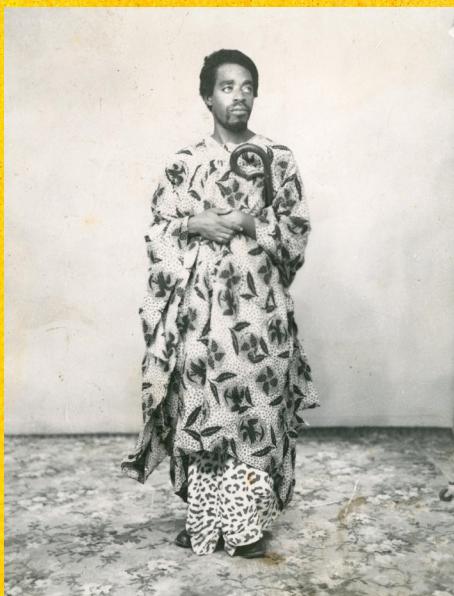


# EveryDAY LuSaka GALLERY



**WHO AM I - HERE OR THERE?**

**BURMA - INDIA - ZAMBIA**

**THE LAST FAREWELL | THE EXODUS**

**SANA GINWALLA**

**CURATED BY WILLIAM B. MIKO**



## HISTORY OF THE E.W TARRY BUILDING

E. W Tarry is named after Edward Wallace Tarry – a South African machine distributor in the late 19th century. The building was originally built in 1920 and was set up as one of the first trading posts in Northern Rhodesia. Operating under the British South African Company, it is said to have had colonialist Cecil Rhodes on its board of directors. Over the years, as the extractive colonial project expanded, E. W Tarry had become the largest importer of machinery on the mining fields in South Africa. After Zambia's independence, the building was acquired by Zambia National Holdings Limited, which is owned by the United National Independence Party (UNIP) – the political party that fought for Zambia's freedom.

According to the National Heritage Act, anything built before January 1st 1924 is considered a heritage site and is protected by law. In 2017, the building underwent major reconstruction under supervision from the National Heritage Conservation Commission to preserve its original aesthetic – white walls and a green corrugated roof, complete with the "Tarry's Corner" signage which hangs over the corner of Cairo Road and Kalundwe Road. Located at this junction, E. W Tarry sits right in the middle of the central business district of Lusaka.

In opening the Everyday Lusaka Gallery in a seemingly inconvenient or unideal space, Everyday Lusaka contests the idea of where art would conventionally be encountered an art Lusaka. Daily, the energy, sounds and people of Lusaka and its streets permeate into the gallery space. This is a space where all kinds of people walking the streets, looking for and selling various items, will stumble upon art.

After all, if art is a universal language, should it not be accessed by everybody?

# EVERYDAY LUSAKA MANIFESTO

Everyday Lusaka has two primary objectives:

## 1. TO UNDERSTAND REALITY THROUGH THE EVERYDAY

We all experience reality differently. This is not because we are inherently different, but because we operate in different spheres of reality. Which radio station we listen to, which books we read and who we encounter all construct a reality around us. This day-to-day reinforcing of a particular type of reality then begins to convince us that this is the only reality.

The issue which Everyday Lusaka is trying to confront is that our realities are hopelessly detached from what happens around us. Our walls are high, our shops in air-conditioned malls; and the media, that one institution which is meant to connect us to a semblance of reality, is more concerned with political theatrics than with how people live. Detached, and often, senseless.

Those whose stories should be told are not. The media gives into stories which satisfy our need for instant gratification, much like the social media platforms we find ourselves using extensively. So, our attention is drawn away from longer-form modes of documentation which require sustained effort tracking a consistent reality. In opposition to this, it is our attempt to capture a constant reality that defines Everyday Lusaka.

Everyday Lusaka is an image-based initiative, thus the reality we present is a visual one. We don't use visuals as a proxy for the written form – instead we believe that there is a certain lucidity that only images can present. Images are emotive, yet they can convey concepts and truths too. We also believe that images are much more democratic than other media. Anyone with a smartphone these days can take a photograph. Different voices speaking of different stories - reality en masse.

## 2. TO CHANGE THE PHOTOGRAPHIC CULTURE OF ZAMBIA

Photography in Zambia is still in its conceptual infancy, focusing on a few core areas – wildlife, fashion, and events. Out of these areas, it isn't unfair to suggest that wildlife photography is probably the most sophisticated in terms of technique. Fashion and event photography are less well developed – the technique and composition are generic at best and the editing is often excessive.

The driving issue, which links back to our concerns about the everyday, is that professional photography is not a thought-out process. We see this as a result of the overwhelmingly commercial nature of photography in Zambia. Photography is seen as a short-form method of documentation. A wedding, a conference, a political rally – all these are merely events in the longer narrative of life. They are important events, but they do not capture how reality plays itself out everyday. Tellingly then, there seems to be little to no photography projects which culminate in an artistic product. The only photobooks that one finds in Zambia relate to wildlife. There are signs of creativity, but these are never developed enough to become original bodies of work.

Our objective as Everyday Lusaka is twofold. Firstly, it is to introduce a new aesthetic of photography in Zambia – one which focuses on the mundane everyday that can often be inconsequential, thus challenging our perceptions of it. Whilst these images might not be beautiful or impressive, they speak to us and represent something more significant about life in Lusaka. Our second objective is to create a visual culture in Lusaka by highlighting the importance of long-form documentary projects and narratives. In the future we hope to find a different Lusaka, with a new appreciation of it.

# S A N A   G I N W A L L A

## WHO AM I - HERE OR THERE?

EVERYDAY LUSAKA GALLERY INAUGURAL EXHIBITION  
CURATED BY WILLIAM B. MIKO  
APRIL 27<sup>TH</sup> 2024

Ba Mwenye yaba! This is a human history of a young artist and curator Sana Ginwalla, travelling in time and space. Unravelling her own family history through an excavation of photographic images, Sana is an Indian born in Zambia, whose family originally comes from India and Burma. She lives and works in Lusaka and wherever her artistic expression and indulgence takes her.

In Zambia we call all people of Indian origin as "Bamwenye" – basically whose professional careers are mainly assumed to be commercial trade, running shops of different merchandise. However, this is a race of people who are present in every aspect of Zambian life, offering technical and masonry skills, and services in medicine, civil service, agriculture, education and construction from the colonial days till present. It is from these varied professional families that Sana Ginwalla has uniquely emerged as a creative artist and curator, geared to tell the Indian-Zambian experience through a visual lens – a story hardly paid attention to.

Ginwalla has decided to open a space right in the middle of the central business district of Lusaka, in the historic building of E. W Tarry at the juncture of Cairo Road and Kalundwe Road. I am told that this building was one of the first trading posts in Northern Rhodesia, commissioned by the colonialist Cecil Rhodes for his operations under the British South African Company. Primarily, agricultural goods and equipment were traded from this building, and it later became known as the go-to hardware department store. During renovations, the original design and colour of the building was preserved, complete with the "Tarry's Corner" signage.

It may be contested, but this building is an ideal place for an art gallery. Or could this be a renaissance of converting old Lusaka into an arts and cultural precinct? A space where all kinds of people walking the streets of Lusaka, looking for various items, will stumble upon art and enjoy the "Everyday Lusaka" in this gallery. Or is this just a manifestation of Sana Ginwalla's intellectual gangsterism in going against grain? After all, art is a universal language that should be accessed by everybody.

When Sana, whom I have known for many years now as an active arts interlocutor, asked me to curate her inaugural exhibition, I could not hesitate to accept this kind offer. For many years I have insisted that she uses her creative and aesthetic inspiration to speak to her life: Zambianness, Indianness with origins in Burma. This multi-faceted dimension of belonging that many others experience should be acknowledged and celebrated by all.

The screenprinted photographs in "Who Am I – Here or There" were printed in India on industrial linen spun in a power-loom. The cotton on which this fabric was printed on is commonly known in Bombay as 'Manjarpatta', and interestingly, Ginwalla's last name hails from the cotton ginning factory that her ancestors operated in Gujarat. The images in the exhibition are from prints, negatives and film stills that Sana scanned from her own family archives, but also from images she salvaged from the historic Fine Art Studios on Chachacha Road that was established in the mid 1950s.

Sana Ginwalla is unveiling history of not only her family but that of Zambia and India's relationship. As Zambia turns 60 this year, we must be reminded that the Indian community in Zambia – across Ndola, Lusaka, Livingstone and many others – were essential and crucial players to the liberation movement as Zambia fought for independence. A few strides from the gallery, there are historic sites where solidarity between Indians and Zambians took place. The Freedom House building on Freedom Way where the headquarters of UNIP operated from, is said to have been donated by an Indian family towards the movement.

In this exhibition, we also see an image of Zambia's Afronaut, Edward Mukuka Nkoloso (1919–1989) who founded the Zambian Space Program. As a freedom fighter, he was photographed at Fine Art Studios, adorned in patterned traditional garb holding a walking stick in his hand. Many freedom fighters walked through Fine Art Studios on Chachacha Road to have their photograph taken. The collection from the studio also includes images of Dr. Kaunda, Simon Kapwepwe, Mainza Chona and Harriet Nkumbula. Along the same road, we have the "Kanjombe" wall and museum. The late Kanjombe, who unfortunately passed away in early April 2024, was an Indian man who was heavily involved in campaigning towards freedom alongside Dr. Kaunda.

Therefore, as Sana opens this gallery in the pulse of this historic district as Zambia reflects on our path to independence this year, there isn't a more opportune moment to ignite the fire of travelling in time, space and history, to ask ourselves as Sana does: "Who Am I, Here or There?"



Exterior of Fine Art Studios, located on the corner of Nkwazi Road and Chachacha Road. Found print, date unknown



Ratubhai Somabhai Patel and Hirabhai Lalbhai Patel, employees of Fine Art Studios, photographed inside the store in the mid 1950s

# S A N A   G I N W A L L A

## THE LAST FAREWELL | THE EXODUS

STRANGERS HOUSE GALLERY, MUMBAI  
CURATED BY PRABHAKAR KAMBLE  
14<sup>TH</sup> MARCH - APRIL 30<sup>TH</sup> 2024

'The Last Farewell | The Exodus' is an exhibition animating personal collections of photographs through serigraphy at Strangers House Gallery. The images presented through halftone reprography were birthed from various photographic archives that the artist Sana Ginwalla is custodian of. Collectively, they come from India, Zambia and Burma, including the personal archive of the Ginwalla family during their time in Burma – beginning in the early decades of the 20th century until 1962 when General Ne Win forced Indians to leave.

The exhibition begins in Burma with Sana's mother Naseema Ginwalla. Born and raised in Burma, she braved the hardships of her life as a young woman under the despotic junta until she found her way out of Rangoon to Lusaka by way of India and marriage to her beloved Yunoos Ginwalla. Mr. Ginwalla forms part of the second selection moving us from Burma to India, where the title of the exhibition 'The Last Farewell | The Exodus' was penned on the back of a photograph he had taken at the Ankleshwar station. The picture depicts his uncle and aunt waving from the train door, bidding farewell as they begin their journey back to Zambia.

Another selection of photos come from Kosamdi in Bharuch District which is a village whose prosperity depended on the diaspora in Africa, South-East Asia and the United Kingdom. Here, masses of people awaited an exodus to faraway lands for trade, bidding farewells to those they loved and had to leave behind. Joining his late brother Mohammed Ginwalla in setting up the now-established family business, Yunoos leaves for Zambia in the early 1990s and is later joined by Naseema and their first two children. Naseema acquires an Indian passport but lives most of her life in Zambia, not returning to Burma since she left in the early 1980s. Memory becomes a central narrative to the exhibition, but one where the story is cross-continental and transcends national identity.

The artist of the exhibition, Sana Ginwalla, was born in Lusaka, Zambia in 1996 and is the youngest of Yunoos and Naseema's children. She learned how to photograph and handle an analog camera from her father Yunoos and studied photography at the University of South Wales till 2017 and later completed an Honours in Curatorship from the University of Cape Town in 2019. In 2018 through a chance encounter, Sana began the process of preserving and digitizing the negatives, slides, and prints of Fine Art Studios, Lusaka – a photo studio that was run by Ratubhai Somabhai Patel and Hirabhai Lalbhai Patel, but originally founded by Mr. Prabhubhai Patel. Fine Art Studios was witness to seven decades of Zambian history and an important trove of photographic material that defined a nascent nation such as Zambia, akin to the practices of great photographers such as Malick Sidibe and Seydou Keita.

A functioning archive is not just one of preservation, but also one that is alive through conceptual interventions. Through her artistic practice, Ginwalla's exhibition process contests dormancy by making the archive public. Her act of preserving the studio of Indian photographers as an Indian-Zambian artist – which is a significant visual repository of Zambian culture and history – is demonstrative of her intersectional pluralism. Sana intends to make accessible images that have been forgotten or made unseen by socio-economic and political chucks that often privilege power.

These images were reproduced on a scale of 3 by 2 feet on industrial linen commonly known in Bombay as 'Manjarpatta'. This cloth was spun in a power-loom by Anappa Kamble who has worked as a textile worker in the town of Ichalkaranji since the last five decades. To present these photographs, the curator Prabhakar Kamble was keen to have them screen printed in halftones with singular shades of ink.

This cloth spun by his father is often used for his paintings, but also for mobile cloth murals collectively made for the Ambedkarite Secular Movement. With Tousif Matwal and Mahesh Soundatte, Prabhakar reproduced images chosen with Sana onto off-white bales of cotton at an industrial screen printer in Ichalkaranji. Screen printing in the small towns of Maharashtra is still used for political posters, B-grade movie announcements and advertisements.

Choosing this analog technique of printmaking which was used by Roy Liechtenstein and Andy Warhol to critique the glamour of American consumerism by center-staging of the mainstream, Sana and Prabhakar bring forth a complex political and conceptual inter-tangibility of the image. This materiality of representation rejects singular imaginaries of identity or belonging, and in turn, celebrates their syncretic realities. It calls up political imaginaries as the form of dual-tone printing on industrial cotton, industrial linen or cotton in pre-Independence India soon replaced handwoven cloth or hand-spun cotton. Mahatma Gandhi led a pacifist movement rejecting its use as he saw mills take away the economic independence of Indian artisans. The cloth was imported from Manchester but by the early 20th century was being spun in the mills of Bombay. But after the Great Bombay Mill Strike of 1982 its production shifted to the power looms of Bhiwandi, Sholapur and Ichalkaranji. This material history along with the personal history of the cloth used in the screenprints being spun by the curator of the exhibition is an example of inter-tangibility of the image conceptually.

In 2007, Sana made her first and only visit to Burma from Lusaka with her aunt and cousins. During a stopover in Bangkok on the way there, they migrated from the use of an analog Kodak film camera to a Sony Cybershot handheld camera. Like many Indians until the late 2000s, access to cameras and film equipment always meant a purchase on a holiday or through complex dealers who smuggled them in. Bangkok, Hong Kong and Dubai were places where holidays were also journeys of aspirational change through the acquisition of white goods. Even though Burma shares a long border with India and the Junta cooperates with the Indian state, travel only became possible after the brief period of the military relinquishing its power after 2011, making access to Burma restricted through air connections in Bangkok or over land in Chiang Mai. The bazaars and electronic markets in Bangkok are often tended by Shan refugees from across the border who work at the 'Pantip Electronics Market.'

Sana was 11 when she made her inaugural visit to her mother's birth town Maymyo. 10 years later, in 2017, Sana wrote a reflection about her visit.

*Upon arriving in Burma, we photographed everything and everyone. The pagodas, the botanicals gardens, the new year's street party, my uncle's Eid cattle and khaki green Jeep in Maymyo, the well in the yard from which we took a bath one warm morning – wrapped in lungis, shivering and giggling, the lahpet stalls (from which I fell terribly ill yet still went back for more), the hallways of the Grand Mee Yahta hotel that was just across Maung Htaw Lay street (now Bo Sun Pet street) where all the families that I had never met before lived – their wooden windows doors hanging off the balconies, peering into the food stalls below. With the Cybershot, we documented and savoured and tasted and smelled everything that Yangon and Maymyo offered. My mother's home became tangible and digitised.*

This idea of something being made tangible through a process of digitisation and capturing memory on camera was in itself a deeply philosophical and conceptual happening, which was, at the time, unknown to a young photography enthusiast.

Across Africa, Lebanese and Indian immigrants followed colonial administrations into the new territories they were to exploit after the Berlin conference for the 'Scramble for Africa' in 1884. These immigrants either assisted in the administration or became petty traders. The French described them as 'Petit Blancs' – including whites born in the colonies, but also descendants of the Lebanese, Sindhis and Gujaratis who had come as 'Passenger Indians' paying tickets to board ships that also ferried indentured labourers. After independence, they assumed roles of the departing colonial elite. While they lived under discrimination in their home countries that were colonies too, in Africa they lived as an intermediary race between the Whites and the Africans. As crucial connectors of trade who thrived on cross-continental trade connections with cousins across Africa, Indians soon adopted technology as a signifier of their elite class status. As entrepreneurs, they aided in bridging gaps of technology and crucial infrastructure – setting up tourist resorts, hospitals, cinemas, and photo studios.

To  
My beloved  
brother,

S.E. Ginwalla.

Let's remember  
One another  
in our prayers.

As. 81 - 92

8-3-92

M.A. Ginwalla

To  
Muhammed Ali,  
from  
Your  
beloved  
brother.

7. 6. '60.  
~~for his~~

My beloved twice a day  
I kiss you ~~when~~  
~~daily~~ once when  
I ~~read~~ <sup>read</sup> 2985 B  
Once when I go to bed

When Senegal became independent in 1960, a Sindhi merchant Mr. Roopchandani videographed Leopold Sedar Senghor unfurling the flag at the Place de l'Indépendance in Dakar on his Super 8 camera. Indian photographers from Lusaka's Royal Art Studios were also present during Zambia's inaugural independence celebration in 1964, photographing the flag mast backdropped against a boast of fireworks that emerged in the black night sky. Digitizing these privileged family archives of video are now urgent and essential to fill gaps of visual material essential for countries such as Senegal and Zambia. In the exhibition, we also see an image of Zambia's Afronaut, Edward Mukuka Nkoloso (1919–1989) who founded the Zambian Space Program. His photograph was found at Fine Art Studios, adorned in patterned traditional garb holding a walking stick in his hand, with a distant gaze. Nkoloso, a physicist and intellectual, was ridiculed at the time for his mission to be the first Zambian to go to Mars. Here, we see him photographed in a dignified manner, for the visionary that he was.

Sana's family has a long history in Zambia. People in her community – the Surti Muslims – have been prolific Indian Ocean traders. Their own presence on India's western coast is attributed to the Indian Ocean trade that the Arabs dominated in the centuries prior to them being displaced by the Portuguese in the 16th century. Surat was described then as an 'emporium' for trade in textile and spices for the world and dominated by traders who had migrated there from the region of Hadhramaut in Yemen and are known as the Hadharem. Like their Yemeni Jewish counterparts, the Hadharem controlled the trade on the Swahili Coast, Madagascar, Zanzibar, Sri Lanka and India.



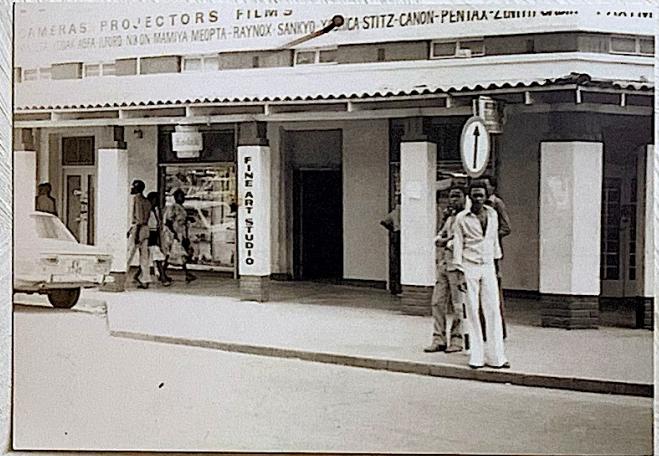
*Screenprinted portrait of Edward Mukuka Nkoloso, from a print found at Fine Art Studios, circa 1940s-1950s*



Photograph of Rander by Sana Ginwalla, January 2024

In Amitav Ghosh's novel 'In an Antique Land' (1992), the protagonist Abraham Ben Yiju who is a Jew from Djerba, Tunisia, constantly competes through Aden with his Arab Muslim counterparts in Mangalore. Like them, he also marries a local girl and inculcates his children into his faith. The ancestors of the Mappilas of Malabar, the Bearies and Nawayaths of the Canara Coast at Mangalore and Bhatkar, and the Kokanis of the Konkan Coast of Maharashtra were all people from Hadhramaut who established lives and families on the coasts. Colonialism jeopardized their seafaring traditions and they quickly adapted to trading under the protections of the coloniser in distant colonies.

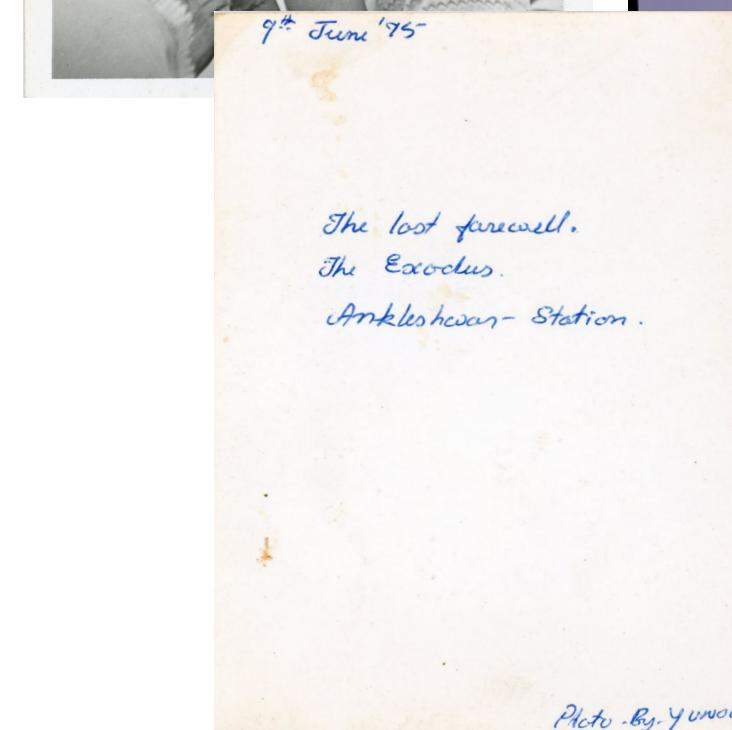
Surti Muslims came to Burma as traders in rice and Burmese teak like many other Indian communities such as the Jains, Chettiar and the Marwaris. But their penchant to assimilate and establish families by intermarrying locals saw them not only flourish in trade but become socially and politically active. In South Africa, Anti-Apartheid activists Ahmed Kathrada, Yusuf Dadoo, Zainab Asvat, Amina Cachalia and Ahmed Timol were crucial to the African National Congress's struggle against minority White rule. They were also of Surti Muslim descent. Similarly, being politically conscious accompanied prosperity for the Ginwalla family in Burma who co-established Burma's first community-based NGOs that were secular and sought to make change irrespective of faith. As well as assisting researcher Moshe Yegar on his book "The Muslims of Burma – A Study of a Minority Group" (1972), it becomes evident that Sana's interest in preservation and history is ancestral. Yangon's Theingyi Market was once known as the 'Surti Bara Bazaar' and was established by the Surti traders who largely imported provisional goods into Burma. Till today, a large number of Surti Muslims run shops selling electronics and the market is Yangon's most efficient place to buy smuggled digital cameras.



Photographs of the exterior of Fine Art Studios in the 1980s,  
which is still located on the corner of Chachacha Road and Nkwazi Road

Henri Cartier-Bresson during his visit to Rangoon in 1949 shot the 'Surti Bazaar' that depicts a trader at his shop. It is flanked by the Surti Mosque and not far from the 'Surti Mansions' and 'Rander House' – two large Palladian-style colonial buildings. Rander is a neighborhood in Surat known for its kitsch wooden and brick faux neo-gothic buildings built with Burmese teak and money sent back home from Burma. This cosmopolitan character whilst adhering to Islam but eager to embrace modernity is well demonstrated even with the Ginwalla family. In the exhibition, three screenprints are intimate notes. One is written by Sana's father, Yunoos Ginwalla, spelling out the 'The Last Farewell | The Exodus' whilst bidding farewell to his aunt and uncle on their way to Zambia from Ankleshwar Station. The other is an intimate note behind a photograph between two brothers S. E Ginwalla and Mohammed Ginwalla asking each other to remember the other in prayers. Sheila (or Rashida) Ginwalla, Sana's maternal grandmother, writes a love note to her husband Mohammed Ginwalla behind a photo of hers. Photographs mapped distance between brothers and lovers who were inherently away at sea.

While investigating the collection of left photographs at Fine Art Studios, Sana began dipping into the oral folk history of the diasporic Indian community in Zambia. The studio itself was located on a thoroughfare reserved for the merchants of the Indian community and thus became a space of communal living through close interactions of mutual interdependability. The very same people who, back home in villages in Porbandar, Bharuch and Kutch, would never have social intercourse and would maintain caste taboos of ritual purity. Exasperated by contemporary India's heightened communal politics, both Muslims and Hindus hold mutual disdain for each other's faith. However, in the years after Rhodesia, proximity between these faiths allowed them to learn the intimacies of each other. For example a photo of a man sporting a mustache is immediately identified as someone who is of mixed-race. 'Doubla' or 'Marabout' are West Indian nomenclatures for Afro-Indians, but both come from slurs. 'Doubla', a Bhojpuri word for a half-caste, and 'Marabout', a west African word for a magician. Both these internalised racist terms intersect with the racism and contempt held for Zambians who are black. Racial prejudices amongst Indians are inherited from the caste prejudice based on the colour of skin.



*Black and white print and inscription by Sana's father, Yunoos Ginwalla.*

*Uncollected negative of a man, found at Fine Art Studios*

*Left: Sana's grandmother photographed in Kosamdi*

*Below: Four unidentified young girls, found negative from Fine Art Studios. Date unknown*



*Right: Chair observations by Sana Ginwalla as ginger is left to dry in the patio of her home in Lusaka*



Thus, when Sana gathers the counter-archive whilst animating them through the forms of exhibitions she begins to ask difficult questions that come alive through just the depiction of these photos from history. A white family lounges in their garden attended upon by a black orderly whilst a white girl stands apart in a group of black girls making us speculate on her presence. A rather funny photograph depicts a mixed-race Indian girl teasing her black friend in the playground. Through a carefully curated selection and reproduction, using differently coloured inks for the screenprints, Sana argues for an undefined future which is very present for many people today, especially her. Today, there are multitudes of people holding multiple identities of culture, race, and forms of belonging that circumvent and resist the definitions of a nation whether that be India, Burma or Zambia.

A set of digital prints on canvas preceding the main exhibition space demonstrate the idea of 'transtemporality' using a very defined visual vocabulary using the image of a chair. As we enter the exhibition, we see her grandmother in Kosamdi sitting faced away from us on a globally recognised plastic chair. In Sana's home in Lusaka, the chair is then used to dry chillies, garlic or onions, and is sometimes left abandoned in the sun, leading to the formation of incredible shadows. A new home built by her father and his brothers in Kosamdi two decades ago also includes a pool, which now remains empty and is seldom visited, to visit her paternal grandparents. But like the receding presence of Indian Muslims in socio-political roles, these hinterlands with rich histories have their Surti Muslims fading away to the diaspora. Sana captures a row of Tadgola palm trees or the Palmyras whose image is reminiscent of Nandalal Bose's endless renditions of Santiniketan's landscape that is always capped by the drawing of a Palmyra. In 2017, Prabhakar Kamble made his first serigraph in Ichalkaranji for an exhibition celebrating India's 70th independence anniversary. He chose to depict an image of a man who rises like a phoenix from the Bengal famine of 1943, a man who rises from the bones of those who starved. This stark image of hope comes from a drawing made by the printmaker Krishna Reddy on the blank notebook pages of India's first constituent assembly. This collaboration is followed by him screenprinting the preamble of the Indian constitution and the present project with Sana—both which reject identity and celebrate India's transtemporal secularism.

The choreography of the exhibition depicts screen prints made on an industrial scale of the Kaaba and Quranic verses made in Rajasthan to cover tombs in Mazaars. It also uses African wax textiles and jacquard weaves to frame certain photos in order to contextualize the relationship between textile, trade, and visual cultural histories – where they play a part as objects of memory. But Sana is obsessed with the photographer's stool – a dominating image and presence in a photography studio and part of most photographs. With the end of the studio culture, it sees itself at the margins. She gives it a sculptural presence in the space through its placement across the rooms in different sizes.

Two stools have been borrowed from 94-year-old conceptual textile artist Manohar Mhatre who composes abstract renditions by placing the cloth waste his tailor-seamstress wife produced each day. He painted too, and these stools were his palettes for 6 decades. He activated design patterns in the National Weavers Centres that were established in Nehruvian times to revive India's weaving traditions. This constant reworking and re-representation is the aesthetic of the counter-archive in play.

In search of a motif that could symbolize this harvest of information from studio photographs, Sana's studio stool becomes a recreated and repeated objects that lingers throughout the (re)constructed landscape of Stranger's House Gallery. Not only does the stool command a movement of the body while in the studio, it also retains information from every sitter that interacts with it—readjusting its position and growing in size as its archive of knowledge cultivates. Some of the images we see in the show were not only damaged by their environment, but also damaged in memory. Now, they become held together by a reconstructed idea of the studio stool as memory, as a human being, as a thing that collects, retains and preserves information.

A static yet trans-temporal object of protest



# SANA GINWALLA COMPLETE ARTWORKS

EDWARD MUKUKA NKOLOSO

DUAL TONE SCREENPRINT  
ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT  
MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15  
2024



Studio portrait of Edward Mukuka Nkoloso (1919–1989), who founded the Zambian Space Program and was also a freedom fighter. This photograph was found at Fine Art Studios and likely taken there. Adorned in patterned traditional garb holding a walking stick in his hand with a distant gaze, Nkoloso was ridiculed at the time for his mission to be the first Zambian to go to Mars. Here, we see him photographed in a dignified manner, for the visionary that he was. Many other public figures such as the musician Paul Ngozi were photographed at Fine Art Studios, as were everyday people and their families.

## FINE ART STUDIOS INTERIOR

DUAL TONE SCREENPRINT  
ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT  
MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15  
2024



Fine Art Studio employees Mr. Hirabhai and Somabhai Patel photographed inside the store on Chachacha Road, circa mid 1950s.

## FINE ART STUDIOS EXTERIOR

DUAL TONE SCREENPRINT  
ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT  
MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15  
2024



Film still from 18mm footage found at Fine Art Studios, documenting the exterior of the studio which still stands today on the corner of Nkwazi Road and Chachacha Road.

## UNTITLED

DUAL TONE SCREENPRINT

ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT

MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15

2024



Young girls wearing similar uniforms stand for a photograph.  
Found negatives from Fine Art Studios. Date and sitters unknown.

## UNTITLED

DUAL TONE SCREENPRINT

ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT

MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15

2024



Obscured image of a white family lounging in their garden while upon by a black orderly. Found negatives from Fine Art Studios. Date and sitters unknown.

# UNTITLED

DUAL TONE SCREENPRINT

ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT

MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15

2024



Man sporting a mustache. Found negatives from Fine Art Studios.  
Date and sitter unknown.

# UNTITLED

DUAL TONE SCREENPRINT

ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT

MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15

2024

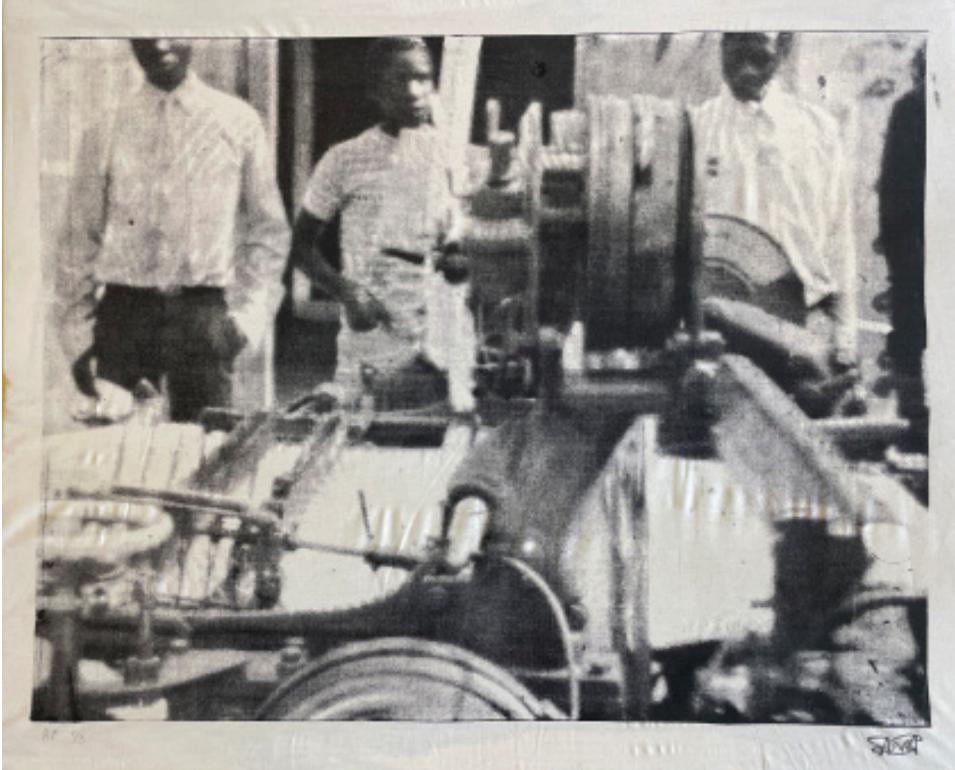


A group of children play in the backyard.  
Found negatives from Fine Art Studios. Date and sitters unknown.

## COTTON LOOM MACHINE

DUAL TONE SCREENPRINT  
ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT  
MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15  
2024



Still of an exhibition of a cotton looming machine during the 1975 Agricultural Show at the Lusaka Showgrounds. This particular year was visited by the Queen Elizabeth the II. This 18mm reel of film was found at Fine Art Studios and several were digitised with support from the Lusaka Contemporary Art Centre.

## NYG 1

DUAL TONE SCREENPRINT  
ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT  
MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15  
2024



Portrait of Sana's mother Naseema Ginwalla, photographed at 17 years old in Burma, circa 1970's

## RASHIDA RAHMAN

DUAL TONE SCREENPRINT

ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT

MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI



Studio portrait of Rashida (or Sheila) Ginwalla, Sana's maternal grandmother.  
Photographed in Burma, 1960.

EDITION 1 OF 15

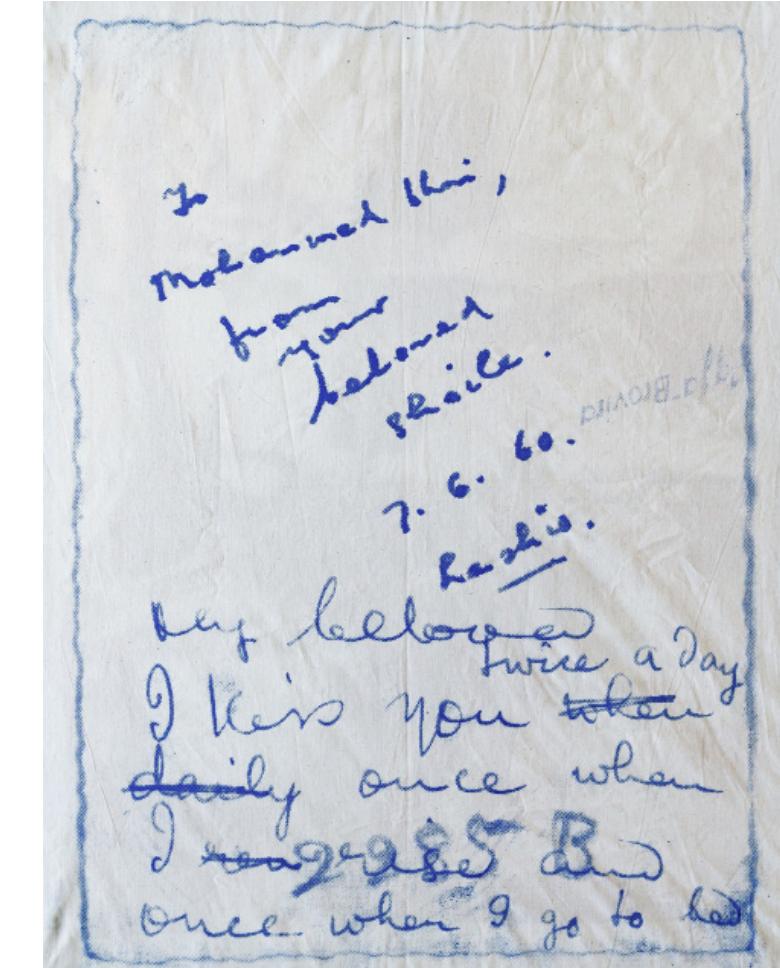
2024

## BELOVED SHEILA

DUAL TONE SCREENPRINT

ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT

MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI



A correspondence shared between Sana's maternal grandparents. Her grandmother writes:  
To Mohammed Bhai, from your beloved Sheila 7.7.60, Rashida He writes back: My beloved.  
Twice a day I kiss you. Once when I rise, and once when I go to bed.

EDITION 1 OF 15

2024

S. E GINWALLA

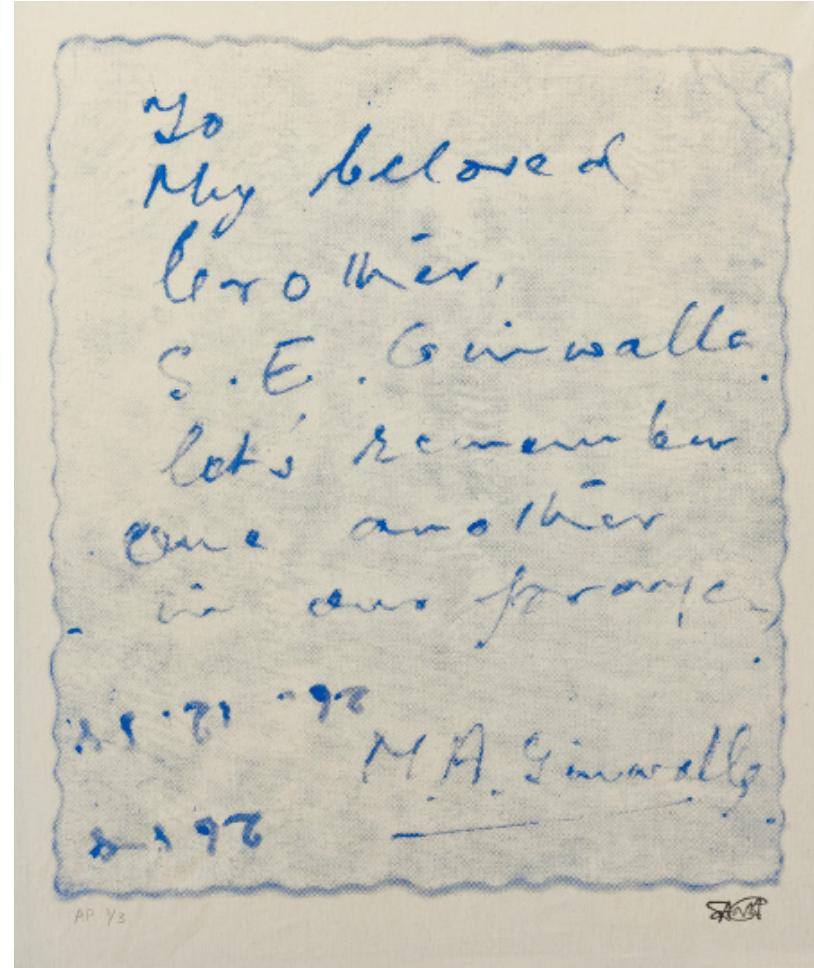
DUAL TONE SCREENPRINT

ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT

MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15

2024



Inscribed note behind an ID photograph of Sana's paternal grandfather Mohammad A. Ginwalla, who writes this note to a relative: To my beloved brother, let's remember one another in our prayer's. M. A. Ginwalla, 26.12.58

NYG 2

DUAL TONE SCREENPRINT

ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT

MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

EDITION 1 OF 15

2024



Portrait of Sana's mother Naseema Ginwalla, photographed at 17 years old in Burma, circa 1970's

NYG 3

DUAL TONE SCREENPRINT  
ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT  
MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI

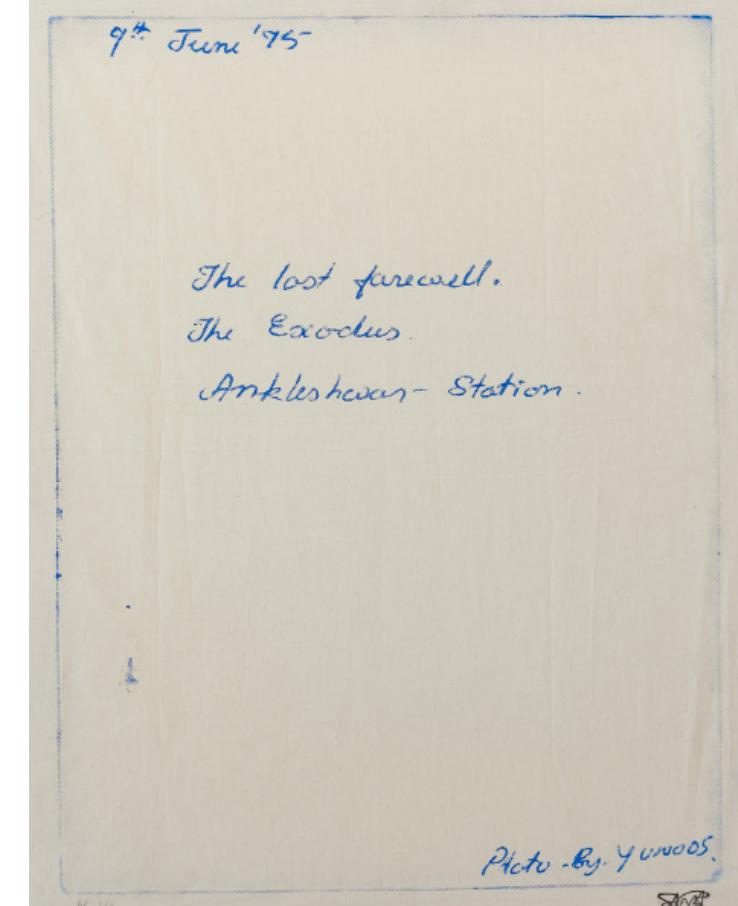


Portrait of Sana's mother Naseema Ginwalla, photographed at 17 years old in Burma, circa 1970's

EDITION 1 OF 15  
2024

## THE LAST FAREWELL

DUAL TONE SCREENPRINT  
ON FINE MUSLIN / MANJARPATTA, 3 FT X 3 FT  
MARTABAN PRINTMAKERS COLLECTIVE, ICHALKARANJI



The Last Farewell | The Exodus' was penned on the back of a photograph Sana's father Yunoos Ginwalla had taken at the Ankleswar station. The picture depicts his uncle and aunt waving from the train door, bidding farewell as they begin their journey back to Zambia. Sana learned how to photograph and handle an analog camera from her father Yunoos before receiving her degree in photography.



SANA GINWALLA

Sana Ginwalla (b. 1996, Lusaka) is Indian-Zambian artist, curator, archivist, lecturer, designer and writer with origins in India and Burma interested in the politics of identity, home and belonging. The collection of photos in this exhibition were salvaged from obscurity by Sana who lives and works from Lusaka. Upon finding these images, she established a home for the images called Zambia Belonging which deliberately does not define or function as an archive. It is rather a counter-archive of explores home, interlocking identities, and belonging in connection to Zambia. Working in this way allows her to further understand her identity and place in the world and is what she aims to facilitate for others too.

Zambia Belonging is an initiative under Everyday Lusaka (2018), an art platform dedicated to shifting towards more considered visual representations of Lusaka in order to build a contemporary archive for future generations. Sourcing visual photographic resources from photographic studios, families and subaltern contexts, the collection seeks to share an alternative post-colonial vision of Lusaka. The work has been presented in various local and international publications as well as at the Lusaka National Museum (2021) the 13th African Biennale of Photography in Bamako (2022) the Lusaka Contemporary Art Centre (2023) and the University of Cambridge (2023/4).

A historic retelling of national histories post colonisation is urgent for both social and political reconciliation today. Ginwalla engages in a complex narrative of history that encompasses Zambia, India and Burma through the use of family photography, found archives and audio-visual recordings, thus forming alternatives of seeing, listening and remembering personal histories that are soon to be forgotten. Choreographing photographic archives through narrations of family history or deductions of cultural significance from anonymous images is her conceptual act as an artist.

Thus, Ginwalla often curates bodies of work that explore heritage, memory, and the family archive. She has independently curated exhibitions at the National Gallery of Zambia, Lusaka National Museum, Modzi Arts Gallery and the Alliance Française de Lusaka, working with internationally acclaimed artists such as James Barnor as well as upcoming and established Zambian artists such as David Daut Makala and Mika Marffy. By engaging the public in her exhibitions, Ginwalla's curatorial work often transcends the protocols of gallery and museum spaces through participatory installations.

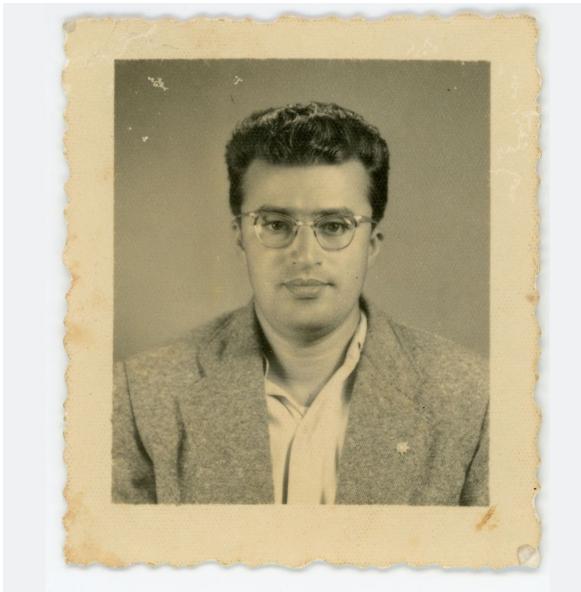
As a photographer, Ginwalla mimics the role of a visual social historian documenting in-between spaces that reveal cosmopolitanism and trajectories of political history through pictures of architecture, fields, cityscapes, skylines, marketplaces, urban districts such Kamwala in Lusaka and people. Indian Diasporas exist on fault lines of traditions, racism, economy, expulsions of Uganda and Burma, passports and visas – experiences that Ginwalla's own family archive reveal. In her photobook 'Lusaka Street', Sana writes about Zambian photographer Alick Phiri who was trained by an Indian-Gujarati photographer:

*Mr. Prabhubhai Patel played a vital role in the dissemination and accessibility of photography in Lusaka. Before his passing in April 2023, I had the privilege of meeting Mr. Patel twice in his village Bodali, Gujarat. As he recounted during our meetings, he had arrived from India to Zambia in the early 1950s and initially worked at one of the first photographic studios in Zambia at the time, which was called Royal Art Studios. To my surprise, I came to learn that in 1954, he was the gentleman who started Fine Art Studios – the studio that catalyzed my journey into archiving and curating. Fine Art Studios still exists till today on Chachacha Road. The street was once called Livingstone Road, and due to the colour bar stipulated in Northern Rhodesia during the colonial period, it was the road reserved to Indian traders only.*

*When I asked Mr. Patel what his intention was when starting Fine Art Studios, he expressed that he wanted to make it the first studio in Lusaka that offered photographic services to black clientele. He understood that this was a service that had not been considered by the colonial powers, and recalled how the novelty, curiosity and excitement of being photographed had caused a queue down Livingstone Road when it first opened.*

*...Despite the challenges of self-determination and self-representation of everyday people in Zambia, Alick Phiri's work established a liberated vision of his subjects, contributing to the scarce photographic material that exists from Zambia globally as well as the histories and impact of Indian-owned studios being partial and informal custodians of our photographic archives.*

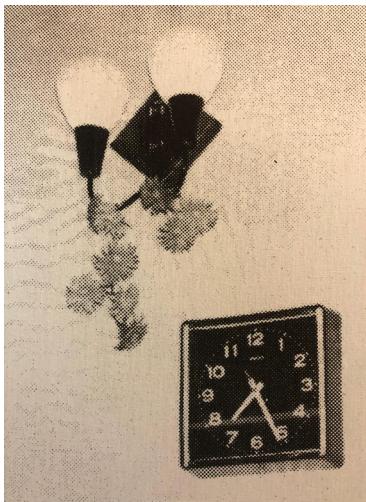
Sana runs the Everyday Lusaka Gallery and is the photo-editor of Zambia's first stock photography platform called ZamStock. She sits on the curatorial team at Modzi Arts and the Zamrock Museum. Sana is also a Cambridge Fellow as is currently lecturing and pursuing her Masters in Creative Arts at Open Window University Zambia.



Sana's maternal grandfather Mohammed A.  
Ginwalla, 1958, Burma



Photography by Sana of palm trees  
at her paternal grandfather's farm in  
Kosamdi, 2023



Detail of a screenprinted  
photograph

*These exhibitions are the first time I have shared personal family archive images from Burma and India, which also reside in the Zambia Belonging collection. In this selection, we see images of my mother, as well as her parents who exchanged photographs and intimate notes at the back of them in the 1960s. The title of this exhibition are words written on the back of a photograph that my father Yunoos took in 1975, from whom my love for photography and archive was inherited.*

*Syncretic identity across three states and two continents has been the lived reality of my family since the last century when they first went to Burma and their subsequent migrations back to India and onwards to Zambia have followed seismic political changes. Many are forced to make perilous migrations today. My act of exhibiting these stories from family's experience is in solidarity to those taking similar journeys, facing difficult receptions by recipient nations today. The human experience is one where belonging can happen beyond borders, language and culture.*

*In 2018, I began the process of preserving and digitizing the negatives, slides, and prints of Fine Art Studios, Lusaka – a photo studio that was run by Ratubhai Somabhai Patel and Mr. Hirabhai Lalbhai Patel, but originally founded by Mr. Prabhuhbai Patel (who later established Photo Art Studios). Fine Art Studios was witness to seven decades of Zambian history and an important trove of photographic material that defined a nascent nation such as Zambia, akin to the practices of great photographers such as Malick Sidibe and Seydou Keita.*

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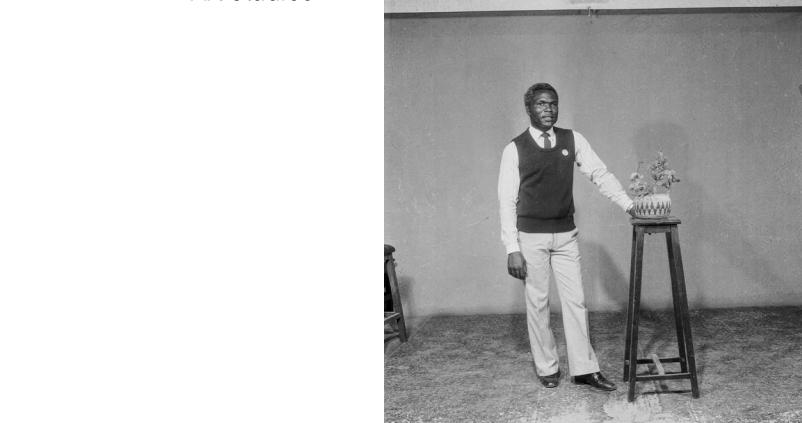
While investigating the collection of left photographs at Fine Art Studios, I continued my life-long research into the oral folk history of the diasporic Indian community in Zambia with my cousin Inez Dawoodjee. Fine Art Studios till today is located on a thoroughfare reserved for the merchants of the Indian community and thus became a space of communal living through close interactions of mutual interdependency. The very same people who, back home in their villages in India, would never have social intercourse and would maintain caste taboos of ritual purity.

We see an image of Zambia's Afronaut, Edward Mukuka Nkoloso (1919–1989) who founded the Zambian Space Program. His photograph was found at Fine Art Studios, adorned in patterned traditional garb holding a walking stick in his hand, with a distant gaze. Nkoloso, a physicist and intellectual, was ridiculed at the time for his mission to be the first Zambian to go to Mars. Here, we see him photographed in a dignified manner, for the visionary that he was.

Two stools sit in the exhibition, observing the photographs around them. The white skeleton of a wrought iron chair was sourced from a synagogue in Revdanda, Alibhag. The brown stool has been borrowed from 94-year-old conceptual textile artist Manohar Mhatre who used this stool as his palettes for 6 decades. The stool is a motif that symbolises the harvest of information from studio photographs. In the photographs, and throughout the gallery, the studio stool becomes a recreated and repeated object that lingers throughout.



Print of Edward Mukuka Nkoloso found at Fine Art Studios



Left and bottom:  
Found images from  
Fine Art Studios



Installation view of "The Last Farewell, The Exodus", Stranger's House Gallery, Mumbai

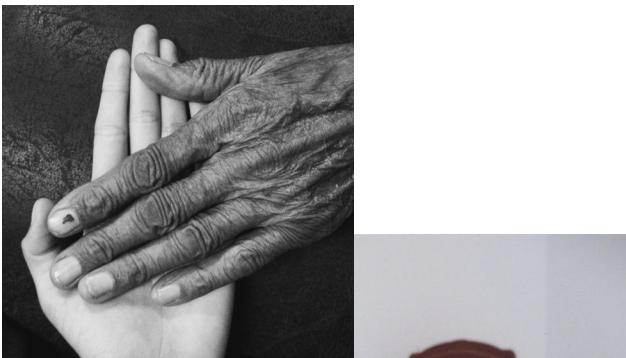
*I showcase film and iPhone photographs that I have made over the last 10 years of my late paternal grandfather Ahmed Ginwalla (who passed away from COVID in 2020) and my paternal grandmother Amina Ginwalla (who still lives in India).*

*Each visit I made to India from Zambia was incentivised by the deep desire to document their lives, their relationship, the home we share. My grandmother's chair is choreographed in the exhibition with photos with her sitting on it. In my home in Lusaka, this plastic chair forms shadows in the sun as chillies and ginger are put out to dry.*

*As a photographer, I aim to document stories of economic aspirations, migration, cultural memory and belief layered beneath human tenderness. For diasporas, photographs serve as tangible vehicles of memories - of missed funerals marriages, childhoods, and manifestations of aspirations – such as the home in Kosamdi where my grandmother lives. We see the home when it was finally completed in the 1990s, (photographed by my father Yunoos Ginwalla).*

*Built by my father and his brothers with fortunes they made in distant lands, the house was made to fill the buzz of a large family, boasting swimming pools and bedrooms that overlooked the large garden and now empty playground. I make repeated compositions of this home in each visit. Documenting its barrenness as an intention to cherish what has changed, what is left and what has become of it now.*

*This conceptual representation of emotion of love, loss, memory and "afsoz" is what distinguishes my practice as a photographer.*



*Domestic photographs taken by Sana Ginwalla across India and Zambia. Above photograph by her father Yunoos Ginwalla of the family home in Kosamdi, 1998*

## Catalogue Design

Shamooda Amrelia and Sana Ginwalla

## Acknowledgements

Yunoos, Naseema, Salma, Zabeen & Irshad Ginwalla

Fine Art Studios – Satish Patel and Given Sitali

Sumesh Manoj Sharma, James Felton-Keith II, William B. Miko.

Gallery inauguration special guests:  
Mr. Ashok Kumar, High Commissioner of India to Zambia and Guest of Honour, Mr. Fumba Chama, Permanent Secretary Ministry Of Youth, Sports & Arts, Mr. Tilyenji Kaunda, Mr. Matongo Matamwandi, CEO of Zambia Tourism Agency.

India: Stranger's House Gallery, Prabhakar Kamble, Bhushan Bhombale, Zasha Colah. Martaban Screenprint Collective, Mahesh Soundatte Screenprinting Studio, Daksha Printers, Mohsin Matwal, Ghulam Nabiullah Khan, Chenara Prajapati Superior Frames, Bhaveshbhai Shukla, Rajesh Paswan, Chandesar Sada.

Rabson Phiri, Lloyd Mbaire, Cecelia Miller, Gift Nondo, Inez Dawoodjee. Chamwaza Phiri, Jay Pandoliker, Amirah Pandor, Kondwani Zulu, Shameelah Khan, Nkandu Yumbe, Bongi Kellner, Sebastian Moronell, Dr. Ayan Ahmed.

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Henry Ngoma, Alex Mack Visuals, Kambole Kapotwe, Maingaila Muvundika, Kalenga Nkonge, Janet Mwanza.

Elvis Musowe, Tracey Sakala, Blackson, Andrew, Tembo, Chanda, Mwape, Martin and Sam.



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