

HAVE NO DOUBT
OF THE OMNIPOTENCE
OF A FREE PEOPLE



CATINCA
TABACARU
GALLERY

Art|Basel
Paris

Booth 1.G10

For Art Basel Paris, Catinca Tabacaru Gallery presents *Have No Doubt of the Omnipotence of a Free People*, a research-based exhibition curated by Raphael Guilbert and organized by Catinca Tabacaru.

The project brings to light a largely overlooked chapter of history: Romania's relationship with anti-colonial liberation movements and, in particular, its involvement in Zimbabwe's struggle for independence during the 1970s. Developed through archival research in Romania and Zimbabwe, first-hand testimonies from liberation veterans, and commissioned scholarship, the project traces the cultural, political and personal exchanges between the two countries.

Presented in Bucharest in 2025–2026, the exhibition brought together 67 Romanian and Zimbabwean artists, with works spanning from 1960 to the present. It was accompanied by a two-day symposium and the launch of the Second World digital archive, making newly recovered documents publicly available for the first time. The resulting publication, published by DISTANZ, launches at Art Basel Paris.

At Art Basel Paris, a capsule of the project brings together 18 Romanian and Zimbabwean artists across generations. Their works consider liberation and its aftermath, collective memory, inheritance and transmission—how histories move between generations, and how the promises of freedom continue to be questioned, reconstructed and reimagined.

The Artists

Thomas Mukarobgwa	b. 1924 – d. 1999
Zephania Tshuma	b. 1932 – d. 2000
Fanizani Akuda	b. 1932 – d. 2011
Nicholas Mukomberanwa	b. 1940 – d. 2002
Sylvester Mubayi	b. 1942 – d. 2022
Decebal Scriba	b. 1944
Ion Grigorescu	b. 1945
Amon Mwareka	b. 1950 – d. 1992
Ciprian Mureșan	b. 1977
Admire Kamudzengerere	b. 1981
Portia Zvavahera	b. 1985
Chiedza Pasipanodya	b. 1987
Rachel Monosov	b. 1987
Terrence Musekiwa	b. 1990
Nona Inescu	b. 1991
Kresiah Mukwazhi	b. 1992
Andrei Nițu	b. 2000
Ana Pascu	b. 2000

FRONT FOR THE LIBERATION OF ZIMBABWE

FROLIZI P.O.Box RW 520,
Lusaka. Zambia.

4th January 1973.

His Excellency the Ambassador,
Romanian Embassy,
2 Leopards Hill Road,
LUSAKA.

Your Excellency,

Following the discussions held between you and our Secretary for Foreign Relations, Comrade George B. Nyandoro and Comrade Stanley G. Parirewa, our Secretary for Labour Relations and Social Welfare, we wish to reiterate the requests made to your Party and Government.

The Front for the Liberation of Zimbabwe's main task is the implementation of the programme of Action adopted by Congress in August and September 1972. Documents of this Congress are already with you. In consequence of this, it is considered imperative that in order to carry out this programme with efficacy and maximum efficiency material and financial assistance be sought from all freedom loving countries and people.

In pursuance of this, Congress decided that the invitation extended to our Chairman Comrade Chikerema, be renewed for a high powered delegation to be led by Comrade Chikerema with two others, to visit your country for the purpose of discussing with your Party and Government main features of our programme of Action. In this connection it is necessary to give a resumé of what is envisaged for discussion:

- (a) establishment of bilateral relations;
- (b) Provision of financial and material Aid- in the case of latter, we need Uniforms, Food and equipment.
- (c) provision of Armaments.
- (d) training facilities.

The provision of the above is a sine qua non in our revolution. We need not emphasise the strength of our enemy. It is necessary that we should be given barest minimum of Aid to enable us to wage a successful combat against the fascist enemy.

We are hopeful that our request will receive your immediate consideration. May the solidarity of the people of Romania grow from strength to strength till victory for the people of Zimbabwe.

Yours in the revolution,

G. B. Nyandoro
G. B. Nyandoro.

SECRETARY FOR FOREIGN RELATIONS.

Romania thanked for help

THE Prime Minister, Cde Mugabe, yesterday expressed Zimbabwe's heartfelt thanks to President Ceausescu for the big role his country played during the liberation struggle for this country.

Introducing Cde Ceausescu to a capacity crowd at Rufaro Stadium, Cde Mugabe said it had been a big day for Zimbabwe and the masses who had gathered to meet Cde Ceausescu and his wife, Cde Elena.

Zimbabwe, the Prime Minister said, was very happy to have a "dear friend" standing for his country and its many people who offered help during the armed struggle.

"All of us thank with our hearts Cde Ceausescu for the help he gave us," said Cde Mugabe. "There were few people who were willing to help us during the war, but those who liked us gave us much help.

"We sent more than 2 000 comrades to be trained in Romania, which used its own aeroplanes to carry them. And, outside Africa, Romania was the country which gave us the most help in training many people.

"Therefore, with all our hearts, we are happy that they have come to visit us. We say to them 'thank you very much'.

"We will continue to be friends in arms."



CHAPTER I

COHERENCE

Romania and Zimbabwe entered the second half of the twentieth century through profoundly different histories: one under state socialism, the other under colonial rule and the struggle for national liberation. Yet across these differences, their artists shared a confidence that meaning could be found through relationships between people, nature, memory, labour and the unseen.

While in both contexts, artists resisted reductive ideological and cultural classifications, developing modern artistic languages without abandoning inherited forms of knowledge, for Art Basel Paris 2027, we are focusing on the first generation Zimbabwean sculptors working between 1960-1980 who defined Zimbabwean Modernism.

Decades later, in her paintings, Portia Zvavahera extends the relationship between visible and invisible worlds through dreams, spirituality and lived experience.

For these artists, modernity does not begin with rupture.

Their art does not search for coherence. It begins from it.

Nicholas Mukomberanwa

(b. Zimbabwe, 1940–2002)

There is authority in the way a Nicholas Mukomberanwa (1940–2002) sculpture occupies space. His sculptures seldom project outward; instead, they draw the viewer towards an inward centre of gravity, giving even modest works a remarkable sense of permanence. Mukomberanwa's figures feel as though they have always existed and will continue to exist, regardless of fashion or historical moment.

Mukomberanwa stands among the principal architects of modern Zimbabwean stone sculpture. With simplified forms, carefully balanced proportions and restrained surface modeling, his figures possess an enduring stillness that invites contemplation rather than narrative, reflecting an approach to sculpture grounded in human dignity. He removed detail until only what was structurally essential remained. There is restraint in the work, but not reduction for its own sake.

CV HIGHLIGHTS

1992 Zimbabwe Pavillon, Expo 92, Sevilla
1990 Opera House, Sydney
Biennale de Venezia
1985 Kresge Art Museum, Michigan State University
1971 Musée Rodin, Paris
1970 Musée d'Art Moderne, Paris
1969 Camden Arts Centre, London
1968 Museum of Modern Art (MoMA), New York
1963 Commonwealth Institute, London



Untitled, 1970
Serpentine stone, 14 x 8 x 9 cm

Thomas Mukarobgwa

(b. Zimbabwe, 1924–1999)

Thomas Mukarobgwa (1924–1999), affectionately known as “Thomas Mu,” achieved distinction as both a sculptor and a painter. Although the compact restraint of his stone carving differs markedly from the dense colour and restless surfaces of his paintings, both arose from an imagination steeped in storytelling, spiritual belief and close familiarity with the natural world.

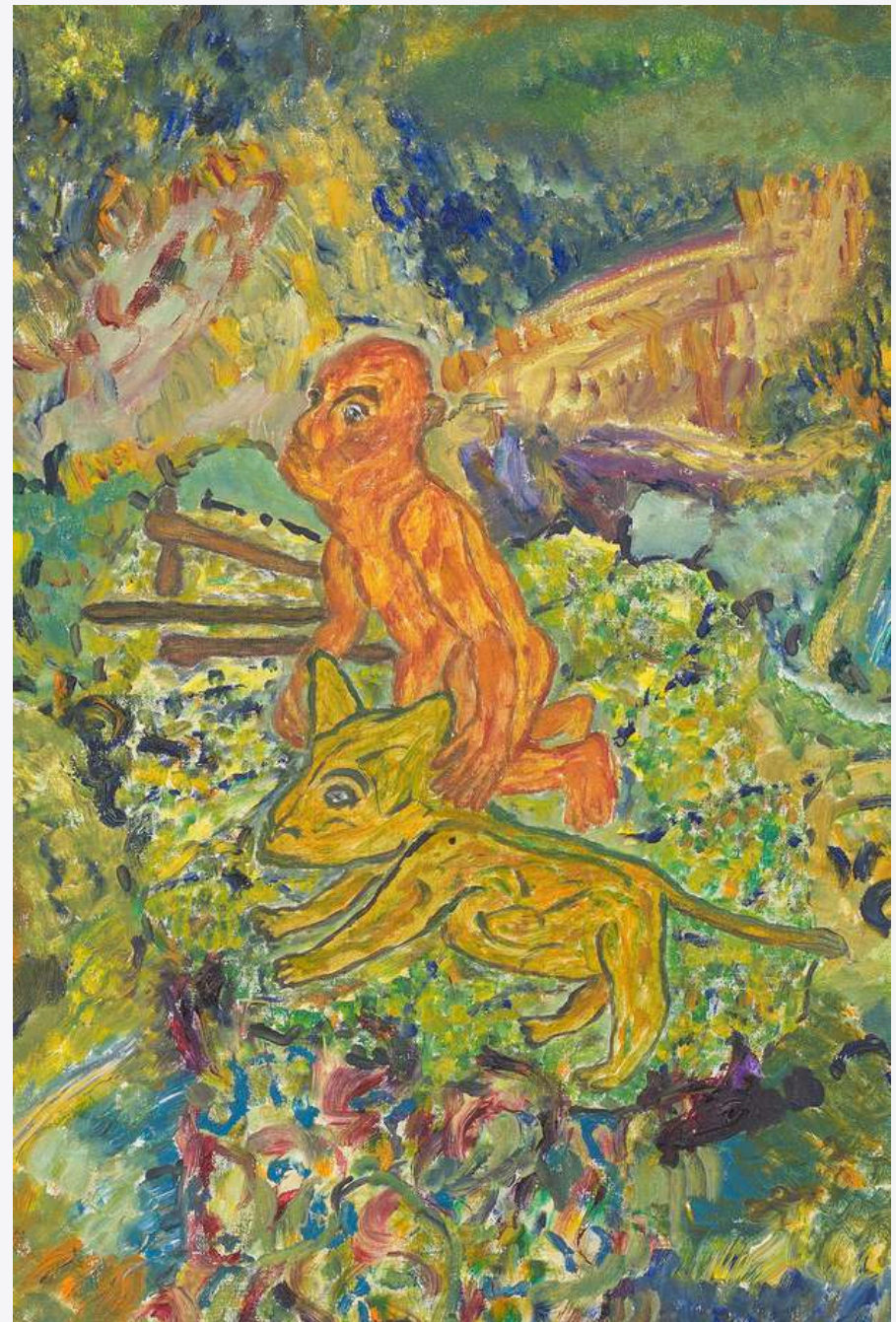
After moving to Harare (then Salisbury) in the mid-1950s, he became a foundational figure of modern Zimbabwean stone sculpture, inspiring a generation of artists who continued to explore the spiritual dialogue between man and nature. The MoMA recognised Mukarobgwa’s distinctly modernist flavour and acquired 4 of his works in 1963, making him one of the first African artists in the collection.

CV HIGHLIGHTS

2027 Museum of Modern Art, New York
2024 Centre Pompidou, Paris
2001 Museum Alpin, Pontresina
1990 Yorkshire Sculpture Park, United Kingdom
1971 Rodin Museum, Paris
1970 Museum of Modern Art, Paris
1969 Camden Arts Centre, London
1968 Museum of Modern Art, New York
1963 Commonwealth Institute, London

COLLECTIONS

Centre Pompidou
Museum of Modern Art (MoMA), New York
Tate Modern,
National Gallery of Zimbabwe, Harare



Untitled, 1995, detail



Thomas Mukarobgwa
Untitled, 1995
Oil on canvas, 61x61 cm

Thomas Mukarobgwa
Witchcraft with Snake, c. early 1970s, Serpentine, 54 x 19 x 32 cm





Thomas Mukarobgwa
Untitled, c. mid-1960s
Serpentine, 29 x 11 x 15 cm

Zephania Tshuma

(b. Zimbabwe, 1932-2000)

ephania Tshuma occupies a distinctive place within modern Zimbabwean sculpture. Working independently in Matabeleland and primarily in painted wood rather than stone, he developed a sculptural language in which humour, social observation and moral reflection coexist. His works draw upon everyday life with a wit that makes even uncomfortable subjects approachable, addressing religion, inequality, family life and public health, including some of the earliest artistic responses to the AIDS epidemic in Zimbabwe.

Born near Gwanda, the son of a Ndebele mother and a Malawian immigrant father, Tshuma trained initially as a bricklayer at a mission school. It was there that he began carving religious figures, quickly departing from missionary convention. Christ appeared as a Black man and later as animals—hares and tortoises nailed to the cross. These irreverent reinterpretations led to his dismissal from the mission but marked the beginning of an artistic practice defined by uncompromised independence.

CV HIGHLIGHTS

2002 nGbK, Berlin, Germany
1998 7th Triennial of Small Sculpture, Stuttgart, Germany
1994 Haus der Kulturen der Welt, Berlin, Germany (solo)
1983 National Gallery of Zimbabwe, Zimbabwe

COLLECTIONS

Jean Pigozzi Contemporary African Art Collection (CAAC)
Botswana National Museum



Maria, 1985, Wood, 51 x 16 x 17 cm

Fanizani Akuda (b. Zambia, 1932–2011)

Fanizani Akuda was a great social commentator of Zimbabwean sculpture. Born into the Chewa community of Zambia and Malawi, he moved to Southern Rhodesia in 1949 and began sculpting at the Tengenenge artists' community in 1967. He observed everyday life with empathy, wit and humanity, giving form to its humour, contradictions, hardships and dignity. His sculptures are populated by traders, musicians, mothers, lovers, beer drinkers, politicians, workers and children.

Rejecting monumentality in favour of intimacy, Akuda developed a distinctive language of elongated limbs, rhythmic compositions and expressive faces. The characteristic “Fanizani face”—with its mischievous gaze, broad forehead and understated mouth—became a hallmark of his work. Through these ordinary figures and encounters, Akuda revealed the dignity, complexity and interconnectedness of communal life.

CV HIGHLIGHTS

2000 Museum Alpin, Pontresina
1998 Afrika Museum Tervuren
1994 Afrika Museum, Berg en Daal
1993 Ludwig Forum, Aachen
1991 The Cleveland Museum of Natural History
1990 Musée Nationale des Arts Africains, Paris
1968 Museum of Modern Art, New York



Laughing Frog, 1985
Serpentine Stone, 19 x 18 x 21 cm

Sylvester Mubayi

(b. Zimbabwe, 1942-2022)

Few artists have shaped the visual language of modern Zimbabwean stone sculpture as profoundly as Sylvester Mubayi. Among the first generation of sculptors to emerge from the National Gallery Workshop School, he established an iconography populated by ancestral beings, spirit mediums, ceremonial figures and human-animal hybrids that would influence generations of Zimbabwean sculptors. Rather than depicting the visible world, Mubayi's sculpture gives form to unseen realities, drawing on Shona cosmology to explore transformation, memory and the enduring presence of ancestral spirits.

CV HIGHLIGHTS

2017 Represented Zimbabwe at the 57th Venice Biennale
2008 Retrospective National Gallery of Zimbabwe
2000 Royal Botanic Gardens Kew
1994 Atlanta University, Atlanta
1993 Ludwig Forum, Aachen
1990 Overseas Museum, Bremen
1990 Studio Museum in Harlem, New York
1988 The President's Award for Excellence
1986 Alandale Centre, Perth
1981 Commonwealth Institute, London
1979 Staatliche Kunsthalle, Berlin
1972 Institute for Contemporary Arts, London
1971 Rodin Museum, Paris
1970 Museum of Modern Art, Paris
1969 Camden Arts Centre, London
1968 Museum of Modern Art (MoMA), New York

COLLECTIONS

British Museum
Metropolitan Museum of Art



Untitled, 1970
Serpentine, 20 x 8 x 13 cm



Sylvester Mubayi
Hornbill Man, 2016, Springstone, 38 x 14 x 31 cm

Amon Mwareka (1950-1992, Zimbabwe)

Amon Mwareka was among the pioneering generation of sculptors at the Vukutu Workshop, one of the formative centres of modern Zimbabwean stone sculpture fostered by Frank McEwen. His sculpture is distinguished by a sensitive, semi-abstract approach that balances formal restraint with emotional vitality. Working primarily with intimate-scale compositions, Mwareka developed a visual language that privileges quiet introspection over monumentality, imbuing simplified forms with a palpable sense of movement, tenderness, and inner life.

CV HIGHLIGHTS

2000 Museum Alpin, Pontresina
1985 Africa Centre, London
1979 Kunst aus Afrika, Berlin Staatliche Kunsthalle
1975 South African Association of Art Galleries, South Africa
1971 Musée Rodin, Paris
1968 Museum of Modern Art (MoMA), New York

Untitled, 1971
Serpentine, 19 x 10 x 14 cm



Portia Zvavahera (b. 1985, Zimbabwe)

Portia Zvavahera has emerged as one of the most significant painters of her generation, creating works in which dreams, prayer and everyday experience remain inseparable. Drawing on Pentecostal Christianity, personal visions and domestic life, she approaches painting as a means of recording dreams—sometimes, as she has said, of “recording my future.”

Within this exhibition, Zvavahera extends ideas found in an earlier generation of Zimbabwean artists into the present. She has cited Thomas Mukarobgwa as an early artistic inspiration; in both practices, lived experience opens naturally onto the unseen, and the personal and spiritual exist as part of the same world.

CV HIGHLIGHTS

2026 Fondazione Memmo, Rome, Italy
Norval Foundation, Cape Town, South Africa
2025 Kassel, Germany
Institute of Contemporary Art, Boston, USA
Fruitmarket, Edinburgh, Scotland
2024 Fondation Louis Vuitton, Paris, France
Kettle's Yard, Cambridge, UK
2022 59th Venice Biennale, Venice, Italy
021 Musée d'Art Moderne de Paris, France
2018 10th Berlin Biennale, Berlin, Germany
2018 Zeitz MOCAA, Cape Town, South Africa
2013 55th Venice Biennale, Zimbabwe Pavilion, Venice, Italy
2010 National Gallery of Zimbabwe, Harare, Zimbabwe

COLLECTIONS

Tate, UK
Pérez Art Museum
Minneapolis Institute of Art
Zeitz MOCAA



You Can't Take My Hands [2], 2015
Oil-based printing ink and oil bar on paper, 166 x 138 cm

CHAPTER II

FRAGMENTED SELF

While Chapter I explored artists working within coherent systems of meaning, Chapter II turns to those creating after certainty had begun to fracture. Political upheaval, decolonisation and late communism unsettled inherited structures of authority and identity, making meaning something to be continually reconstructed.

Across different generations and histories, Decebal Scriba, Ion Grigorescu, Wanda Mihuleac and Admire Kamudzengerere each confront this instability. Grigorescu turns to the body as a site of autonomy and self-examination; Scriba to language and the fragile structures of communication; Mihuleac to collaboration and alternative spaces of artistic exchange; and Kamudzengerere to inheritance, memory and the unrealised promises of the past. Across their practices, the body, language, community and inherited histories become means of navigating worlds in which established structures can no longer be taken for granted.

What connects these artists is not a common aesthetic, but a search for meaning within uncertainty. Rather than restoring lost coherence, they work through ambiguity, contradiction and fragmentation, constructing new forms from what remains.

Decebal Scriba

(b. 1944, Romania)

Decebal Scriba belongs to the first generation of Romanian artists to systematically engage with conceptual art during the 1970s. Yet unlike many conceptual artists of his generation, Scriba was less interested in dematerializing the artwork than in examining the fragile systems through which meaning, communication and human relationships are constructed. Language, gestures, symbols and social exchange became his primary materials, allowing him to investigate not only how meaning is produced, but also how it falters under conditions of ideological control.

CV HIGHLIGHTS

2024 The Wende Museum, California, USA
2023 Centrul de Interes, Cluj-Napoca, Romania
2021 Art Encounters Foundation, Romania
Festival International du Livre et du Film d'art, France
2020 Cultural centre Garrison Command, Romania
2019 Universul Palace, Bucharest, Romania
La BF15, Lyon, France
Contemporary Art Center, Mulhouse, France
2015 Victorian Art Center, Bucharest, Romania
1996 National Theatre, Bucharest, Romania
1986 The Institute of Architecture, Bucharest, Romania
1982 The Institute of Architecture, Bucharest, Romania
1974 Atelier35, Bucharest, Romania

COLLECTIONS

Centre National des arts plastiques
The National Museum of Contemporary Art
Palace of the Parliament, Bucharest, Romania





Decebal Scriba
The Gift, 1974
 6 B&W gelatin silver prints
 30 x 20 cm each
 (73 x 74 cm framed)



Decebal Scriba

Mask #01, 1973

b&w gelatin silver print, 11,8 x 17,7 inches

Edition of 5 ex + 2 EA

Courtesy of the artist and Galerie Anne-Sarah Bénichou



Decebal Scriba

Action II, 1973

Lambda black and white gelatin silver print on baryté Ilford paper, 30 x 45 cm

Edition of 5 ex + 2 EA

Courtesy of the artist and Galerie Anne-Sarah Bénichou

Ion Grigorescu

(b. 1945, Romania)

Born in Bucharest, where he still lives and works, Ion Grigorescu is a central figure in the Romanian neo-avant-garde. His childhood was marked by the successive traumas of the Second World War, the Holocaust and the establishment of the communist regime. While many Romanian artists continued to work within official exhibition structures, Grigorescu pursued an unusually private path. Living under communism, he worked largely in the isolation of his studio, using his own body as the primary site through which questions of history, politics, sexuality and faith could be explored beyond the reach of official ideology. He did not publicly exhibit this body of work until after the Romanian Revolution of 1989. By the late 1970s he began recording performances centred on ritualised actions involving his own body. The camera—or occasionally a close collaborator—became his principal audience. His performances move beyond art into the realm of lived experience, dissolving the boundary between artistic practice and private life.



CV HIGHLIGHTS

2022 Kathmandu Triennale
2019 Stedelijk Museum, Amsterdam
2015 MoMA, New York;
Romanian Pavilion, Venice Biennale
2014 Palais de Tokyo, Paris
2011 Tate Modern, London; New Museum, New York
2010 Centre Pompidou, Paris; Berlin Biennale
2007 documenta 12, Kassel
1997 Romanian Pavilion, Venice Biennale
1981 São Paulo Biennial

COLLECTIONS

MoMA
Tate Modern
Centre Pompidou
Kontakt Art Collection, ERSTE Foundation
Museum moderner Kunst
Galeria d'Arte Moderna e Contemporanea
Van Abbemuseum
Museum of Modern Art in Warsaw
Vehbi Koc Foundation
Deutsche Bank AG, London, UK.



Ion Grigorescu
Deformation III, 1978/2012
Series of six c-prints
each 34,5 x 50,5 cm (framed)



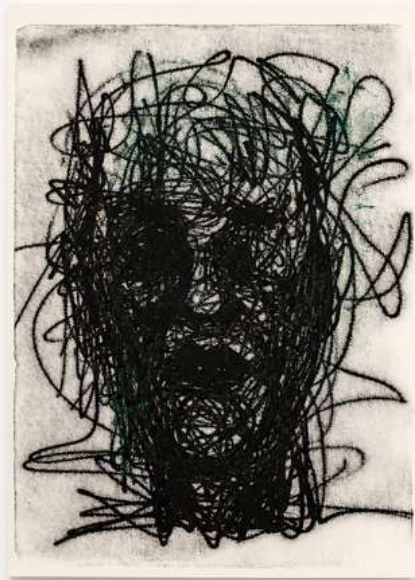
Ion Grigorescu in the morning in Berzunti, 1978, Vintage gelatin silver print, 24 x 30 cm, (45.5 x 55 cm framed), Unique

Admire Kamudzengerere (b. 1981, Zimbabwe)

Admire Kamudzengerere works across drawing, printmaking, painting and performance, exploring inheritance, memory and the tension between personal and collective histories. His portraits reflect the distance between promised futures and lived realities.

Emerging from grief, this series of lithographs and screen prints became an exercise in self-examination, confronting past, inherited and imagined identities. Combining traditional printmaking with experimental silkscreen, overprinting and mark-making, Kamudzengerere builds layered, fragmented portraits that shift between presence and apparition.

These disembodied heads carry histories beyond the individual, reflecting the tension between who we are, who we were expected to become and who we might still be.



Untitled, 2019
monotype silkscreen
and litho on paper
100 x 70 cm

CV HIGHLIGHTS

- 2024 Solo, National Gallery of Zimbabwe, Harare
The Art Institute of Chicago, USA
- 2023 14th Kaunas Biennial, Lithuania
- 2021 Block Museum of Art at Northwestern University
- 2020 Palazzo Madama, Museo Civico d'Arte Antica, Torino
- 2019 Art Institute of Chicago
Kunsthau Hamburg, Germany
- 13th Cairo Biennial, Egypt
- 2018 Zeitz Mocaa, Cape Town, SA
13th Dakar Biennial, Senegal
- 2017 11th Biennale of African Photography, Bamako, Mali
57th Venice Biennial, Zimbabwe Pavilion, Italy
- 2013 5th Moscow Biennale of Contemporary Art, Russia
- 2010 The Korea Foundation Cultural Centre, Seoul

EDUCATION

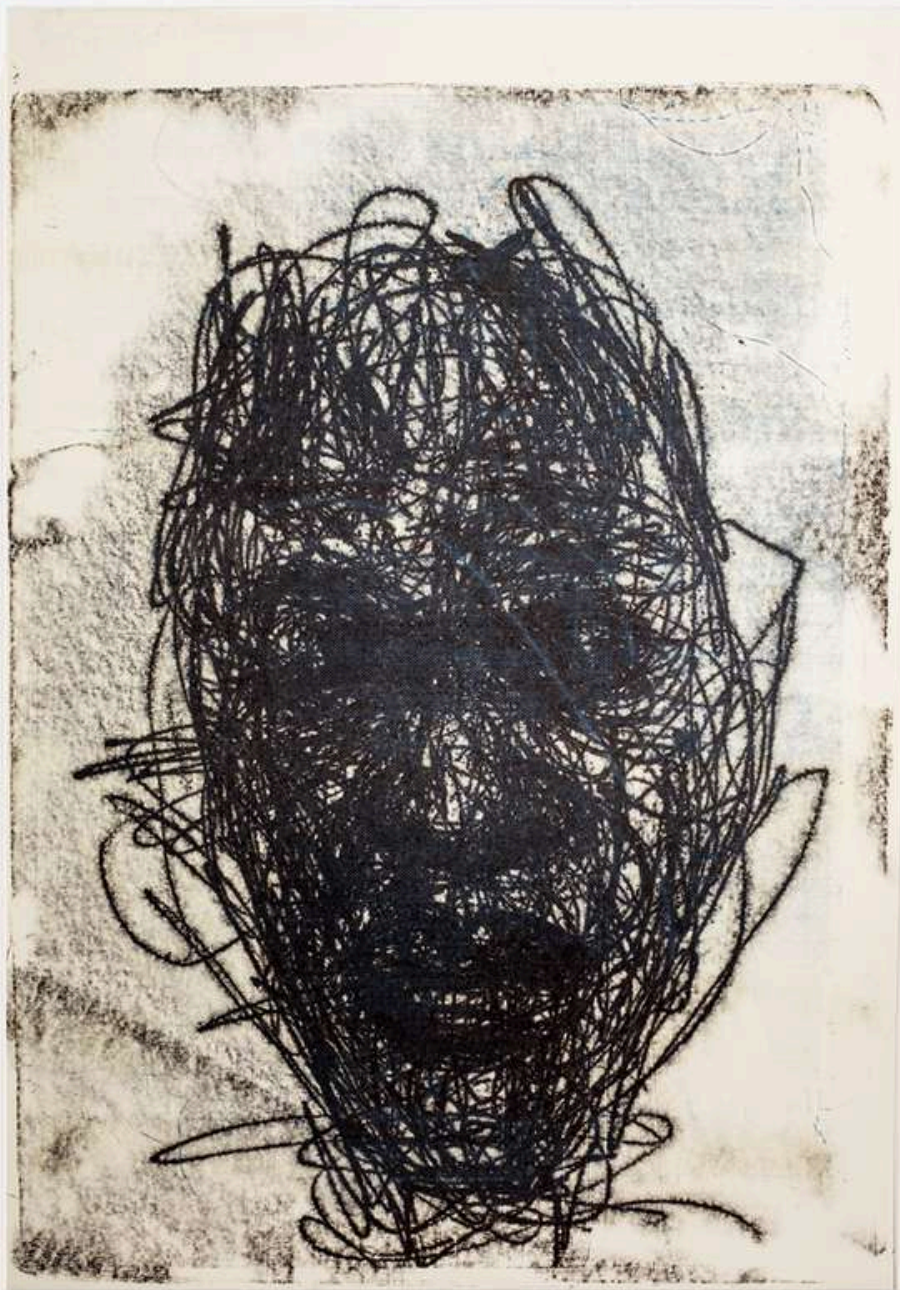
- 2012 Rijksakademie van beeldende kunsten, Amsterdam

COLLECTIONS

- The Art Institute of Chicago
- Block Museum at Northwestern University
- National Gallery of Zimbabwe
- Dokolo Collection, Uganda
- Rijksakademie van beeldende kunsten
- Fondation Blachère, France
- US Embassies
- The Scheryn Art Collection
- Ackland Museum of Art



Admire Kamudzengerere
Untitled, 2026
monotype silkscreen
and litho on paper, 76 x 56 cm



Admire Kamudzengerere
Untitled, 2019
monotype silkscreen and litho on paper, 100 x 70 cm

INTERLUDE TRANSMISSIONS

Transmission is never simply preservation. Forms, materials and ways of making move across generations, environments and contexts, acquiring new meanings as they travel.

Terrence Musekiwa and Nona Inescu both explore how material carries and transforms knowledge. Musekiwa works with discarded industrial materials whose previous lives remain embedded within their surfaces, bringing inherited forms of making into dialogue with contemporary conditions. Inescu extends transmission beyond human culture, tracing exchanges between bodies, materials, species and environments.

For both artists, meaning is produced through transformation. Materials retain histories while entering new relationships, suggesting that transmission is not repetition, but a continual process of inheritance, adaptation and renewal.

Nona Inescu

(b. 1991, Romania)

CV HIGHLIGHTS

- 2026 Phaistos Archaeological Site, Crete, Greece
Anargyrios and Korgialenios School of Spetses
Foundation, Spetses, Greece
- 2025 Muséum national d'Histoire naturelle, Paris
Lentos Kunstmuseum Linz, Austria
Künstlerhaus Wien, Austria
- 2024 MUSE (Museo delle Scienze di Trento), Italy
- 2023 Kunstraum Niederösterreich, Vienna
Wannseewandeln, Wannsee Contemporary, Berlin
Centre d'Arts Plastiques, Saint-Fons
Contemporary Fine Arts (CFA), Berlin, Germany
- 2022 Kunstraum Kreuzberg/Bethanien, Berlin
MAMAC, Nice, France
- 2021 Art Encounters Biennale, Timisoara, Romania
Musikprotokoll, Steirischer Herbst, Graz
- 2019 Künstlerhaus Bremen, Germany
Savvy Contemporary, Berlin, Germany
Kunst Im Tunnel (KIT), Dusseldorf, Germany

AWARDS

- 2022 Premio Ad occhi chiusi... Fondazione Merz & Artissima
- 2021 Ducato Prize for Contemporary Art

COLLECTIONS

- Moderna Museet, Stockholm
- IAC – Institut d'art contemporain, Villeurbanne
- Frac des Pays de la Loire, Nantes
- n.b.k. Artothek, Berlin
- ZLB Artothek, Berlin



Introvert X 4, 2026
Concretion, chrome-plated steel
cage, leash, 24 x 20 x 21 cm

Nona Inescu explores the relationships between bodies, materials and environments through sculpture, photography, installation and video. Drawing on ecology, philosophy and the natural sciences, her practice examines the interconnectedness of living and non-living worlds.

Her Introvert series combines Romanian sandstone concretions, known as trovants, with polished industrial elements. Formed over geological time through the mineral cementation of ancient sediments, these naturally rounded stones evoke bodily fragments, talismans and ritual objects. The sculptures blur distinctions between organic and inorganic matter, exploring the potential for intimacy between human bodies and geological forms.



Nona Inescu
Reliquary (Fist), 2022
Chrome-plated steel, concretion stone, 53 x 17 x 10 cm

Terrence Musekiwa (B.1990, Zimbabwe)

Terrence Musekiwa is a third generation Zimbabwean sculptor. He began carving stone at the age of five under the guidance of his father, Kennedy Musekiwa, a student of Modernist sculptor Joseph Ndandarika. Musekiwa has evolved these inherited methods, concepts and aesthetics, bringing traditional stone carving into dialogue with a contemporary language using objects imbued with symbol and history.

Stone remains central to his practice, combined with materials such as machinery, military remnants, copper, aluminium, beads and straw. By preserving the traces and histories embedded within these objects, Musekiwa creates works in which ancestral knowledge and contemporary experience coexist. His practice considers transmission as something carried not only through stories and traditions, but through materials themselves, continually adapted and given new meaning.

CV HIGHLIGHTS

- 2026 Krupa Art Foundation, Wrocław, Poland
- 2025 Espace Monte-Christo, Paris, France
Catinca Tabcaru, Bucharest
- 2024 Fondation Blachere, Bonnieux, France
Art Basel Miami, Catinca Tabcaru (solo)
- 2023 Catinca Tabcaru, Bucharest (solo)
Art Basel Hong Kong, Catinca Tabcaru (solo)
- 2022 14th Dakar Biennale, Senegal
59th Venice Biennale, Zimbabwe Pavilion
- 2021 Foundation Villa Datri, L'Isle-sur-la-Sorgue, France
- 2020 Foundation Villa Datri, L'Isle-sur-la-Sorgue, France

COLLECTIONS

- Centre Pompidou, Paris
- Fondation du beau, Ivory Coast
- The National Gallery of Zimbabwe, Harare
- Villa Datri Foundation
- Ackland Art Museum, USA
- U.S. Department of State



*Kuenzanisa chizvarwa
(Balancing Generation), 2026
Agate, brass and aluminum
door knobs, brass curtain
rings, 20 x 4 x 4 in*



Terrence Musekiwa
Mutengesi (espionage), 2025
Springstone, 1970's artillery shell,
straw, iron, copper, cotton
127 x 53 x 33 cm



CHAPTER IV

COLLECTIVE MEMORY

Collective memory is never simply preserved; it is continually reconstructed through images, objects, archives and acts of remembering. Across Romania and Zimbabwe, Ciprian Mureșan, Admire Kamudzengerere & Rachel Monosov, Chiedza Pasipanodya and Felix Shumba approach the past as a living and contested space.

Through archival intervention, material traces, inherited histories and acts of reinterpretation, their works recover what official narratives may overlook or erase. Memory becomes a means of questioning whose histories are preserved, whose disappear, and how the past continues to shape the present.

Rather than restoring a single historical truth, these artists reveal memory as mutable and collective—an ongoing process through which history can be reconsidered and reimagined.

Ciprian Mureșan (b.1977, Romania)

Ciprian Mureșan explores how political histories are remembered, dismantled and reinterpreted through the shifting meanings of images and symbols.

His small ceramic sculptures revisit the Lenin monument removed from Bucharest's Piața Presei in the 1990s. Reassembling fragments of a replica, Mureșan replaces Lenin's heroic image with a vulnerable figure, recalling photographs of the revolutionary leader confined to a wheelchair in his final years.

Stripped of its original authority, the monument becomes a fragment of collective memory, reflecting how political symbols outlive the systems that created them and acquire new meanings over time.



CV HIGHLIGHTS

2026 Ludwig Museum, Budapest
2025 Catinca Tabacaru, Bucharest
2024 Central Institute for Graphics, Roma, IT (Solo)
2023 Mudam Luxembourg, Luxembourg
2021 National Museum of Contemporary Art, Bucharest
2019 S.M.A.K., Ghent (solo)
Centre Pompidou
2018 Villa Medici, Rome
2017 57th Venice Biennale, Venice
2015 Ludwig Museum, Budapest (solo)
2013 Contemporary Art Gallery, Vancouver (solo)
2012 Tate Modern, London
Centre d'Art Contemporain, Geneva
San Francisco Museum of Modern Art
2010 17th Biennale of Sydney
Centre Pompidou
Neuer Berliner Kunstverein, Berlin
2009 53rd Venice Biennale, Romanian Pavilion
New Museum, New York

COLLECTIONS

Centre Pompidou
Tate Collection
San Francisco Museum of Modern Art
S.M.A.K. Museum
Frankfurt am Main
Neuer Berliner Kunstverein
ARKEN Museum of Modern Art
Ludwig Museum
Pomeranz Collection
Kadist Art Foundation

Untitled 3 (Lenin Zombie), 2025, detail

Ciprian Mureșan

Untitled 1 (Lenin Zombie), 2025
Glazed porcelain
30 x 15 cm



Untitled 3 (Lenin Zombie), 2025
Glazed chamota
37 x 15 cm



Ciprian Mureșan
Untitled 4 (Lenin Zombie), 2025
Glazed terracotta, 20 x 12 cm



Admire Kamudzengerere (b. 1981, Zimbabwe)

Kamudzengerere's work explores identity, politics, and society, often informed by the multifaceted structural and social issues that have marked Zimbabwe's last decade. Working in various media, he frequently reveals an unequal world in which the powerful ride roughshod over the weak.

Rachel Monosov (b. 1987, Russia)

Monosov works in performance, photography, video, and sculpture. By delving into cultural notions of alienation, territorial belonging, and identity, she reflects a rootless present rife with broader social implications. She constructs entire worlds around her subjects, which function pursuant to their own set of laws. Her personal biography is weaved throughout, loading the work with social and political concepts echoing historical events.

1972, 2017

A performance-based photographic work by Rachel Monosov and Admire Kamudzengerere is a 16-piece series encompassing 23 images (numerous works are diptychs). The images present a Russian Jewish woman and a Zimbabwean man living in Harare in 1972, a time when such a union was unheard of and the government was trying to make it illegal. Distinguishing the work and settling it firmly into contemporary art conversation, is the fact that Monosov and Kamudzengerere use their own lives as research. The project is not about re-enacting another time, it is more an exercise of layering another time with an alternative narrative – their story. They threw a wedding and were married; they spent an afternoon by the lake; they inserted themselves into happenings to create convincing scenarios, including images that portray a growing family. While their own experiences are the research; the witnesses to these performative/real acts are also part of the work - what lies between the images, behind them, in the whispered voices and memories created for the hundreds of people who witnessed this created reality.

SELECTED INSTITUTIONAL HIGHLIGHTS

COLLECTIONS

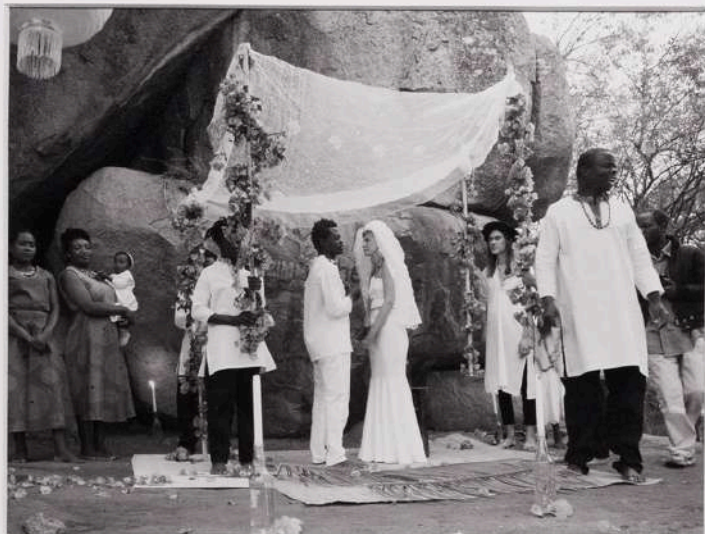
Art Institute of Chicago,
Block Museum at Northwestern University
Foundation Blachère

SELECTED EXHIBITIONS

2024 The Art Institute of Chicago, USA
2021 Block Museum of Art at Northwestern University
2019 National Gallery of Zimbabwe, Harare
2018 13th Dakar Biennial, Senegal
2017 Catinca Tabacaru, New York



Admire Kamudzengerere & Rachel Monosov
Before the Ceremony, Aug. 20, 1972, 2017, archival print, 20 x 30 cm
 Edition 9 of 15



Nagere 18.12.2000
 Rachel Archives Division
 Ministry of Home Affairs, PO Box 9100, Harare, Zimbabwe
 (Photograph is: G1)

COMENY PAM. HIRIHA HIRI

THE PICTURE HERE IS A MAN STANDING UNDER THE CHUPPAH, A CANOPY USED IN JEWISH WEDDING CEREMONIES. IT CONSISTS OF A SHEET STRETCHED OVER FOUR POLES AND HELD UP BY FOUR ATTENDANTS. THE CHUPPAH SYMBOLIZES THE HOME THAT THE COUPLE WILL BUILD TOGETHER. THE MAN ON THE RIGHT IS THE AVUKU, A SPIRIT MEDIUM WITHIN SHONA CULTURE. THE PERSON IS PRIMARILY KNOWN FOR HIS OR HER CHANNELING OF ANCESTRAL SPIRITS TO GIVE ADVICE. THE AVUKU HERE IS ALSO THE LEADER OF HIS VILLAGE AS WELL AS ITS MEDICINE MAN.

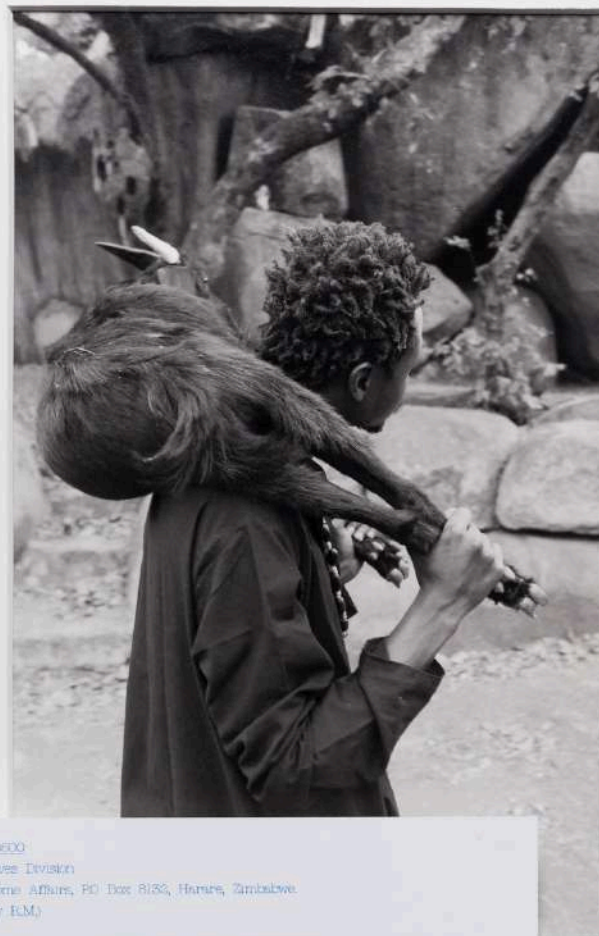
AUGUST 20, 1972

Admire Kamudzengerere & Rachel Monosov
The Chuppah and The Shaman, August 20, 1972
 archival print (diptych)
 6 x 18 inches
 Edition 2 of 15



Admire Kamudzengerere & Rachel Monosov
Domboshawa, Aug. 6, 1972
archival print
6 x 9 inches
Edition 5 of 15

Admire Kamudzengerere & Rachel Monosov
Dowry for marriage, Aug 18, 1972
archival print
8 x 6 inches
Edition 3 of 15



Negative No. 10600
National Archives Division
Ministry of Home Affairs, PO Box 8122, Harare, Zimbabwe
(Photograph by RCM)

SOMERBY FARM, NHAKKA HILLS

A. BRINGING THE SACRIFICIAL GOAT TO R. AS PART OF HIS DOWRY FOR MARRIAGE.

AUGUST 18, 1972

Admire Kamudzengerere & Rachel Monosov

A thought about the past, the future, and the now, Aug.

4, 1972

archival print (diptych)

16 x 12 inches

Edition 2 of 15



Department of Health
Special Services Division
Ministry of Home Affairs, 60 The Esplanade, Toronto
Ontario M5S 1B2



Installation view of 1972 at The Block Museum, Chicago. The performance-based photographic work by Rachel Monosov and Admire Kamudzengerere comprises 16 frames with 23 images. Edition 11 is available as a full series. A comprehensive catalogue with details on each work is available upon request.

Chiedza Pasipanodya (b.1987, Zimbabwe)

Chiedza Pasipanodya is a multidisciplinary artist, curator and writer whose research-based practice explores memory, time and retrieval through sculpture and installation. Drawing on African diasporic aesthetics, metaphysical inquiry and global craft traditions, their work considers how objects and histories shift in meaning according to perspective and context.

Mushandirapamwechete (Collectivism) centres on a ceramic cast of the negative space of a palm alongside a 1988 Zimbabwean school textbook from the artist's personal archive. Open to a chapter on ways of living, the textbook connects *mushandirapamwe*—a Shona term meaning “working together”—to socialism, cooperatives and countries including Romania, Cuba, Yugoslavia and Angola. Bringing these objects together, Pasipanodya reflects on the collectivist ideals that once connected Zimbabwe and Romania, and the complicated legacies those promises carry today.

CV HIGHLIGHTS

- 2026 Toronto Biennial of Art, Canada
- 2025 Cranbrook Art Museum Purchase Award, United States
Catinca Tabacaru, Bucharest
- 2024 Gardiner Museum, Toronto, Canada
- 2023 Art Gallery of Burlington, Canada
- 2023 Artspeak, Vancouver, Canada
- National Gallery of Zimbabwe, Bulawayo (Solo)

COLLECTIONS

Cranbrook Art Museum, Michigan, USA



Mushandirapamwechete (Collectivism), 2025
Ceramic, steel, archival textbook, Installation Dimension
approx. 70 x 30 x 20 cm

CHAPTER VI

FAILURE TO MAKE THE REVOLUTION OUR PERMANENT HOME

These artists move through the shadows left by uprisings, gathering what remains when the fervor fades. They ask what becomes of those who walked beside the revolution but were not welcomed into its aftermath—of the bodies, voices and visions made indispensable, only to become invisible.

Across continents and generations, revolutions have promised the possibility of becoming otherwise—casting off empire, dictatorship and imposed rule. Yet too often, power simply rearranged itself. Those outside its design—women, queer communities, the rural, the poor and minorities—remained at the margins of the freedom they helped imagine.

In Romania and Zimbabwe, political transformation carried enormous expectations. Independence in Zimbabwe and the fall of dictatorship in Romania belong to radically different histories, yet each opened a distance between freedoms imagined and societies that followed. Old structures survived within new ones, and collective liberation could obscure those whose freedoms remained conditional.

The artists gathered here work within that distance. They examine who was permitted to inherit the promises of liberation and how power continues to shape the body, family, sexuality, labour and belonging.

Rather than monuments, they offer fractures, interruptions and unfinished promises. Their work holds revolution not as a completed event, but as an ongoing demand—a home yet to be built.

Andrei Nițu

(b. 2000, Romania)

Nițu's practice explores painting as both a manipulative medium and a mirror for identity construction. Works act as external agents validating, distorting, and projecting fragments of the self—while simultaneously confronting the viewer with their own emotional susceptibilities—something historically characteristic of the medium.

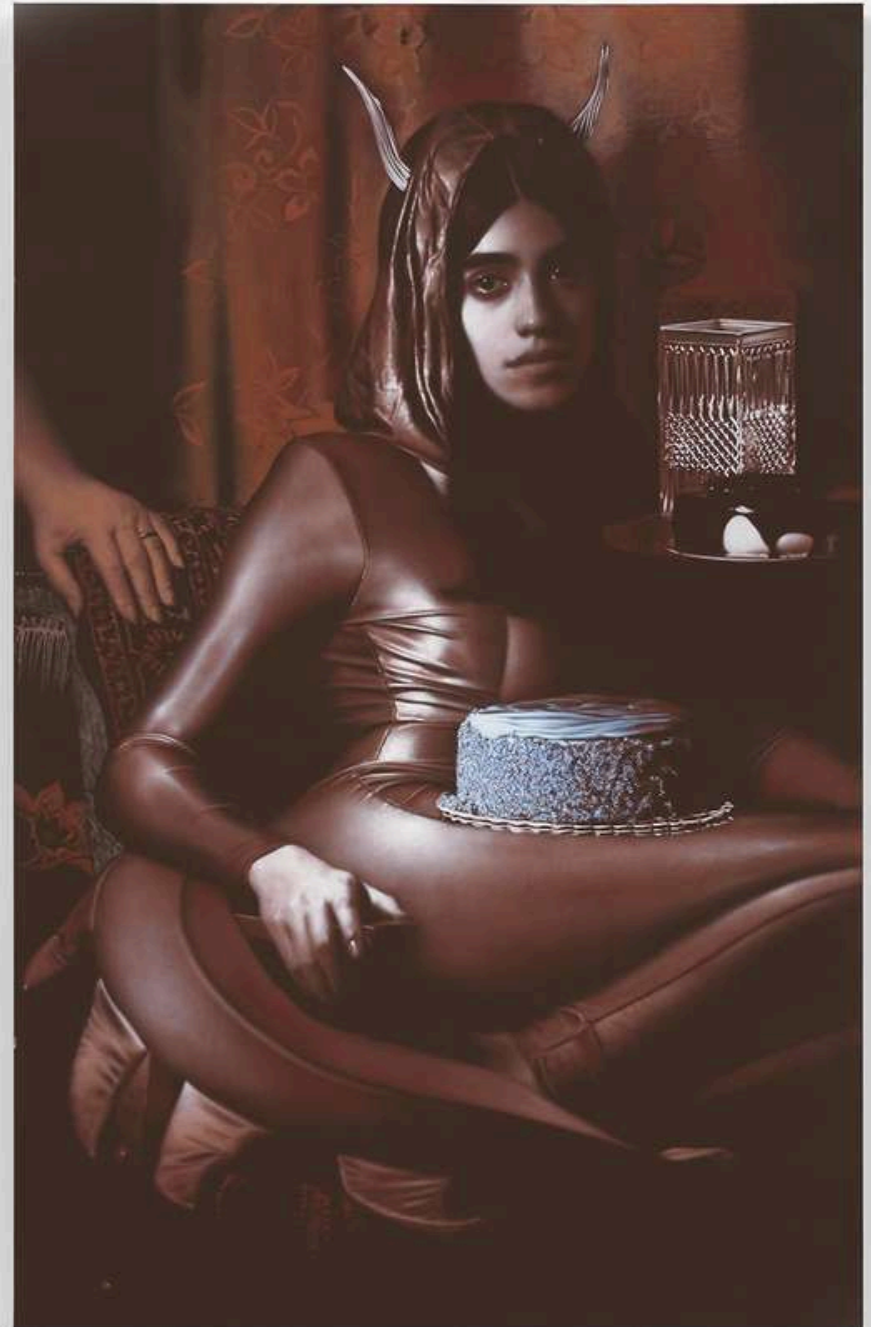
Here, painting is approached as a performative tool, positioning the pictures at the intersection of ego, trauma, and ideology.

CV HIGHLIGHTS

- 2026 Catinca Tabacaru, Bucharest (solo) [Forthcoming]
- 2025 Catinca Tabacaru, Bucharest
Museum MORE, Gorssel, NL
Stigter van Doesburg, Amsterdam (solo)
Pharmakon, Bucharest
- 2024 Kieken Centrale, Antwerp
- 2023 Galerie Ron Mandos, Amsterdam
Stigter van Doesburg, Amsterdam
Atelier 35, Bucharest (solo)
- 2022 Billytown, Den Haag
- 2021 Goodbuy Gallery, Bucharest
The Grey Space in the Middle,
The Hague
- 2020 MNAC, Bucharest

PRIZES

- 2026 Piket Kunstprijsen (Shortlisted) [results in November]
- 2024 Buning Brongers Prize (Nominee)
Royal Award for Modern Painting (Longlisted)



Cobalt Hue, 2025, Oil on canvas, 125 x 80 cm



Andrei Nițu
Antidote, 2025, Oil on canvas, 115 x 205 cm



Andrei Nițu
Dirty Linen, 2026
Oil on canvas, 125 x 120 cm

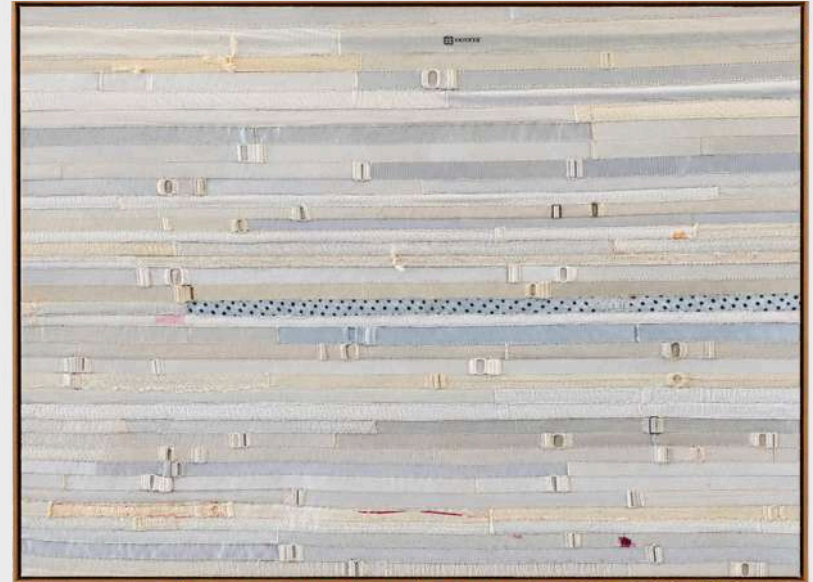
Kresiah Mukwazhi (b. 1992, Zimbabwe)

Mukwazhi transforms discarded bras sourced from Zimbabwe's Mbare market into densely layered compositions of straps, hooks, lace and elastic. Originally designed to shape the female body according to prescribed ideals, these intimate garments become sculptural expressions of social expectation, autonomy and resistance.

Informed by her close engagement with sex workers at Hopley Farm, Mukwazhi's work explores the intersections of labour, survival and bodily autonomy. Through dismantling and reassembling these garments, she transforms objects of constraint into expressions of agency, challenging the conditions under which women's freedom is granted or denied.

CV HIGHLIGHTS

- 2025 Kunstpalast Düsseldorf, Dusseldorf
Kunsthalle Giessen, Giessen
- 2024 Museum Ludwig, Cologne (Solo)
Art Basel Unlimited, Basel, Switzerland (Solo)
- 2023 Nottingham Contemporary, Nottingham (Solo)
Secession, Vienna, Austria (Solo)
Kunsthalle Emden, Emden
Philara Foundation, Dusseldorf
The FLAG Art Foundation, New York
- 2022 59th Venice Biennale, Zimbabwe Pavilion
Kunstmuseum Wolfsburg, Wolfsburg
- 2021 Norval Foundation, Cape Town
- 2020 Iziko South African National Gallery, Cape Town
- 2019 Iziko Museums, Cape Town
Zeitz Museum (MOCAA), Cape Town, SA
Netherlands Institute of Sound and Vision, Hilversum



Shapeshifting II, 2026
bra straps on canvas, 62 × 81 cm

COLLECTIONS

Museum Ludwig
Musée d'Art Moderne de Paris



Kresiah Mukwazhi
Shapeshifting I, 2026, bra straps on canvas, 46 x 57 cm

ANA PASCU

b. 2000, Romania

"I Refuse to Hear Nothing emerges from a world saturated with discourse that no longer produces depth or meaning. 'Nothing' is not absence, but language repeated until it becomes empty. Covering the ears is not an act of defence, but of selection—a conscious withdrawal from what no longer nourishes thought.

Part of a series of three papier-mâché figures refusing to hear, see or speak 'nothing', the work positions the body as a site of discernment. This gesture of withdrawal creates space for reflection, restoring the conditions in which meaning can emerge." — A.P.

CV HIGHLIGHTS

2027 Catinca Tabacaru, Bucharest (solo) [forthcoming]
2026 Sandwich, Bucharest
GLORIÆ Gallery, Craiova
2025 Catinca Tabacaru, Bucharest
2023 Catinca Tabacaru, Bucharest (solo)
2022 Centrum, Berlin (solo)
Catinca Tabacaru, Bucharest
2021 National Museum of Contemporary Art (MNAC), Bucharest
2021 National Gallery of North Macedonia

I Refuse to Hear Nothing, 2026
Mineral composite (marble), 65 x 20 x 15 cm
Edition of 3 + AP

