

One City, Eight Lenses



Open Window University Student Photography Show

Supervised by Janus Boshoff, Sana Ginwalla & Kalenga Nkonge

May 11th 2025 – May 15th 2025
Everyday Lusaka Gallery

ONE CITY, EIGHT LENSES

Catalogue And Reader

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Everyday Lusaka Gallery, E.W Tarry Building,
Shop #5, Kalundwe Road, off Cairo Road North End

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one city, eight lens

- Anna Zgambo

‘one city, eight lenses’ is an exhibition that visually explores the dynamism of Lusaka’s city and urban landscape through the documentary lenses of eight Open Window University second year photography students.

I hear quietness and commotion in Bryanna Chutu’s pictures. Her Lusaka speaks with signs: God bless you, stop, read your Bible, beware of the dog, danger, Keep Lusaka Clean, bad man, I scream. A generator barks on its leash, schoolgirls talk over traffic, and street vendors sing, while mayadi snores.

You can smell Lusaka in Hope Thewo’s Polaroids. “The Cola Effect” reeks of red meat. “Mulilo” unfurls the fragrance of fish, while “Kushoka Nyama” sprays spices. The stench of a pit latrine oozes from “Polaroid 32.”

I remember idioms about corners when looking at “Truth” by Pearl Daka. “Grey” reminds me that a corner can be warm or cool depending on the saying. “Candy” tells me that I need you in my corner, but “Block” is a warning that your company could make me feel cornered.

Kachilapo Mulongoti’s photos show me that I am a fence decorated with barrels. Like the red bricks in “Tree/Wall,” I have property, pride and people to protect. The fence in “White/Pink/Green” went to the same private school that taught me to be stonelike. The wall in “Green/Orange” wears a crown of barbed wire and a coat of ivy to keep the witches out.

Taizya Simutowe takes your eyeballs on a tour of icons. Lean forward to look at the head of FINDECO House, the shoulders of Intercity, the hands of Cairo Road, the feet of Society Business Park, and the face of Addis Ababa roundabout. You see that the Freedom Statue still flexes in Kamwala even though he was evicted from the kwacha.

Stanley Mulenga explores texture in “The Roughness” and “Rusty Pipes.” My gaze wanders across the coarseness of a compound in “Wondering Kids.” The ghetto goes gooey in “The Drain of Garbage.” A slum turns slimy in “The Strain.”

Melina Mahoukou makes colours out of sunshine the way Lusaka manufactures happiness from hardship. Our dreams burn orange in “Daily Transaction.” Our goals glow green at the “Colourful Stall.” We, flames of the Zambian flag, flicker in the “Red Zone.”

BRYANNA CHUTU

One City Eight Lenses is a project that we photography students worked on. This was a documentary photography project. Documentary photography refers to accurately recording real-life events, people, and places to tell a story or raise awareness.

The eight of us were challenged to take pictures of Lusaka city. Not the fancy landmarks you'd see in a brochure but everyday features we usually overlook. The abandoned Airtel stands, the dusty gravel roads, a neighbour's front gate, you name it! Our sole purpose was to bring awareness to the mundane and show everyone that there's beauty in it.

The project wasn't much of a challenge but more of an experiment. It was fun finding the beauty in everyday objects, subjects and sites. It also brought a sense of peacefulness because there's some sort of peace that comes with the quietness of the mundane. Though, walking down the street with my phone out and taking pictures of the jiggies at the kantemba was a little scary, it was a great way to get out of my comfort zone.

My creative process involved learning about how objects and shapes sit with each other, the importance of complementary colours and that everything in a frame has to communicate something contributing to the rest of the picture.

My classmates and I also had the opportunity to meet Bonkoti at EverydayLusaka Gallery. He showed us a bit of his photos and gave us a few things to consider when taking pictures. The one thing that stood out to me was him telling us to think about how you see an object or subject; do I appreciate it? If I do, the angle I take it matters as well as the other elements of the photo. In other words, take photos with love and care. The historical importance of an item can play a role in photography as well. It can determine where you'll go with your creative process. These to me are key elements of a good meaningful photo.

In a way, this was a microscope into the city we live in. While taking these pictures, I realised how much I didn't see just by looking. This trained me to be more observant of my surroundings and to see at least one shot wherever I go.



bluesides

2025

bryanna chutu



a walk to town

2025

bryanna chutu



jiggies

2025

bryanna chutu



books on the move

2025

bryanna chutu



K2 toilets

2025

bryanna chutu



papu

2025

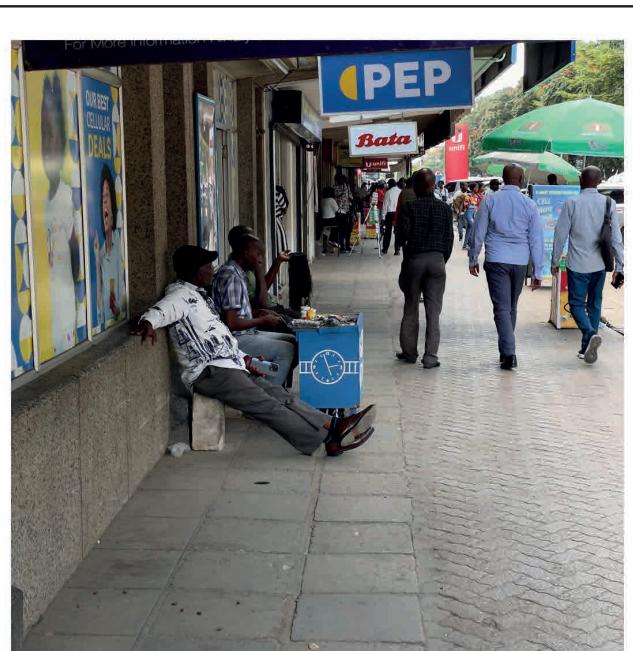
bryanna chutu



ku skulu

2025

bryanna chutu



politix

2025

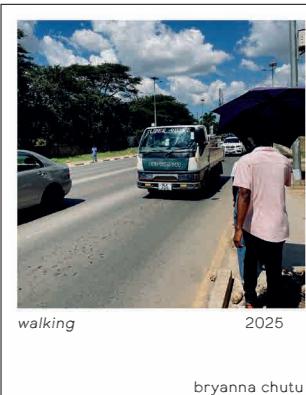
bryanna chutu



rush hour

2025

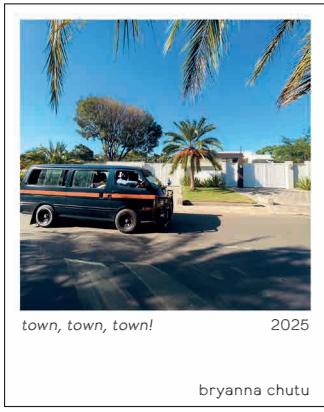
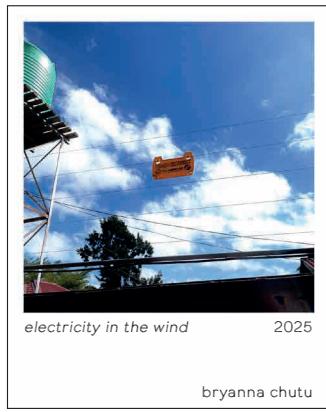
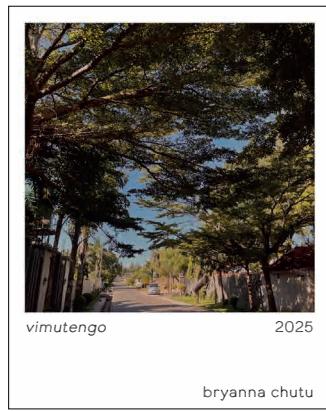
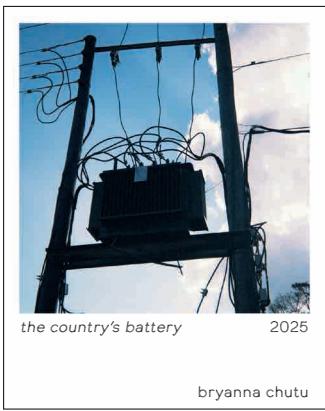
bryanna chutu



walking

2025

bryanna chutu





chamba/drugs, you
should try it

2025

name



the government

2025

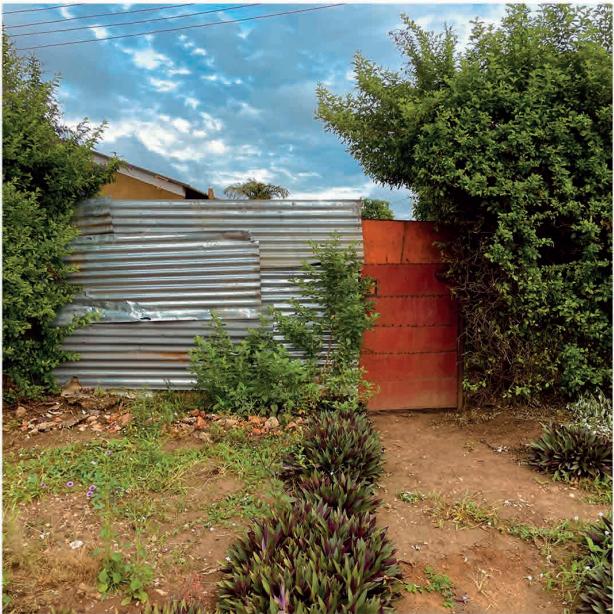
bryanna chutu



lost lover?

2025

bryanna chutu



hidden gate

2025

bryanna chutu



rainbow tinted

2025

bryanna chutu



there's a dog

2025

bryanna chutu



signage

2025

bryanna chutu



bryanna's wall

2025

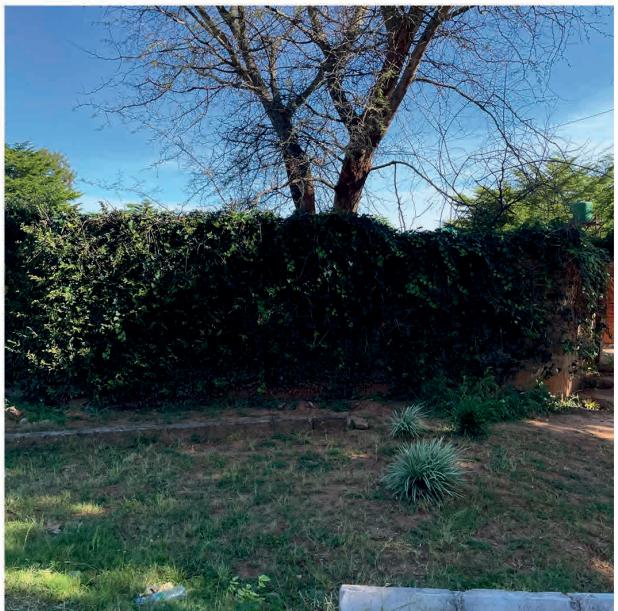
bryanna chutu



side hustle

2025

bryanna chutu



overgrowth

2025

bryanna chutu



scrap gate

2025

bryanna chutu



"am outside"

2025

bryanna chutu



pause

2025

bryanna chutu



pyango

2025

bryanna chutu



trees jumping over then
wall

2025

bryanna chutu



sign

2025

bryanna chutu



home grown

2025

bryanna chutu



the flat

2025

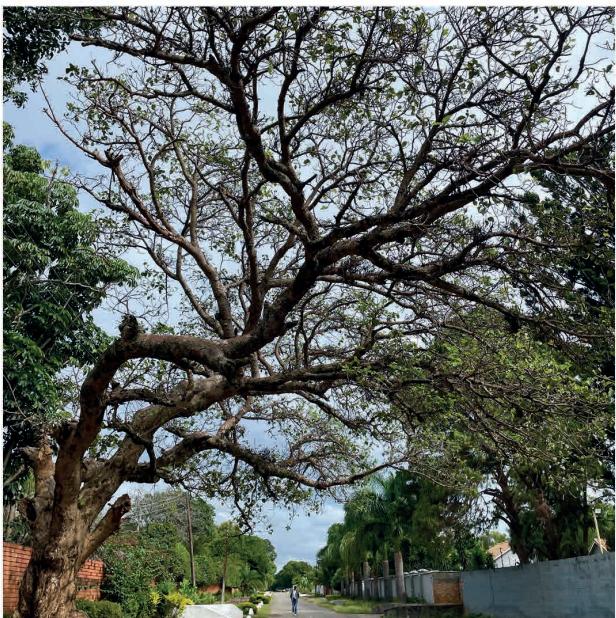
bryanna chutu



we're at the gate

2025

bryanna chutu



green street

2025

bryanna chutu



along the road

2025

bryanna chutu



subscription

2025



no power

2025

bryanna chutu



malata

2025

bryanna chutu

PEARL DAKA

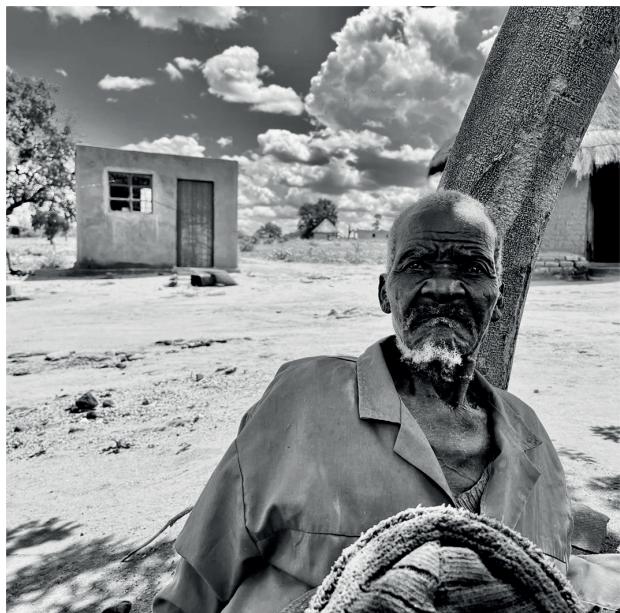
"All The Broken Places"

A phrase that evokes vulnerability and resilience suggesting life patterns and milestones where the cracks and fragmented pieces tell a story of their own. This essay explores the themes of brokenness, healing and progression in power of storytelling and "old age" through different images. Each image with a broken wall or shattered glass has shards reflecting all the walls one has built in life that have lasted long but were shattered by different people and some of them have dangerous corners and edges. One of them shows a person exiting a door of an old building. This reflects an end of a certain season and stage of one's life. However these reveal the imperfections underneath like a mirror, once whole, now lies in pieces like our own lives when faced with trauma, loss or heartbreak.

One of them is of an old man. This is a representation of the "old age" aspect of the series. Although old people are known for being dependant, this series focuses on revealing the precious things hidden in so-called broken things and people, wisdom which comes with age and makes life easier for those who follow. A faded or black and white image of a crumbling building with vines and its walls bearing the scars of time. It represents the weight of memories that linger long after the event has passed. The broken places within us can be heavy with the burden of what

we've lost and left with no choice but to carry what we have left and who we have left making it difficult to move forward. This comes with struggles of even carrying even close people above us causing us to crumble but still stand firm.

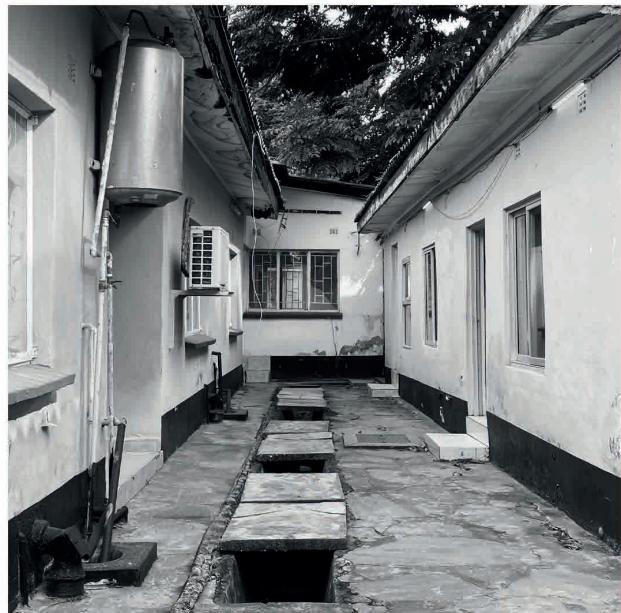
The beauty in brokenness ,each piece, once discarded, now contributes to a greater whole. These images symbolize the potential for healing and growth in the broken places. By embracing our imperfections and acknowledging our scars, we can create something new, something beautiful. Like an image of a mosaic. By sharing our stories through photographs,, we can process our experiences, find meaning, and connect with others who have walked similar paths. In conclusion, "All the Broken Places" is a testament to the human experience, with all its imperfections. Through images, we can visualize the fragmented landscape of our lives, the weight of memories, and the beauty that can emerge from brokenness. By embracing our stories and the stories of others, we can find healing and connection in the broken places and broken people. As we navigate the complicated parts and seasons of life through photographs, we can transform our scars into mosaics of beauty, resilience, and hope.



wisdom

2025

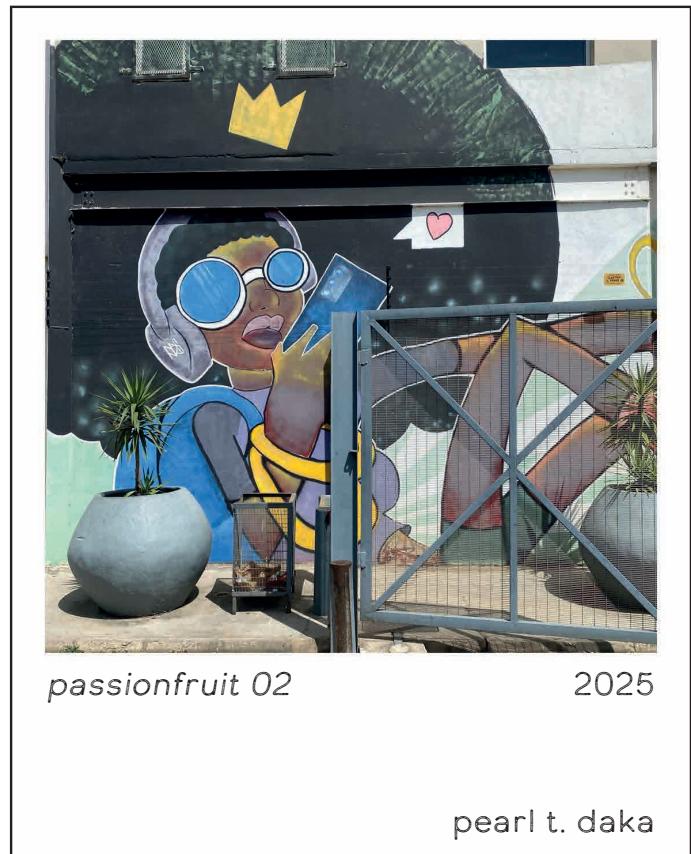
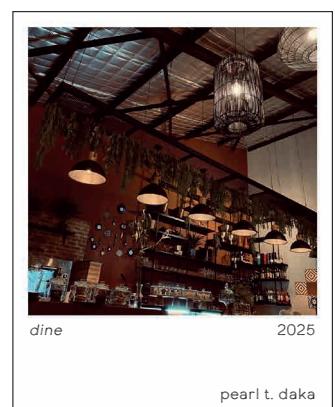
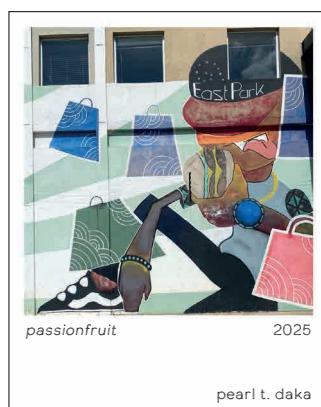
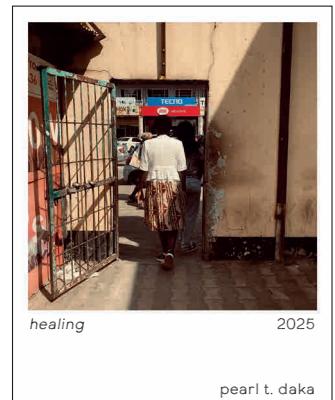
pearl t. daka

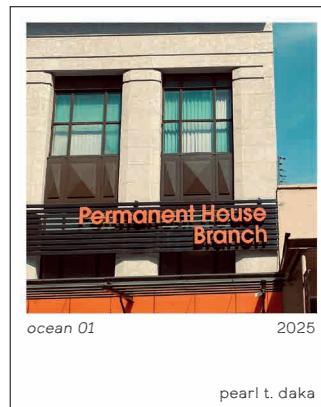
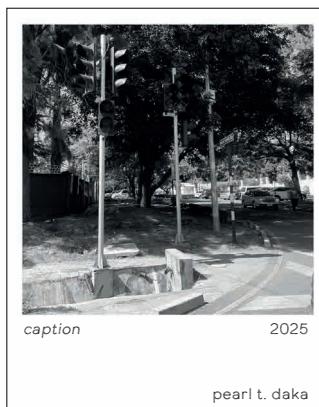
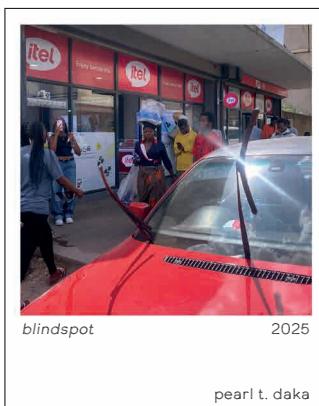
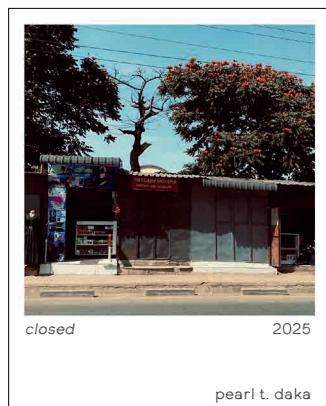


walk of shame

2025

pearl t. daka



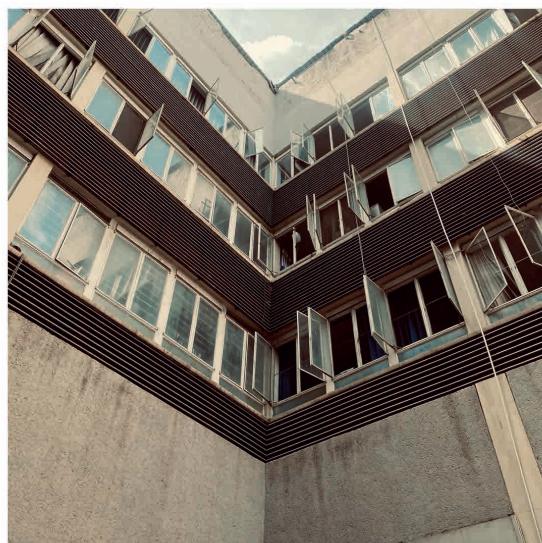




shutter

2025

pearl t. daka



block

2025

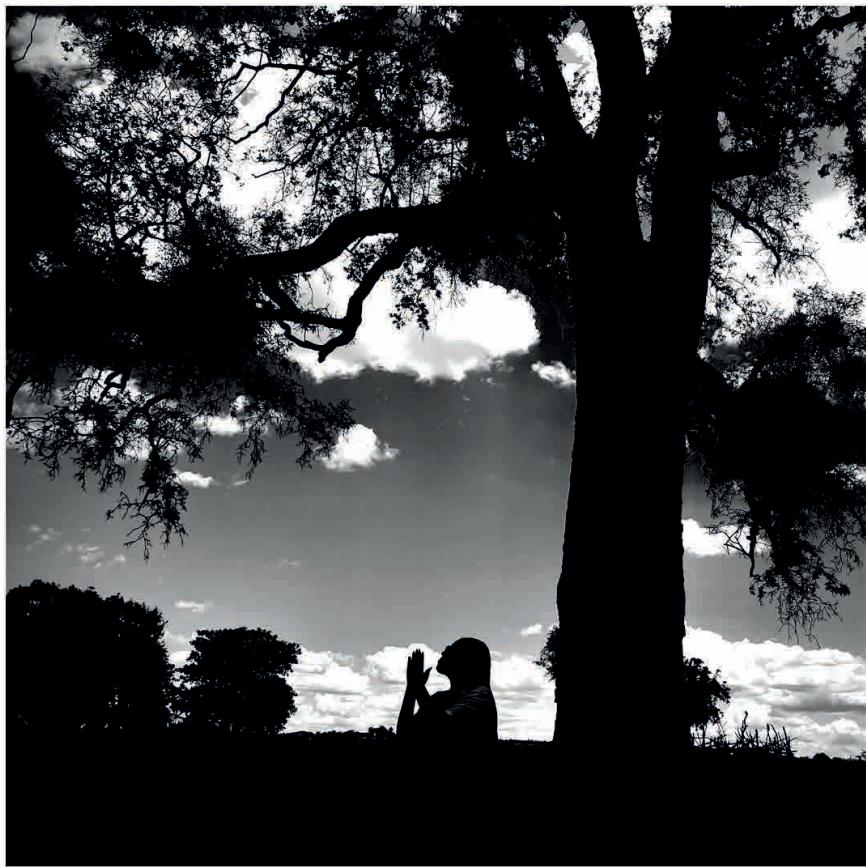
pearl t. daka



healing 03

2025

pearl t. daka



hope 02

2025

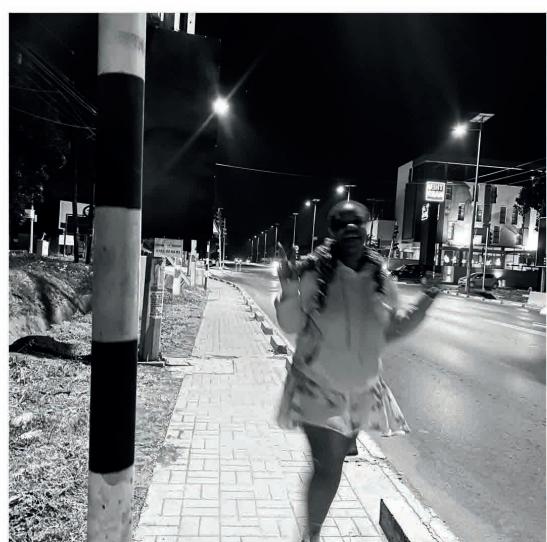
pearl t. daka



hung sorrows

2025

pearl t. daka



motion

2025

pearl t. daka



balance

2025

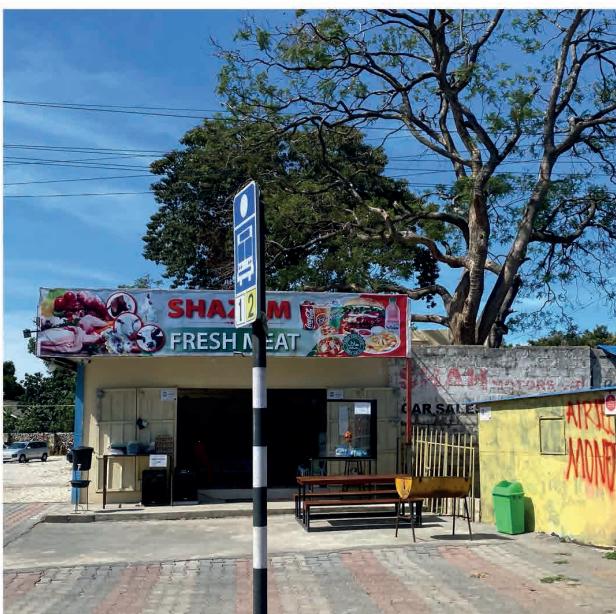
pearl t. daka



sugarush

2025

pearl t. daka



everywhere

2025

pearl t. daka



shadow

2025

pearl t. daka



closed 02

2025

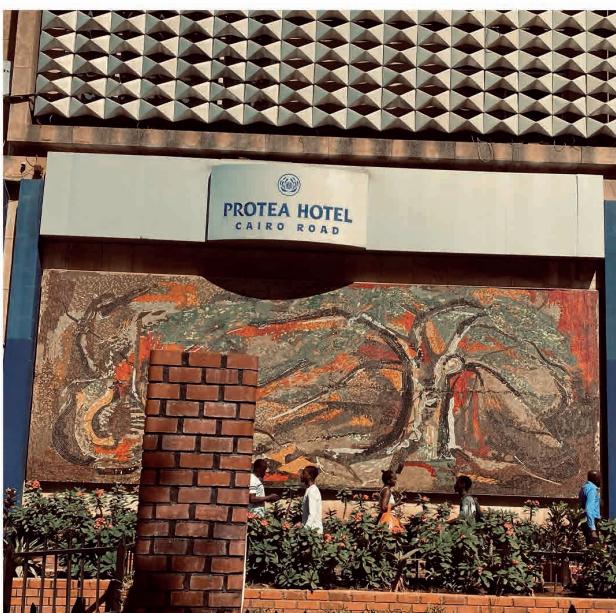
name



breeze

2025

name



ocean 02

2025

pearl t. daka



seem

2025

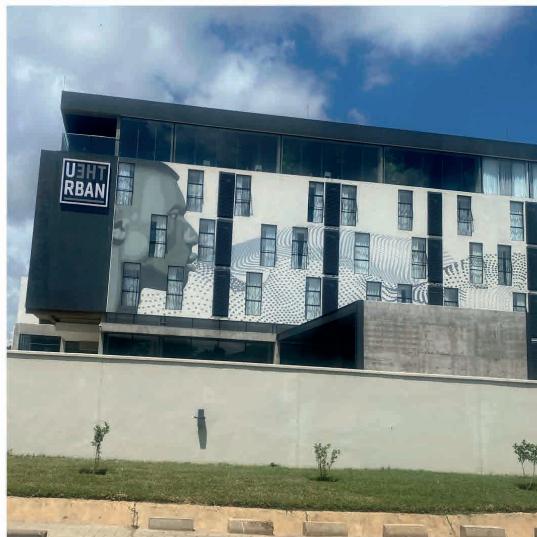
pearl t. daka



mosaic

2025

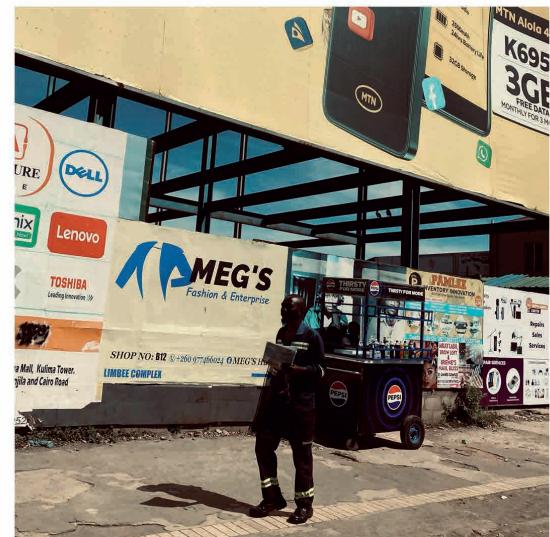
pearl t. daka



everyday

2025

pearl t. daka



sunnoon

2025

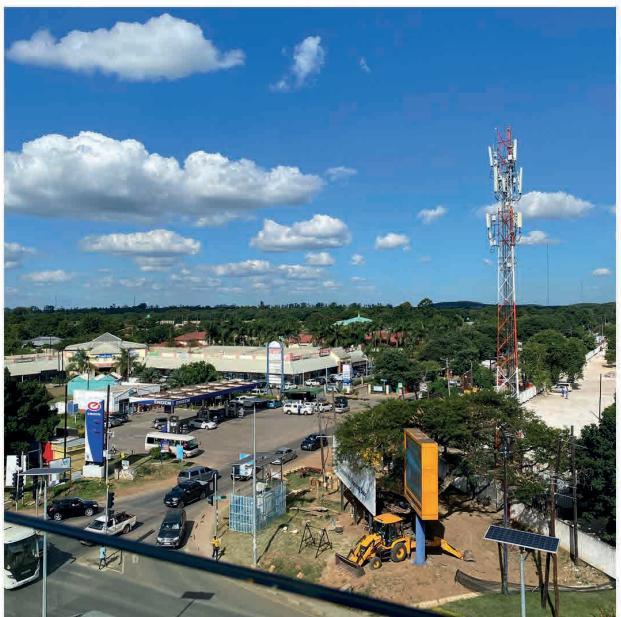
pearl t. daka



morning

2025

pearl t. daka



fall

2025

pearl t. daka



shade

2025

pearl t. daka



wise

2025

pearl t. daka



bottom

2025

pearl t. daka

MELINA MAHOUKOU

Starting this photography project has been a mix of different emotions for me at the beginning. The goal was to capture Everyday Lusaka through the lenses of my phone camera in a 1:1 square format. At first it sounded excited and looked easy, but as simple as it was shown, it actually made me look at the city in a completely different way. From the concrete buildings, to the traffic lights, to the soft golden sunset and the vendors, each shot captured its own stories even though the world around it kept moving.

What stood out to me was how photography can play truth behind every images. When I started documenting this project, I thought I would just capture anything I would see exactly as it is, but as I progressed in taking the photographs I took, I started realising that these photographs told a story and that story was my truth. It was when I changed my view on needing to shoot in a perfectionism. The subjectivity of each photograph as its own kind of truth, that goes by the angles I chose, to the colours I leaned into, what I decided to include and crop out.

There's one of my photographs that I named 'Golden hour behind the Lace' it was subjectivity at play, to most people view point the photograph would look like it is just curtains and sunlight reflecting through it, but to me it was that moment that made me feel peaceful, still and nostalgic. Subjectivity is apart of most of my photographs, from the places to the people that were in my photos, those are the moments that felt real and were not styled not staged, I just happen to be lucky enough to press the shutter. That process was a way for me to create my visual archive. I believe that, that's the power of photography, it lives in between the real and the personal.

The personal part of this is my personal lenses through Everyday Lusaka, which may not be everyone's viewpoint and is right in my sight. It is full of rhythm and repetition, colour and quiet. Lusaka is a city that is filled through Potholes, and pavement plastic chairs, with so many more things that portray everyday Lusaka, which by the way no one these photographs are not polished through its gaze. Each of these 50 photographs contains a composition which holds onto these moments, overall I think the biggest lesson I have learned from this project is that photography is not always about showing everything exactly as it is, because this was a challenge I faced when capturing people in rural areas, many people did not want their faces to be captured or shown, which I did respect as I was capturing and reflected on how photographers always can walk in line between capturing but also, protecting conformmt of people, but I am proud to say that the moments I captured through my lense is what I chose to show behind the real meaning of camera.



the learning gate

2025

melina mahoukou



side windows stories

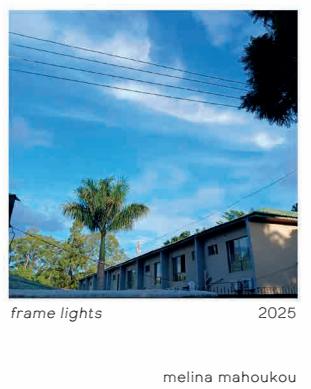
2025

melina mahoukou



pause concrete

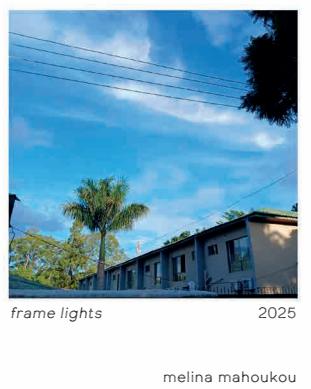
2025



walls sentinels

2025

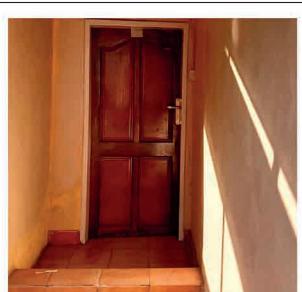
melina mahoukou



frame lights

2025

melina mahoukou



empty door

2025

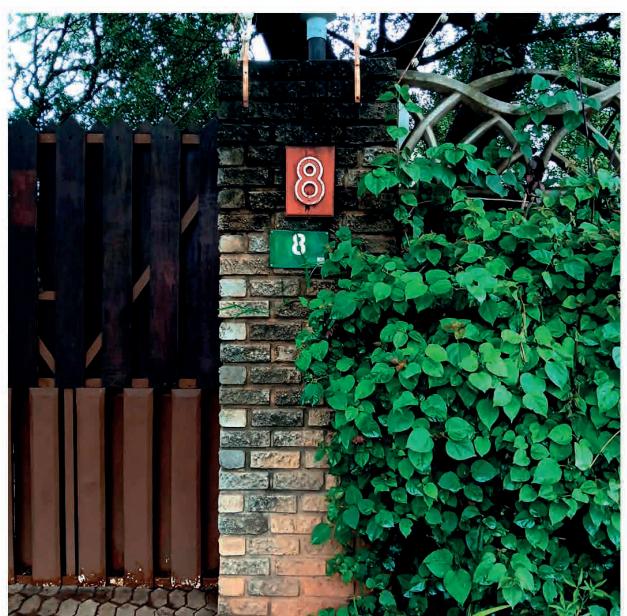
melina mahoukou



crossing point

2025

melina mahoukou



gate number

2025

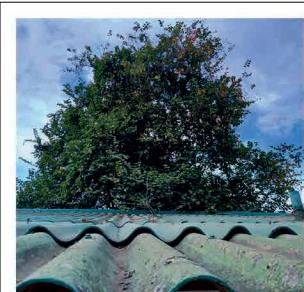
melina mahoukou



point of entry

2025

melina mahoukou



nature & jungle

2025

melina mahoukou



edge of stillness 2025

melina mahoukou



lunch in the clouds 2025

melina mahoukou



hut shelter 2025

melina mahoukou



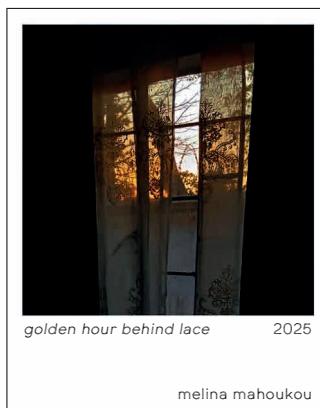
evening blaze 2025

melina mahoukou



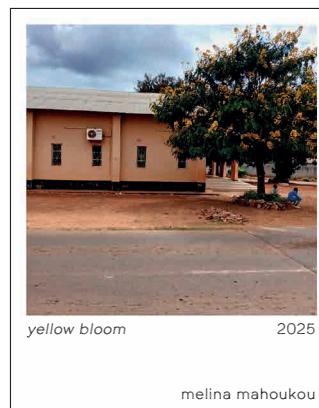
shadow walk 2025

melina mahoukou



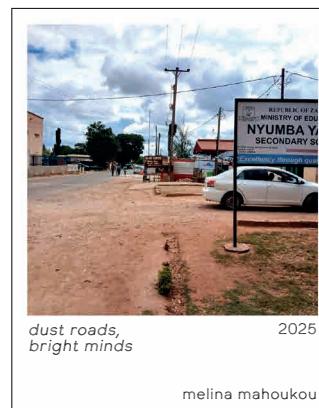
golden hour behind lace 2025

melina mahoukou



yellow bloom 2025

melina mahoukou



dust roads, bright minds 2025

melina mahoukou



trolley talk 2025

melina mahoukou



circle of solitude 2025

melina mahoukou



cautious walls 2025

melina mahoukou



raw harvest 2025

melina mahoukou



colourful stall 2025

melina mahoukou



where concrete meets the canopy 2025

melina mahoukou



windows to the sky 2025

melina mahoukou



wire, walls and water 2025

melina mahoukou



daily transaction

2025

melina mahoukou



rush hour

2025

melina mahoukou



red zone

2025

melina mahoukou



street spot

2025

melina mahoukou



intersection city

2025

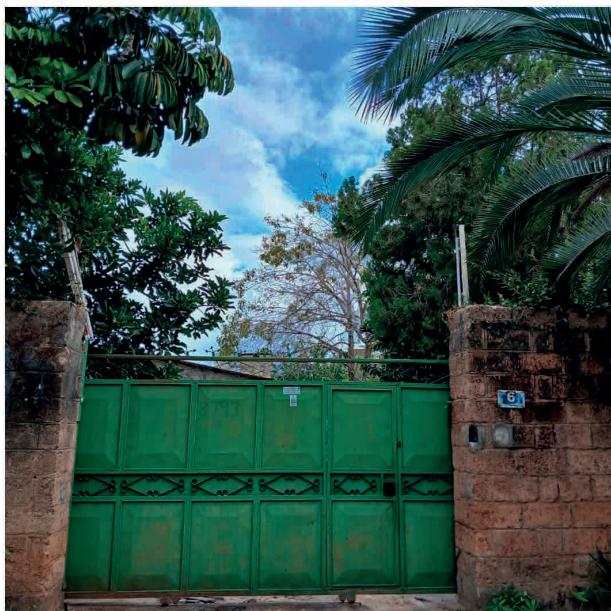
melina mahoukou



graffiti zone

2025

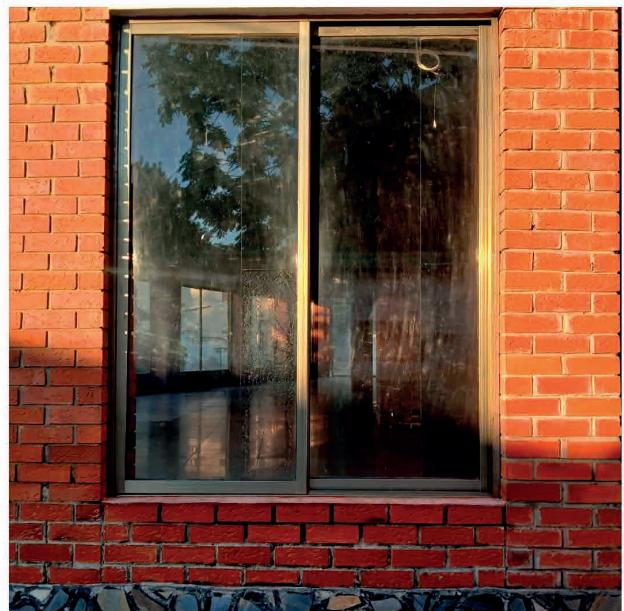
melina mahoukou



verdant entry

2025

melina mahoukou



morning frame

2025

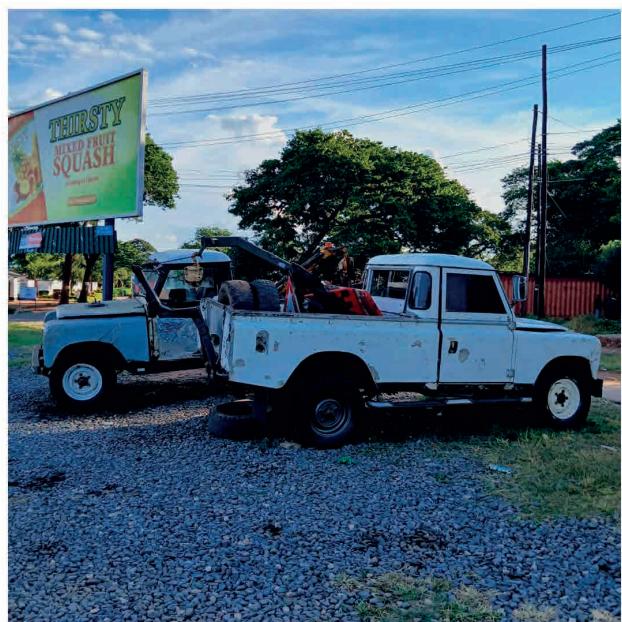
melina mahoukou



sunset glow

2025

melina mahoukou



metal conversation

2025

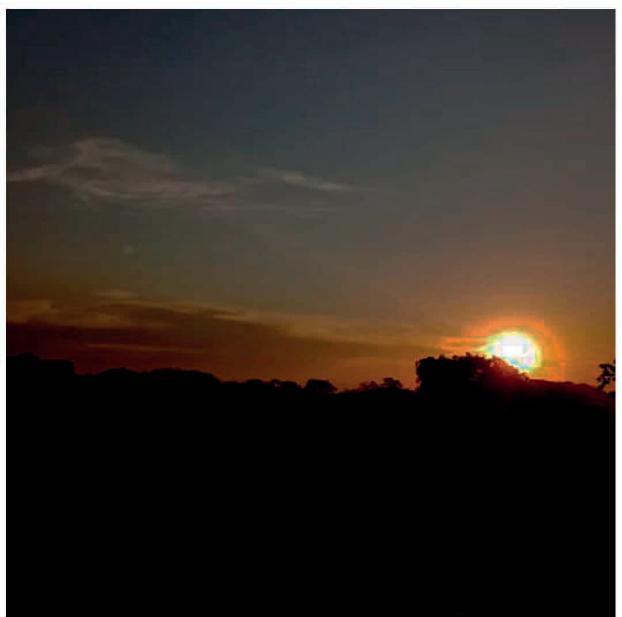
melina mahoukou



*permission
pending*

2025

melina mahoukou



*last light on the
horizon*

2025

melina mahoukou



sunset palms

2025

melina mahoukou



tank stations

2025

melina mahoukou



still moments

2025

melina mahoukou



silent transit

2025

melina mahoukou



the chill yard

2025

melina mahoukou



voices of the street

2025

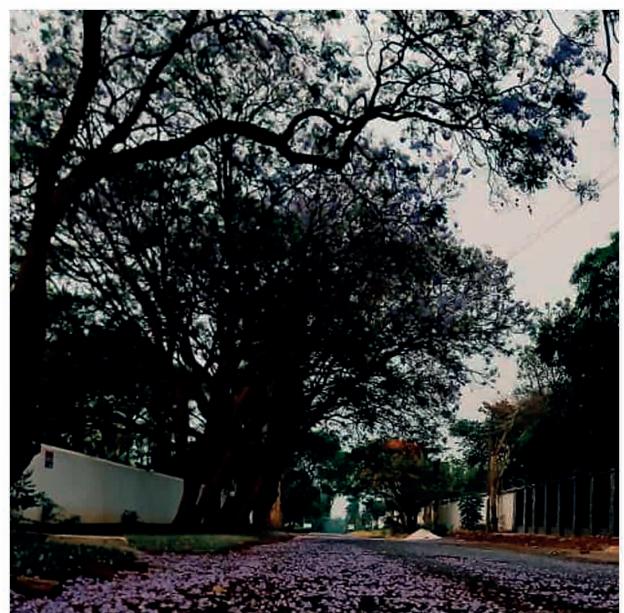
melina mahoukou



red zone

2025

melina mahoukou



petal path

2025

melina mahoukou



patterns & bricks

2025

melina mahoukou



pebble stone

2025

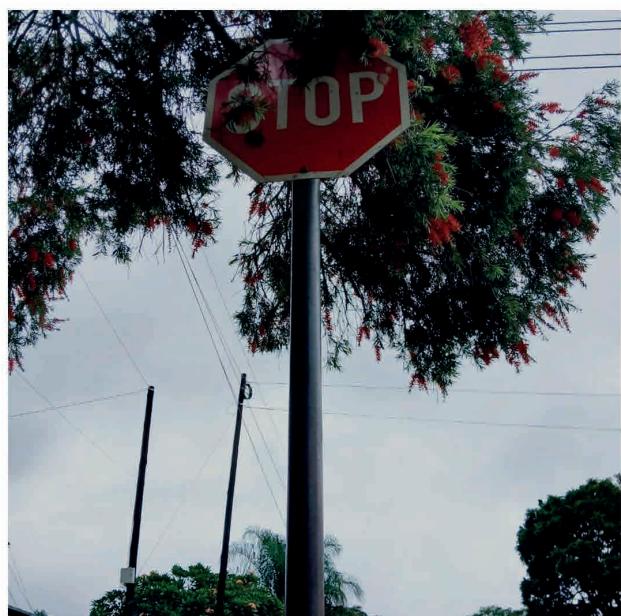
melina mahoukou



side street

2025

melina mahoukou



camouflage stop

2025

melina mahoukou



yellow bloom

2025

melina mahoukou

STANLEY MULENGA

My story this month unfolds through the lens of my camera, each image capturing a fleeting moment, a fragment of life as I've experienced it. Much like a diary, these photographs record not just places, but emotions, encounters, and reflections. They are more than mere visuals—they are a personal archive of my journey through the city of Lusaka. Each snapshot freezes time, allowing me to revisit and reconsider the sights, sounds, and sentiments that have shaped my perspective over the past few weeks.

The collection includes 50 carefully selected photographs taken in various corners of Lusaka. They form a tapestry of the city's layered identities, capturing both the ordinary and the extraordinary. From bustling market scenes and quiet residential streets to sleek commercial hubs and vibrant informal settlements, these images present a multifaceted portrayal of urban life. They reflect both beauty and struggle, unity and division—contrasts that coexist in this complex, ever-changing city.

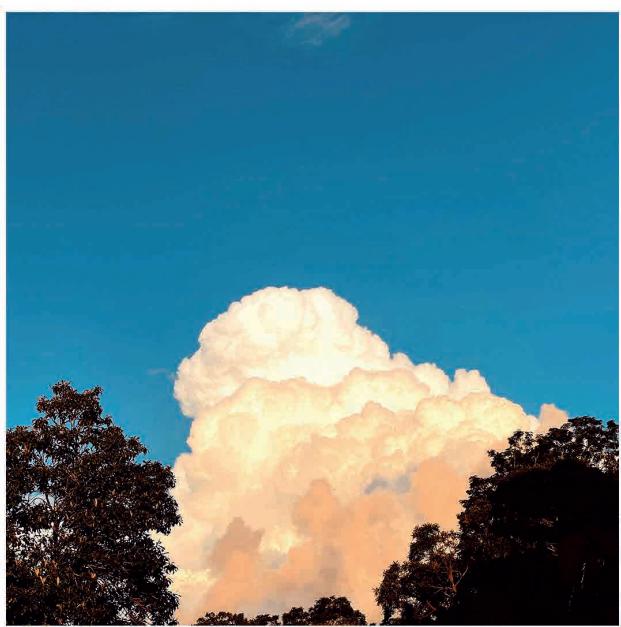
Through myself, I've tried to document the stark socioeconomic disparities that define much of Lusaka's geography. The project mixes areas of high privilege—complete with manicured lawns, paved roads, and gated homes—with communities that operate on the margins, where people live with limited access to clean water, education, and healthcare. These visual contrasts are not meant to shock, but to inspire reflection. They are a call to see and acknowledge the inequalities that often go unnoticed in our day-to-day lives.

In the informal settlements, life moves with a rhythm all its own. The streets buzz with energy: children playing, vendors calling out their wares, and neighbours exchanging greetings. Despite economic hardship, these areas radiate resilience and cultural richness. The people here display a strong sense of community, and their stories—though often overlooked—deserve recognition and respect.

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By sharing these images, I invite you to walk alongside me, to see Lusaka from my point of view, in my everyday movements and to consider the many other perspectives that exist beyond the frame. This is not just a collection of photos—it's a journey of understanding, one picture at a time.



cloud foam

2025

stanley mulenga



golden

2025

stanley mulenga



bluey

2025

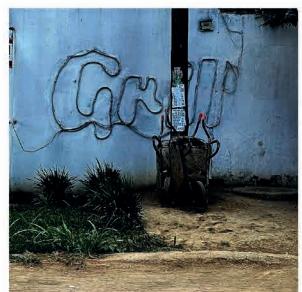
stanley mulenga



lake road sign

2025

stanley mulenga



wheel and grill

2025

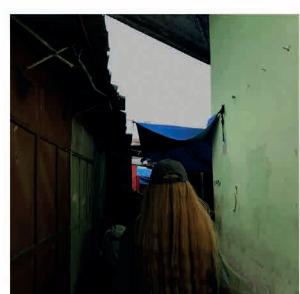
stanley mulenga



flowering tire pot

2025

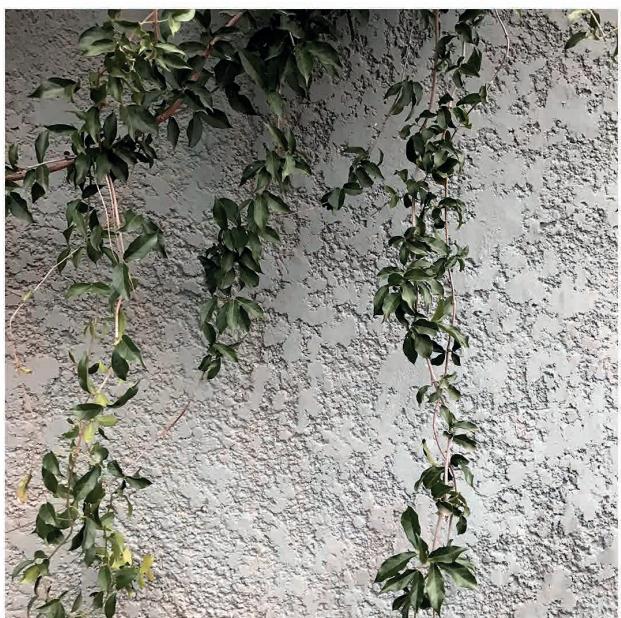
stanley mulenga



kamwala corridor

2025

stanley mulenga



the wall feel

2025

name



ku backyard

2025

stanley mulenga



christmas tree

2025

stanley mulenga



the secret path

2025

stanley mulenga



a passerbyer

2025

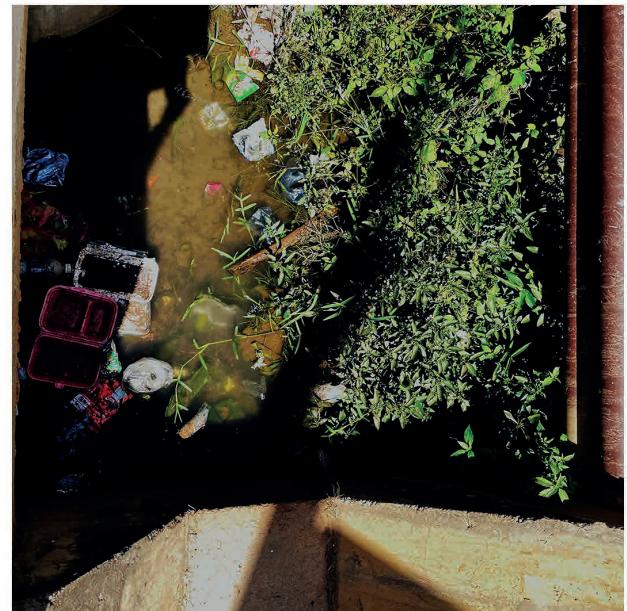
stanley mulenga



pa thrift

2025

stanley mulenga



the drain of

garbage

2025

stanley mulenga



the hole that flows

2025

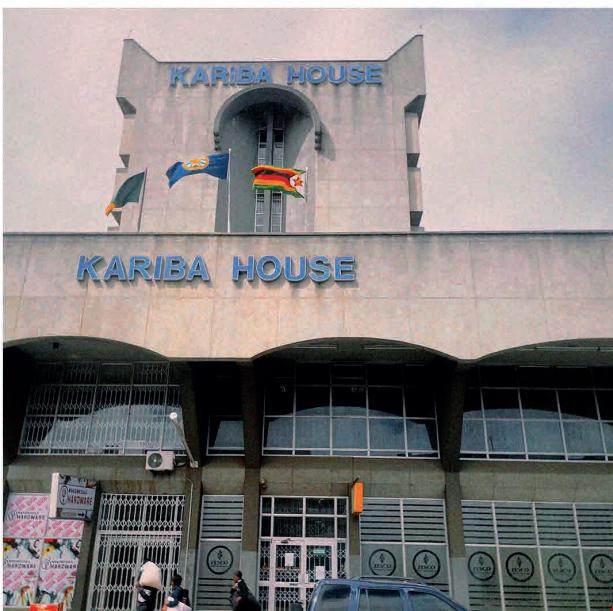
stanley mulenga



brown

2025

stanley mulenga



kariba house

2025

stanley mulenga



tuma rich kids mu town

2025

stanley mulenga



mr shy

2025

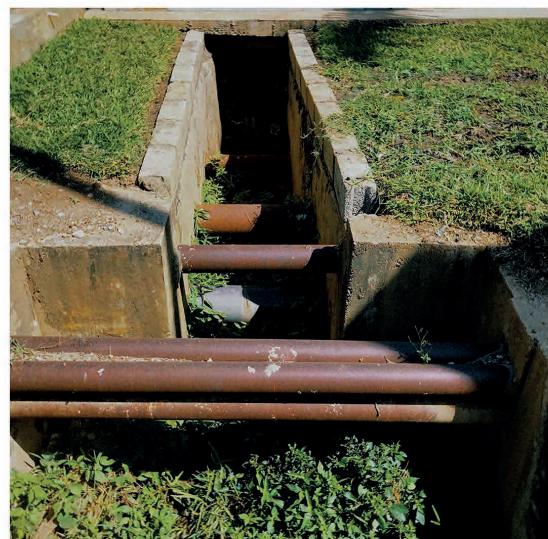
stanley mulenga



pa pedicure

2025

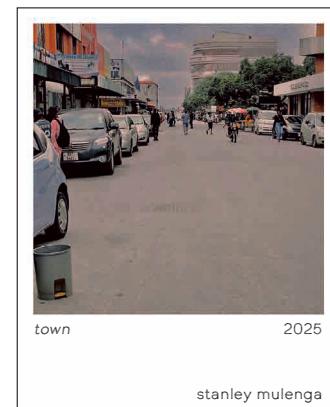
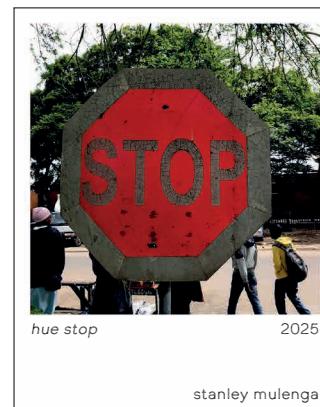
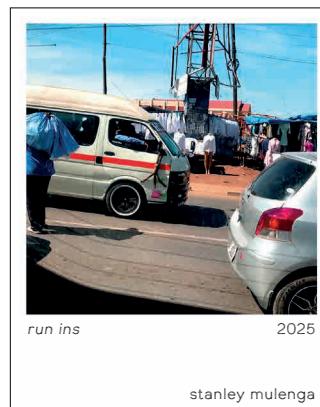
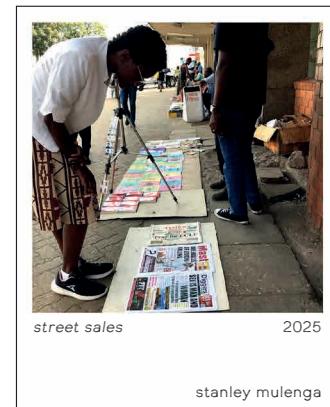
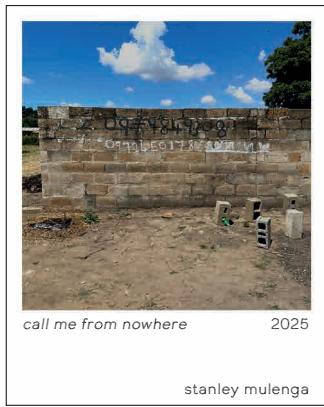
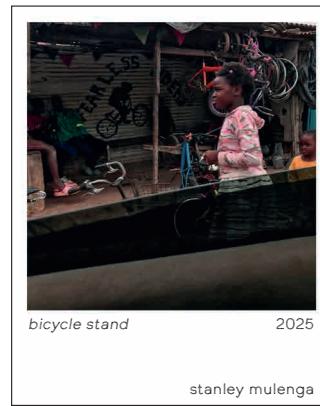
stanley mulenga



rusty pipes

2025

stanley mulenga





morning session

2025

stanley mulenga



the strain

2025

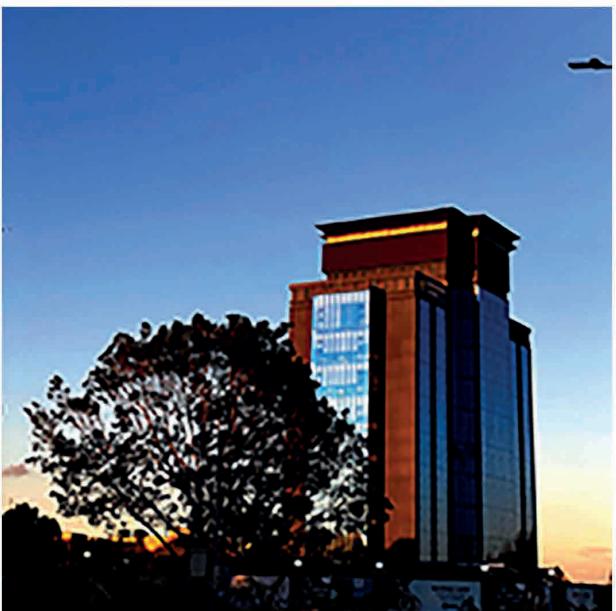
stanley mulenga



wondering kids

2025

stanley mulenga



the sunset

2025

stanley mulenga



the sign at 13b

2025

stanley mulenga



ku stand

2025

stanley mulenga



caption

2025

stanley mulenga



the hand direction

2025

stanley mulenga



hope

2025

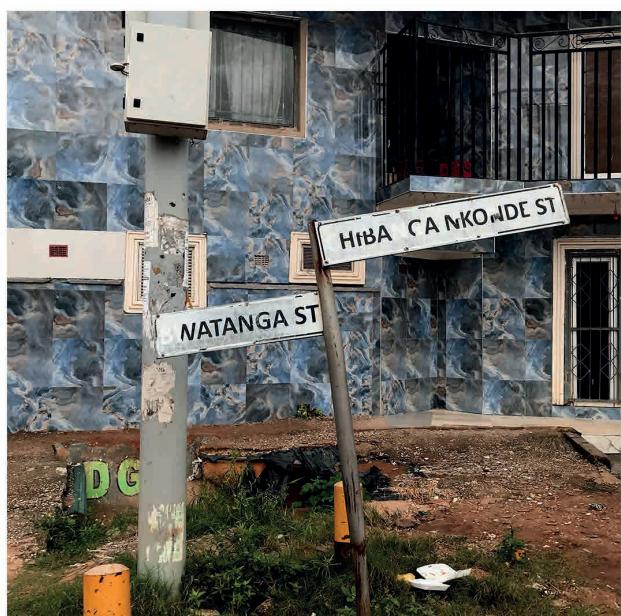
stanley mulenga



brutalist structure

2025

stanley mulenga



i got two signs

2025

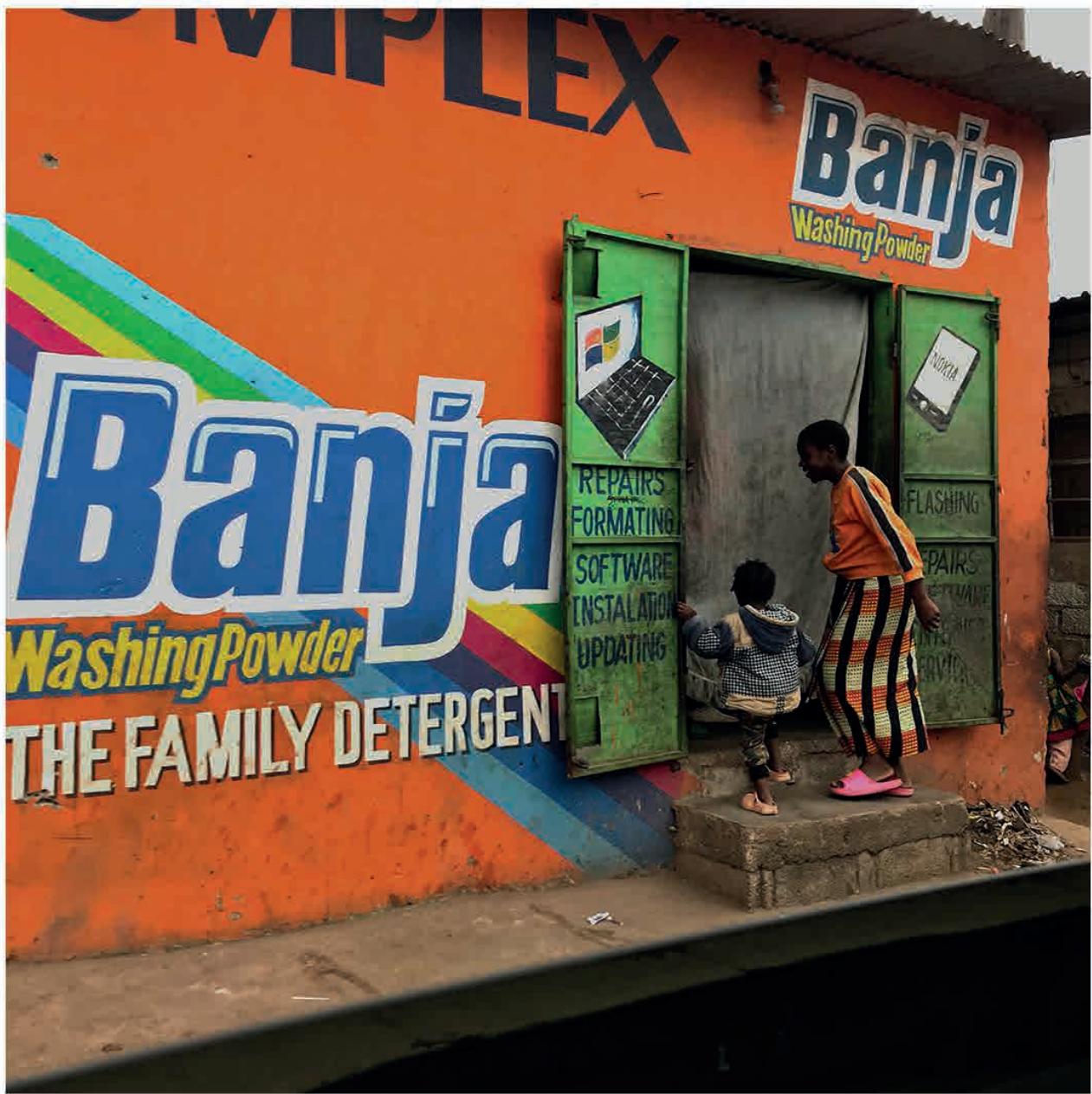
stanley mulenga



rectangle sign

2025

stanley mulenga



the joy shop

2025

stanley mulenga

KACHILAPO MULONGOTI

For this documentary photography project I decided to focus on capturing what I thought would best represent the Lusaka I regularly experience as well as how I view this city. First a confession: my view of Lusaka is not positive. I do not hate my home but I also do not like it very much, let's just say I'm apathetic. So, I spent some time thinking about whether I should focus solely on what I do not like about Lusaka or try to force myself to portray it as the best city in the world in some aspect. This is something I struggled with for a bit, in fact I even toyed with naming the series "Lusaka - Trash" but that didn't feel fully honest about my feeling towards Lusaka – it was too negative. On the other end of the spectrum, I considered trying to focus on Lusaka being the best place for parties, food or some other topic I would pluck out of thin air but that didn't feel right either. I eventually decided to just mostly focus on the areas where I spent most of my time. My Lusaka.

My photographs are mostly from walks I would take whenever I had the time for it. I wanted to just capture what caught my attention, I didn't want the project to be rigid. That would have made it a chore and I would have ended up resenting it. It didn't matter if I had 4 photographs or 30 after a 2 hour

walk, I just wanted to walk around the parts of the city I know, capture anything I thought was worth sharing and spend some time in the great outdoors. I wasn't really interested in visiting new places. Now, this raised the obvious question of who my photos are for. Was it for the people who are also spending a lot of time in the same places? Was it for someone who lives and works in a different part of Lusaka? A different part of Zambia? Another country? Frankly, I didn't spend too much time ruminating over this because I know that trying to tailor the experience of every single person who would see my photographs is a fool's errand. I am just fine with someone looking at my photos and saying "That's not for me." Art is subjective, that's part of the reason why it's such a great thing.

Whether you're reading this before, during or after your perusal of my photographs I hope you have gained some insight into my thought process for this project. You hopefully now see that I thought carefully about which lens I would view Lusaka through, especially regarding how negative or positive I should be. My intention is that reading this also makes clear that I thought about you, the viewer. I hope you like them but no sweat if you don't.



*bananas - an unaccompanied stash
of bananas for sale, the person
selling them probably needed to
take a break*

kachilapo mulongoti



*so much advertising - section
of a street in woodlands
that has been overrun by
advertising*

kachilapo mulongoti



*buy a house - a line of mini
houses being sold on the
street*

kachilapo mulongoti



*delivery - a truck with some
sort of pipes in the back*

kachilapo mulongoti



go through -- part of a street
captured from inside of a
shrub that had a hole in it

2025

kachilapo mulongoti



under - the under side of an
unaccompanied table that is
used to sell food on the side of
a road

2025

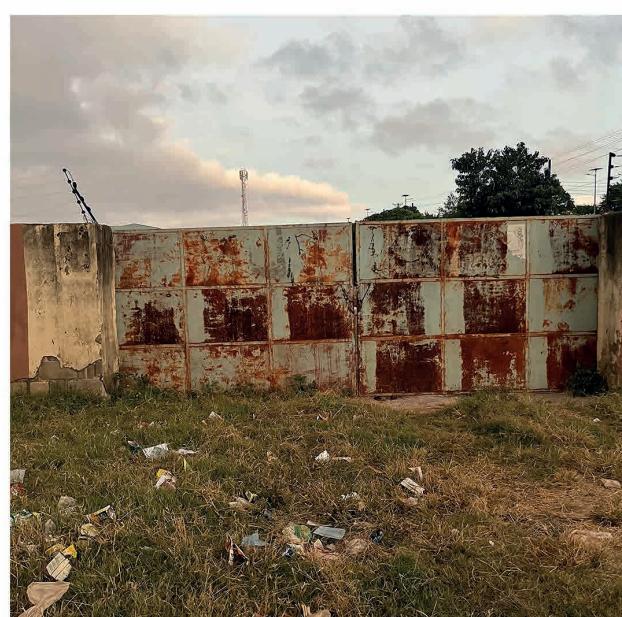
kachilapo mulongoti



Bucket on display - a stand
used to sell food items by the
side of the road (empty)

2025

kachilapo mulongoti



entrance - an old gate that
rusted over a long
period of time

2025

kachilapo mulongoti



*white/pink/green - a small tree
planted in front of a white wall,
with even more vegetation seen
overflowing from behind the wall*

2025

kachilapo mulongoti



*zebra - an ornament of a
Zebra that has been used to
decorate the exterior of a
house*

2025

kachilapo mulongoti



*x - plants in front of a patch
of grass that has electrical
wires crossing to make an x*

2025

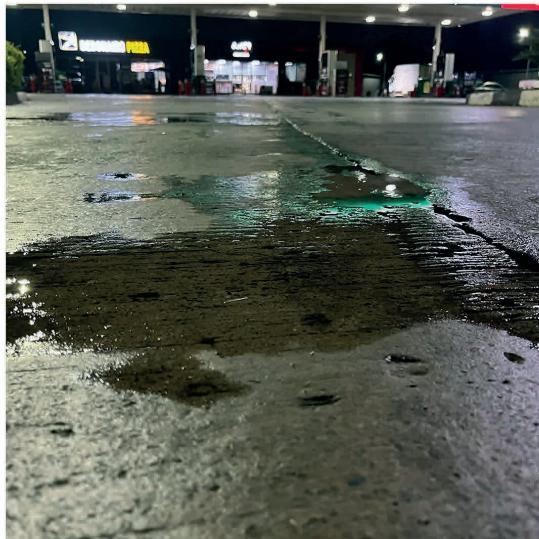
kachilapo mulongoti



*shadow - a small tree casting a
shadow on the wall it was planted
in front of*

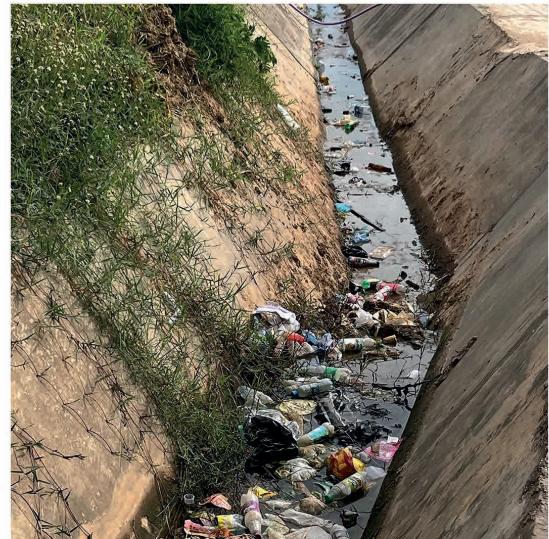
2025

kachilapo mulongoti



*wet - water on the ground
at a petrol station*

2025
kachilapo mulongoti



*this or that - a drain filled
with trash right next to
vegetation, seen on the side
of a road*

2025
kachilapo mulongoti



img_0193 - a busy road next
to a shopping mall seen from
slightly above a drainage hole

2025

kachilapo mulongoti



leave a mark - tire tracks left
in cement in front of a gate.

2025

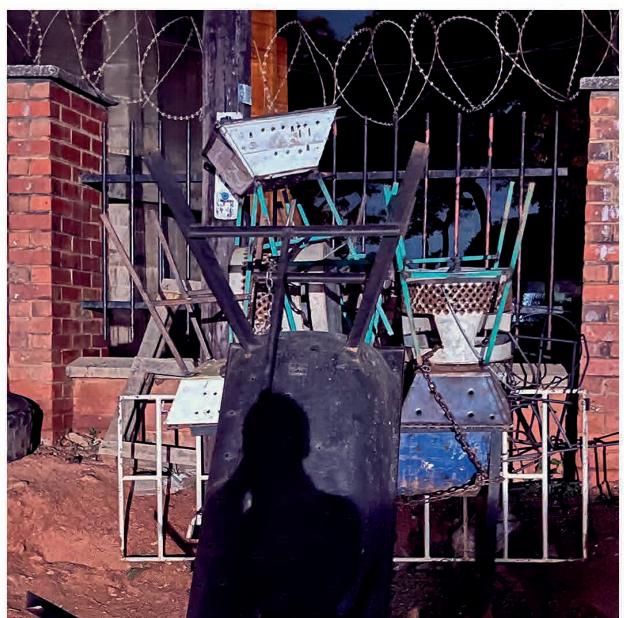
kachilapo mulongoti



shattered - a dumped bottle
for an alcoholic beverage_-
likely driven over by a car

2025

kachilapo mulongoti



braziers - a collection of
braziers that have been
stored while they are not
being used

2025

kachilapo mulongoti



tank - a water tank in amongst some trees

2025

kachilapo mulongoti



nails - nails hammered into a piece of wood to varying degrees

2025

kachilapo mulongoti



let's go shopping - 3 unaccompanied shopping carts at a mall

2025

kachilapo mulongoti



purple - small bushes planted in front of a wall

2025

kachilapo mulongoti



slanted - a road sign that has been slightly damaged, causing it to no longer stand straight

2025

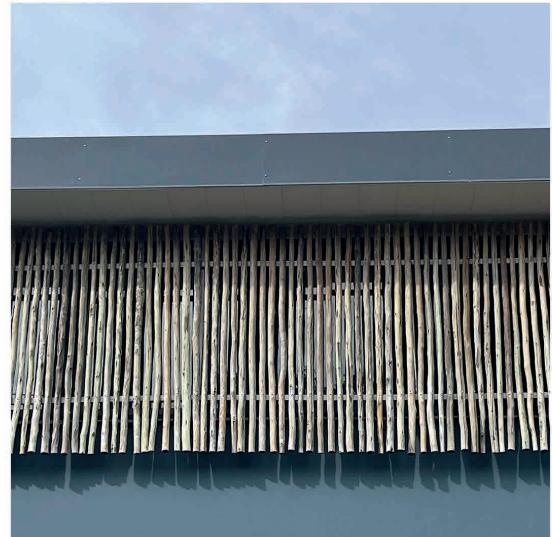
kachilapo mulongoti



marker - a drainage hole that is marked by a small blue brick slab

2025

kachilapo mulongoti



sticks over windows - wood pieces that have been used to cover a window

2025

kachilapo mulongoti



*moving money around - a line of
booths used by mobile money
agents before they arrive to
start transacting*

2025

kachilapo mulongoti



dz -graffitti on a wall

2025

kachilapo mulongoti



*tangled - cables tangled in a
small plant*

2025

kachilapo mulongoti



red building

2025

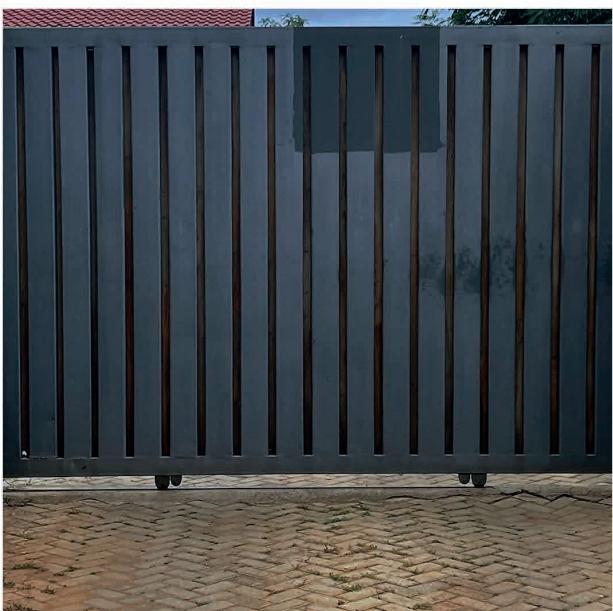
kachilapo mulongoti



rubber/metal/plastic - thin metal bars being used as a rack for rubber gloves and a plastic bag

2025

kachilapo mulongoti



gray - a gate with a square mark left on it

2025

kachilapo mulongoti



sky - the sky, seen from underneath a traffic light

2025

kachilapo mulongoti



Flowers in the water - the aftermath of rainfall that caused leaves from a tree to fall off

2025

kachilapo mulongoti



just leave it where it is - unused cement blocks put in between exterior plantation

2025

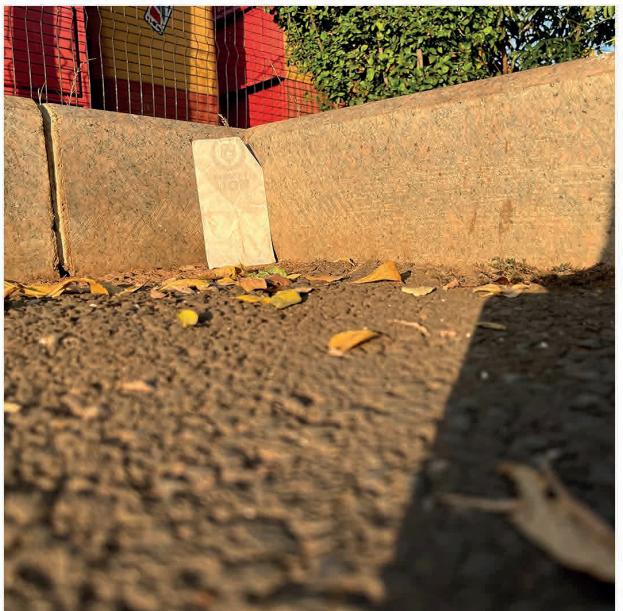
kachilapo mulongoti



a peak - a slightly open gate showing the inside of a plot that was undergoing some construction

2025

kachilapo mulongoti



Fed - a receipt for an order at Hungry Lion that has been thrown away

2025

kachilapo mulongoti



Advertising - a billboard for
Hungry Lion_ seen though holes
in a shopping cart

2025

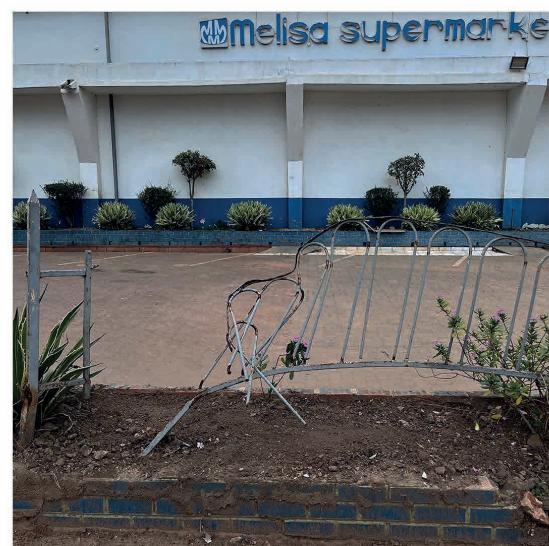
kachilapo mulongoti



street corner - street signs
at an intersection seen from
slightly behind a small pole next
to the road

2025

kachilapo mulongoti



Open to all - broken fencing at
a supermarket

2025

kachilapo mulongoti



*tree/wall - the stem of a tree in
front of a brick wall*

2025

kachilapo mulongoti



*before the morning rush - a
fresh food mart that has yet to
open for the day*

2025

kachilapo mulongoti



*Discarded - abandoned
mannequins that are no longer
being used*

2025

kachilapo mulongoti



green_blue - a painted wall
that is covered by some leaves

2025

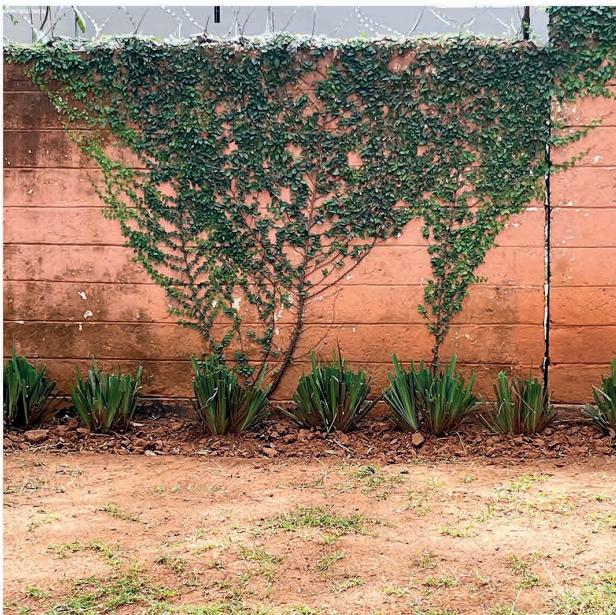
kachilapo mulongoti



Trash - a drain filled with trash,
seen in the CBD

2025

kachilapo mulongoti



green/orange - a painted wall
that is covered by some leaves

2025

kachilapo mulongoti



public nudity - a woman in
the process of dressing her
mannequins to show what
clothes she has for sale

2025

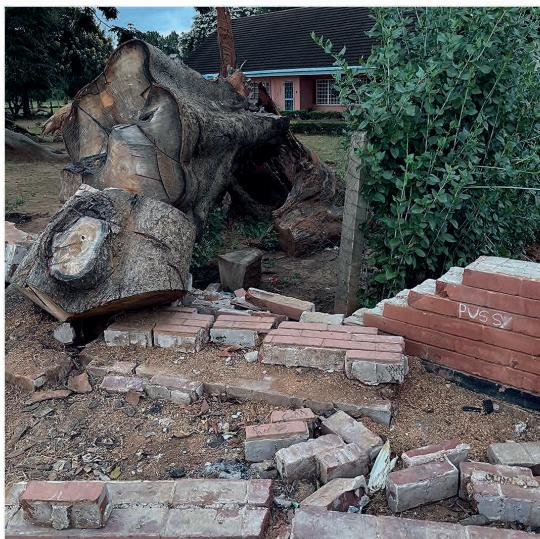
kachilapo mulongoti



tires - a line of tires, seen near
a petrol station

2025

kachilapo mulongoti



crumbled - part of a brick wall
that was destroyed by a tree that
was cut down

2025

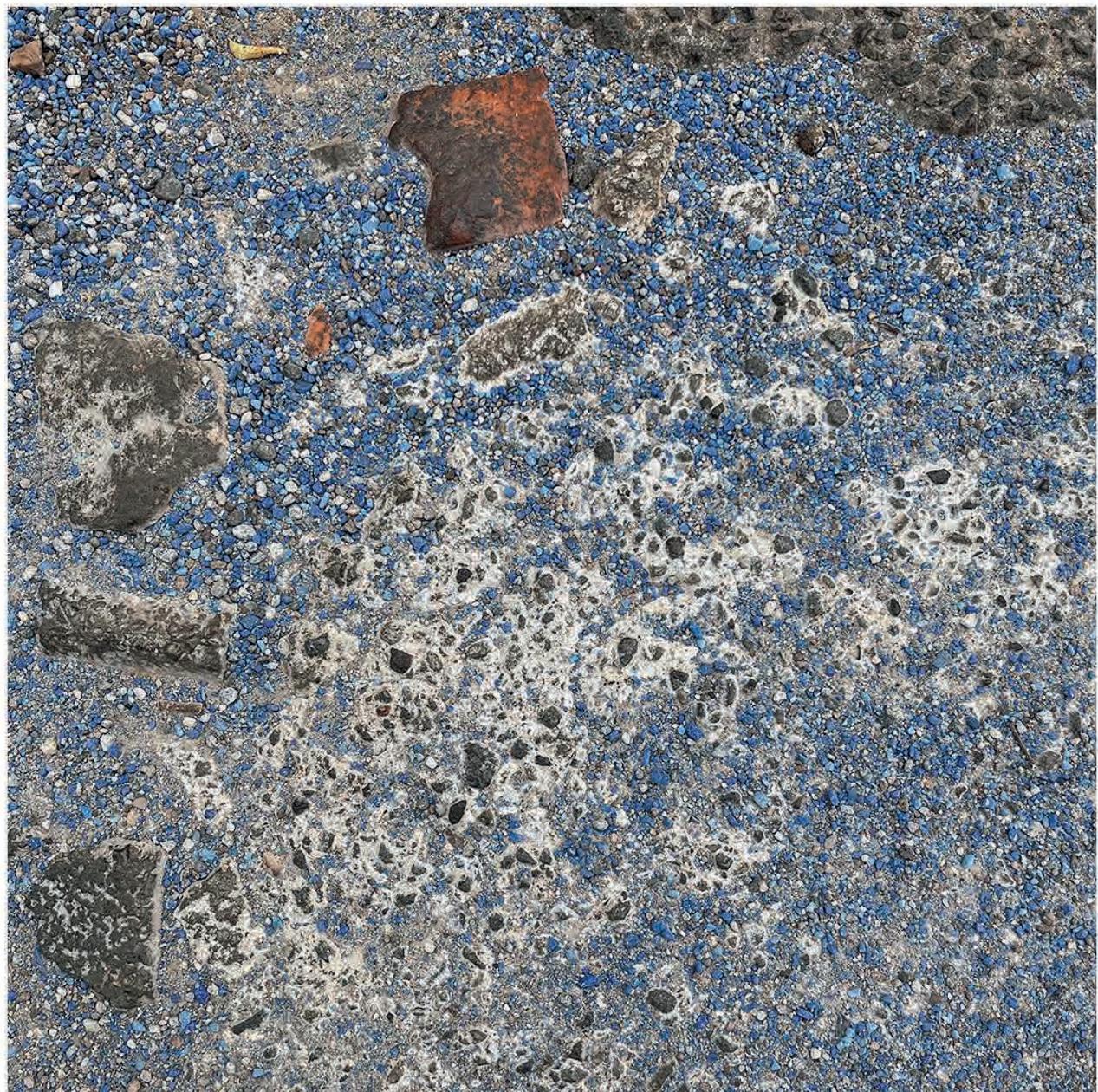
kachilapo mulongoti



decorating - barrels that have
been repurposed to serve as
decorations

2025

kachilapo mulongoti



Stones - stones of varying
colors and sizes

2025

kachilapo mulongoti

MWEWA MWANZA

My story this month unfolds through the lens of my camera, each image capturing a fleeting moment, a fragment of life as I've experienced it. Much like a diary, these photographs record not just places, but emotions, encounters, and reflections. They are more than mere visuals—they are a personal archive of my journey through the city of Lusaka. Each snapshot freezes time, allowing me to revisit and reconsider the sights, sounds, and sentiments that have shaped my perspective over the past few weeks.

The collection includes 50 carefully selected photographs taken in various corners of the commercial extraordinary, hubs and 6 From vibrant bustling informal market to scenes settlements, and these quiet images residential present streets a to multifaceted sleek Lusaka. They form a tapestry of the city's layered identities, capturing both the ordinary and portrayal of urban life. They reflect both beauty and struggle, unity and division- contrasts that coexist in this complex, ever-changing city.

Through myself, I've tried to document the stark socioeconomic disparities that define much of Lusaka's geography. The project mixes areas of high privilege complete with manicured lawns, paved roads, and gated homes - with communities that operate on the margins where people live with limited access to clean water, education, and healthcare. These visual contrasts are not meant to shock, but to inspire reflection. They are a call to see and acknowledge the inequalities that often go unnoticed in our day-to-day lives. In the informal

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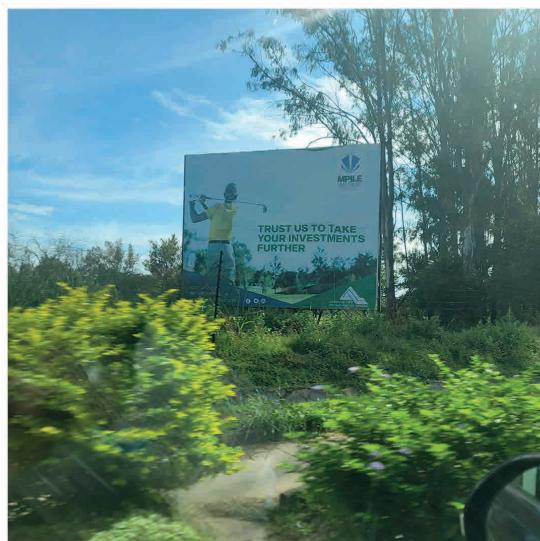
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i'm outside

2025

mwewa mwanza



don't

2025

mwewa mwanza



freaking out the neighborhood

2025

mwewa mwanza



groceries

2025

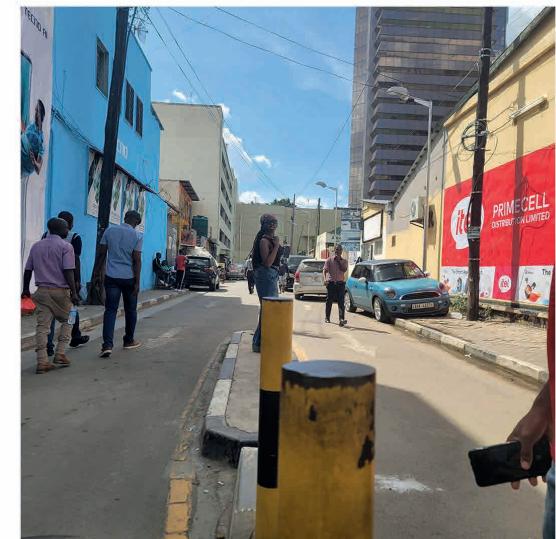
mwewa mwanza



highrise

2025

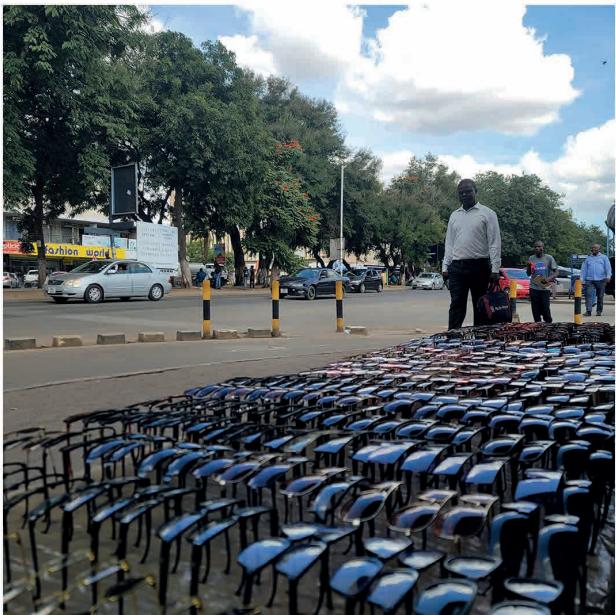
mwewa mwanza



hope

2025

mwewa mwanza



50 Shades

2025

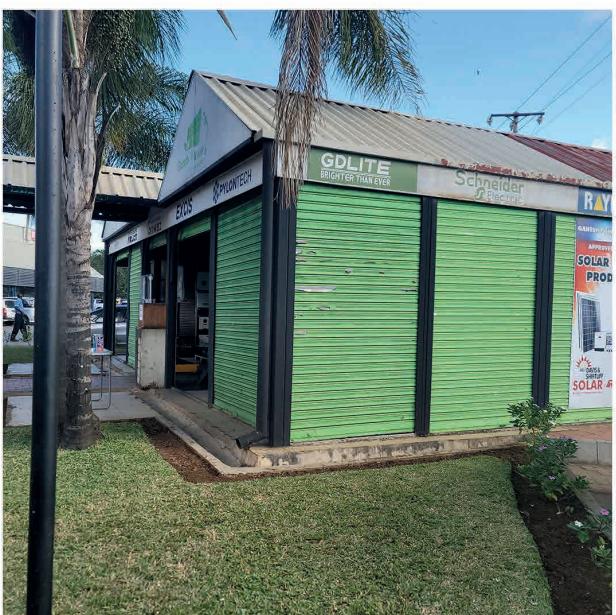
mwewa mwanza



a quiet place

2025

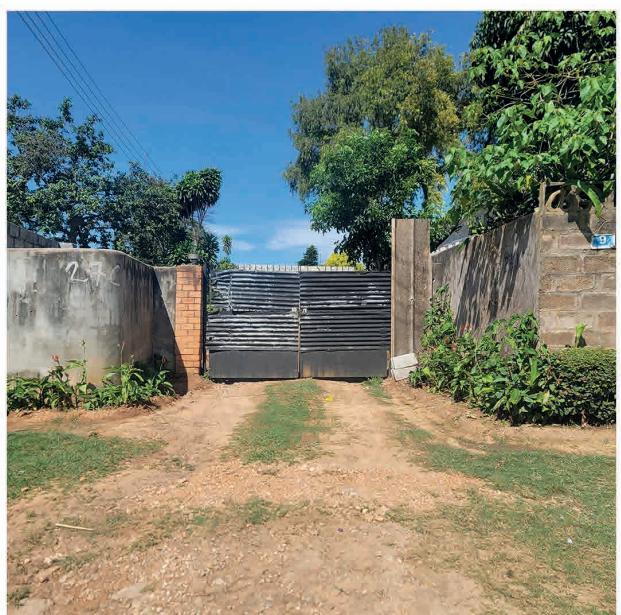
mwewa mwanza



greenhouse

2025

mwewa mwanza



battered and bruised

2025

mwewa mwanza



have a seat

2025

mwewa mwanza



a thousand greetings

2025

mwewa mwanza



behind you

2025

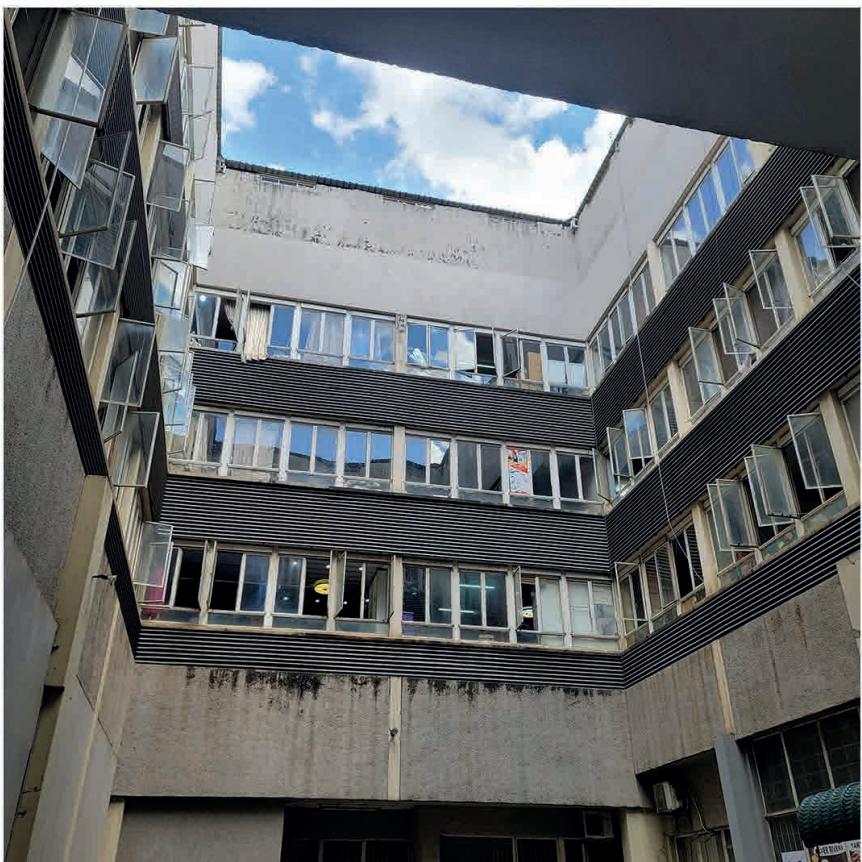
mwewa mwanza



brutalist

2025

mwewa mwanza



shanghai

2025

mwewa mwanza



i see you

2025

mwewa mwanza



*immediate
medical care*

2025

mwewa mwanza



cathedral

2025

mwewa mwanza



how i view the government 2025

mwewa mwanza



walk on by 2025

mwewa mwanza



like mother like baby 2025

mwewa mwanza



is this your house? 2025

mwewa mwanza



key to the soul

2025

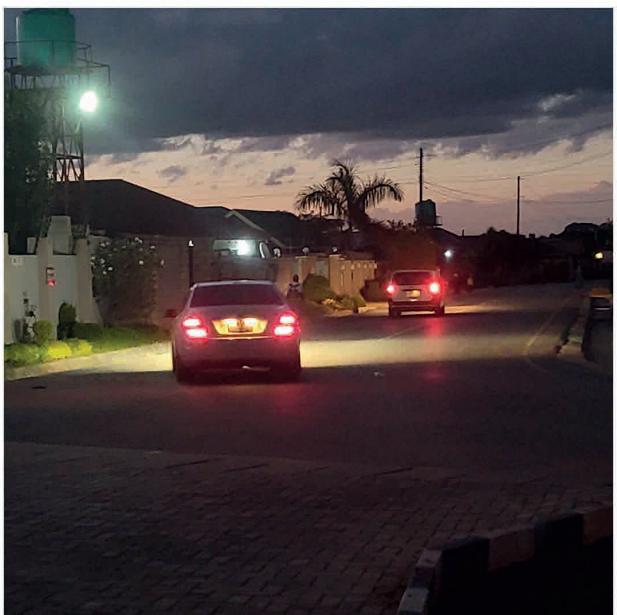
mwewa mwanza



top of the world

2025

mwewa mwanza



nightrider

2025

mwewa mwanza



road work ahead

2025

mwewa mwanza



speed demon

2025

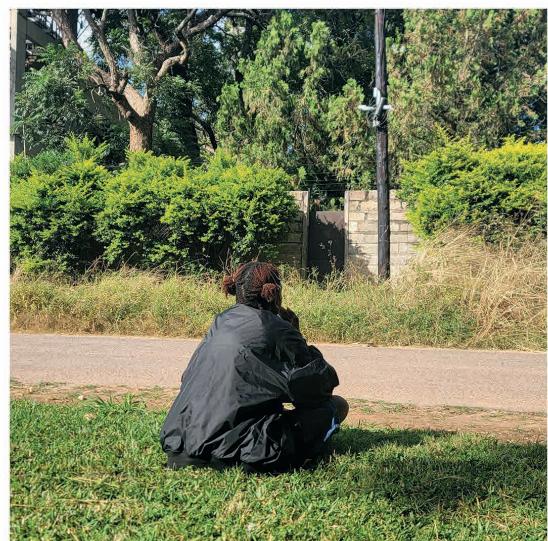
mwewa mwanza



school's out

2025

mwewa mwanza



smoker's lament

2025

mwewa mwanza



innocent bystanders

2025

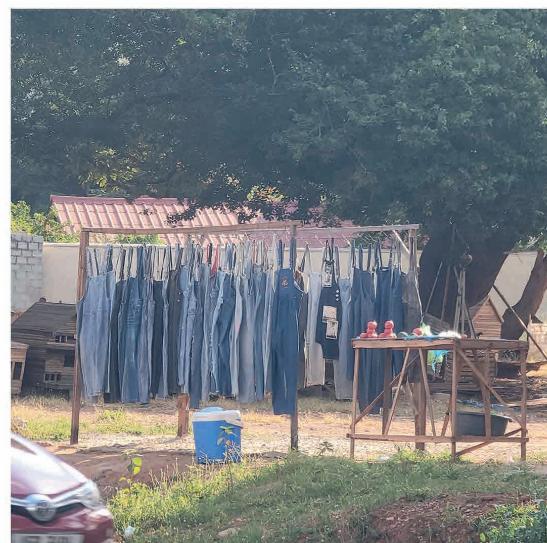
mwewa mwanza



lo on the Hi-way

2025

mwewa mwanza



new jeans

2025

mwewa mwanza



christ the redeemer

2025

mwewa mwanza

TAIZYA SIMUTOWE

“Lusaka, The Red City.”

As I wandered through the streets, camera in hand, I couldn't help but notice the omnipresent hue of red that seemed to seep into every aspect of everyday life. From the rusty rooftops to the vibrant street vendors, red was more than just a colour – it was a defining characteristic of this vibrant city.

This assignment required to capture 50 photographs that encapsulate the essence of daily life in Lusaka. As I searched the city, snapping images of everything from bustling markets to quiet neighbourhoods, I began to see the threads that weave this community together. The colour red became a recurring motif, a symbol of the city's energy and resilience.

One of my favourite shots is of a train parked behind Findeco House, its sleek, contrast to the weathered train cars. The red rust that creeps up the train's sides seems to echo the vibrant spirit of the city. Another picture was, a church's cross just outside a door step, which symbolises a beacon of hope and faith.

Other images in my collection showcase the city's eclectic mix of old and new. A stop sign, painted twice across the road in bold red letters, seems to shout warnings to passing motorists. The imposing Business Society Park building looms large, its sleek glass façade reflecting the vibrant hues of the surrounding cityscape.

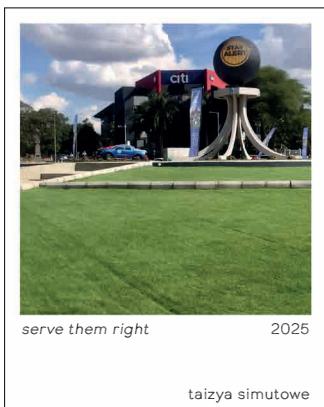
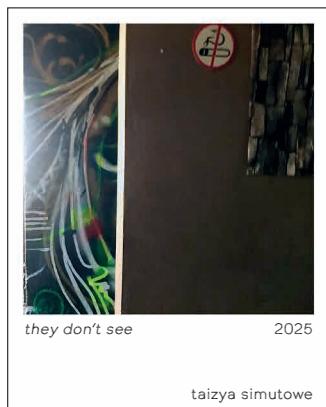
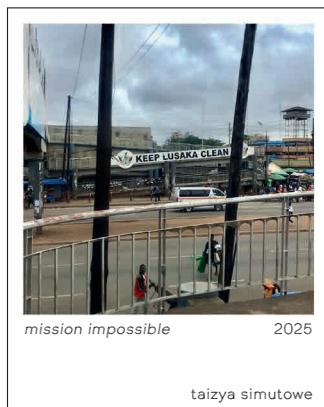
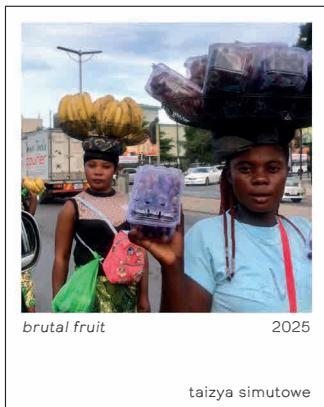
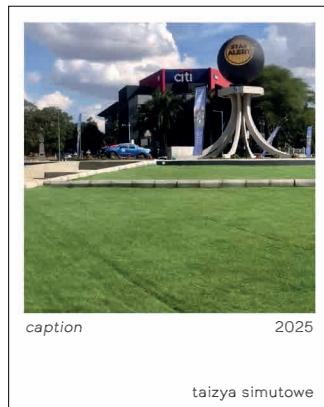
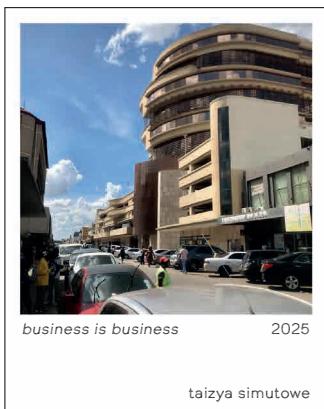
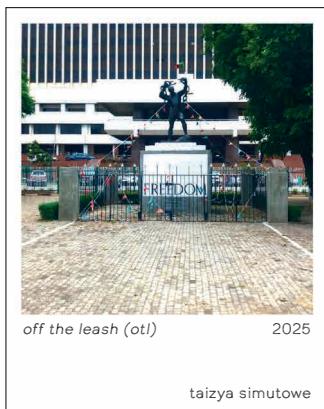
In a shopfront, naked mannequins without heads stand like sentinels, Nearby, the Freedom Statue stands tall, its red-tinted bronze a reminder of the country's hard-won independence.

Street life is a major part of Lusaka's charm. Vendors sell fruit at bus stops, their bright red wrappers and baskets adding a splash of colour to the urban landscape. Graffiti adorns walls and buildings, its bold red strokes a testament to the city's thriving artistic community.

But Lusaka is not all vibrancy and colour.

The city's gritty underbelly is evident in the piles of charcoal and scrap metal that litter the streets. Street vendors hawk their wares in makeshift stalls, their red-painted signs and containers adding a touch of resilience to the scene.

As I walked through the neighbourhoods, I was struck by the patchwork of houses, each one a testament to the city's resourcefulness and determination. Red-painted doors and roofs add a splash of colour to the otherwise drab landscape. Looking back on my 50 photographs, I'm struck by the way they weave together to form a portrait of a city that's both vibrant and resilient. Lusaka, The Red City, is a place of contrasts, where modernity and tradition blend together in a swirl of colour and energy. Through my lens, I've tried to capture the essence of this incredible city, and the people who call it home. The colour red may be just one hue, but it speaks to the city's heartbeat – strong, vibrant, and unapologetic.





can't stop, won't
stop

2025

taizya simutowe



windows up!

2025

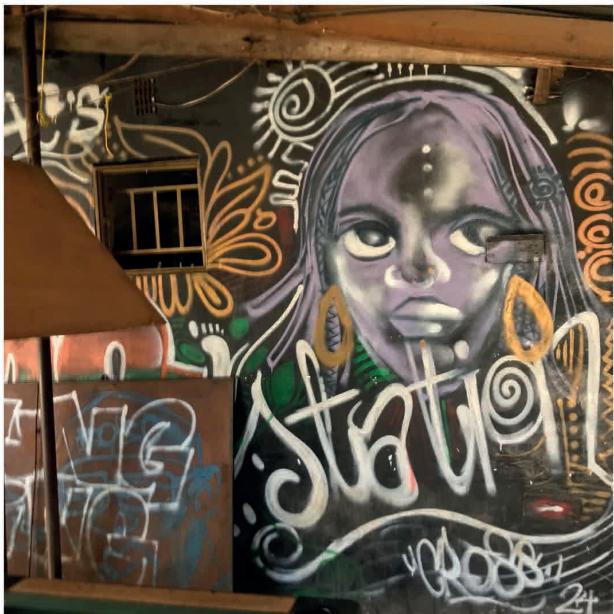
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social hubs

2025

taizya simutowe



urban canvas

2025

taizya simutowe



high altitude

2025

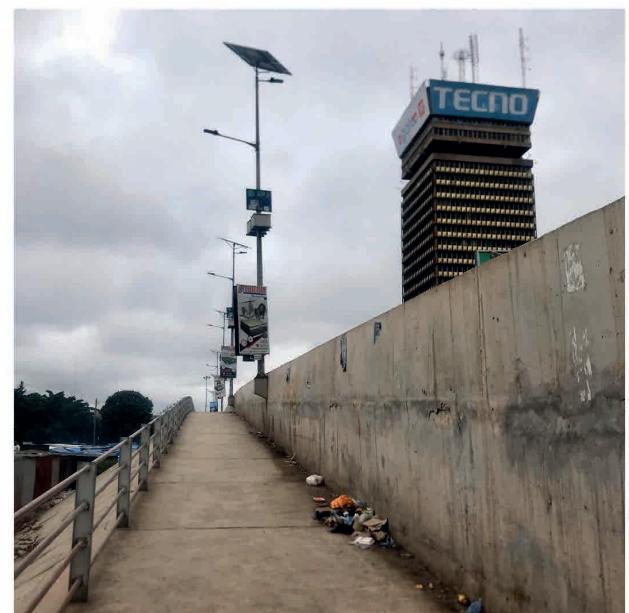
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risk it all

2025

taizya simutowe



sidewal city

2025

taizya simutowe



money getway

2025

taizya simutowe



nexus heartbeat

2025

taizya simutowe



37petal flacks

2025

taizya simutowe



dat way

2025

taizya simutowe



*can't be you regular
pedestrian*

2025

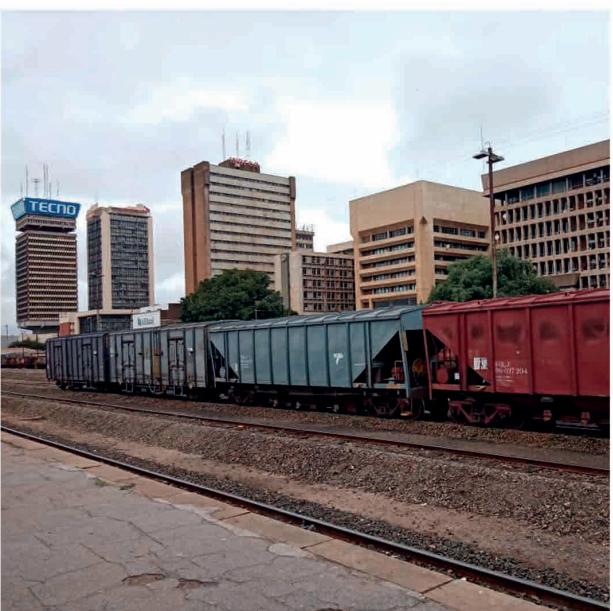
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cash corridors

2025

taizya simutowe



trail blazing

2025

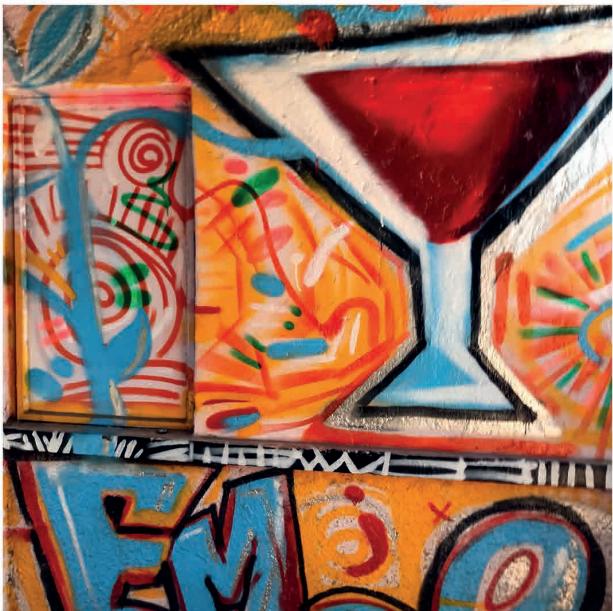
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ripe rubies

2025

taizya simutowe



savored bitter-sweet
sips of rebellion

2025

taizya simutowe



chimney breath

2025

taizya simutowe



you know wha
imsayin

2025

taizya simutowe



parallel frames

2025

taizya simutowe



warm regards

2025

taizya simutowe



heavy metal

2025

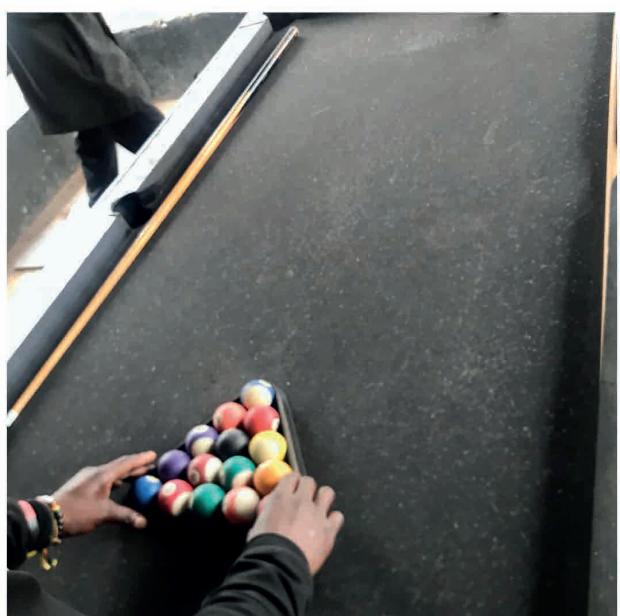
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harvest wagon

2025

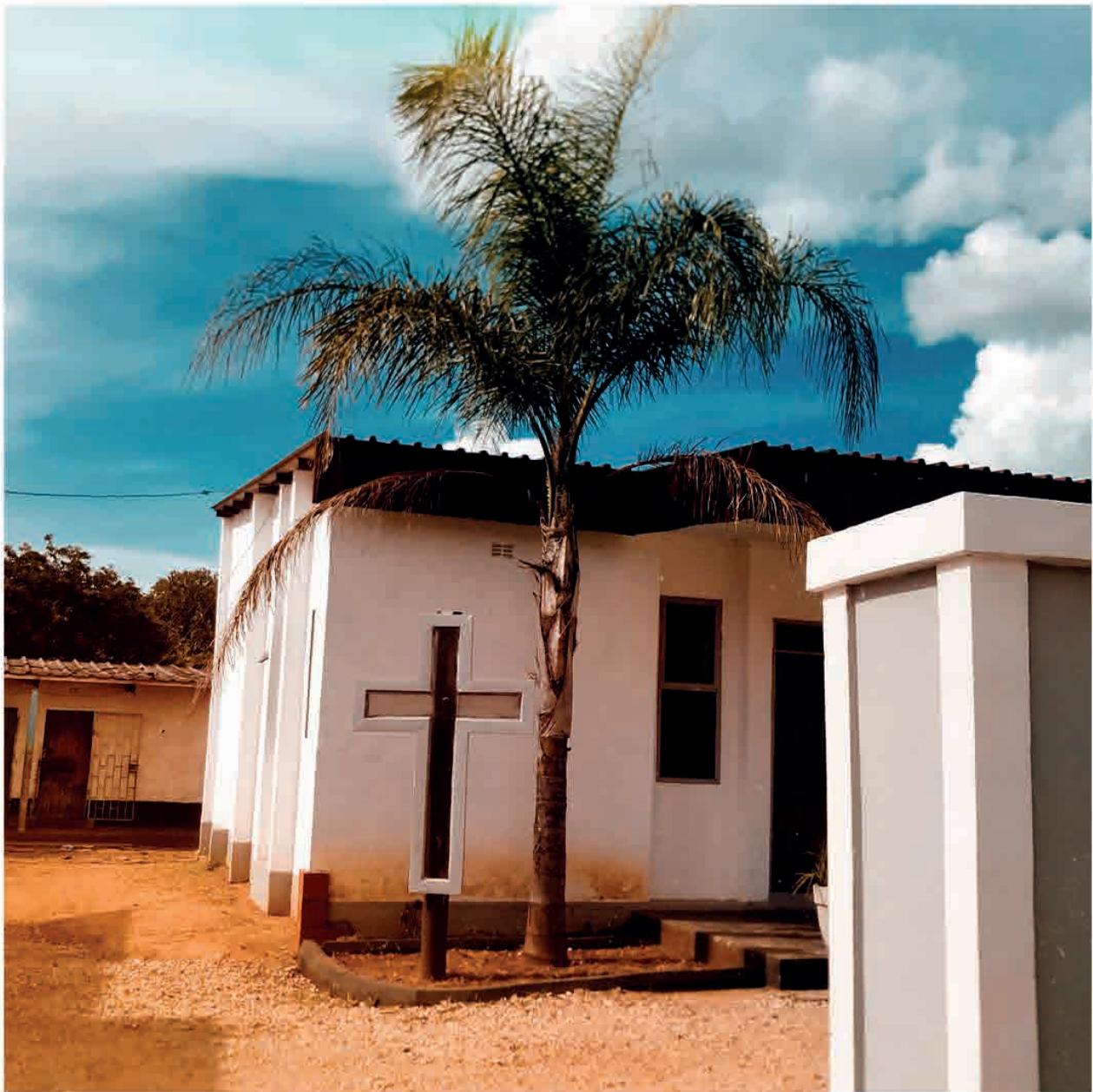
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the middle

2025

taizya simutowe



full of hope and life

2025

taizya simutowe

HOPE THEWO

I didn't have a grand or complicated plan when I began this photo documentary. I wanted to depict Lusaka as it is day in and day out. Simple. True, the way we observe it on our way to school, on our way to work, on our way back home, or just living. It was about my Lusaka that I observe all the time, but do not always get to really look at.

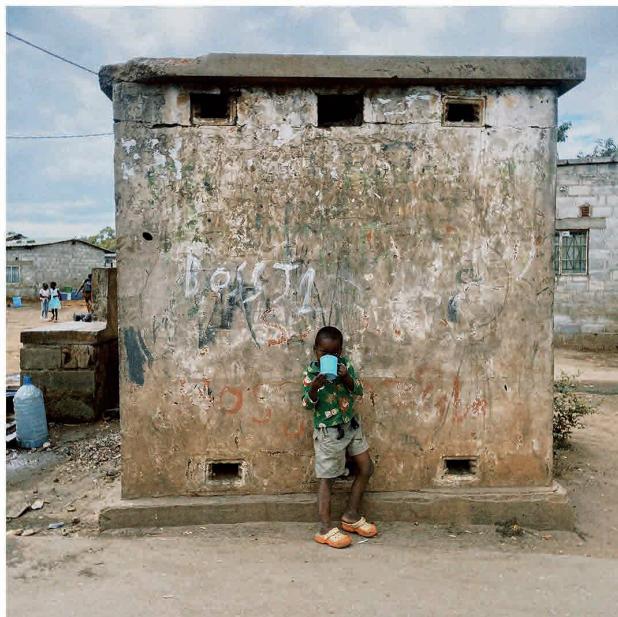
When I began moving with my camera (phone), something shifted. I began noticing more. Things I had previously walked past without paying attention to suddenly became real to me. I noticed how busy Lusaka is, how vibrant it is. There is always something moving, hustling, laughing, laboring just getting on with it. And it's lovely to observe. There's a rhythm to it, a kind of everyday energy that never stops.

What struck the most was how unique and distinctive the energy section of Lusaka felt. Just because it's all part of one city every neighborhood has its character, its style and its people doing its thing. No two places are equal. Some parts are loud and fast, some are calm and still, but all are significant. What I liked most was seeing that everybody is part of something bigger, but still living and doing life in their own way.

It made me pay attention to little things as well. The way a tiny tuckshop is cobbled from scraps

and still holds strong. The way groups of school kids walk with dusty shoes and high aspirations. The young boy walking with sugar cane on his shoulders. The hue of clothes drying on the lines. The way houses, fences, roads, anything is designed, even though people may not call it design. To my mind, it's all important. It all has a narrative. It is not a single thing. It is not a single way. It is composed of so many different individuals, tales and locations. This is what makes it unique. Every single one has their own journey, their own routine and their own space in the city. Even if it's just a small corner that nobody else notices.

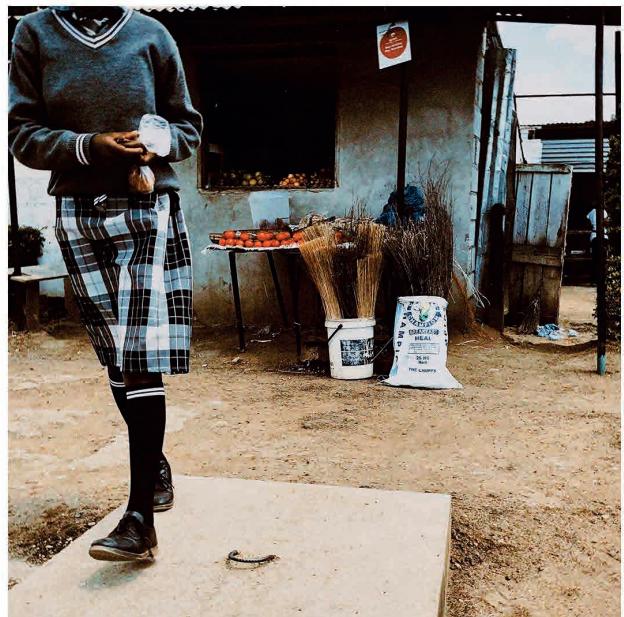
This project has made me slow down and really observe the city. It allowed me to truly appreciate Lusaka on a deeper level. I was not only taking photographs, I was learning to notice beauty in the mundane. Learning to notice people, places and habits in a different way. This photo documentary is my way of saying Lusaka is full of individuals, everyone is the main character in their own story. Every corner of this city has its character, its charm, and when you get them all combined, they narrate one big story, but it fits. You just have to look closely to find it.



"sips water"

2025

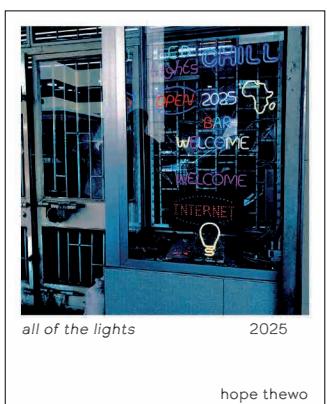
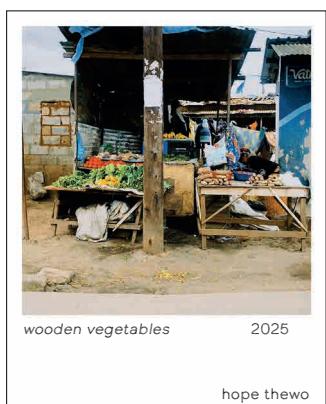
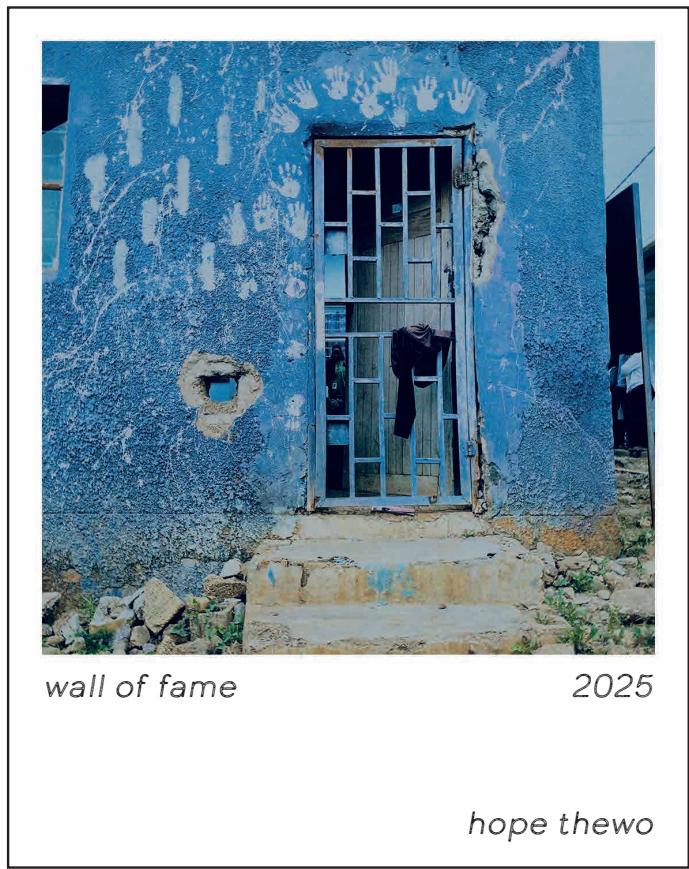
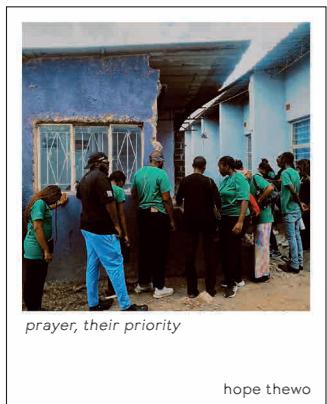
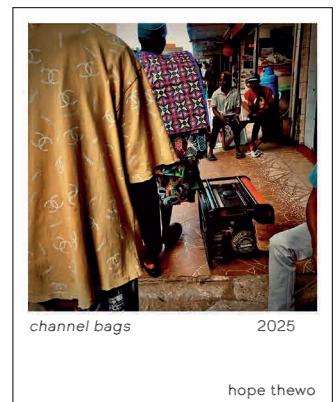
hope thewo

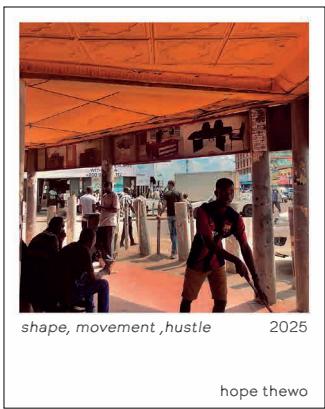
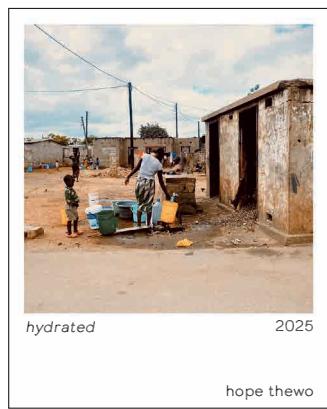
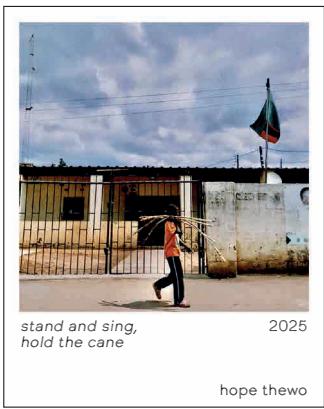


kuyenda

2025

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rose tinted

2025

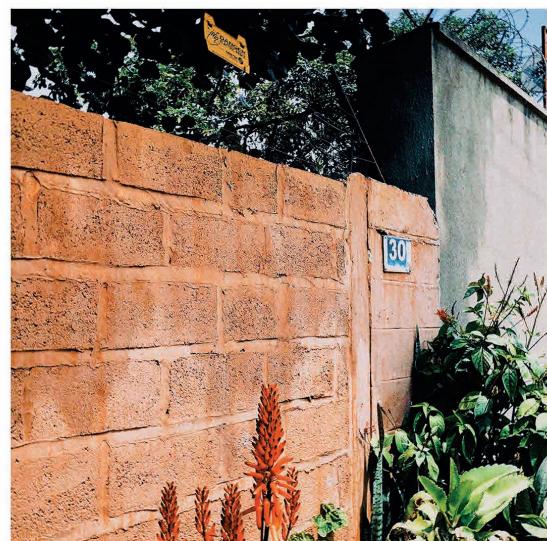
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the gathering

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orange

2025

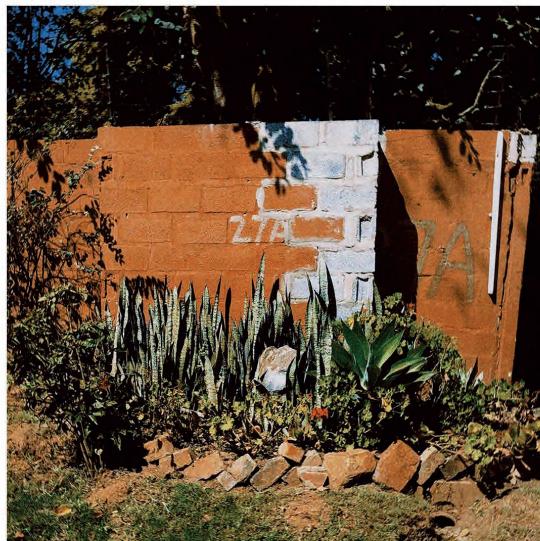
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granite checkmate

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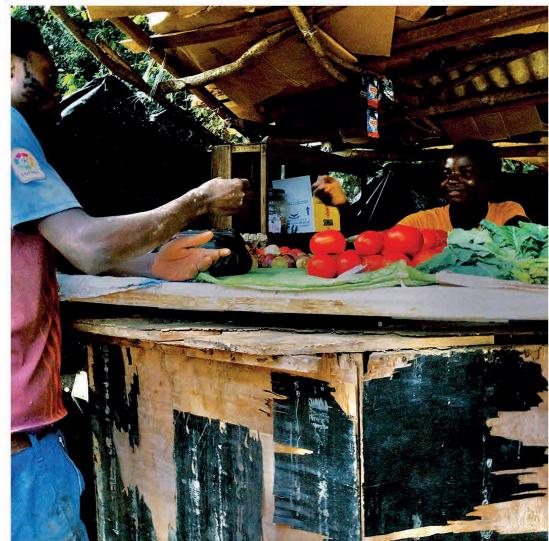
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bricked up

2025

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tomato hands

2025

hope thewo



kanye

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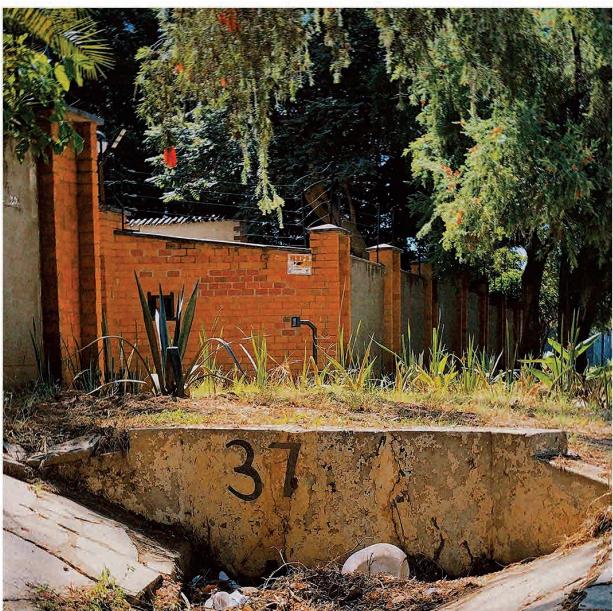
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ku shoka nyama

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37d

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woven wallpaper

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hope thewo



dry

2025

hope thewo



gate of steel

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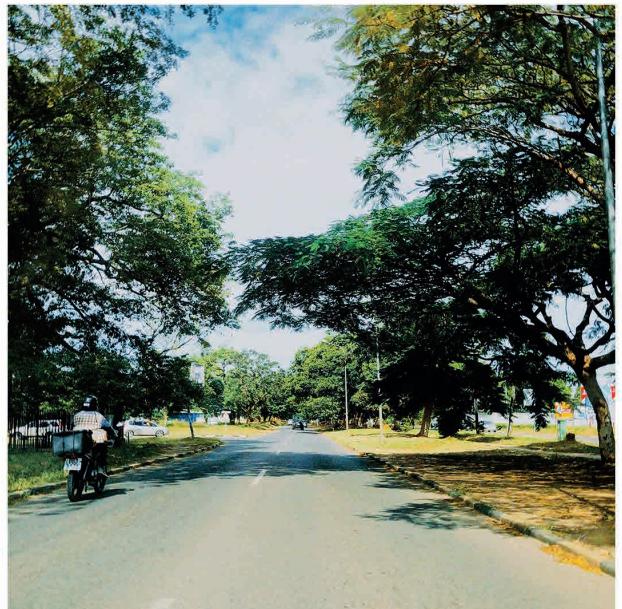
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3 musketeers

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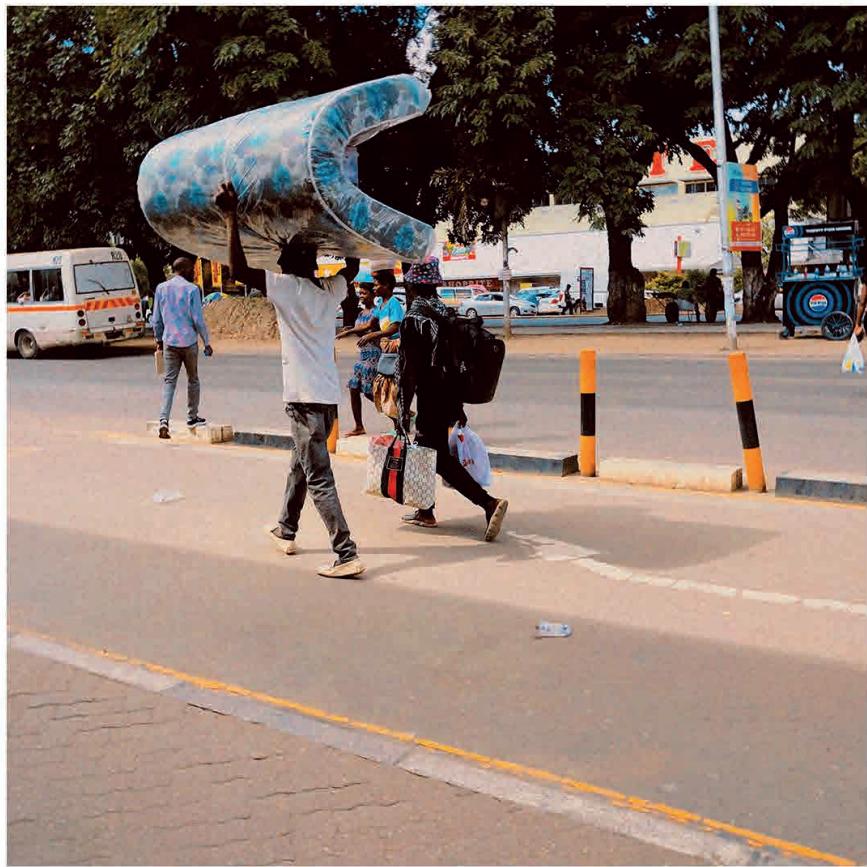
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independence avenue

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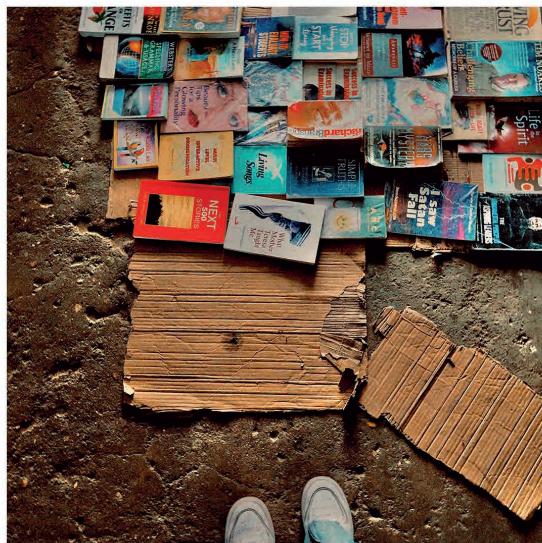
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walking to bed

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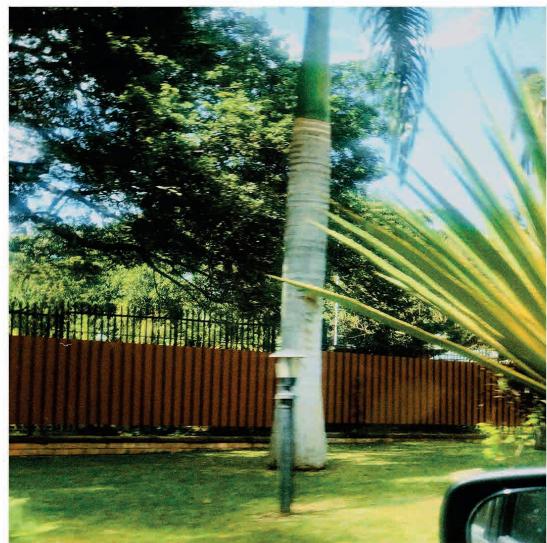
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pavemnet stories

2025

hope thewo



state house views

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hope thewo



ku matebeto

2025

hope thewo



everyday errands

2025

hope thewo



town aura

2025

hope thewo



the cola effect

2025

hope thewo



they got it on

2025

hope the wo



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