

EveryDAY  
LuSAKa  
GALLERY

# Red Flags



MAKANO | Solo

Curated by Sana Ginwalla  
Writing by Kondwani Zulu

April 18<sup>th</sup> 2026 – May 23<sup>rd</sup> 2026  
Everyday Lusaka Gallery



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Catalogue and Reader

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

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# Red Flags

- Kondwani Zulu

*The flags have been stained. Stained and torn! It's connection to the people it represents is ripped away. Home is a no-go area.*

In *Red Flags*, the depravity of belonging engenders a sad stare into the politics of displacement. Kampala-based Congolese artist, MAKANO, sombrely narrates a physical world whose spirit is depressed and frustrated. MAKANO, over a period of two years, found his brush painting red on canvas: an eerie simulation of the theatre of war that paints the Congolese flag with the blood of its people. The two years of time elapsed in producing these works serves as a memorial to the ongoing appetite of a war that has killed over six million people in the last thirty years. In response to the mental mania of becoming a refugee, MAKANO began to give his life to art, founded on the belief that society was speaking, and he had the responsibility to respond.

Beyond his own experience, in *Red Flags*, MAKANO reflects on world events through the grim maxim that "to win, we have to step on others." Today we are witnessing modern wars across Palestine, the DRC and Sudan (to name a few) which are being broadcast across the widest and most effective forms of media ever known to humanity. However, there is a shameful disregard by those who wield power of the human cost to capital accumulation. The painful reality of the DRC producing seventy percent of the world's cobalt while its communities are fraught with loss and displacement forms the material condition underlying MAKANO's visual narrations. Often

viewed as opposing concepts, MAKANO skillfully produces a body of work in which symbolism amplifies vivid realism, or in his own words, "the spiritual narrating the physical". On one hand, MAKANO shouts back at the world for its distortion of reality with a distortion of figurative forms. MAKANO views this as his masculine expressive state. This is his story, and he is the symbol. MAKANO becomes the motif hiding in his teeth, with a crying eye. On the other hand, the figures disappear into abstract layered letters. Words flood his mind. He does not understand them. The visions are transient. MAKANO describes this as the feminine taking over. Revelation is brief, taking only a day. Time becomes the definition of the moment, and the calendar is the reference.

Everyday Lusaka, in hosting *Red Flags*, joins MAKANO in exercising its responsibility to respond to the effects of war and the proliferated occurrences of violence in the world. The artist and the gallery are philosophically aligned in speaking out and resisting censorship by those who have viewed the artist's work as too political or too unapologetic. Zambia and the DRC have a common history that is characterised by a borderless ancestry, like most African nations. With the majority of refugees in Zambia being those fleeing or having fled from the war in her sister nation, Everyday Lusaka is making unambiguous efforts to platform art that moves away from a passive or neutral politics. Here, a collective stance against oppression, against war, and against distortions of reality is communicated without fear.

*April 19th, 2025*

Acrylic Paint on Canvas

50 x 50 cm

\$ 1,000



*April 13th, 2025*

Acrylic Paint on Canvas

50 x 50 cm

\$ 1,000



*July 16th, 2024*

Acrylic on Canvas

150 x 400 cm

\$ 14,000

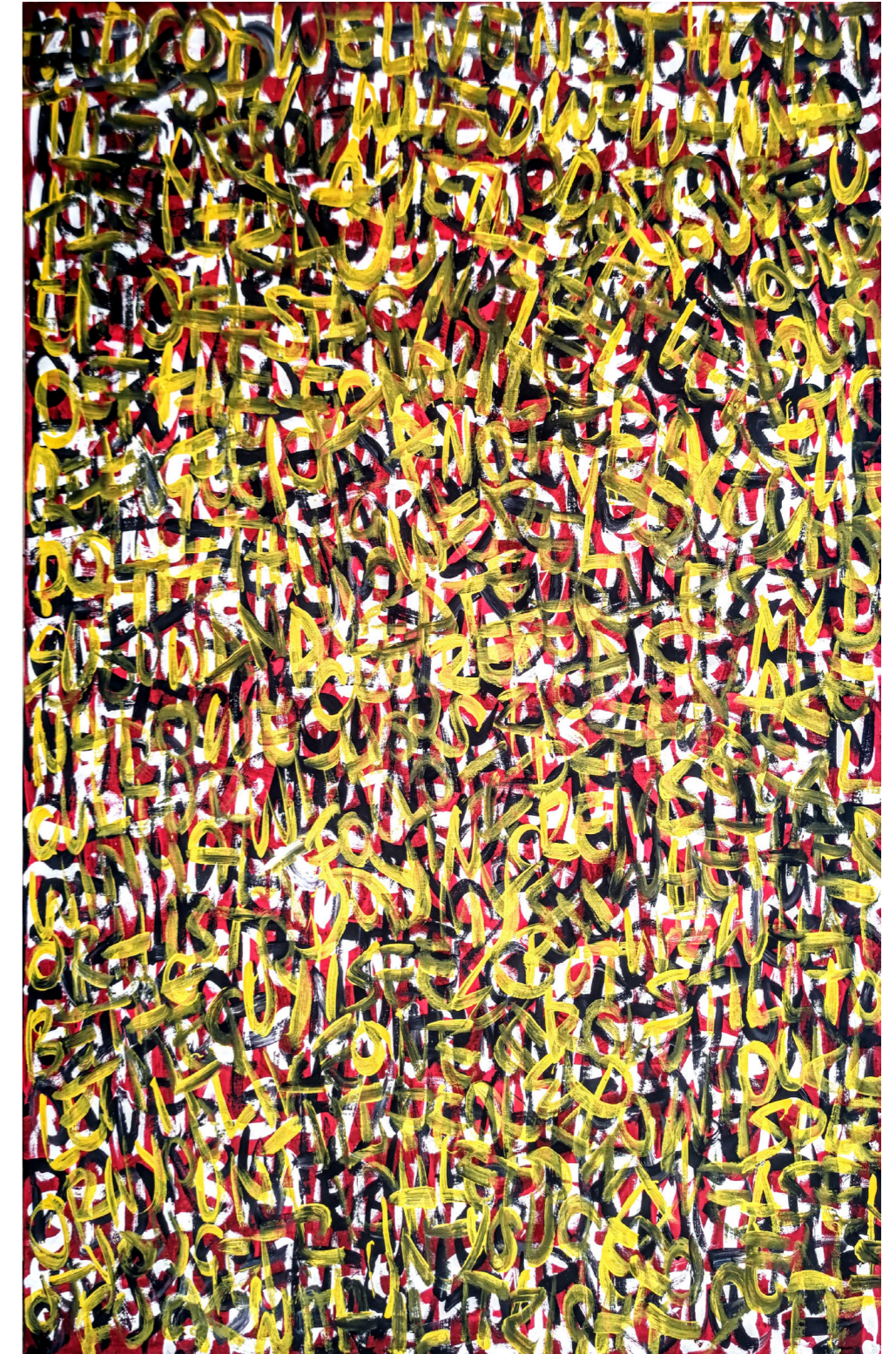


*July 22nd, 2024*

Acrylic paint on Canvas

150 x 120 cm

\$ 5,000



February 2nd, 2024

Acrylic paint on Canvas

140 x 100 cm

\$ 4,000



African Map, 2025

Acrylic on Canvas

270 x 270 cm

\$ 14,000





*The Migrant, 2026*

Acrylic on and spray paint on four boards (Installation)

260 x 220 x 220

\$ 10,000



*No Child/Soldier Left Behind, 2025*

Acrylic, oil sticks and spray paint on Canvas

110 x 170 cm

\$ 5,000

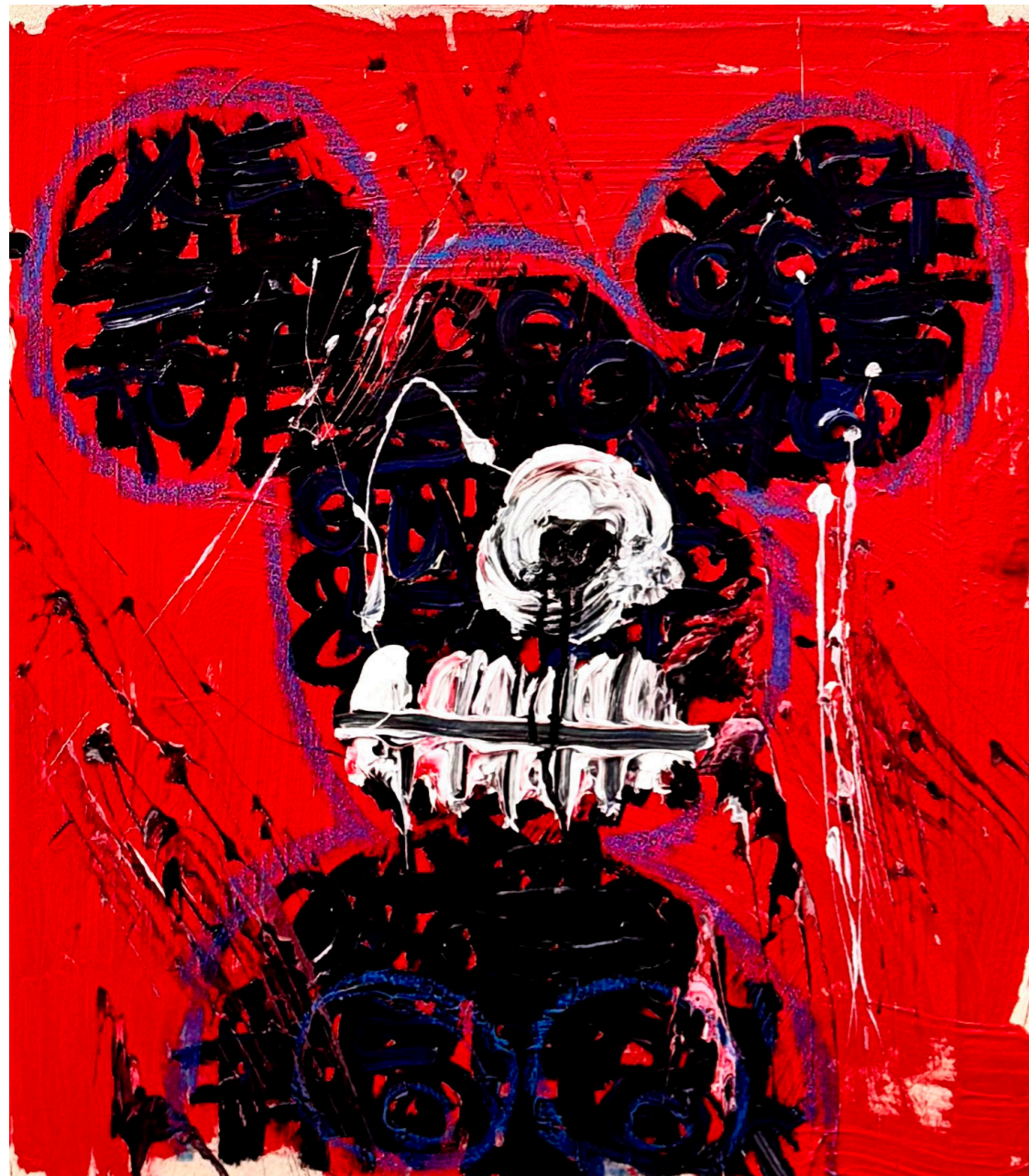


*I Be Lady, 2026*

Acrylic, oil sticks and spray paint on Canvas

70 x 60 cm

\$ 1,500



*Arthur, 2026*

Acrylic, oil sticks and spray paint on Canvas

70 x 60 cm

\$ 1,500





# Red Flags

- Nswana Mukwemba

17 July 1979. Marie-Joseph Paul Yves Roch Gilbert du Motier, Marquis de La Fayette, then commander of the National Guard, raised a red flag over the Champ de Mars in Paris. His actions were to inform the masses that martial law was in place and serve as a warning to rioters: disperse or suffer the dire consequences of dissidence.

Historical accounts inform us of the aftermath - the Champ de Mars Massacre, which resulted in the deaths of men, women, and children and inspired the ironic claiming of the red flag. Once seen as a symbol of state control and a warning that danger was on the horizon, protesters seized it as being symbolic of the blood of slain martyrs.

This was one of the earliest recorded uses of “red flag” as a warning signal. In *Red Flags*, MAKANO uses acrylic and spray paint to wrestle with the breadth of deprivation and the impact of violence to create a body of work that serves as its own kind of cautionary tale.

His vision is absurd, frantic (a restrained chaos), and confrontational in its execution and, at times, scale. In one painting, a collage of portraits made up of one-eyed subjects with exaggerated features - the signature white teeth and probing eyes - force questions about the place of individuals in a society where difference can become a deadly divide. Elsewhere, a trio of unidentifiable horned animals occupy their space, the Victim-Perpetrator Intersection exploring the cyclical nature of harm and the roles assigned in conflict.

One cannot ignore the deeply personal nature of what he has created - MAKANO's art is an extension and product of his experiences, a fact he doesn't shy away from. The horrific 2017 conflict in the Democratic Republic of Congo, which claimed the lives of over 3,000 people and displaced millions, rendered him an orphan and made him a refugee. The aftermath of these harrowing experiences clearly informs his creative process.

There is a familiarity with conflict and loss that is apparent in the way he unpacks the devastation they bring with them. This closeness permeates through each brushstroke, splatter of paint, and final composition to unsettling effect.

And this is why *Red Flags* excels. It foregrounds the realisation that while MAKANO's creations are unmistakably autobiographical, the themes they wrestle with are intimately universal and thus render the work biographical to the audience at large.

*Golden Crown, 2025*

Mixed media on Canvas

80 x 60 cm

\$ 1,500

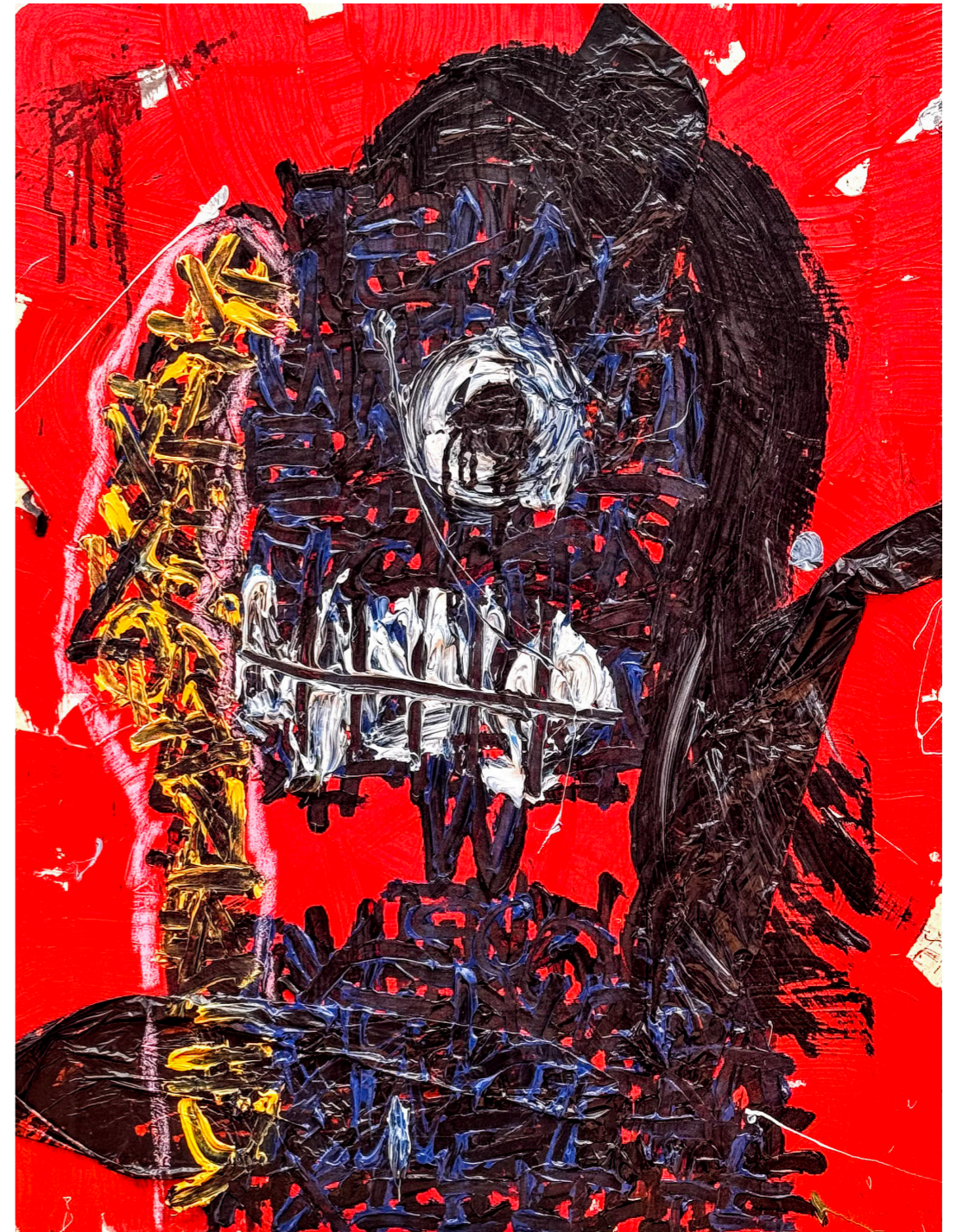


*Dear Me, Hope You Heal from the Thing You Don't Talk About III, 2025*

Mixed media on Canvas

80 x 60 cm

\$ 1,500



*Where Do I Belong III, 2024*

Multi Media Collage: Block Print & Photo Printed on Paper

140 x 200 cm

\$ 7,500



*Rothko, 2024*

Mixed media on Canvas

140 x 90 cm

\$ 4,000



*The Young Derelict, 2024*

Acrylic, oil pastel and spray paint on Canvas

100 x 200 cm

\$ 6,000



*Victim, Victor and Villain, 2025*

Acrylic, oil sticks and spray paint on Canvas

130 x 250 cm

\$ 8,000





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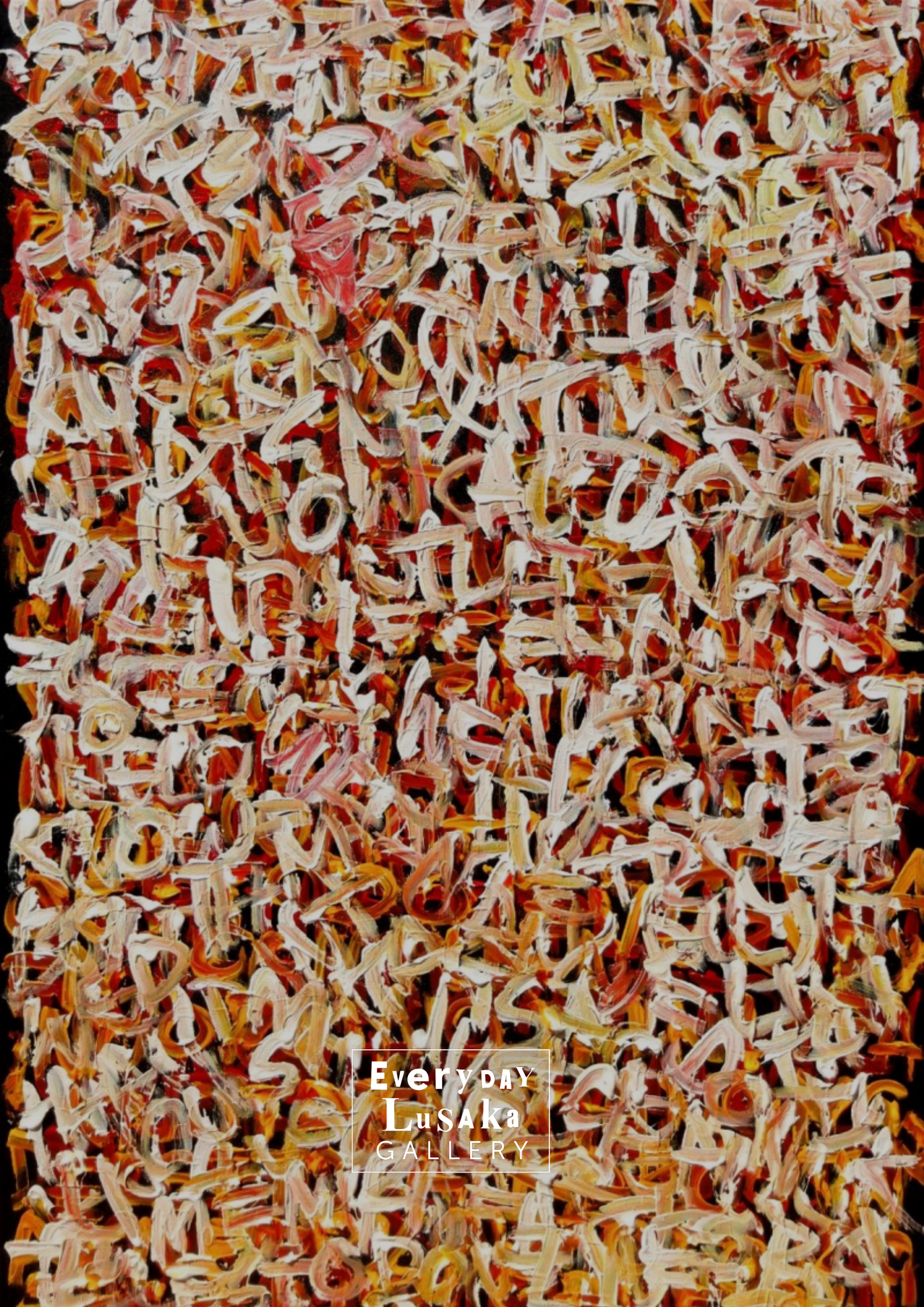
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