



Born Clive Tatenda Mukucha on 15 February 1986 in Chitungwiza, 30km SouthEast of Harare. Family of five, three boys and two girls. Attended the National Gallery School of Visual Arts and Design (NGSVAD) 2007-2009, and Artist in Residency 2013 at the same institution. Have had the privilege of being tutored by the late Tom Hlupeko, Helen Leroise and Obert Muringani who inspired me to paint and sculpt.

Here is a Snapshot of my Career:

Awards

2021 Third Prize in 3D Work, Masked Exhibition, NGZ
2015 Special Mention, in 2D Born Free NGZ
2011 First Prize in Painting Olympic Art Contest
2010 National Merit Awards Nominee, Harare

Selected Exhibitions

2022 Never Mind The Socks (Nhimbe), Wailers Studio, CAC, Chitungwiza
2021 Masked, National Gallery of Zimbabwe, Harare
2021 The Preview Exhibition, Artillery Gallery, Harare
2020 Will the sun rise and shine again Post Covid 19, National Gallery of Zimbabwe
2020 Summer Exhibition, Gallery Delta, Harare
2019 State of Mind, Gallery Delta, Harare
2019 PPC Imaginarium, National Gallery of Zimbabwe
2018 Resurrection, Artillery Gallery
2018 Line and Form, Gallery Delta, Harare
2017 Monkey Business, Tsoko Gallery, Doon Estate, Harare
2017 Surfaces, Full Circle Art Africa, Village 54 Young Artist Residency, Hong Kong
2016 Benefit Exhibition, Gallery Delta, Harare
2015 Born Free, National Gallery of Zimbabwe
2015 Waste no Waste, Trash is Treasure, Italian Embassy
2014 Black History Month, US Embassy, Harare
2014 Truth and Disorder, Koovah Creative Hub, Harare
2013 Re-definitions, Gallery Delta, Harare
2012 Annual Summer Exhibition, Gallery Delta
2011 Before the Dawn, National Gallery of Zimbabwe, Mutare
2011 Echoes, First Floor Gallery, Harare
2010 Live and Direct, National Gallery of Zimbabwe, Harare
2010 Young artists in the stream, Gallery Delta, Harare

Artist Statement

Through my creative processes I have resonance to socio-political and cultural issues. They provoke and trigger my attention. Using found materials or objects I find solace and the eagerness to communicate. I believe objects do carry energy or stored memories within themselves and when assembled together they create robust and interesting compositions. Which us, humans need to derive a sense of communication and provoke our thoughts. The process of collecting materials, putting them together, I believe it has a connection with my predecessors of old, whom in those days used to create artefacts for their rituals, ceremonies and their day to day utensils. I feel much attached to African historical art practises because they have a sense of creativity, communication, spirituality and ingenuity. The main reason behind my design process in creating neo-tribal personages.