



Artistic Biography: George Masarira



Zimbabwe

George Masarira studied visual at Mzilikazi Art and Craft Centre in Bulawayo. His art career spans close to a decade fusing continual studies in contemporary politics, African philosophy and his full time trade of visual art. In his trade, he majors in fine art, ceramic design, pottery, and wood carving with a strong bias towards fine art. The passion of art was influenced by one of Zimbabwe's legendary painter, Zacharia Mukwira who now is a resident in Cape Town, South Africa.

George's admission at the National Art Gallery of Zimbabwe in Bulawayo in 2013 from a home studio saw a rapid growth of the artist in him. The gallery space inspired him to change and develop his art through networking and exposure to different versions of art which incorporate mixed art, social commentary painting and political discourse. To date, he operates from a studio located at the National Gallery of Zimbabwe in Bulawayo which has become his full time occupational space.

His artistic transition has evolved as he found himself enclosed in a contemporary spectrum which influences and inspires most of his works to the extent of exhibiting in numerous international exhibitions. George Masarira is mainly inspired by contemporary unfoldings in Africa and Zimbabwe in particular, encompassing, politics, economic, religion, environment, and anything that involves cosmopolitan philosophy surrounding him. He is a provoking artist as most of his art describes what he feels to be the truth. He can be summarised as a radical cosmopolitan artist.

He refrain from art which does not speak to the heart and mind because every piece by George Masarira is a result of a blend of lens captures, emotional raptures, philosophical triggers and a well thought out tapestry of hand movement and paint brush stroke coordination-

it will be a philosophical and monumental robbery to create memories and thoughts which do not change a life. He can be summarised as a radical cosmopolitan artist.

He has exhibited internationally and regionally at:

September 2018-Abaerdeen, Scotland.

2017- Amanzi Contemporary Private Exhibition, UK

2015- Solo Exhibition, Art Gallery of African Fantasy, Germany

2015/2016- Hamburg, Zeight Kunst International Art Festival, Germany.

Local exhibitions

2018 Legends NGZ Bulawayo

2018 Lost and found NGZ Harare

2018 Visual Arts Association of Bulawayo (NGZ) Bulawayo

2016 Life drawing Exhibition National Gallery of Zimbabwe Bulawayo

2016 Matarenda National Gallery of Zimbabwe Harare

2015 Elephant walk Victoria Fall

2015 Zimbabwe , Denmark Cultural Art Dialogue National Gallery of Zimbabwe Bulawayo

2015 Visual Arts Association of Bulawayo Exhibition NGZ Bulawayo

2014 Visual Artists' Association of Bulawayo Annual Exhibition National Gallery in Bulawayo

2014 In Celebration of 2014, the Chinese Year of the Horse Harare

2014 Zimbabwe Annual Exhibition National Gallery of Zimbabwe Harare

2013 Pink perspective National Gallery in Bulawayo

2013 Visual Impact Visual Artists' Association of Bulawayo exhibition National Gallery in Bulawayo

2013 Mibvunzo Isina Mhinduro (Questions without Answers) Exhibition National Gallery of Zimbabwe Harare

2012 26th Annual V.A.A.B exhibition "Avant-garde "National Gallery of Zimbabwe Bulawayo

His international and exhibition collage on the following links:<https://www.instagram.com/georgemasariraartstudio/>

<https://www.facebook.com/georgemasariraartstudio/>

CALCULATIONS: THE EXHIBITION

Artist's Statement

Life is a calculated characteristic that distinguishes physical entities that have biological processes, such as signaling and self-sustaining processes, from those that do not. Through canvas and paint, I depict a philosophy that all that exists is matter, and that life is merely a complex form or arrangement of matter. The rendition of man as a mobile humanoid, re-organised human anatomy, political questions, dripping paintings, and my choice of artistic material, summarise that every depiction and action are calculated events, decisions, colors, material and thoughts, all represented by painted images. Through my daily Zimbabwean experiences, the spectator is invited to think that calculations are the universe itself.

Calculations: The Exhibition Statement

I prompt the spectator to rethink that the universe is becoming aware of itself and human perception is still the universe, at least just a fragment of it. My Paintings are visually accessible to anyone, but are embedded with deep thought provoking stories, ideas, ideologies and contemporary philosophy which stimulate self-introspection of both an individual and society on the subject of trying to understand the world and life.

With a semi-abstract approach to visual art, I attempt to argue that in as much as Calculations are usually scientific, through art, luckily our brains can process this information sufficiently enough to produce our current conscious experience. The normative understanding of calculations is it being an attachment of Mathematics, mathematics and art are related in a variety of ways.

Mathematics has itself been described as an art motivated by beauty, mathematics can be discerned in visual arts to give volume, breath, meaning and mobility to inanimate phenomena. We humans have gradually discovered many additional recurring shapes and patterns in nature, involving not only motion and gravity, but also electricity, magnetism, light, heat, chemistry, radioactivity and subatomic particles.

These patterns are summarized by what scientists call laws of physics. Just like the shape of an ellipse, all these laws can be

described using mathematical calculations. Calculations are not the only hints of mathematics that are built into nature: There are also numbers.

As opposed to human creations like the page numbers in a magazine, my interpretation of Calculations through canvas and paint talk about numbers that are basic properties of our physical reality.

Political unfoldings in Zimbabwe and across Africa have recently revealed an answer to one of life's questions: How does anything come to be? Using Zimbabwe's political economy, SADC experiences, Africa's debilitating socio-economic landscape, I am convinced that all actions, done individually or collectively are products of calculations. The end decisions that military general take to topple governments, the haranguing economic policies that fracture society and extinguish hope for the poor, the gluttonous character of privateers in a confused socialist-capitalist Africa are evidence that there is no coincidence in human experience, it's all calculated, either by an individual or institutions.

This exhibition is testimony to the notion of premeditated actions, predetermined outcomes, precise expectations and the products of them which are poverty. The selection of paintings for the exhibition depict a theme that: There is something very mathematical about our universe, and the more carefully we look, the

more calculations we seem to find. So what do we make of all these hints of calculations in our physical world? Most of the paintings take it to mean that nature is for some reason described by calculations, at least approximately, and leave it at that. Whilst at it, a closer look at the representation of humanity and humanness, one would be convinced that there's more to it, and would want to see if it makes more sense.