

**EveryDAY
LuSAka
GALLERY**

Lost Garden & Eaten Apples



November 9 2024 –
January 4 2025

Curated by Sana Ginwalla

Everyday Lusaka Gallery

Lost Garden & Eaten Apples

Lawrence
Chikwa |
Solo

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LOST GARDEN & EATEN APPLES
Catalogue And Reader

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End

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In The Garden, 2023

52.4cm x 28.2cm

Acrylic, Pods and Paper on Canvas

K10,000



Lost Garden & Eaten Apples

– Chibuye Changwe

Lawrence Chikwa's solo exhibition *Lost Garden & Eaten Apples* reflects on Zambia's journey as a post-colonial nation, openly questioning Zambia's classification as a so-called "Third World" nation. The title of the exhibition uses the image of a mythical garden to symbolize Africa as a once-lost paradise—a place with a bitter past, where its people question whether they must continue tasting the bitterness of past struggles or seek new means to cultivate a different future.

By crafting and weaving this layered narrative, Lawrence Chikwa's diverse body of work evokes the imagery of Zambia's journey and the shifts between modernity and nature, traditional practices, and symbols of power.

For Ba Chikwa, "Zambian history is closely tied to British imperial expansion, driven by missionaries and explorers seeking cultural, political, and economic wealth through territorial conquest. However, the benefits of this expansion have not fully

materialized, as Zambia struggles to catch up in today's fast-paced globalized world. For sustainable development, it is crucial to incorporate local values and interests."

Although independence has revealed diverse views among different generations and their descendants, it is colonial pessimism that diminished confidence in both the past and future-making. *Lost Garden & Eaten Apples* is a commentary on the burden of this history, unveiling what lies behind the scenes of a linear narrative about progress and rights. It reveals the brutality of colonial imperialism on current forms of exploitation of natural communal relations and ties, while placing the responsibility and possibility on raising indigenous heritage practices to transform colonial heritages – so that, one day, the people may eat apples without the

lingering bitterness of past struggles in a place of free living, all found green and uncircumcised.

Many of the pieces were not created solely for this exhibition but have developed over time as Ba Chikwa's experimentations and explorations of the subject matter have deepened. This exhibition unites that journey, not to repeat past themes but to let the work speak more. While Ba Chikwa's early iconic style was rooted in classical abstract paintings, this exhibition turns towards the evolution of his practice. Working with non-traditional materials ranging from mundane objects such as seeds, pods and scrap metal to more sensitive material such as Bibles and bank notes, Ba Chikwa works with a materiality that becomes distinct in his style. These objects are representations of history and the influence on our society, where

questions of power and self-determination run arise through the artworks.

As a conceptual artist, Ba Chikwa's work carries profound depth and complexity, weaving a historical timeline through his commentary on Zambia's colonial history and current societal conditions. He further explores how individuals protect themselves through calling upon spiritual and

higher powers in prayer or spending one's money to hire this desired power for physical protection.

Thus, ba Chikwa examines the consequences of history and the changing ways we perceive nature, doctrines, religion, and future perspectives within a contemporary capitalist framework.



Shadow of Hope, 2009

86.5cm x 67cm

String, Acrylic, Canvas, Paper

K30,000

Dr. Kaunda is a familiar figure in Chikwa's work who serves both as a reference to Zambia's fight for freedom and as a metaphor for creating collective belonging in post-colonial Zambia. His shadow remains relevant today because it conveys a sense of historic struggle and pride across generations. It also references the critical becoming of a nation, which Ba Chikwa explores in his work.

Zambian Humanism, introduced by Kenneth Kaunda, is a central theme in the nation's evolution. This philosophy has been described as a blend of three elements; traditional African values with Western socialist and Christian principles to emphasize the importance of human dignity, communal living, and social justice. It uniquely incorporated elements of nature and the mythical, reflecting a holistic worldview that recognized the interconnectedness of life. This inclusive approach was crucial to uniting the nation. It involved codifying the principles adopted by the UNIP party during the liberation struggle and establishing a framework that provided order and direction for the country's socio-economic development, embodying the 'One Zambia, One Nation' motto.

These values and convictions countered the dominant social forces in colonial society, which imposed its own ideology expressed in the myth of racial superiority. Kaunda's humanism, to an extent, illustrated the malleability of the lost garden. True independence would mean creating one's own cultural, political, and economic freedoms. His humanism integrated local beliefs into an inclusive ideological doctrine that aimed not to imitate Western democracies but to co-create a political system suited to the local context, both past and future. It confirmed that the process of creating a counternarrative worth preserving and passing on is worthwhile, as this legacy is still celebrated today and brings great pride to an independent nation at 60. For the artist, looking for the same dream every Zambian can fight for freedom and aim for a successful attempt to grow from imported doctrine of the past and the present.



Sharing, 2019

25cm x 27cm

Acrylic and Seeds on Canvas

K3,000



Allegiance, 2019

24cm x 21cm

Acrylic and Seeds on Canvas

K3,000



Protection, 2019

26cm x 22.8cm

Acrylic and Seed Pod on
Canvas

K3,000



Red Card, 2023

79 x 26 cm

Wire, Canvas, Pods, Paper

K20,000



Protection, 2023

99.1 x 87 cm

Arylic on Board

K20,000

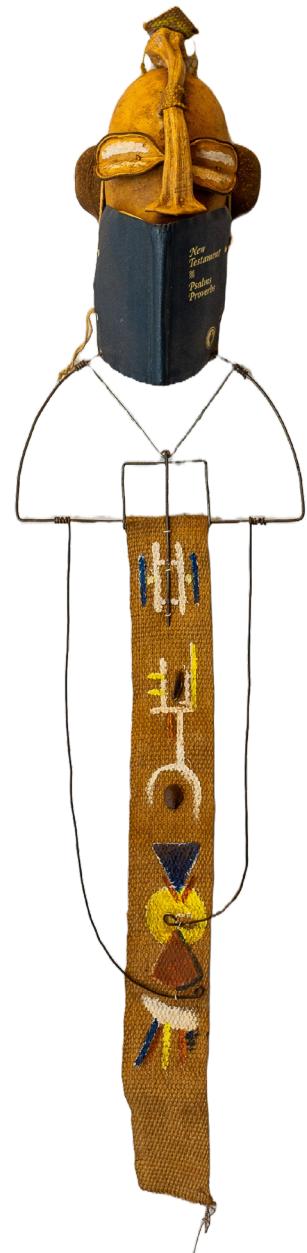


Toxic, 2023

83 x 22cm

Paper, Wire, Pods,
Seeds, Acrylic, Rope

K15,000



Nipempako Ka Coin
(Can I Have a Coin), 2021

44.4 x 19.5 cm

Wire, Canvas, Pastel, Paper

K16,000



Woven in and out of Chikwa's work is a commentary on economic freedom. In *Nipempako Ka Coin (Can I Have a Coin)*, Chikwa reflects on how the development relationship with the United Kingdom and the EU sustains a subject-to-colonial-master dynamic, where religious ties—rooted in the historical influence of Christianity, has shaped interactions since the arrival of missionaries like David Livingstone in the 19th century—form the foundation for financial grants, enabling access to the imperial rulers' resources.

Religion holds power, and the artist seeks to explore what that power means. Used in various ways and contexts, he aims to use the Bible as a form of art to investigate its influence. Juxtaposed with this is the concept of Black power and envisioning how it might manifest in a restored, lost garden.

Double Eyes, 2023

60.5cm x 36cm

Acrylic, Seeds and Wire on Canvas

K12,000



Rising from the Ashes, 2023

17 x 102 cm

Installation: Wood, Paper, Metal, Canvas, Pastel

K16,000

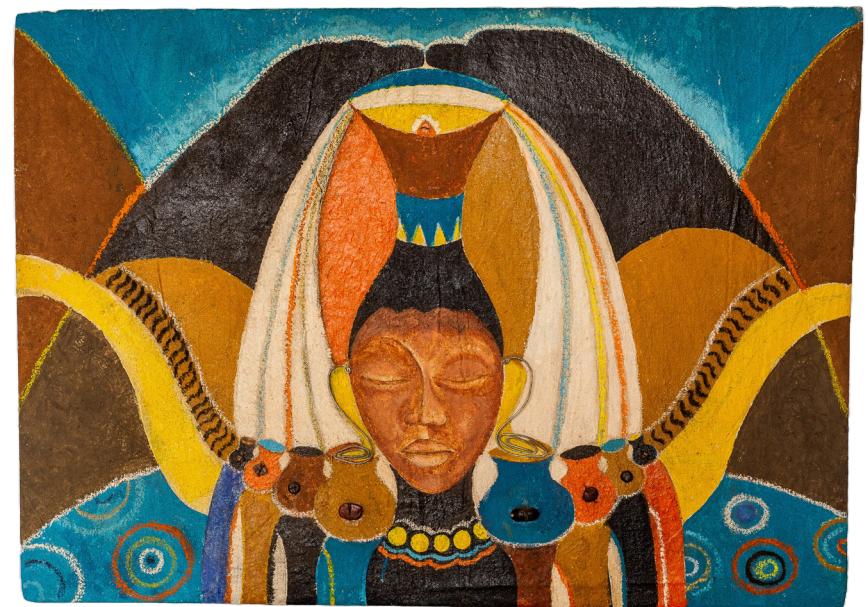
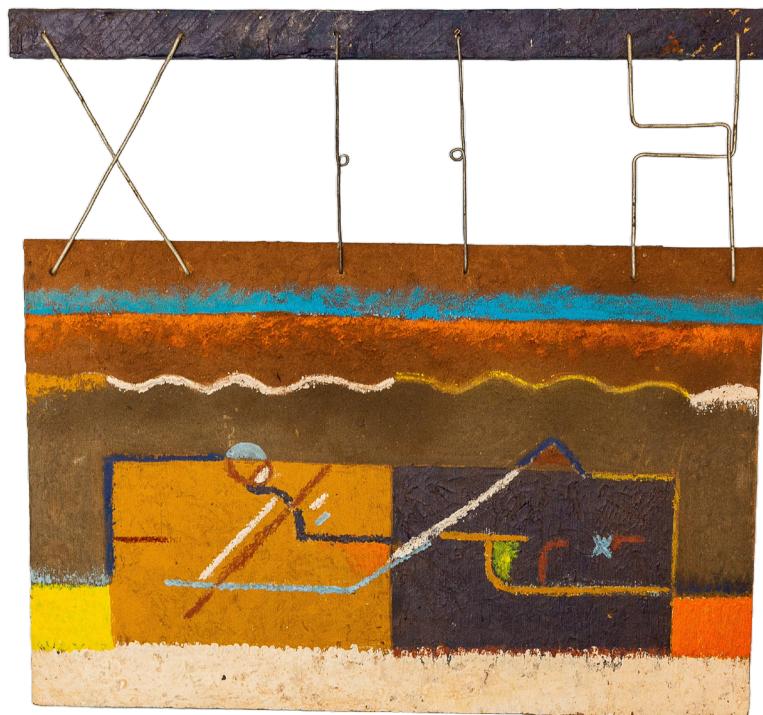


Inbetween Pirogues, 2023

40.2cm x 45cm

Acrylic, Wire, Wood

K9,000



Generation, 2023

50cm x 70cm

Acrylic, Canvas

K15,000

Ensemble, 2023

55cm x 46cm

Wire, Seeds and Acrylic on Wood

K9,000



Fragility, 2023

62.7cm x 25cm x 7.5cm

Seeds, Acrylic, Canvas, Pods, Wire

K14,000



The expansion of global opportunities and the capitalist offerings of hyper-development in modernity have embedded an implicit narrative of a bitter “past”—one to run away from. *Speechless* depicts this offering of opportunities, emphasizing foreign commodities and knowledge. Chikwa contends that such pursuit ultimately leads to staring blankly. It sparks a conversation about online resources reinforcing external-focused habits, resulting in a disconnect and dissonance that diverts attention away from local knowledge essential for practical, context-specific solutions.

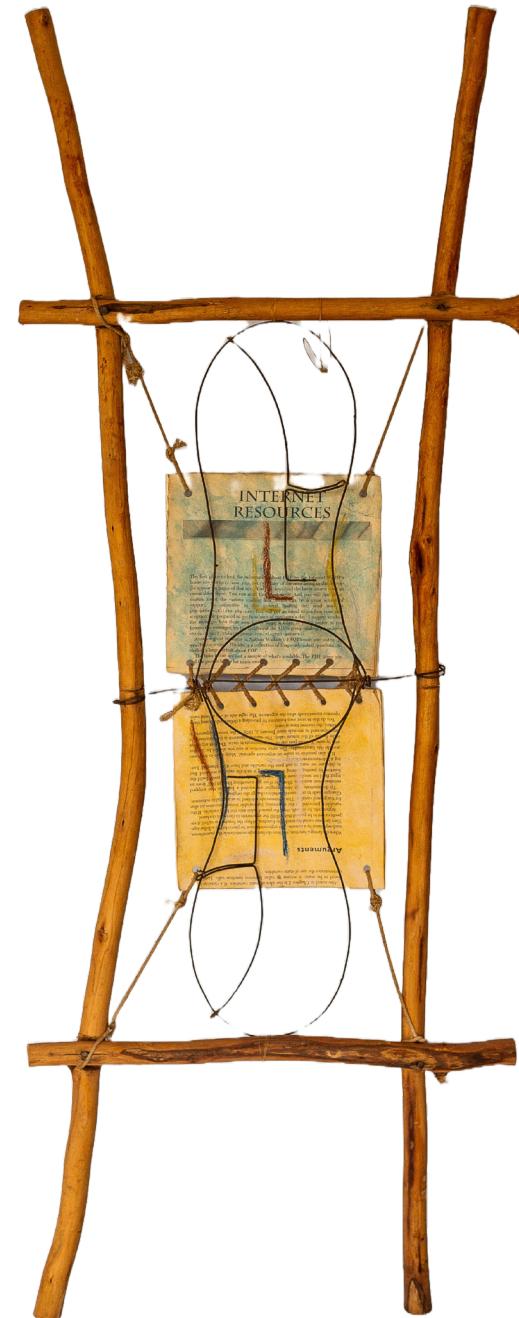
Acknowledging that the pre-colonial foundations and evolving remedies are yet buried by “modernity” and await in unarchived history, not to be seen in current knowledge resource devices. Begging the question is the Internet of Things a resource when solutions suited to one’s own environment are as naturally rooted in the garden -solutions in arms reach.

Speechless,
2023

105cm x 36.5cm

Wood, Paper,
Wire, Rope, Nails

K10,000





Fragile Touch, 2023

51cm x 18.5cm

Paper, Canvas, Plastic, Wire

K10,000

Discourse, 2023

60.8cm x 35cm

Acrylic on Canvas

K10,000



Dream Readers, 2023

25cmx18cm

Wood, Wire

K5,500

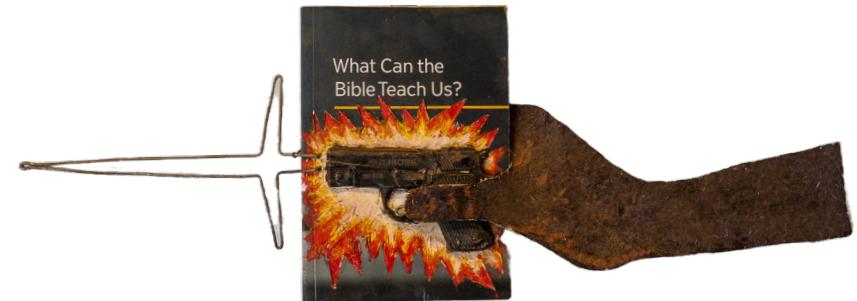


Convictions, 2023

16cm x 44.5cm

Paper, Canvas, Metal

K9,000



The Word, 2024

12 x 15 cm

Bible, Plastic, Metal

K10,000



Missing Pages, 2021

25cm x 6.4cm x 16cm

Wood, Paper

Not For Sale

The inclusion of ready-made objects evokes the physicality of emotions that Chikwa wishes to convey to the audience. The piece *Incantation* is a mentality that raises a timely question: can we envision our present and future through recentering indigenous values and resources to sustain lives? This commentary comes at a crucial time, as capitalist reliance on supply chains and the exploitation of natural resources on a smaller scale have had devastating effects. Local communities are increasingly turning to indigenous practices, such as traditional food cycles and wood-burning, as sustainable solutions.

Incantation, 2024

Wood, Metal
32cm x 4 cm

K10,000



Trios, 2023

64.5cm x 48cm

Acrylic and Pods on Canvas

K12,000



Amen, 2023

88cm x 26cm

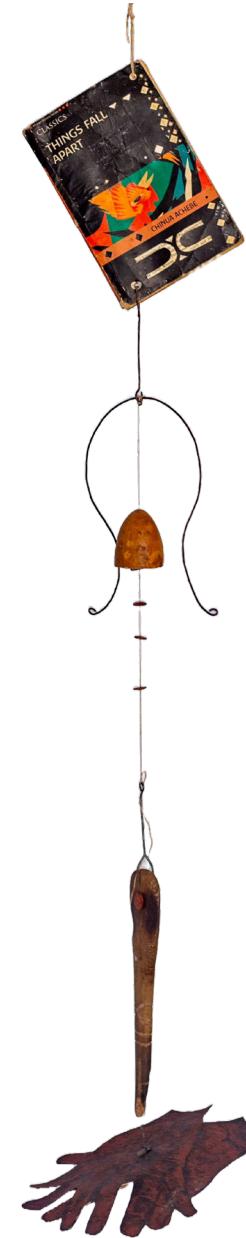
Acrylic on Canvas,
Metal and Seed Pod

K15,000



Chikwa's reference to Chinua Achebe's *Things Fall Apart* is the perfect reference for the subject of this new work. *Things Fall Apart* is a novel about the life of Okonkwo, a strong and ambitious Igbo man, and the impact of British colonialism and Christian missionaries on his community in Nigeria. Set in the late 19th century, the story begins by exploring the customs, values, and social hierarchy of the Igbo society in the fictional village of Umuofia. Okonkwo, known for his wrestling prowess and fear of weakness, becomes a respected leader. The narrative takes a turn when European missionaries and colonial forces arrive, disrupting the village's traditions and religious beliefs- depicted with actual bibles of various Christian faiths.

The novel poignantly depicts the clash between indigenous African culture and Western influences, showing how these forces change not only Okonkwo's life but also the fabric of his entire community. Achebe presents a rich, nuanced view of pre-colonial African society and the devastating effects of colonization on both individual and communal identities. The latter is vital to the artist's exploration, that is much embedded in questioning the loss to nature and natural healing



Uplifting Some, Downfalling Others, 2024

127 x 27 cm

Paper, Wood, Wire, Seeds, Rope

K15,000

Home Custodians, 2024

Acrylic & Seeds on Canvas
55 x 85cm

Auction Piece
K30,000



Protection, 2023

Acrylic & Seeds on Canvas
21 x 15 cm

Auction Piece
Starting Bid K5,000



Sitting Together, 2023

Acrylic & Seeds on Canvas
25cm x 15cm

Auction Piece
Starting Bid K5,000

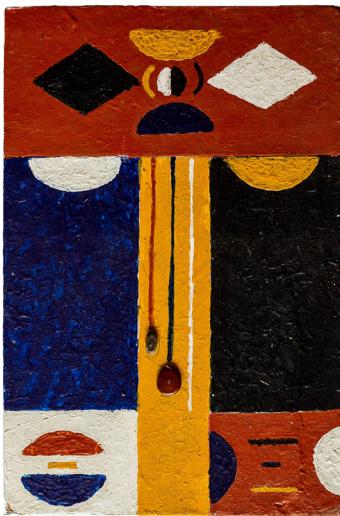


Togetherness, 2023

Acrylic & Seeds on Canvas
20.5cm x 12.3cm

Auction Piece
Starting Bid K5,000





Support, 2023

Acrylic & Seeds on Canvas
30cm x 21cm

Auction Piece
Starting Bid K5,000



Essential Care, 2023

Acrylic & Seeds on Canvas
34cm x 17cm

Auction Piece
Starting Bid K5,000

Loud Speaking Series, 2023

Left to Right:

- #1 Loud Speaking, 2023 [24 x 13 x 9cm]
- #2 Loud Speaking, 2023 [19 x 9 x 9 cm]
- #3 Loud Speaking, 2023 [17 x 9 x 9 cm]

Pods and Metal

K6,000 for all



How To Continue Eating An Apple With A Bitter Taste?

– Lawrence Chikwa

A belt of green, a Rhodes walk of a mental compass; a dark soul with a flame of firewood—a place of free living found green and uncircumcised. Rhodes lost its conquest, leaving its natives to reconquer it themselves — a failed mission that will take ages for them to reclaim, both mentally, physically, spatially, and politically.

The 19th and 21st centuries have epitomized human development, marked by the hyper-modernism largely stemming from the “Lost Garden” — a bitter legacy of a painful past. The last hundred years leading to independence have revealed diverse perspectives among natives and their descendants, accompanied by diminished confidence in both past and future, and less ambition overshadowed by illusions.

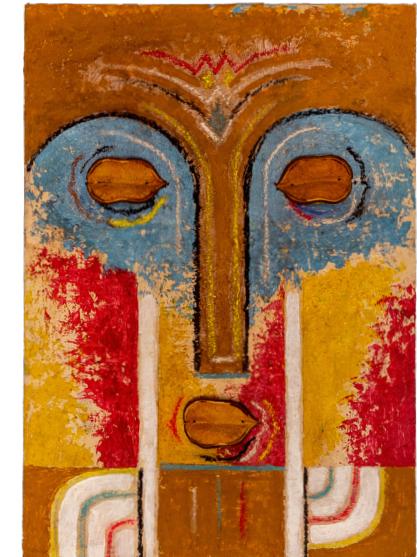
It has taken time for the “second natives” to grasp the “global opportunity” that has planted the fruit, where a mere „touch of the screen“ formulates reasonable or unreasonable texts. Post it on our invincible web, and that touch generates discourses beyond control, requiring only a choice to follow. This endless interaction in search of the lost garden, while eating the apple, becomes a process of comprehensive discourse and visual aesthetics.

Responses, 2022

42cm x 29.4cm

Acrylic and Seed Pods
on Canvas

K8000



Reflection, 2019

29 x 2 x 22 cm

Paper, Mirror, Cardboard

K5000



Lawrence Chikwa (b. 1973 Chingola) is a dynamic artist whose practice spans Zambia, the African continent, the United States, and Europe. He established Inter Art Studios in Lusaka in 2007, cultivating a professional discipline that attracts both local and international collectors.

Chikwa's work is represented in diverse collections, including those of the Fondacao Sindika Dokolo (Belgium, Angola), Africonnect (KNP Zambia), the Lechwe Trust Art Collection, Chaminuka Art Collection, and the Royal Museum for Central Africa (Tervuren, Belgium). His pieces are also held by institutions such as the Smithsonian Museum of African Art (Washington, D.C.), the MBasy Art Center (Hamburg, Germany), and several corporate and private collections.

His exhibitions include notable events such as Expo 2000 in Hanover, Germany; the "Miles Away" exhibition in London (2005); the L'Objet Soviétoque Museum of Ethnography in Geneva (2010); and the Harare International Festival of the Arts (HIFA) in Zimbabwe (2011). Chikwa was part of the touring exhibition "The Divine Comedy," which launched in 2014 at MMK Museum of Modern Kunst in Frankfurt and traveled to various prestigious venues.

In addition to his exhibitions, Chikwa has collaborated with The Great African Caravan on a sculpture titled "World Justice" and created an artistic welcoming poster for Prince Harry during his visit to Zambia in 2018. He participated in Black History Month in London (2021) and was selected for Art Basel in Miami (2021). Currently, he is involved in the International Poetry and Visual Arts event at Art Farm in Eikenhof, South Africa, and contributes to the German art bulletin *ContemporaryAnd*.

Chikwa obtained a BA and an MA in Contemporary and Fine Arts at the Ecole Cantonale d' Art du Valais with the Suisse platform of universities, he also completed a course in Contemporary Curatorial Practices with the Zurich University of the Arts. He is the founder of Bonsecreative, an art platform for artistic practices and art connectivity. Chikwa continues to work in his studio in Chongwe, Lusaka, collaborating with art galleries and cultural institutions. His work is celebrated for its ability to bridge local and global narratives, making him a significant voice in contemporary African art.

Sana Ginwalla is an Indian-Zambian artist and curator based in Lusaka. She is the founder of the Everyday Lusaka Gallery and Zambia Belonging – a counter-archive which was conceptualised after encountering photographs in one of Lusaka's oldest photo studios. Her artistic and curatorial work has been presented at the Lusaka National Museum (2021), the African Biennale of Photography in Bamako (2022, 2024), the Lusaka Contemporary Art Centre (2023), the University of Oxford (2023), Stranger's House Gallery, Mumbai (2024), as well as the University of Cambridge (2023, 2024).

Sana is the author of Zambia's first photo-book of archival street photographs from Lusaka and is currently lecturing and pursuing her Masters in Creative Arts at the Open Window University Zambia. She is also researching material from Burma, India and Zambia with the Cambridge University Library.

Chibuye Changwe is a Zambian-born art enthusiast, policy analyst, and cultural explorer based in Brussels. Having lived in dynamic cities such as Amsterdam, Berlin, Bristol, and Brussels, she is committed to engaging with the creative landscapes of each location that she connects to, consistently seeking out local museums and art institutions. Chibuye is the founder of *ARt-Gallivant*, a newsletter dedicated to exploring a wide range of art forms, including cinema, contemporary art, photography, and mu-sic, with a particular focus on highlighting artists of colour.

Chibuye is currently working with a Brussels-based migration policy thinktank. As a member of the Zambian diaspora, Chibuye remains deeply connected to Zambia while navigating both her policy work and the global art scene.

Acknowledgements

Exhibition Text

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