

7th Insaka International Artists Workshop



Livingstone Art Gallery, Livingstone , Zambia

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Catalogue Concept Designer

Zenzele Chulu

Photography

Chifuchi Kandala, Camiel Van Lenteren , Zenzele Chulu, Clare Mateke
Ngandwe Mwaba, Mulenga Chafilwa

Text by

Zenzele Chulu

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Vincentio Phiri, Mulenga Chafilwa, Stary Mwaba, Mulenga Mulenga,
Chifuchi Kandala, Mwamba Mulangala, Zenzele Chulu

Curator

Camiel Van Lenteren

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Front Cover

‘Thrice Connectivity’ by Norma D. Hunter

Back Cover

‘Connecting with nature’ by Clare Mateke

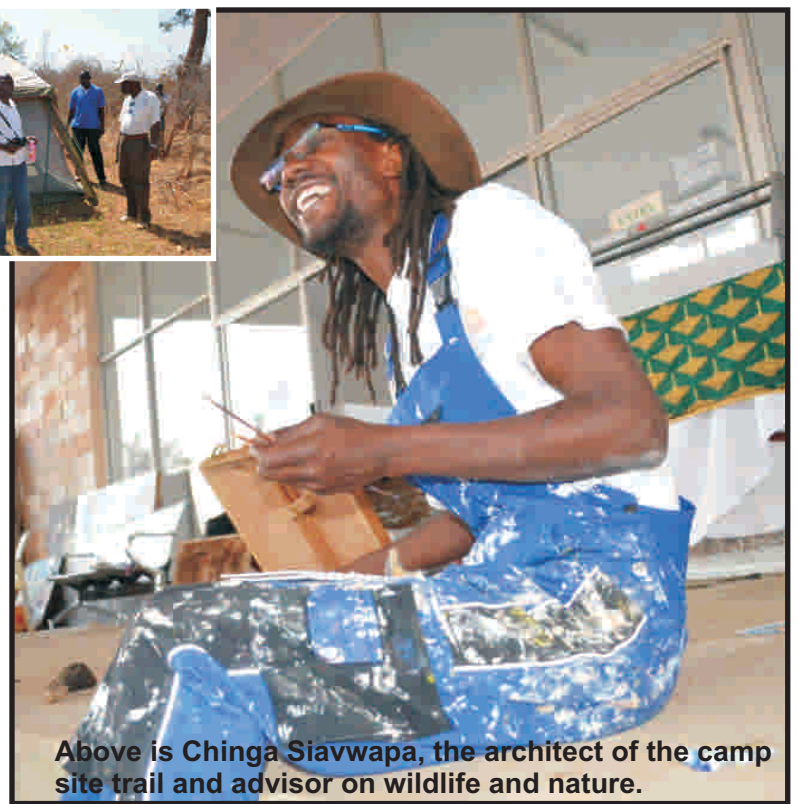
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Insaka International Artists Trust
Henry Tayali Visual Arts Centre
F3 Lion Lane, Lusaka Showgrounds
PO BOX 35798
LUSAKA, ZAMBIA
insakartists@gmail.com
www.insakartists.wordpress.com



Member of Insakartists Organising Committee and artist Stary Mwaba meets Mr Victor Makashi Director of Arts and Culture while Mulenga Chafilwa looks on.



Above is Chinga Siavwapa, the architect of the camp site trail and advisor on wildlife and nature.



Agnes Yombwe and her art class from Wayi Wayi Art Studio walking through Art Camp Trials during the Open Day.



Mr James Zimba and Mr William Miko talking to artists during Open Day lunch time.

FOREWORD



A collaboration of Zambian and International artists, supported by both the Zambian and German governments, and other embassies, NGOs and the corporate world; the participation of Zambian, Zimbabwean, German, British, Ugandan and South African artists in workshops, installations, sculptures and art pieces allows us to focus on the global challenge of conservation of natural habitat and humankind's interaction and their consequences on the environment was highlighted in both innovative and inspiring approaches.

I would like to thank everyone for all their support from the enabling environment where the free exchange of ideas and inspiration made this a truly ground-breaking, cultural, creative and international partnership.

We look forward to 2016 with renewed energy and the bar has been set high; Let's reach up and beyond!

Lee Anne Singh
CEO Events Solutions

The 2015 Workshop Participants



Livingstone Art Gallery and Camp Site

MESSAGE FROM THE CHAIRMAN



Vincentio Phiri

The entire Insakartists Trust Organising Team is very grateful to institutions that supported us to accomplish the 7th edition of Insaka International Artists Workshop. Our mission seem to have been impossible from observers , but we were determined to achieve our goal, hence the sponsors who believed in us deserve our heartfelt appreciation. We received a lot of encouraged from our matron Mrs Lee Ann Singh, who provided the moral support and guidance as we navigated our way through to make the workshop happen.

The African Arts Trust - TAAT (The African Arts Trust) many thanks for keeping our office running and this was used as a foundation on which we mobilized resources to host the workshop. Danda Jarojimek has been there for us since inception, very big thanks.

Lechwe Trust has also been an all weather partner a true friend indeed from the beginning you have contributed so much to the Zambian local art scene.

The Department of Arts and Culture in the Ministry of Arts and Tourism was impressive with the first financial and logistical support must appreciated to the highest degree of honour. We realize the significance of having the official guest , our very own Minister of Tourism and Arts , Hon Jean Kapata MP was a towering honour for Insaka International Artists Workshop in its entire history. So this was a historical event, to go down in an historical measure of greatness.

National Arts Council came on board to strengthen our resolve and we say thank you for your support, as a grass root entity we look forward to more partnerships in future projects. The German Embassy was keen to see us succeed and we salute the financial assistance which gave our exhibition a very big boost.

Exceptional individuals such as Livingstone Art Gallery Attendant Chansa Chishimba gave us room to make use of the facilities. Others like Chinga Siavwapa whole heartedly gave us a big helping hand in designing the camp site and a very important talk about the dos and don't when you are the bush that is near the National Game Park.

The workshop was a huge success with many attributes from past experience, we have come a long way perfecting the art of administering art workshops with calm , even in stormy weather , we showed solid character. The artists careers we nurtured will go a long way to apply their experience we have witnessed talent growth that has become remarkable on the world stage.

Historically that we did our art camp at the very site we dreamed of way back in 2009 is a fact that we can make dreams come true.

We visualize a renowned sculpture park that will become a big attraction in the future. We foresee a much developed camp site with utmost care and attention given to keep the environment as natural as possible. We count on ourselves to bring about positive outlook of Zambian art through these workshops.

This is where we launch yet another dream of start mobilization of resources for the next Insaka International Artists Workshop, to be camped here again. We look forward to again partner with institutions, corporations, agencies, embassies , high commissions, NGOs, and above all the Government of the Republic of Zambia through our Department of Art and Culture , Ministry of Tourism and Arts to bring yet another big event. , but as Insakartists we are going to bring this idea to the ground, to be cherished in reality. We are determined to make a strong presence of artistic heritage in Livingstone (Mosi O Tunya City) and make it a world class artistic destination.

THE CURATOR

As a curator of the exhibition, the artist ('The Culture' representatives) and the growing body of work I had the lovely job of getting to know the artists in their art practice, their background and what they were going to make for the coming exhibition that I had to conceptualize and design. The nice part was getting to know them, talk with them and reflect, sometimes give an idea or hint. It was also has a hard job to make the selection, particularly when sometimes I had to persuade someone to remove a work of art which was dear to him or her, but didn't work for the exhibition. Normally I start with an empty gallery, some weeks to prepare and lots of work I can select from. This time it was the other way around. Which is normal for a workshop I guess. The space was emptied the last minute and also that time the works to select from where "ready" at that moment. That was a nice challenge to tackle, which we all did.

At the moment the workshop started (2,5 weeks ago), there was not art work yet made and I didn't had a clear view on the space. So I had to trust, intensively, on my experience, intuitive design skill and that the artists would come up with (enough) good works of art, which they did. To conceptualize and design In this case I started with some space filling pieces that had a great influence on the space, each other and all the other art works included later on and the works later on are of course not just fillers of gaps, they are as much importance as the larger pieces. It's a tricky, delicate and fragile balance, and I had to get it right first time. Some pieces were hard to move and time was running out on us 'Big Time'. We managed to put up this show in just 12 hours, literally from scratch. Some of the art works were made directly out of 'Nature' and 'The Environment'. (the brief given to the artists)for this wonderful exhibition. As far as the theme of the exhibition goes, "Art, Culture and Nature", it is clear that we are here on cultural grounds, camping in the nature and together with the people of Livingstone around us. All these elements were big representatives as inspiration for the artists. Sometimes literally, sometimes more deep and theoretical but always it appeared from the heart and brain.

One of my influences as an exhibition concept designer, I would like to mention, I wanted to visualize a connection with nature, the outside and specially with the camp. So I asked Norma D Hunter to make a stone pile piece inside the gallery, as she did before, outside the gallery in reaction to the piece of Zenzele Chulu. He made a clear entrance sign for the main path into the campsite, and he was (also) inspired by Norma D Hunter her piece outside the gallery (Labyrinth, Thrice connectivity).

So, in this way, I would like to stress how inspiration and the creative process sometimes goes, as a meandering flow in the mind. What has been said at the end: The concept of the exhibition is '*the process and the experiment*'. That is way I used painting easels, a stretcher without canvas, presentation boards unfolded, art work plain on the floor, etc. to make it clear for the visitors.

Thanks to the Insakartists Trust for asking me around and all the artist, thank you all for the wonderful time, inspiration and learning curve (Ups and Down are part of our lives). Special thanks to all I spoke to frequently (especially Daut Makala, Stary Mwaba, Mapopa and Fisani (thanks for your hard work and inspiration), Zenzele Chulu, Vincentio Phiri and Norma D Hunter.



Camiel Van Lenteren

COORDINATOR'S ACCOUNT

Like it has happened before, Insaka International Artists Workshop, one of the few survivors of Triangle Network model, has yet again demonstrated the will power to pull through a tough financial environment to stage the seventh edition in style. All the ingredients of an international artists workshop were present, the format was standard, collaborations between artists was stunning, exchange of traditions and cultures was remarkable, the outcome was splendid and Insakartists was raising the Triangle banner higher than ever before.

The last minute success was like scoring a hard fought goal in a decisive match, despite many setbacks and mountainous challenges the vision to achieve was a towering spirit. The weather was a mixture of extremes, very cold nights were followed by hot sunny days, but the artists demonstrated their abilities to produce one of the best ever workshop in years. At the backdrop of this success, the number of international artists who withdrew before the commencement of workshop was disappointing for the organisers. A total of 6 artists from complete different regions, Greece, Kenya, Singapore, Egypt, Nigeria, and Botswana decided to throw in the towel and in addition they were also 4 local artists also who gave up, however as organisers we applied ourselves positively to sort and deal with the challenges with unvanquished determination.

The Insakartists workshop 2015 went ahead according to schedule, based on quarter of the total budget. Out of 10 invited international artists only four managed to attend from Zimbabwe, United Kingdom, South Africa and Uganda. The success of hosting the 7th Insaka International Artists Workshop was the fact that, we worked so hard with strategic partners 70% of the resources mobilized was provided by the Zambian Government, unprecedented feat ever. We gladly pay tribute to the African Arts Trust for believing in us, the Department of Arts and Culture (Ministry of Tourism and Arts) for being there, and Lechwe Trust for been there for Insakartists Workshops since inception. The National Arts Council finally came on board to fulfill their obligation, we are thankful to their contribution, and the host institution of Visual Arts Council, for allowing us to do the workshop, to experience the survival series of making art in a camping style and art friendly atmosphere in the new Art Gallery facilities, free wifi, showers and running water, including a well regulated load shedding, cold nights and hot days. Our sacred drum that conditioned us to communicate meal times, art presentations and any important call ups.

As the first ever artists group to do a camping workshop residence, at the Livingstone Art Gallery premises, which we fondly call the '*Elephant Pass Camp Site*' there was a deep sense of belief that in future the camp site will be more developed to attract more artists to do art residences and workshops in Zambia. By the way Insakartists Trust began to dream about staging a camping workshop here in 2009. Several study trips were conducted, and luckily the Government of the Republic of Zambia built a new art gallery at the Visual Arts Council plot, which we now call the Livingstone Art Gallery, shaped like an elephant tusk, however the new structure was put to real test during the workshop.

All in all the range of art works expressed in the workshop were impressive, all elements of nature were engaged from the soil, rocks, grass, twigs, tree barks to sticks found their way into artists creativity, incorporated with conventional materials and non conventional ones the result is what you are bound to see in the following pages and enjoy the joy of workshop art. It is an artists laboratory full of experimental ideas to be re applied long after the workshop in future.



Zenzele Chulu

ALINA MATEKE *Zambia*



The surroundings of Livingstone Art Gallery was her source of concern. Her first time experience opened her to venture into new challenges to deal with thrown out bottles, particularly beer bottles, seeing them littered around she rediscovered her potential of working with found materials, what she appreciated the most was the process of constructing a sculpture of beer bottles. These bottles provoked Alina's consciousness to react creatively by making them sit on one another. Her intention is to carry on building them into a huge sculpture, being a Livingstone resident that will be easy to revisit the project in course of time. During the walkabout she became emotional to describe the process, the cause and effect of this consumer world, the fate of the environment as the victim.

Poaching in Zambia is becoming a bigger problem every day. Just the other day I saw images of poached elephants in the Kafue National Park. Poachers are constantly coming and killing animals for their tusks or horns. For me the biggest effect has been on the Rhinos. Currently we have 10 or less white Rhino's in the whole country. It's disgraceful. In the past there were thousands. Why are we letting people kill our creatures just for a horn? Such a magnificent beast is put to death just because someone wants their horns. This white Rhino is made out of clay. The clay is not fired, if you put water on the clay it will soften up and will no longer hold the figure of a Rhino. This shows how fragile our creatures are. The horn of the Rhino is taken off. Hold the horn against the rhino. Doesn't it look better that way? However, due to the poaching, the Rhino has lost its horn. It's broken, already dying. Would you rather see a Rhino horn or a Rhino? It's an animal, not a trophy.

Her only painting was a montage featuring the main participants of the workshop as seen on page 2.



CALEB CHISHA *Zambia*



'It's a two part artwork. The big one being a question and the finger pointing being an answer. They both talk about the responsibility of trees and the way people should take care of them. Once you cut down tree, you must use it for something good. Like make a stool and take care of it. Don't just throw it away'.

The old scaffold in the picture signifies a good piece of wood that has been thrown away. The colours that fall down the plant represent the tears of Mother Nature. This painting was inspired by my dad who would always talk to me when I would just kill animals for fun. He would say if you kill something you have to eat it. If you just kill something for fun you are committing a sin. If you cut a tree, you must have a good reason for cutting the tree. Something that will have a good reason to benefit you and the society.

So the main painting is asking a question about who is the problem in the issue of cutting down trees in society for no reason and the second is the answer to the question. Whoever is viewing the piece is responsible. If we must take something from the environment, we must put it to good use.

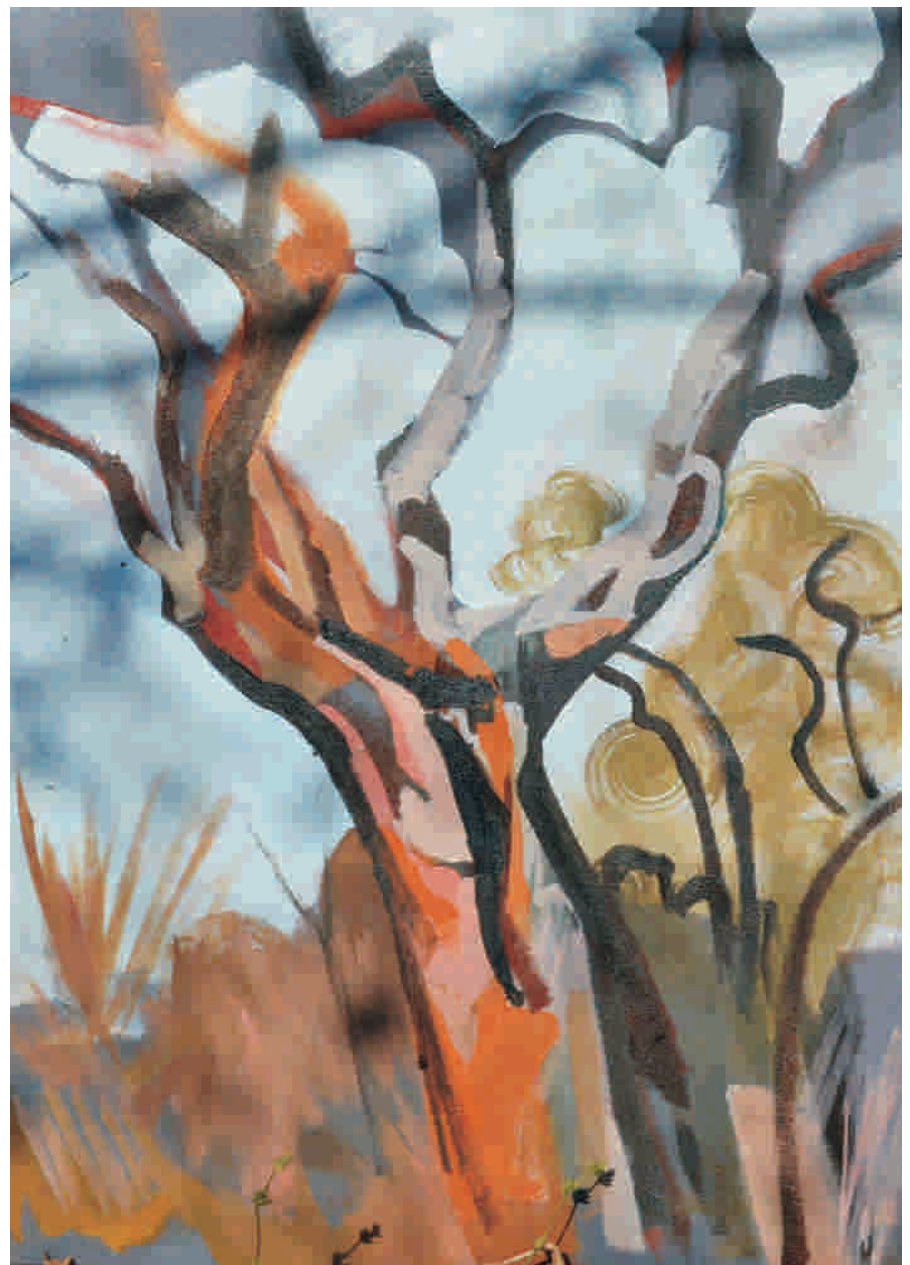
His recent works have developed a sense of surrealism in which he seem to depict ideas that are combination of reality , fantasy and dreams to make a statement. Caleb lives and works in Lusaka, at the Academy Without Walls Studio , this is his second participation in Insakartists Workshop.



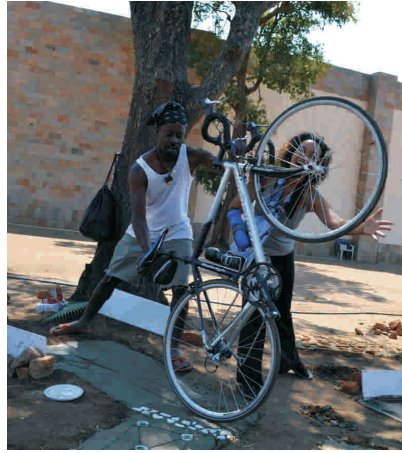
CATHERINE SILWEBBE *Zambia*



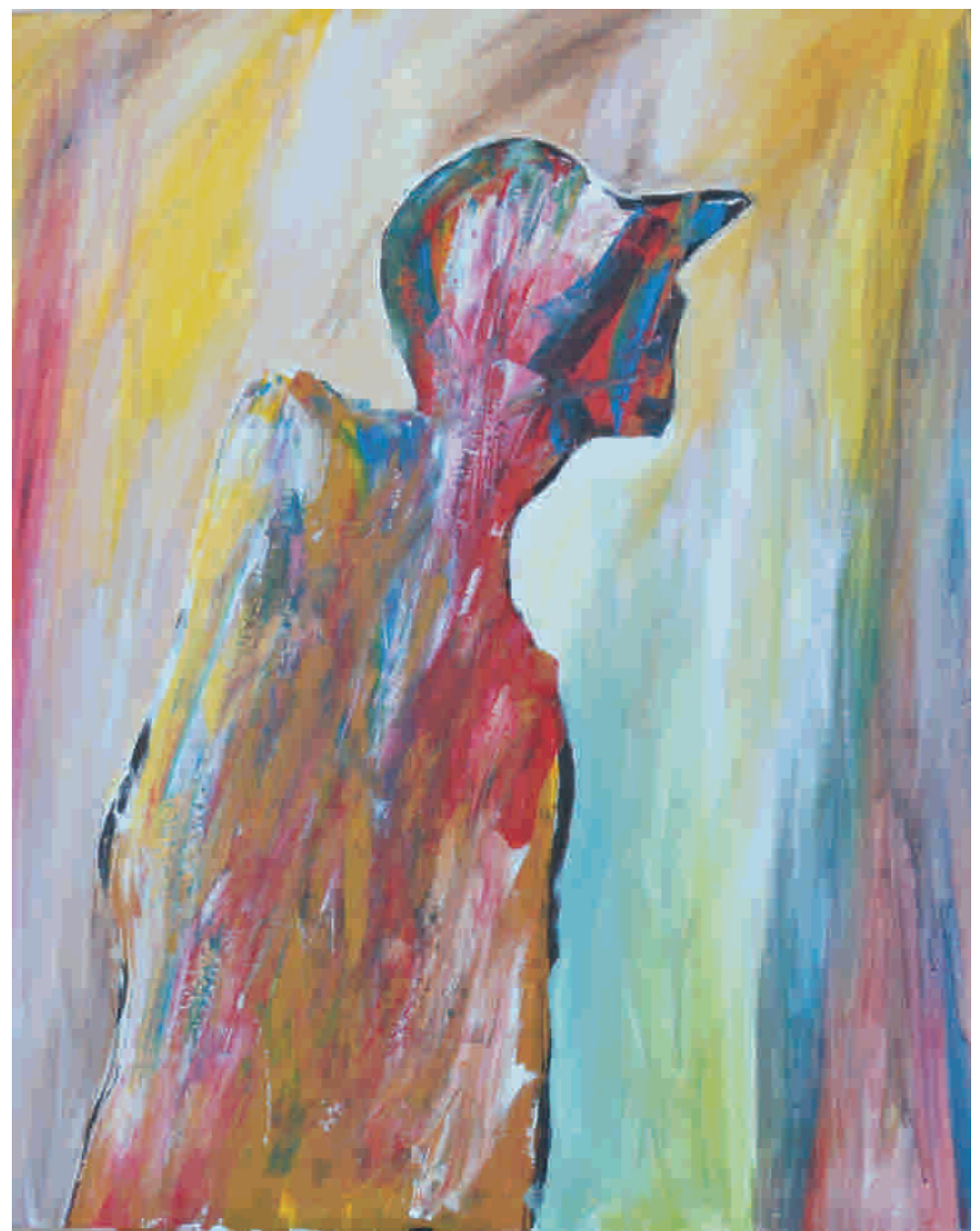
‘As an artist, I believe nature to be my greatest informant. During this workshop, I followed the tree. These are the conversation we had....’ No doubt she loves trees and much of her work is based on tree studies so painting direct within nature surrounded by trees was the best treat she could ever had. She spent much of the workshop time painting direct from nature and collected effects from nature such as twigs and stones and made them as flamboyant as they possibly could. The American born artist lives in Livingstone and works at the Livingstone Art Gallery.



CHIFUCHI KANDALA *Zambia*



'Being among organizers meant I had less time to create art, but that didn't stop me from emotions that catalogue the workshop. My use of different colours shows the ups and downs during the workshop'. Chifuchi Kandala shot most of the images of the workshop, the cover photo was taken from a tree, he managed to produce one painting, a portrait of his friend in the workshop, Owen, but he is also an up coming cyclist, he rode from Lusaka to Livingstone just to prove his prowess. He is a Communications Assistant with Insakartists Trust, part of the organising team, he works and lives in Lusaka.



CLARE MATEKE *Zambia*



She is a biologist working for Livingstone Museum, Clare 's passion has driven her to focus primarily on creatures that are usually ignored. Most of the times people talk about the big five. Clare is very particular about bird life and uses her art to document these little creatures in romantic detail. Clare's attention to these small creatures was a revelation and an eye opener to fellow participants of sharing knowledge of not so common members of the jungles.

'As a biologist, I study water birds and am fascinated by them. This is an impression of a Yellow-billed Stork in its typical wetland habitat. These birds can be seen along the Zambezi River' This is an except from her text for the exhibition of Clare's naturalistic concerns. She goes further to justify her biased attitude . "The work is painted from life of a scene just west of the Art Gallery. I love nature and enjoyed exploring the bush around the gallery. In order to bring a real feeling of the bush into the painting I added some grass, plucked from the scene I was painting". See top left image of the bird .

'I was inspired to do this painting after one of the artists at the workshop talked about opening doors. I love bird watching and thoroughly enjoyed watching and identifying the birds in the bush around the Art Gallery. Many people do not even notice the variety of birdlife around them, so they are missing out on a beautiful world. With the aid of binoculars and encouragement from experienced birders, the door to this hidden world can be opened and others can enjoy the beautiful diversity of bird life. This painting shows twelve of the different types of birds I saw around the Art Gallery during the workshop, as seen through binoculars.'

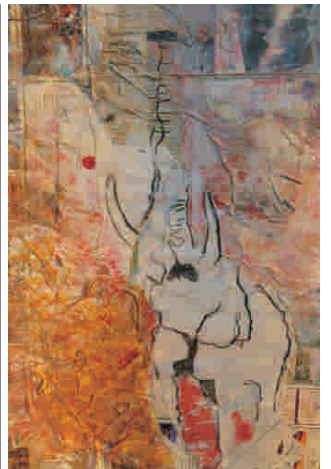


DAVID MAKALA *Zambia*



‘Plastic in elephant dung speaks of how we are slowly killing our wildlife with the litter while we stand aside carelessly thinking we are better than poachers and un caring policy makers.’ David Makala articulates his concepts with radical passion about nature, his non compromise stance on behalf of the elephants was evident in most of the work as seen on the right with dung and collage working together to make a single statement, an anti poaching slogan.

His fiery response in the workshop was no exception, he collected elephant dung wrapped some in plastic balls, and the controversial find of plastic in elephant dung, he positioned his campaign squarely on human interference on nature, by indiscriminate litter in the game area. He worked right in the bush, absorbing the right ingredients of inspiration together with his friend Owen. Some work was conceived within the tent as he shows off the process during WalkAbout sessions (below), he lives and works in Lusaka.



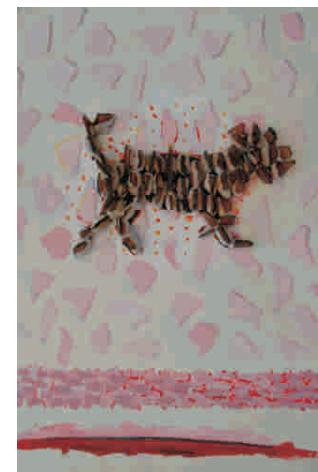
DIANA HYSLOP *South Africa*



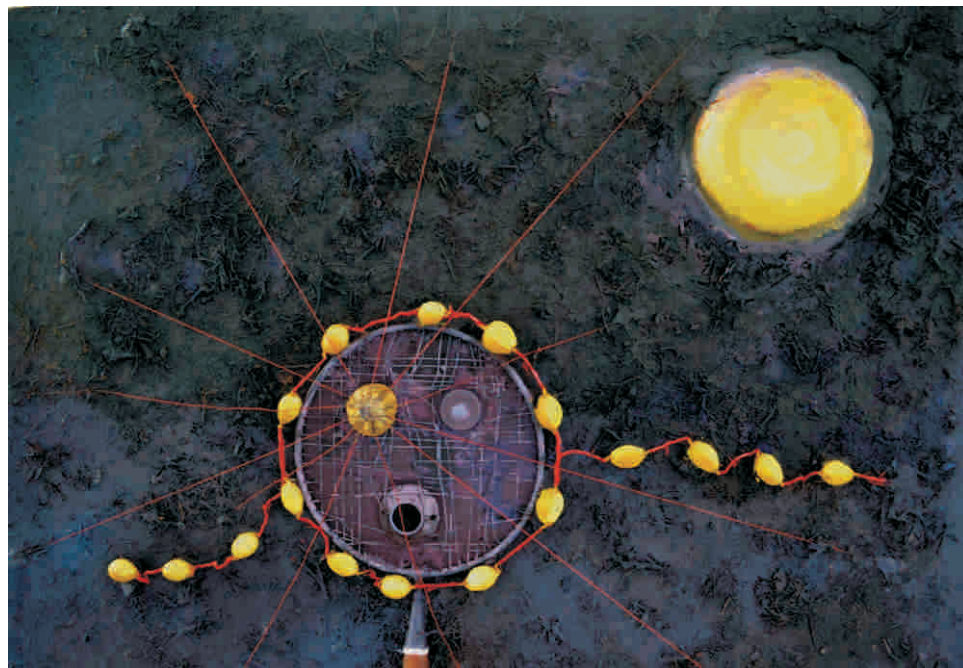
Finally the power of networking saw the arrival of Diana from Bag Factory, in Johan where Zambian artists such as Eddie Mumba, Lutanda Mwamba and Zenzele Chulu have been for residencies, so was Diana making the exchange move to attend the 7th Insaka International Artists Workshop. She brightened up the humour of the workshop and played a mothering role for the young Zambian artists in attendance. The environment around her provided her with the little wild fruits and broken pieces of bottles which she collected with high sense of intricacy.

Painstakingly she put these small pieces together to create patterns, or objects such as pair of shoe soles, a little puppy, creating strange little new things with a new global meaning, as she puts it, 'Stop being so careless with the world and reintroducing joy. This work is about being careless with the world. Taking it for granted, hurting it, abusing it and polluting it. It's time to re-introduce caring and joy'.

The work is loaded with anger against abusers and polluters, she reacted to the immediate environment for something that had global implications in its relevance. She observed the beauty of the new gallery premises, was in a wanting state of clean up, such a beautiful piece of land should not be taken for granted. She defined re-introduction of joy by making these little objects to bring out the aesthetic aspect in minimalistic proportions with cosy warmth and colour. This is a kind of radiance of joy that Diana brought into the workshop, the laughter and charm, wide concerns, Diana was there.



FISANI NKOMO *Zimbabwe*



Anyway Fisani's quiet and sober character does not immediately register the artist who unleashes thought provoking art performances. He did a multi media piece on canvas to show the power of networking, a painting he dedicated to Insakartists Trust. In his statement he makes assurance, 'this is a tribute to Insaka International Artists workshop 2015 for connecting us (Artists) and nature together. With the hope that the art will continue to grow through such platforms and networks'. The work reveals connected elements. .

He blasted into the workshop with performance that was controversially a point of discussion after it had been done. He teamed up with Zambian artist Serah Chibombwe to stun even the organisers who had not expected it to happen, and to worsen the heat, the national broadcaster ZNBC TV crew visited the workshop in the early stages to capture the scene. As seen on the bottom right, the most talked about performance, '*are you brave enough*' was one of the key highlights of the workshop. Precisely dealt with social issues surrounding marriages, how compatible



MAPOPA MANDA *Zambia*



Mapopa's art is mainly inspired by Zambian political history as well as current affairs. As a political commentator, his work is part of a dialogue that is executed in series format. His subject matter looks deeper into the conflict of interest related to societal development as far as politics are concerned and involved. Times of Mapopa is the code name of the type of work he developed during the workshop. Another radical view of how elephants have had their corridor continue being fenced off in the tourism precinct, Mapopa Manda was hybrid piece which he claimed was between a sculpture and a painting can be best be described as a multimedia expression made from found materials and conventional items. This piece has many elements constructed within and around the canvas, tree barks, chicken wire, grass, elephant dung, fibre, ropes, newspaper cuttings and acrylic on canvas, all culminate into one statement; Times of Mapopa.

This work is neither a painting or a sculpture, it is a hybrid of elements that talk about the star of the show; the elephant. In this workshop the elephant has become the iconic metamorphosis, it has attained the symbol of anti poaching and a case study for animal rights. A common wildlife phrase says that animals have a right of way, but here its man that has right of making decisions. In this new body of work, Mapopa is asking on the plight of the elephant, 'have we not fought in vain, if we say that we fight against the poacher domination, and yet we have replaced it with political domination. If we say we have fought against the oppression of become the poacher ?'



MULENGA CHAFILWA *Zambia*



'Child Play is important for our individual development Insaka provides that 'play ground' for artists to explore and revisit their individual creative foundations. Long live Insaka'. That statement explains Mulenga Chafilwa's playful impulse, he clearly showed his carefree approach to workshop norms, being experimental and multi media specialist. A very unusual twist from his hot selling paintings, his workshop expressions have a rich amount of childhood flavour and character. He loves designing found objects, changing their colour and context, into new products. Ever heard of Chafilwa making sculpture, yes that's exactly what he did, to explore his wishes without inhibitions.

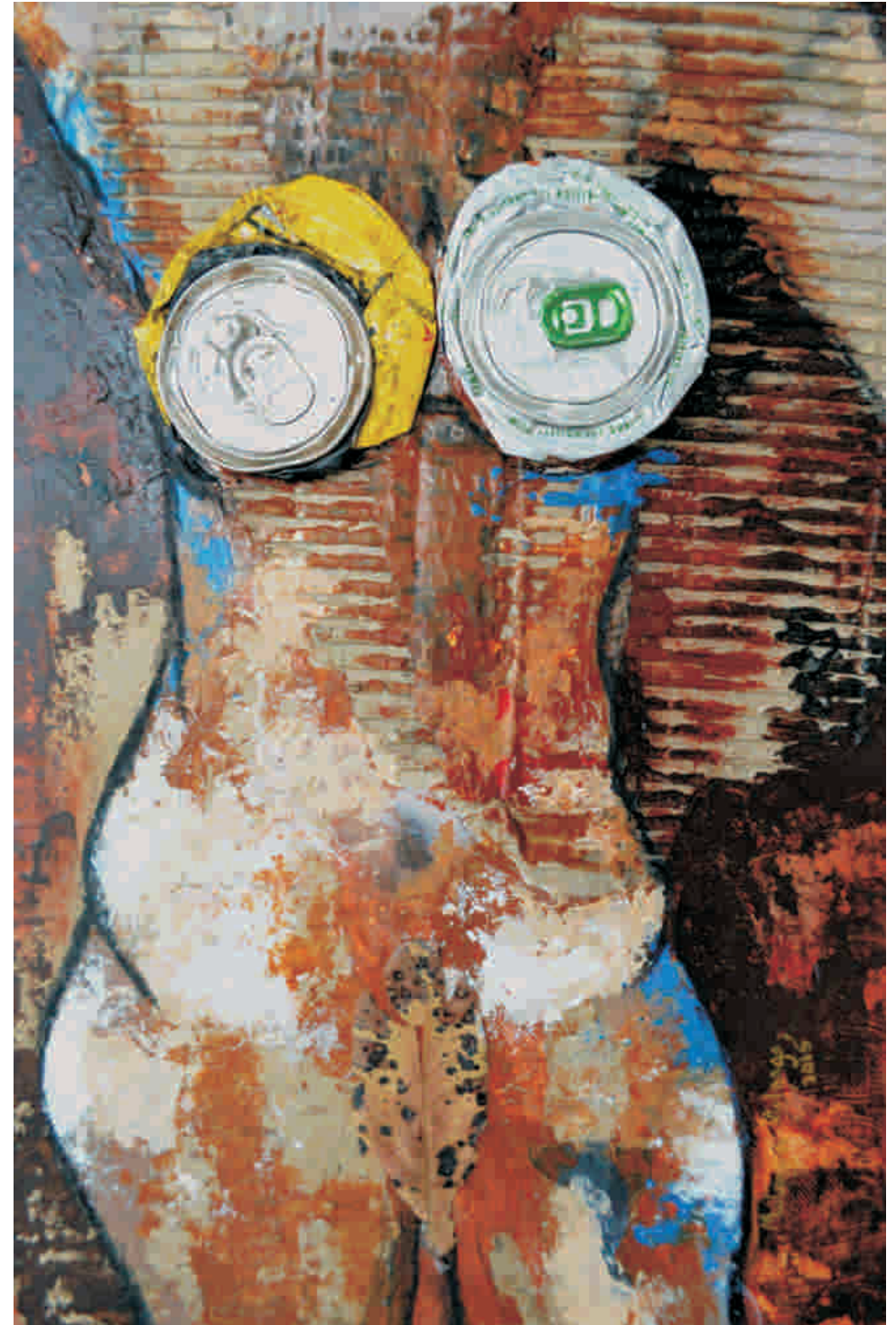
Chafilwa is key member of the Insakartists Organising Committee, hence he openly appreciated the idea of creating this experimental platform as it helps artists to re discover and re energize their creativity away from day to day studio work. and this is very evident of Chafilwa's freedom of play.



MULENGA MULENGA *Zambia*



Hair has become a political issue across Africa with the use of Chemical relaxers which straighten hair, wigs either made from plastic or actual human hair, of which have been popular for years now. But while this may be seen by some as professional, others call it un-African. What is the story from the other side of the coin (Bemba Cultural & Traditional norms) is my research process in this body of work. What does hair mean in my tradition and how does it shape one's cultural outlook and the female body in particular. To me, this is just the beginning of what is yet to come as I question the Hair in my own head.



NGANDWE MWABA *Zambia*



His work was inclined towards bright distribution of colour, and free flair of experimentation. N'gandwe Mwaba tried to reflect the nature of networking in the workshop, the necessity of working together from different backgrounds motivated him to unleash something unusual from his studio work. He wanted to enjoy himself with the freedom of working in the bush and draw inspiration from the surroundings, it's not surprising to see a buffalo's head popping up with one horn. Only the artist can tell the fierce looking pose of the beast, may be angry at the fact, of animals area getting smaller due to massive commercial developments around the falls area which is national park and heritage site.



NORMA D. HUNTER *Britain*



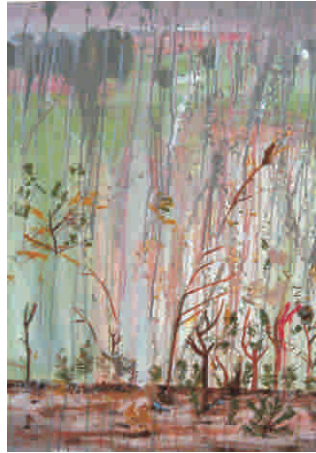
Here comes Norma from Scotland, United Kingdom with a mission of three Cs, her own three Cs, in reference to David Livingstone connection as a fellow Scottish missionary and explorer, whose name is named after the city of Livingstone, where Livingstone Art Gallery is located, the host of 7th Insaka International Artists Workshop. Her site specific work, she involved a participatory construction team of artists from the workshop and also people who were curious during the process took part. The aerial view shot by Chifuchi Kandala on the cover, is the work she calls, '*Thrice Connectivity*', here she rolls out its significance, 'Coming to Zambia from Scotland I felt obliged to acknowledge the earlier explorer Dr David Livingstone and through my research discovered his "Three C's" (Christianity, Commerce and Civilisation). I decided it would be interesting to explore with my fellow artists our own "Three C's".'

'I like labyrinths: the metaphor for life's journey and wanted to journey with the other Insaka Artists to see where that took us.

The finished piece is for people to share by walking on it and to reflect on all our intentions'. Norma further expounded the three Cs series into the gallery to make an environmentally conscious statement. She highlighted the problem that the new gallery was facing; the threat of litter. Her work was critical of this habit of not taking good care of the surrounding so she launched a campaign and made an installation of it; *clean, care and collect*.



NUKWASE TEMBO *Zambia*



“Nuks” as she is called by her contemporaries, has come of age in her artistic practice, she reloaded her creative prowess in style, traditionally a with deep surrealistic vibrancy, Nukwase was indeed a revelation. It is her fearless approach of subject matters that fueled debates during her own art presentation, and much accolades poured from workshop observer Camiel. As an actress, she was in a different theatre space to play her thoughts and fears out, she explored themes that dealt with nature and her own phobia of spiders but she ends up doing it to dispel the fear.

‘I have created two works during the 7th Insaka International Artists Workshop entitled “withering away” and “FEAR”. The former is basically a mixed media painting about all the environmental degradation that is being caused by human beings that is slowly ruining our eco system and causing an imbalance in nature. If we could all learn to appreciate and nurture nature, we wouldn’t be subjected to the various forms of pollution that we are exposed to. The latter, which I call FEAR is a sculpture installation piece that was inspired by my greatest fear; spiders. It is through this work that I am trying to overcome my fear and perhaps tame it and keep it at bay. I used fresh twigs from the trees in the environment, and dried up branches from cut up trees. During the process, I managed to prune the trees I was removing the twigs from and managed, in a little way, to help conserve the trees. Overall, it’s been an exciting and absolutely amazing experience that has helped me learn a lot of things that I intend to carry into my practice as an artist’.

For those that have seen early works and compare with what direction she has taken now, both in painting and now sculptural effects discovered during the workshop, is a testimony of how much she has developed over the years getting more sharper and smarter in her presentation and content.



OTHINIEL LINGWABO *Zambia*



'Basing all these materials under our main theme Nature, Culture and Environment. Because of its many beautiful colours that to me signifies our various feelings, moods, personalities but all sitting on one breathing bird, the peacock.' Othiniel Lingwabo is a young sculptor with wide options for material choice, here he was able to make use of twigs and a bit of plastic and cans to express a peacock showing off its tail of twigs. The sheer size make it an impressive piece of art of working in harmony with the surroundings. His happy mood is reflected in his personality carried through out the workshop. The work was so involving and intricate network of twisted twigs to bring out the form of the peacock.

Working from the bush was a source of inspiration, because he was able to gather twigs from within his work space, a clear demonstration of his creative ability to react to what the environment was there to provide. He was attending Insakartists Workshop for the second time in a row, being there in 2013, and his 2015 performance clearly shows graduation to a more experimental level. He was free to exercise the new found liberty away from studio commissions.



OWEN SHIKABETA *Zambia*



'In this sculpture I am trying to explain the sharing and growth of energy among people of the same liking, it starts small and can grow to infinity. In this painting I put myself in birds shoes and try to imagine how annoying noise pollution is with the helicopters and micro lights in the air'. From this assertion Owen is equally expressing his anger of the encroaching human activity in the tourist precinct just like other artists who were addressing the adventures being provided by the tourist capital. The painting below says it all in total disgust, angry birds reacting to helicopters and kite crafts.



SERAH CHIBOMBWE *Zambia*



GREENER PASTURES

a painting depicting how deforestation disburses nature. in as much as we want to develop our land, we also need to bare in mind that there is life in the bush. I can not help but think of how many birds, animals and creatures go looking for greener pastures. the painting also relates to our day to day life style as human beings for as long as we have not found greener pastures, man will always move from one place to another.

INSAKA TATTOO.

An installation work that represents unity. for me my experience at the insaka workshop 2015 is like a tattoo because being my first workshop, I learnt so much and it is very hard to forget. there are two groups that make it possible for this workshop to be a success. the organisers and the artist. without any of the two there would be no workshop. The arranged grass represents the tattoo.

ARE YOU BRAVE ENOUGH

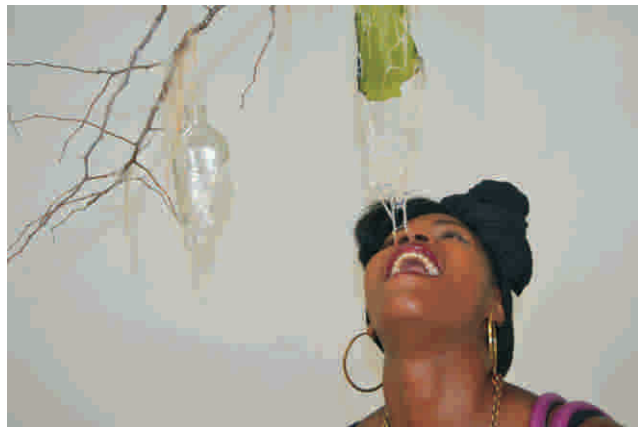
My very first performance featuring Zimbabwean performing artist Fisani Nkomo. The performance is mainly based on marriage. every marriage has got its ups and downs, during the ups usually it is hard to know how brave you are until you get to the downs. How long can you withstand the mad? are you brave enough to stay in the circle?



STACEY GILLIAN ABE *Uganda*



'Seeking Solace is a tempting work piece that seem to drip with impression of water. Stacey Gillian Abe made the impression so real that people were drawn ' With water comes life, with health comes comfort. The work is about the artist's personal encounters and experiences prior to and after the workshop like leaving a sick sister back home, traveling with food poisoning and being away from home for 5 weeks. Amidst all these she finds hope in the Victoria Falls and warm surrounding and a bit of comfort .with comfort comes hope'. Stacey 's cool character management was so strong in the depth of this thirsty piece , water is the essence of life, our bodies need that water when we want to seek refuge in the comfort zone. When your head has been so busy working , you need water to cool the components of your machine, this work creates that illusion of water dripping , like frozen water which is about to start melting into your hands like Fisani or Nukwase's mouth, the watery effect is so surreal you can mistaken it as such.



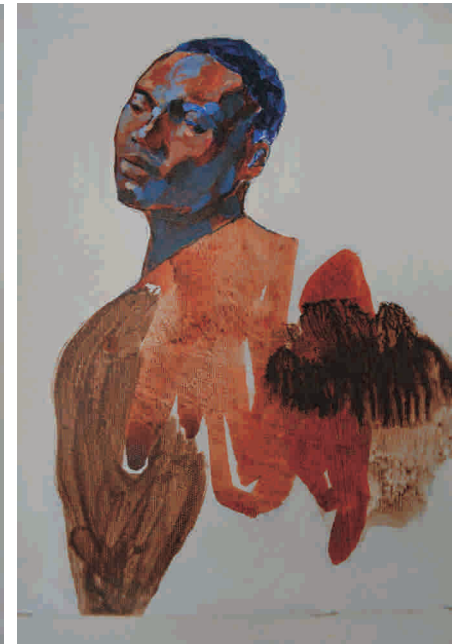
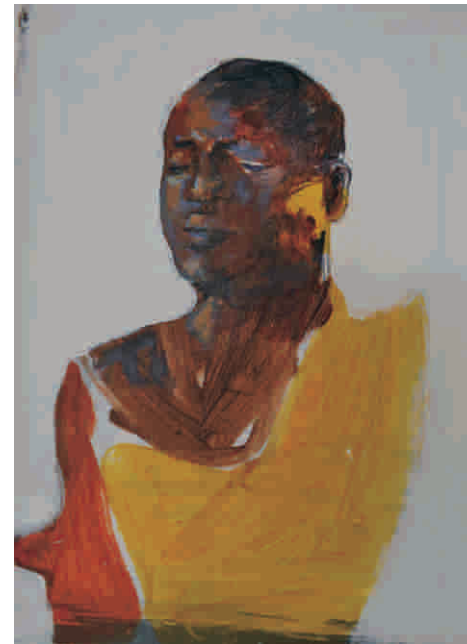
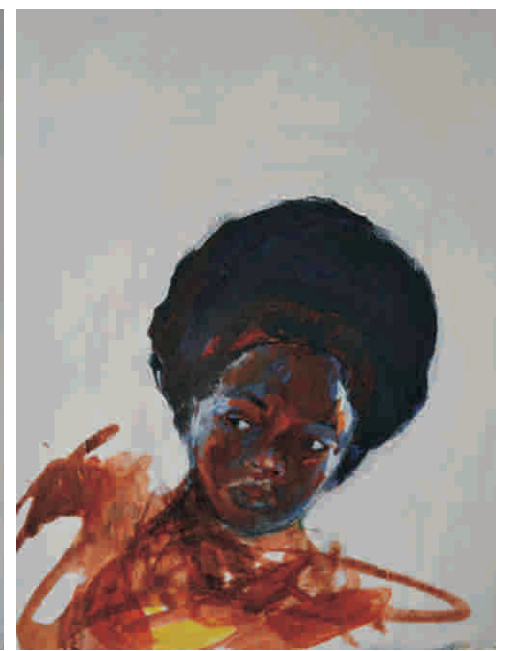
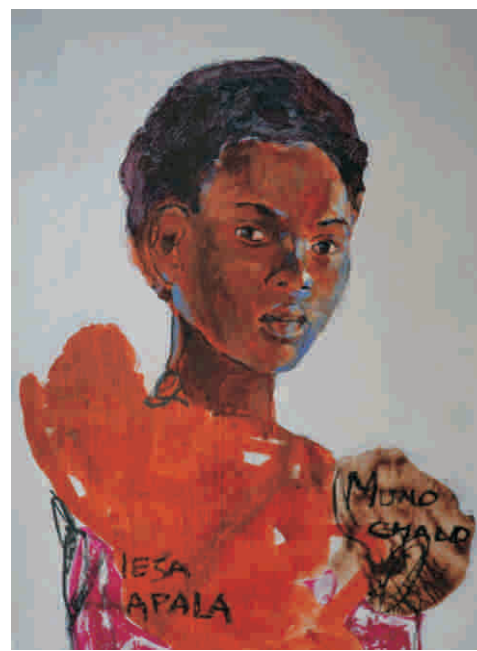
STARY MWABA *Zambia*



'I am interested in creating a narrative about Alice's ideology to spiritually and physically decolonize the locals, through the formation of a religion that respected and appreciated African values and rejected the colonial authority and governance, am also interested how she stood up against the many stereotypes that surrounded her, she was a very powerful and influential woman of her time, she founded and spiritually lead the pan-Africanist Lumpa Church in Chinsali, Northern Province, in Northern Rhodesia. She had a dream in which was taken to Heaven and sent back as a messenger and prophet of God. She had a large following and Church members established settlements in Chinsali, Kasama, Mpika, Isoka and Lundazi. At its peak in 1960, the Lumpa Church had membership which outstripped that of all other churches in Northern Province and flourished in other areas such as Lusaka, Copperbelt, Kabwe, Livingstone, Zimbabwe, Malawi and the Congo. Although the sect had started off as a Bemba phenomenon, it later transcended cultural boundaries by drawing converts from other churches and tribes=.

'Alice denounced politics and encouraged her followers to "seek ye first the Kingdom of God". Unfortunately, this defiance against colonial authority, and also against a political authority which was to form the first ever Black government on October 24th 1964, and the formation of a separatist, religious sect whose beliefs and rituals were at variance with accepted, colonial governance, traditional values of European Churches and some African cultural values such as polygamy and sexual cleansing, alienated the Lumpa Church. This led to the death of her followers.

I am currently working on images that I had made when I visited Chinsali, Muchinga province in Zambia'. This is an except of Stary's statement.



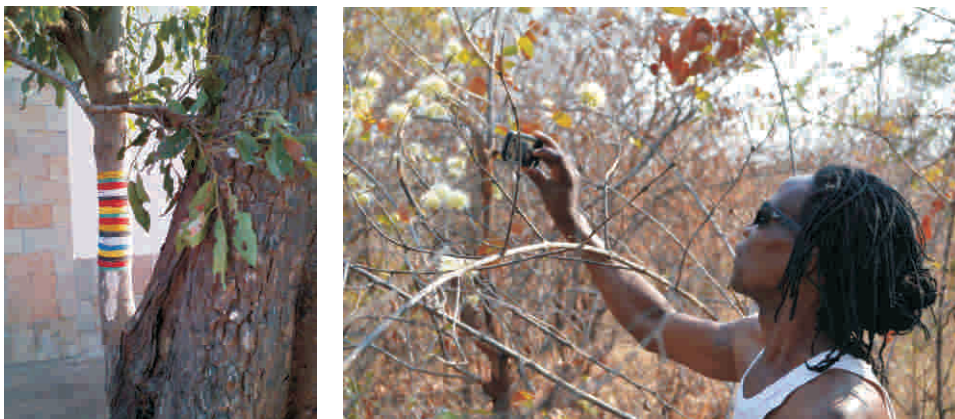
VINCENTIO PHIRI *Zambia*



Since inception he has consistently offered leadership and guidance to 7 successful Insaka International Art Workshops to date. As the chairperson of Insakartists Trust his role has been to steer the organising committee to have resilience and endurance of making things happen regardless of the experience. Organising is not easy and especially when there is not adequate funds, you need to have sufficient guts to plan a working strategy.

In this particular workshop it was no different, artistically decided to use sisal ropes, deep the colour extracted from all the flags of participating artists. He tied them on a passage along the trail to his tent. Nearly all visitors who came to workshop and artists took photography shots on this passage. All five flags were represented, all artists and visitors passed this passage.

During the workshop I spent time walking around to inspect how the workshop was progressing and the experience of walking create energy upon seeing how artists were responding the environment and what amazing works of art was being expressed in Insakartists 2015 edition.



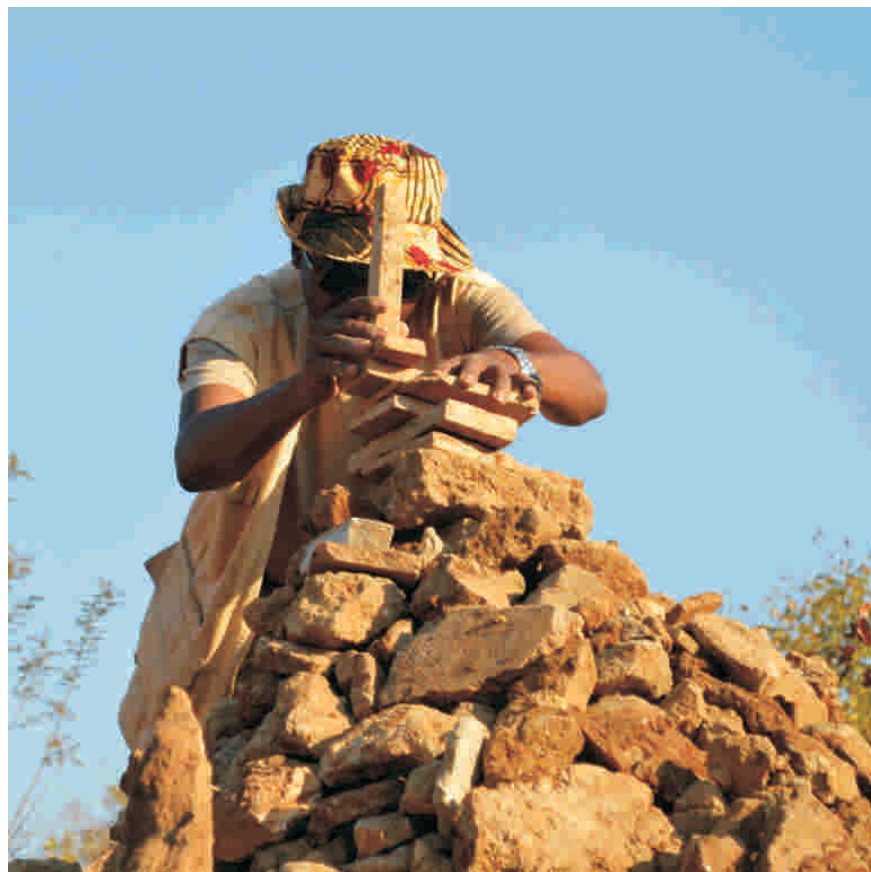
ZENZELE CHULU *Zambia*



Inspiration to do this work of rearranging stones and concrete debris from construction rubble comes from my interaction with Norma Hunter. We first met during Wax and Gold Public Art Workshop in Addis Ababa , Ethiopia. I was impressed to see the Scottish cairns online and how they resonated with an African stone legend of Great Zimbabwe, I wanted to mark the entrance to the camp site with something that was to be seen by every one who camped here and visited the camp. The number of footmarks passing through this point is testimony of the human traffic that used this passage. This was the first point as we ventured into the design and making of the camp site trail with Chinga Siavwapa, Chifuchi Kandala and Chansa Chishimba.

I called this as ' The Elephant Pass Gateway' to symbolize the fact that this trail was actually made by elephants who used dwell around here eating their favourite mopani trees. Indeed it was a path elephants created , I have just added some historical beacon that will evoke memories of artists who used this path to go into the camp site and come out when meeting fellow artists during meals and presentations and overall interaction with Insakartists 2015 elements. A possible gateway to great things to come.

This point will remain to signify the excitement of an artists playground, making a beautiful difference in the landscape was my ultimate goal, in my quest wanted also to bring out the ancient feel my own stone henge.



COLLABORATIONS



The mud splashing performance of Serah Chibombwe and Fisani Nkomo 'Are You Brave Enough?' this was the most distinguished collaboration.



Nearly all the artists collaborated with Norma Hunter's 'Thrice Connectivity' labyrinth as a site specific work that will always be a perfect reminder of the 7th Insakartists Workshop.



Norma Hunter influenced participants to take part in the 'Clean Care Collect' installation with a message of taking care of the surroundings.



Childhood games become an important artistic connection with local participants as a performance outlet.

TOURS



OPEN DAY



Mr James Zimba takes a closer look at Clare Mateke's painting.



Mapopa Manda explaining his art piece to Mrs Agnes Yombwe's art class



Arts and Culture Director Mr Victor Makashi talks to artist Catherine Silwebbe at her studio in the bush.



Lechwe Trust Vice Chairman Mr William Miko being welcomed by Zenzele Chulu and Chansa Chishimba

WALK ABOUT

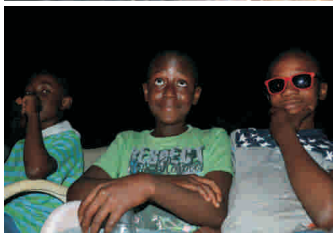
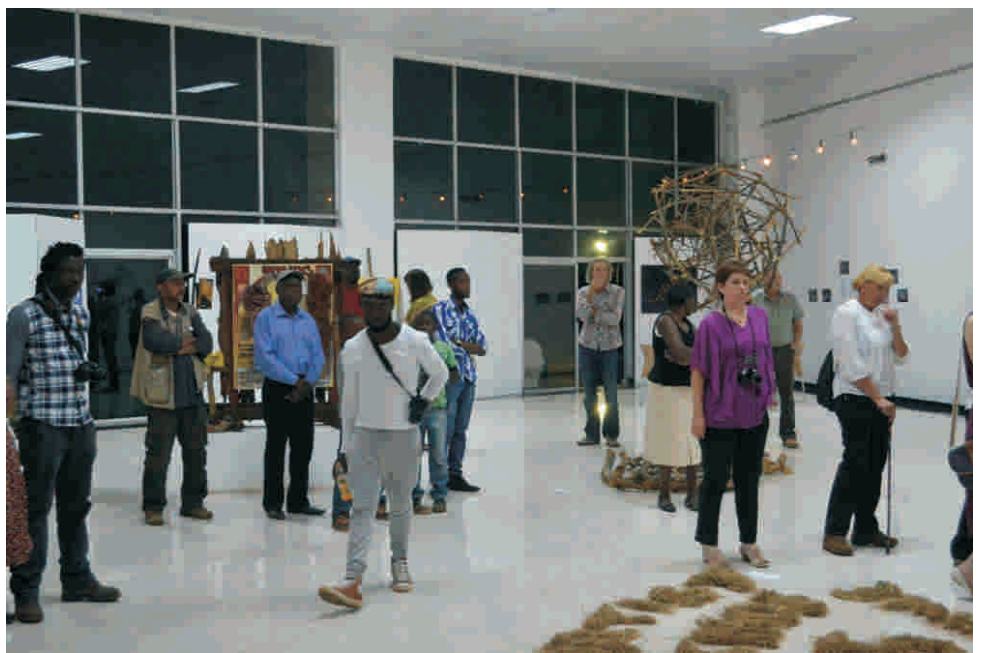


Clockwise participants successfully completed the walkabout and talkabout process in the heat of Livingstone touring all the workshop art projects in the bush and near the gallery. Every participant was given enough chance to share ideas with the rest of the artists.

EXHIBITION



EXHIBITION



The evening function was mainly an informal function for artists and some local visitors of Livingstone.

An evening bush dinner was the final part of the exhibition with visitors from Livingstone being treated to bonfire delight of fan and interaction

VISITS



Arts and Culture Director Mr Victor Makashi pays a visit to Mulenga Chafilwa's studio space while Mr Chansa Chishimba looks on.



Livingstone Art Gallery Attendant Chansa Chishimba talks to Southern Province Cultural Officer Mr James Zimba.



As Lechwe Trust Chairperson Mrs Cynthia Zukas is being shown the artists camp site by Insakartists Project Coordinator Zenzele Chulu.



Mrs Cynthia Zukas chats with Workshop Observer and curator Camilel Van Lenteren during her visit to the workshop.

PRESENTATIONS



Nukwase Tembo's presentation evoked a lot of emotions with her somewhat controversial surreal style of art.



Attentive audience during Clare Mateke 's presentation , she brought out the most forgotten members of wildlife.



William Miko giving a talk and presentation of Lechwe Trust and Zambia Open University to the workshop audience.



Camiel Van Lenteren reacting to the presentation session .





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