obviously it is difficult to represent a human being in bronze, and it is practically impossible to sculpt music, yet this is what Isaac has managed to do.



KHAN, ISAAC
ACROBAT (EDITION 2 / 2 A.P.)
BRONZE WITH BROWN PATINA
91 CM height
LOCATION: 'GIARDINO DELLE SCULTURE'

'The artist portrays here a gymnast moving his body with agility in a precise individual order or movement.

The acrobat arched his back and rests only minimal parts of his body on the base, as if trying to free himself from the solid points of contact which hold him back from freedom in space.'



KHAN, ISAAC
MASTIFFS OF MANGIACANE (EDITION 4 / 8)
BRONZE
LOCATION: ENTRANCE TO THE ESTATE
PERMANENT INSTALLATION

'The artist was commission in 2003 to re-create the Estate's original statues. Niccolò Machiavelli, one of Italy's most famous statesmen and authors from the Florentine Era, renowned throughout the world for his work, named the Estate 'Mangiacane' in honour of the two statues of *Magna Cane* (great dogs), which guarded the gates to the Estate. Mangiacane was his country villa where he retired and was inspired to create many of his most famous writings, including *The Prince*.'



KHAN, ISAAC
FAMILY MONUMENTA (EDITION 1 / 3)
BRONZE WITH GREEN PATINA
2.5 MT height
LOCATION: 'GIARDINO DELLE SCULTURE'

'This rigid, geometric work represents an elementary, stylized nuclear family formed by parents and child.

In contrast to many other sculptures in which the artist tries to create movement and dynamism, in "Family" the fundamental element is the fixed nature and immobility of the figures. It is as if this rigidity expresses the immortal role of the family in society.'



KHAN, ISAAC
RECLINING WOMAN GRAND (EDITION 6/8)
BRONZE WITH BLACK PATINA
119 X 78 X 122 CM
LOCATION: 'GIARDINO DELLE SCULTURE'

'This is a celebration of the grace and elegant charm of the female form. In her reclining position, the woman arouses feelings of gentility and kindness in the observer. In a body made of essential lines only, the sculpture manages to express the fact that attitude and bodily posture can arouse emotions and the face is not of fundamental importance.'



KHAN, ISAAC
RECLINING WOMAN (EDITION 3 / 9)
BRONZE WITH BLACK PATINA
41 X 35 cm
LOCATION: MAIN VILLA, LOUNGE

‘This is a celebration of the grace and elegant charm of the female form. In her reclining position, the woman arouses feelings of gentility and kindness in the observer. In a body made of essential lines only, the sculpture manages to express the fact that attitude and bodily posture can arouse emotions and the face is not of fundamental importance.’

COLLEEN MADAMOMBE



BORN 1964, in Harare

Colleen married Fabian Madamombe, a well known artist. She started by helping to polish her husband's work and from encouragement from one of her friends, famous sculptor Agnes Nyanhongo, she began to sculpt by her self and quickly gained success.

Colleen holds a somewhat inspirational role within the stone sculpture movement as she is one of only a handful of women sculptors in Zimbabwe, and often considered the best.

Her work shows depth and insight into the plight of women in a traditionally male dominated culture. Her subject matter is deeply rooted in the traditional role of Shona women. Her powerful images, their energy and movement, the contrast of

rough and polished parts of the stone, make Colleen Madamombe's stone sculpture some of Zimbabwe's most dynamic. Her style is individual and emotionally involved, she often works with big and hard stones mainly springstone and opal creating the sized sculptures of women and their children that make people smile everywhere they are shown.

She represents the voice of a new generation of Zimbabwean women. She declares, "I am inspired by the activity of women and I work hard to show this in my sculpture. In recent pieces I have used natural areas of the stone with rough workings to emphasise this movement – the texture follows the rhythms of the body. This contrasts with the more finished areas of the face and hands."

Her recent major works include; The Birth, Dancing Woman, and My Wedding Day. Some of these works, especially The Birth have been considered to be amongst the finest from Zimbabwe in recent years. The Birth is now part of the Chapungu permanent collection and is on show at the Expo 2000 in Hannover where it has received much critical acclaim.



MADAMOMBE, COLLEEN

FEELING SATISFIED

OPAL

44 X 27 X 21 cm

LOCATION: MAIN VILLA, ENTRANCE COURTYARD



MADAMOMBE, COLLEEN

MY MOTHER

OPAL

88 X 66 X 39 cm

LOCATION: MAIN VILLA, ENTRANCE COURTYARD



MADAMOMBE, COLLEEN

PROUD OF MYSELF

OPAL

40 X 30 X 33 cm

LOCATION: MAIN VILLA, ENTRANCE COURTYARD
ON LOAN FROM THE BARZAGLI FAMILY



MADAMOMBE, COLLEEN

SHOPPING SPREE

OPAL

96 X 87 X 40 cm

LOCATION: MAIN VILLA, FRONT PARKING AREA



MADAMOMBE, COLLEEN
TIME TO BATH
OPAL
82 X 195 X 105 cm
LOCATION: SWIMMING POOL



MADAMOMBE, COLLEEN

TIME TO DANCE

SPRINGSTONE

68 X 64 X 23 cm

LOCATION: MAIN VILLA, ENTRANCE COURTYARD

EUPITE MANJENGWA

BORN 21st September 1971, in Zimbabwe in Chiweshe rural areas under the Mazowe district.

Before he started sculpting, Eupite Manjengwa was a painter working together with his father. During his childhood he had began moulding some clay animals whilst herding cattle. In 1986 after the death of his father he started stone sculpturing after the influence from his young brother Sydney Manjengwa.

In 1994 he joined Tengenenge Art Community in Guruve and worked alongside famous artist Chairis Muchembere, Tendai Musonza and others. In 1999 he moved to Harare along Airport road and started working together with his brothers and that same year he exhibited in Netherlands and Germany. He received a certificate at the World Art Foundation as his special recognition from Nobert Simons of Netherlands.

His works are based on women bodies and enjoys making torsos of various types, bathing woman, resting and sweeping ladies etc. In order to find the subject of what to carve, he first sees the shape of the stone and then an inspiration of what to carve comes to his mind. He concludes, *"My art explains the structures of women bodies and our daily motherly routines."*



MANJENGWA, EUPITE
BATHING WOMAN
OPAL
85 X 53 X 80 cm
LOCATION: SWIMMING POOL
ON LOAN FROM PRESTON HASKELL



MANJENGWA, EUPITE
RHINO MAN
OPAL
150 X 47 X 55 cm
LOCATION: 'GIARDINO DELLE SCULTURE'

CEPHAS MASHAYA

BORN 25th April 1981, in Nyanga, the Eastern highlands of Zimbabwe.

Cephas Mashaya was a naturally born artist who started sculpting at an early age of ten. Though he just did it as a hobby at this tender age, he however started it seriously while in high school when he worked as an apprentice to his brother Tinei Mashaya a well respected artist in Zimbabwe and abroad.

It was no surprise that after leaving high school he joined the Nyamhuka Craft Centre in Nyanga where he excelled beyond expectations. This opened new windows of opportunities for him as he was called to join his brother's studio, The Mashaya Home Gallery in Greendale, Harare. This is where he is still working from at present.

Cephas is one young artist whose works portray man's affinity with nature. He has a touch of beauty which reaches out to the sublime and yet it's firmly entrenched in the realities of life. It is his hope and ambition to convey and expose the intricacies of not only the Shona culture and beliefs but those of much larger and world embracing culture

His aspiration is to contribute significantly to the sculpture movement in Zimbabwe.

EXHIBITIONS

Germany
Netherlands
South Korea
UK
USA



MASHAYA, CEPHAS
RESTING CHILD (right)
SPRINGSTONE
40 X 47 X 21 cm
LOCATION: 'GIARDINO DELLE SCULTURE'



MASHAYA, CEPHAS

SISTERS

SPRINGSTONE

169 X 30 X 64 cm

LOCATION: WINE CELLAR COURTYARD, LOWER LEVEL



MASHAYA, CEPHAS
SUMMERSAULT (left)
SPRINGSTONE
72 X 26 X 21 cm
LOCATION: 'GIARDINO DELLE SCULTURE'



MASHAYA, CEPHAS

SWING ME MAMA

OPAL

176 X 46 X 36 cm

LOCATION: WINE CELLAR COURTYARD, LOWER LEVEL

On "Swing me mama" he shows the loving bond between mother and child as the mother plays with the small child and appears that the mother can read into the small mind.

TAWANDA MHANDU

BORN 1976, in Gokwe. Zimbabwe

Tawanda became interested in art in 1995 at the age of 19. His inspiration was Fabian Madamombe, a well-known artist. He then started as Fabian's assistant, with his patience Tawanda got to know art bit by bit. Fabian who was a brilliant mentor worked with Tawanda for one year.

In 1997 he left Fabian and ironically teamed up with his wife Colleen Madamombe who is also a renowned female artist. After a short but important period of his training Tawanda went solo.

At times Tawanda used to get his inspiration from the long forgotten tradition and how people think about it at present, communication with the dead and the living in a spiritual way. Tawanda was a founder member of Art Peace Project, a cooperative of artists who work at Silveira House and Mabvuku Art Centre.

Tawanda passed away in 2003. He had hoped to teach the youth of today that art is the best way of communicating with the global world.



MHANDU, TAWANDA
MOTHER & DAUGHTER
SPRINGSTONE
115 X 85 X 45 cm
LOCATION: MAIN VILLA, FRONT PARKING AREA

JONATHAN MHONDOROHUMA



BORN 30th May 1974, in the tobacco growing region of Mvurwi, Zimbabwe.

After completion of school, in 1989 Jonathan's good friend Square Chikwanda asked him if he would like to come to Tenegenenge sculpture village to try his hand at stone carving. Jonathan agreed and spent six months there learning the basics under Square Chikwanda. Jonathan then decided that rural life was not for him and he moved to Harare. It was there that he met and worked under the tutelage of the late Joseph Ndandarika at the Kentucky Hotel. It was a formative period for the young Jonathan who was taught a great deal by the masterful

Ndandarika. His influence can still be seen in Jonathan's work in such aspects as composition, composure of expression and fluidity of line. When Ndandarika passed away in 1991, Jonathan move to Hatfield and began to work on his own.

In 1997 he moved to Chapungu Sculpture Garden and became a resident artist and the following year he participated in a large exhibition in St. Louis in the United States of America. He started to develop his own distinct style. However particularly in his early sculptures it became evident that the famous Square Chikwanda had been a great inspiration to him.

From Chapungu he moved to Airport road and joined other artists Washington Msonza, Bernard Sakarombe and others. There he started developing his artistic skills.

He is undoubtedly one of the major young talents of Zimbabwean stone sculpture. He is preceded by the likes of Benhura and Supini but is consolidating his position daily. His work can be seen as classical within the Zimbabwean context, as he attempts to give form to his past. An exciting, if not erotic factor in Jonathan's work is the theme of sexual relations between man and woman, in all their phases. His "Book reader" series has also received wide acclaim and is an area he is currently exploring.



MHONDOROHUMA, JONATHAN
BOOK READER
OPAL
31 X 38 X 154 cm
LOCATION: SWIMMING POOL

On the sculpture "Book reader", the artist portrays to the youth the fundamental value of acquiring knowledge through reading in a relaxing atmosphere.

ANTON MOMBERG

BORN: 1951 Pietersburg, Northern Transvaal.

EDUCATION

Port Elizabeth Technikon, under Hillary Graham (qv) and Neil Rodger (qv), gaining a Teachers Diploma in Fine Art.

A sculptor of portraits and figures. Works in bronze, wood, ceramics and polyester resin.

EXHIBITIONS

He has participated in several group exhibitions from 1980 in S.A. and ART London 1999, 2000, 2003

PUBLIC COMMISSIONS

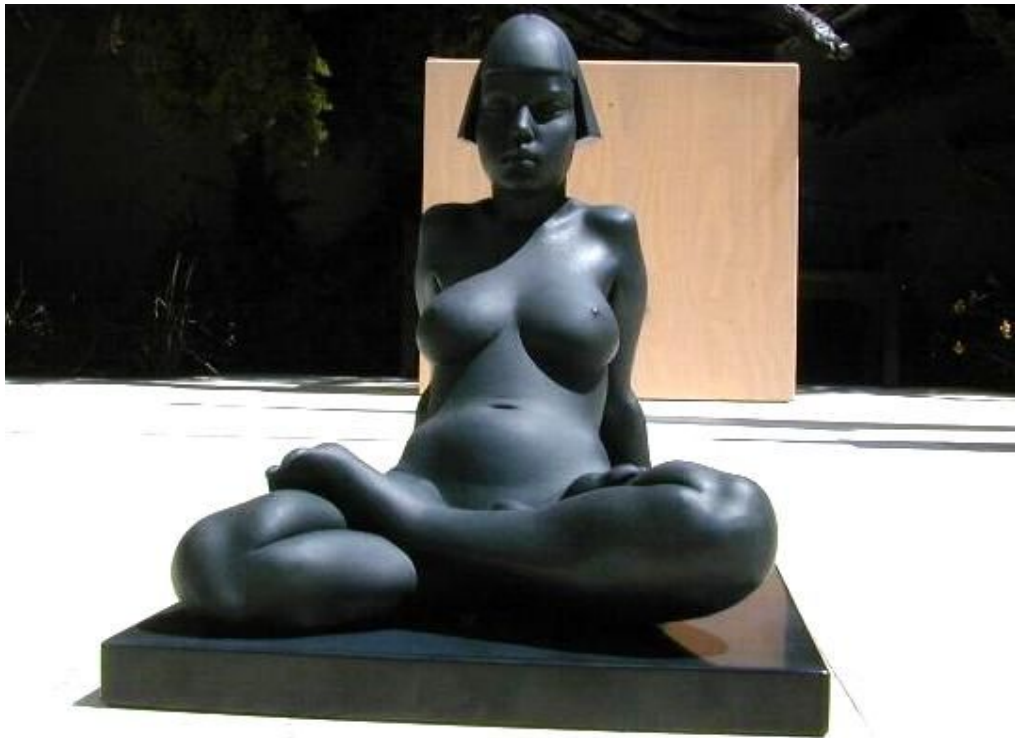
Bronze portraits:

- 1984 Heinz Betze, Port Elizabeth Technikon;
- 1985 Dr Danie Craven, University of Stellenbosch
- 1986 Dr Danie Craven, Western Province Rugby Union, Cape Town.

Anton Momberg has emerged as arguably South Africa's finest realist in sculpture, focusing mainly on the female nude. His finely crafted work cast in marble dust and resin has an unearthly, unsettling quality that somehow makes a monolith of the contemporary female form, as distinct from the "Venus" of antiquity.

Momberg has also turned his hand to other subjects he admires, notably an immaculate full length sculptural portrait of Mahatma Gandhi, an edition of which can be viewed at the National Gallery and at the King George VI gallery in Port Elizabeth.

The meticulous nature of Momberg's work and the fact that he casts them himself means that he has at best produced one new sculpture a year over the last ten years a remarkable and unique commitment to quality in an age of mass production.



MOMBERG, ANTON

BELLA

BRONZE

5/15, 13 3/4 X 13 3/4 X 11 in. (35 X 35 X 28 cm)

LOCATION: MAIN VILLA 1ST FLOOR, LIFT LOBBY

WASHINGTON MSONZA

BORN 13th July 1966, in Makumbe



The first born of five boys and three girls, Washington Msonza started schooling near his hometown of Makumbe at the Govera primary school in the Domboshava district.

After the difficult war years he finished his schooling in Chitungwiza. Whilst in Chitungwiza he spent most of his spare time watching his brother in law Albert Mamvura sculpt. Albert had set up his own workshop after learning to sculpt from his cousin the great master sculptor Nicholas Mukomberanwa. In 1988 Washington joined Albert as a student and helper. He was a very capable student and soon started sculpting his own pieces in the evenings. Additional experience was gained by working and watching other famous artists the likes of Locadia Ndandarika, Biggie Kapeta and Gedion Nyanhongo.

His early pieces were small, mainly he sculpted women in fancy dresses which he sold to tourists. When his sculptures became bigger and more imaginative they were eagerly bought up by local galleries like Nhukutu Gallery, Chapungu Sculpture Park and Springstone Gallery.

In 1991 he participated in the annual Heritage Exhibition of the Zimbabwe National Gallery and afterwards sold his pieces directly to numerous private collectors and galleries in South Africa, Germany, the Netherlands and the USA.

In the year 2000 Washington was one of the only two Zimbabwean sculptors invited to participate in the International Changchun Sculpture Symposium in China. There he produced his biggest sculpture to date entitled "Angel protecting lover" reaching three meters high and made from white marble. It earned him a much acclaimed honorary Changchun International Sculpture Diploma, the friendship and admiration of the Chinese people, as well as the respect of the other fifty participating international sculptors.

All sculptures of Washington have got a biblical meaning and he is a member of the apostolic faith. It is the dream of Washington, *"If people from every continent could watch me while before their eyes, I can transform a rock into a beautiful sculpture of lasting beauty."*



MSONZA, WASHINGTON

DOUBLE LOVERS

OPAL

184 X 42 X 54 cm

LOCATION: WINE CELLAR COURTYARD, UPPER LEVEL



MSONZA, WASHINGTON

FAMILY GENERATION

OPAL

142 X 72 X 31 cm

LOCATION: WINE CELLAR COURTYARD, UPPER LEVEL



MSONZA, WASHINGTON

FASHION SHOW

OPAL

139 X 65 X 51 cm

LOCATION: WINE CELLAR COURTYARD, UPPER LEVEL

RASHEAS MUKWAIRA

BORN 1975, in Chiweshe

After finishing ten years of schooling, Rasheas Mukwaira became a sign writer. Whilst he did a job for Tengenenge he started painting on canvas and then took to sculpting in 1995, influenced by B Matemera. He soon became one of the most promising young artists. Birds are a favourite theme for him, and he believes that if you dream of birds it foretells of happiness. Much of the money that that he earns goes back to his village to support his family.

EXHIBITIONS

Belgium
France
Germany
Holland
Italy
Norway
RSA
Sweden
Switzerland
UK
USA

1998 'In Style', Germany exhibition for workshop



MUKWAIIRA, RASHEAS
SANGOMA WOMAN
SPRINGSTONE
74 X 38 X 39 cm
LOCATION: 'GIARDINO DELLE SCULTURE'

DAVID NDHLOVU

BORN 1963, in Zimbabwe

After completing his secondary schooling, David Ndhlovu joined the Mzilikazi Art Centre in Bulawayo. From 1980 until 1985 he participated in various exhibitions at the Bulawayo Art Gallery and at the National Gallery in Harare.

In 1985 he won the first prize at Weldart 85 with his metal sculpture named "The Prisoner." He won further prizes at other exhibitions, where one of his works "The Tired Man" was greatly acclaimed. In 1988 he was honoured with a special prize at the Zimbabwe Heritage Exhibition. In 1990/91 he participated in a workshop in Maputo and also in the UK, at a collective exhibition of Southern African artists. A very successful exhibition of his work was hosted in 1992 at The Afritique Art Gallery in Maputo, in 1995 at the World Bank Offices, Maputo, and in 1996 and 1997 at the Centre Court, Hyde Park Centre in Johannesburg.

Many of his sculptures have been purchased by international art collectors from the USA, Spain, the UK, Sweden, and South Africa. Maputo has become David Ndlovu's second home, where he is living and working at present.



NDHLOVU, DAVID
AFRICAN WARRIOR
METAL
255 X 74 X 75 cm
LOCATION: 'GIARDINO DELLE SCULTURE'
PERMANENT INSTALLATION



NDHLOVU, DAVID
SKELETAL WARRIORS
METAL
158 X 38 X 35 cm
155 X 8 X 18 cm
LOCATION: 'GIARDINO DELLE SCULTURE'
PERMANENT INSTALLATION

Said to have been inspired by the works of Alberto Giacometti, the modern Italian sculptor.

BERNARD SAKAROMBE

BORN 10th October 1979, in Makoni near Rusape in Zimbabwe

Bernard Sakarombe attended school at Inyati in Rusape. In 1992 he went to Chibaya Farm where he worked for two years and relocated to Harare in 1996.

He met Washington Msonza, Jonathan Mhondorohuma, Chrispen Juma and Lameck Bonjisi. These artists encouraged him to sculpt but he found these formative years difficult, as he had no experience in artistic expression.

In Hatfield he worked alongside these famous artists until he found that he had talent. He protected his own distinctive style from the influence of other artists. Most of his ideas came from the family besides he had some other experience from the bush since he was a cattle herder. So as a cattle herder he would see the old men and the way they used to welcome their spirit mediums wearing their animal skins. In the caves he had seen the bones of animals and he started making sculptures such as skeletons of animals.

On most of his work he uses springstone, serpentine and opal for his art. At leisure time he enjoys listening to stories from the old people on how they used to survive in the years of the Khoikhoi and Bushmen and enjoys travelling to remote places.



SAKAROMBE, BERNARD
FAT WOMAN
SPRINGSTONE
115 X 53 X 31 cm
LOCATION: 'GIARDINO DELLE SCULTURE'



SAKAROMBE, BERNARD
GARDEN SEATS
'FORM FOLLOWING FUNCTION'
OPAL
83X 70 X 60 cm
LOCATION: 'GIARDINO DELLE SCULTURE'

GERALD TAKAWIRA



BORN 1964, in Nyanga , a small town in Eastern Highlands, Zimbabwe

Gerald is the oldest son of John Takawira (1938 to 1989), one of the first and most famous of the Zimbabwean sculptors to break onto the international scene. Gerald's two uncles, Bernard and Lazarus, are also well known and internationally respected sculptors.

Coming from a family so intimately connected with art and sculpting it was only natural that Gerald took an interest in sculpture from an early age. In his early teens, he would assist his father with the more tedious work of sand

papering the sculpture but it kindled his interest and in 1985 he began sculpting full time.

During the early part of 1987, Gerald spent some time at the internationally renowned Chapungu Sculpture Park as a member of the artists' residency programme. During this time he rubbed shoulders with many young sculptors who now make up the core of the 2nd and 3rd generation Shona sculptors. Gerald returned to Chapungu in 1999 where he spent some time under the tutelage of Masaji Asaga, a well know Japanese sculptor. It was during this period that he first learnt to sculpt in granite and marble as well as the Springstone, Serpentine and Opal, which are more commonly used in Zimbabwe. Gerald is also able to work in Lepidolite and Leopard stone, which are among the hardest stones to be used for sculpting.

Gerald primarily worked alongside his famous father until his death in 1989, after which he established an independent group of sculptors and started a gallery outside Harare where he is currently based.

In recent years Gerald has emerged from the shadow of his famous father and has developed into an extremely creative sculptor, with a good feel for his medium. He is able to respect the surface tension of a stone and harmoniously incorporate it into his work. Recently he has been tackling some large sculptures, mainly in the extremely hard black Springstone and green Opal, which have been well received.

Gerald's work is well known in the European market and he has had a great deal of personal exposure in Europe. In 1992 he held a solo exhibition in Cologne, Germany. In 2000 Gerald was part of a group exhibition in Hanover where he also held a series of workshops and demonstrations. The same year he also spent 2 weeks accompanying a group exhibition in the UK and conducting some demonstrations for visitors. Later that same year he was commissioned to create a large granite sculpture for a Gallery in Dortmund, Germany.

In 2002 Gerald was invited to the Art Academy in Antwerp, Belgium where he taught sculpture to the students and completed some commission works for the gallery. He also participated in a "Second Generation" Exhibition of young sculptors in Cape Town, South Africa.

G-Tak, as Gerald signs himself on his work, is passionate about his profession and the art that he is producing. He is an enthusiastic orator and he will talk animatedly about the inspiration and story behind a particular sculpture and how the stone itself drives the creative process.

Sadly Gerald passed away in October 2004.

EXHIBITIONS & WORKSHOPS

1985	"Young Artists of Zimbabwe" John Boyne House, Harare; Group exhibition arranged by Vukutu Gallery.
1986	Vukutu Gallery, Harare; "Takawira, Father and Son" Joint exhibition with his father, the celebrated John Takawira.
1987	Invited to become a Resident Artist at Chapungu Sculpture Park.
1989	Le Forum, French culture gallery at Alliance François, Harare. Group Exhibition organized by renowned author on Shona Sculpture, Olivier Sultan.
1990	"Shona Sculptors" Mudzimu Gallery, Atlanta, USA, Group exhibition.
1991	"Landing Chapungu" in lapidolite sold to President Richard Nixon's family. Sculpture approx 1.5 ton.
1991-1996	Works supplied exclusively to Vukutu Gallery, Stone Dynamics Gallery, and Gallery Similitude, all of Harare, for their permanent exhibitions.
1997-2000	Joined Resident Artists Program at Chapungu Sculpture Park – with several pieces included in their permanent collection
1999	Attended workshop held by Masaji Asaga at Chapungu Sculpture Park
1999	"Masters of the Second Generation" Kirstenbosh Botanical Gardens, Cape Town, South Africa.
2000	"Masters of the Second Generation" Royal Botanical Gardens at Kew Garden, Richmond, UK.
2000	"Masters of the Second Generation" Expo Grounds, Hanover. Showcasing "Man and His Spirit" a 2.5m sculpture in springstone.
2000	Attended exhibition in Hanover for to give workshops and demonstrations
2000	Attended Import House Exhibition at Berlin Messe, Germany, with 13 pieces on exhibition. Gave demonstrations and workshops. Largest piece "Abstract Head" in springstone (1.05 m tall x 80 cm).

- 2001 Present Left Chapungu Sculpture Gallery, but five works still remain on their permanent touring exhibitions, and have been shown in St Louis and Chicago to date.
- 2002 Art Academie in Lier, Belgium – nine pieces selected for group exhibition, including large “Abstract Head” in springstone (1.5 m tall). Attended for 1 month to give workshops and demonstrations.
- 2002 Commissioned piece “Rising Spirit” for a college in Dortmund, Germany, in mixed media granite and dolomite (2.8 m tall)
- 2002 Present supply works to several galleries in United States and Europe, especially Kuaba Gallery in Philadelphia and Zimbatic Art in Lier, Belgium
- 2003 Custom & Legend, A Culture in Stone. Chicago Botanical Garden. Group Exhibition.
- 2003 - 4 Commissioned to create a sculpture for Tun Dr Mahathir Mohamad, Malaysia's Fourth Prime Minister, for the entrance of Galeria Perdana, Langkawi. The Sculpture is titled “Window of Opportunity” and is 3m x 1m and weighs approx 5 tons.



TAKAWIRA, GERALD
EYEWITNESS
OPAL
150 X 43 X 67 cm
LOCATION: 'GIARDINO DELLE SCULTURE'



TAKAWIRA, GERALD
SISTER IN HARMONY
OPAL
260 X 58 X 37 cm
LOCATION: NEW WING, PARKING AREA

ALBERTO WACHI

BORN 1975, Zimbabwe

Alberto Wachi started his art career in 1985 at the Tonga Huts Centre. He mainly worked in the abstract form for three years before being forced to return to his rural areas with his family. He continued to work from there using stone and wood as his medium.

In 1988 he returned to Harare and exhibited for the first time in an exhibiting entitled "Exhibition Of Young Artist Of Promise" at the Gallery Delta in Harare.

In 1993 he held another exhibition in conjunction with the stone sculptor Stanley Mapfumo and wall hangings by Kudhinda Fabrics.

Albert earned a "Highly Commended Certificate" and a "Certificate" of merit for his stone sculpture exhibited at the National Gallery's Annual Zimbabwe Heritage Exhibition.

In August 1995 he had an exhibition which ran for two months at Delta Gallery, the exhibition was entitled "New Direction 111".

Albert's aspirations are to exhibit all over the world and be recognized internationally as an artist of great vision.

EXHIBITIONS AND WORKSHOPS

- 1989 Utonga Art Studio Training
Young Artist's Exhibition, Gallery Delta
- 1990 Young Artist's Exhibition, Gallery Delta
- 1992 New Directions Exhibition, Gallery Delta
Summer Exhibition, Gallery Delta
Annual Heritage Exhibition, National Gallery Of Zimbabwe
- 1993 Annual Heritage Exhibition, National Gallery Of Zimbabwe
Two-man Sculpture Exhibition, Gallery Delta
- 1994 Young Artists of Promise, Gallery Delta
New Directions Exhibition, Gallery Delta
- 1995 Different Directions Exhibition, Gallery Delta
New Directions Exhibition, Gallery Delta
- 1996 Changing Directions, Gallery Delta, Harare
- 1997 MBCA Decade of Award Winners 1986-1996, National Gallery of Zimbabwe
- 1998 Crossroads and Beyond Exhibition, Gallery Delta
Summer Show, Gallery Delta
- 1999 Festival Exhibition, Gallery Delta
Wood Sculpture & Mixed Media Exhibition, Gallery Delta
Eve of the New Millennium Exhibition, Gallery Delta
Mobile International Artists Workshop, Lusaka, Zambia

- 2000 Gallery Delta – 25th Anniversary Exhibition
Earth Vision Exhibition, Gallery Delta
Colourfields Africa Exhibition, Gallery Delta
The Summer Exhibition, Gallery Delta
- 2001 Sculpture by R D Rose, C Matekenya & Albert Wachi, Gallery Delta
Colourfields Africa II Exhibition, Gallery Delta
- 2002 The Summer Exhibition, Gallery Delta



WACHI, ALBERTO
FEMALE GUITAR (guitar broken off)
STONE?
83 X 39 X 30 cm
LOCATION: 'GIARDINO DELLE SCULTURE'
PERMANENT INSTALLATION

T ZINYEKA

<biography to insert>



ZINYEKA, T

LOOKING UP

STONE

159 X 40 X 46 cm

LOCATION: 'GIARDINO DELLE SCULTURE'
PERMANENT INSTALLATION

LA FONDAZIONE FRIENDS OF FLORENCE
E' LIETA DI AVER CONTRIBUITO AL RESTAURO DEL
DAVID DI MICHELANGELO
CON LA DONAZIONE PRINCIPALE DI
FAMIGLIA DI MICHAEL J. COLLINS
KATHE E JOHN S. DYSON
ED IL SOSTEGNO DI
GLYNN COHEN PER LA FONDAZIONE D'ARTE MANGIACANE
FONDAZIONE TRAVELING DELLA FAMIGLIA SAGER
KENT THIRY AND DENISE O'LEARY
500° ANNIVERSARIO - SETTEMBRE 2004

THE FRIENDS OF FLORENCE FOUNDATION
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