

**A STUDIO EXPLORATION OF
SCULPTURAL IMAGES INSPIRED BY
BREAST FEEDING**


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(2010/U/HD/115/MAID)**

**A GUIDE BOOK SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR AWARD OF A DEGREE OF MASTERS OF
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UNIVERSITY**

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DECLARATION

I, ZAWEDDE MONICA (2010/U/HD/115/MAID), hereby declare that this research is entirely my original work and has never been submitted to any institution of higher learning for award of a Master's degree.

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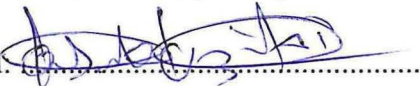
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APPROVAL

This guide book has been submitted to the Board of Examiners with our approval as University Supervisors and is now ready for assessment.

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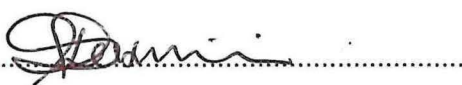
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DEDICATION

I dedicate this guide book to my daughter Nakiyinji Ashmal, my son Kiyinji Acram and beloved husband Hajji Mohammed Kulumba; they have really been so patient and supportive during this time.

Equally to my siblings Ms Nakigozi Solome, Ms .Nabumba Stella, Mr .Kaweesa Richard Dalton and Mr .Gyagenda Ronnie. Thank you for the prayers and support May the Almighty God reward you abundantly!

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LIST OF ABBREVIATIONS AND ACRONYMS

USA:	UNITED STATES OF AMERICA
AAP:	AMERICAN ACADEMY OF PAEDIATRICS
AHRQ:	AGENCY FOR HEALTH CARE RESEARCH AND QUALITY
WHO:	WORLD HEALTH ORGANIZATION

ABSTRACT

Breasts are two protruding organs on the upper front of a woman's body that secrete milk after pregnancy. The act of breastfeeding has been defined as the normal way of providing young infants with nutrients they need for health growth and development. This research presents a studio exploration of possibilities of using the art of human breast feeding and the symbolisms associated to it as a source of inspiration in the creative development of sculptural art works. Therefore, the study focused on exploring studio possibilities of using sculpture as a means of communication to promote breastfeeding among mothers in Uganda. The researcher analyzed a selected art works by renowned artists on breastfeeding as well as the symbolisms surrounding the act in Uganda; the researcher derived themes, and created communicative sculptural art works inspired by the act of breast feeding. An exploratory research design was used. The population of this study involved Ugandan mothers either currently nurturing or who have nurtured children as well as secondary factors that have influenced their act of nurturing infants. A selection of these was sampled using random sampling techniques to collect relevant information that aided this study. Such information was collected using interviews, observation, documentary analysis and photography. Having carried out this research, it is hoped that the findings of the study would inspire the general public to have a positive attitude towards breast feeding. The findings added to the existing body of knowledge and it would act as a reference for the curriculum developers. The researcher recommended that: Sculptors need to do more research into other sources of inspiration that are based on the subject of motherhood. Government should encourage such initiatives if it is to attain its objective of empowering mothers/the girl child. Help society to understand the nature of the contribution, mothers render to this nation. In conclusion, Sculptural art works depicting breast feeding were designed in the studio and exhibited to the public. These were discussed in relation to the formulated objectives of the study.

CHAPTER ONE: INTRODUCTION

1.0 overview

The purpose of this study was to explore possibilities of using Breast Feeding as a source of inspiration for sculptural images based on the artist's individual analysis of the symbolisms and characteristics of Breast Feeding. The research is built on the basis that in the past both African and contemporary artist in various societies produced different sculptural art works. However little has been done by Ugandan contemporary sculptors to promote Breast Feeding among young mothers as a source of inspiration for sculptural ideas.

1.1 Background to the study

According to Gilbert (1998) sculpture is term given to any three or two dimensional form modelled, assembled, and casted and curved in materials to concretize an object for aesthetic expression. He also asserts that sculpture is one of the oldest forms of art expression and yet it is especially vital and exciting today.

Many artists at different times in art history have produced art works particularly in painting and perhaps the most popular is known as Madonna and child, where breast Feeding has tended to appear. Among these artists are; Raphael, Titian and Moore. While one is able to see the art works of these artists that are inspired by motherhood, it was not clear why artists used motherhood / Madonna and child as a domain of inspiration for their ideas. However, the works produced by many of these mentioned artists and others not only raise emotional feelings of the viewers, but were also full of symbolism about the hidden meaning of motherhood. The researcher was in position to single out some of those art works that address breastfeeding.



Plate: I: Breastfeeding as worship
Source: [http w.w.google.com](http://w.w.google.com)

I bid the first humanoids, the Neanderthals, the hunter-gatherers and the farming Stone Age people raised their children the way other higher primates did by Breast Feeding them on demand for several years. During the historic period, i.e. for the last 6000 years, various cultures progressively questioned the need for Breast Feeding and to various extents modified the mother – infant interaction as it relates to nursing and feeding. In some cultures wet nurses were very popular, even animals were used as wet nurses. Breastfeeding as an act has been going on since mammals existed on earth. And various communities see it in different perspectives as discussed; Larsson (2006) asserts that the attitude towards rearing an infant did not change much during this period. Breast feeding was considered the superior, if not the only way for feeding infants. In some societies, breast feeding was regarded as a gift from God. It's perhaps because of the perceptions that 'breast feeding was a gift from God', which explains why most of the renaissance works both in painting and sculpture that had a Godly attachment used a breastfeeding Mary or at least any breast mother.



Plate II : The Holy Family
Joos van Cleve (c1490-1540):

However, there were some exceptions. During the 16th – 19th century, in some areas of central northern Europe, in what is now Germany and Austria, it was common to feed the child on artificial food since Breast Feeding was regarded as unclean. In some other societies, different ways of rearing babies were practiced. In Sweden in 1749, the first Central Bureau of Statistics was established to study demographic changes. The main reason for the act was that the authorities at the time were concerned about the low growth rate in Sweden as a result of the high infant mortality rate (Larsson, 2006). At this point in time, we see that out rightly Larsson brings out growth as a symbolism surrounding breast feeding among mothers as it was considered a key aspect of motherhood increasing the growth rate in Sweden reduce the infant mortality rate.

In Egypt, Greek and Roman empires women usually fed only their own children. However, Breast Feeding began to be seen as something too common to be done by royalty, this led to the birth of “wet nurses” who were employed to breastfeed the children of royal families. This was extended over the ages, particularly in Western Europe, where noble women often made use of wet nurses.

In addition to the above, in communities such as Sparta, Greece, Spartan women were required to breastfeed their eldest sons who were to inherit the family name. Equally in France, in the early 1800s most upper class women hired wet nurses for their infants because they regarded breastfeeding to be something that only lower class and poor people did. Therefore, neglecting the importance of Breast Feeding to child.



Plate III : The Nursing Mother (La Nourrice)

William H. Lutz (1774);

In Plate III, ensemble of sculptural porcelain portrays a scene from the life of an upper-class French family, reflect the Age of Enlightenment, a time when elite society embraced different, more nurturing attitudes toward maternal and family commitments. The sculptural group was created in uncolored and unglazed porcelain that resembles marble, a fashion that suited the renewed interest in classical sculpture. Here we see a young upper-class mother breast feeding her baby, encouraged by the

baby's nursemaid. Prior to this period, the French aristocracy retained wet nurses to feed their babies.

Ceridwen (2011) asserts that paintings, sculptures and photographs of women breastfeeding have always stopped me in my track at some point over the last year or so. He therefore started a file called “Multitasking Mothers,” where he saved these images. Some are inspired by Greek mythology who knew Hercules got his supernatural strength from divine breast milk? Others show nursing mothers as symbols of patriotism; some are comments on sexuality and the body. All of them deal in some way with a woman’s unique ability to nurture. It’s fascinating to see how ideas about breastfeeding shift from 1511 to 201

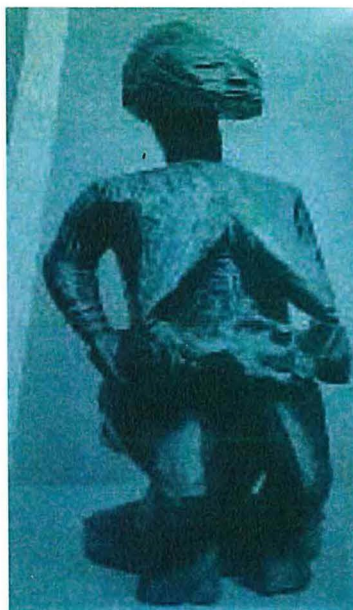


Plate I V: Shongo cult of fertility

Artist: Yoruba in Nigeria

In the general African perspective of breastfeeding was associated with a number of symbolisms as depicted by traditional artists of the shongo cult of Yoruba’s in Nigeria, the carver is also credited for the motif he made for the spirits which control fertility; plate IV, this art work includes the mother and child. This motif shows that the mother is the earth that feeds mankind. This work spelled out well one of the symbolisms of breastfee

In Uganda and Buganda in particular, most of the historical background on Breast Feeding was mainly in oral form as cultural beliefs. The respondents asserted that there are a number of beliefs which were attached to breast Feeding. These included; mother was supposed to Breastfeed while kneeling, that failure to do so the child would grow up into a disobedient character.

In addition to the above, the breastfeeding mother wasn't supposed to go for burial and look into the dug-up grave because of a belief that this would cause death to the baby. The Baganda also believed that breast milk was not supposed to spill on the baby while suckling as this was a taboo and it was believed to be the cause of *otitis* (a disease that causes the ear to ooze pus)

The Baganda also believed that while breast feeding the mother was not supposed to have sex with another man who is not the father of the child. Similarly, even when the husband had sex with another woman he had to go through cultural rituals in order before touching the baby Men would squeeze a mixture of two local herbs (*Akeyeeye and Akakumulizi*) and put it on top of the bed and say words to cleanse themselves "*Obuusobe obwandiikute omwana busiigale kukaakumirizi obakukeyeeyo*". These were believed to cause death to the child too ((Nagawa, 2013).

In addition to the above breastfeeding women were not allowed in activities like harvesting grasshoppers (*Nsenene*) since most of them were susceptible engage in sexual activities in the bush where they would go to get the grasshoppers (*Nsenene*).

They also believed that while breast feeding the mother had to hold the feast tight in order for the baby to get satisfied. In case the baby doesn't get satisfied the father would burn grass along the path to the well and then smear the ash on the lips of the baby (Nagawa, 2013).

In view to the above, the Buganda also practiced shared breastfeeding among co wives, amongst each other's children in order to promote cooperation and unity in the family that's how they managed to build oneness among their children. Similarly it was done in instances where one of the wives passed away in order to bring up the child. They also urge that even the grandmother (paternal) could breastfeed this child

in case there was no co-wife to do so. Related to the above, the Baganda while breastfeeding could wish, talk to their children whatever good things that they thought of for the future (*Okulaamiiriza*).

In regard to the above plates, breastfeeding in its widest content has a number of values to both the mother and child which have been steered by government, non-government organizations, artists and medical personnel. Artists have used breastfeeding in their works that's graphics and painting but unfortunately little has been done in sculptural terms therefore the study is to undertake a studio exploration of sculptural images inspired by breastfeeding whereby it is to examine the symbolisms of breastfeeding. The researcher based on an individual analysis of the art of human breastfeeding under the theme: a studio exploration of sculptural images inspired by breastfeeding concentrated on the production of sculptural images. In the process of doing so, the researcher analysed the current art work produced by artists, the symbolisms of breastfeeding. The study carried out studio explorations based on designs (sculptural ideas) inspired by symbolisms of breastfeeding. Therefore it makes an analysis to guide readers through the studio work produced and presented through an exhibition, guide book and catalogue.

The conclusion is based on Ceridwen (2011) perspective as earlier noted, that the artworks of women breastfeeding have always had varied inspiration, depending on origin and purpose. In the Ugandan context, sculptural works inspired by the art of breast feeding are hardly available for one to mention. This study was therefore a gap bridging aspect in exploring the studio possibilities of using the art of human breastfeeding as a source of inspiration in the creative development of sculptural artworks, by analysing the symbolism surrounding the art of breastfeeding among mothers.

1.2 Statement of the problem

Despite the World Health Organizations role in promoting breastfeeding among mothers as the ideal food for the healthy growth and development of infants, majority of the youthful mothers in Rubaga and Kawempe divisions of Kampala have not considered breastfeeding as an important issue because it degrades the beauty of

breast. Some of the notable factors for their failure to breastfeed their babies include societal issues, beauty, and early child birth and health related diseases hence resulting into low immunity, low brain development and malnutrition. Hence increasing children's death rate in Uganda. Therefore, the study focused on exploring studio possibilities of using sculpture as a means of communication to promote breastfeeding among the mothers in Rubaga and Kawempe divisions of Kampala.

1.3 Purpose of the Study

The purpose of the study was to explore studio possibilities of using Breast Feeding as a Source of Inspiration in the Creative Development of sculptural artworks.

1.4 Objectives of the Study

The study was guided by the following objectives:

- a. To analyse a selection of artworks by renown artists depicting Breastfeeding in Uganda.
- b. Factors limiting artists from using breastfeeding as a source of inspiration in visual communication as a campaign in Uganda.
- c. To create sculptural art works inspired by the art of breast feeding in Rubaga and Kawempe divisions of Kampala district.

1.5 Studio guide questions

- a) To what extent have Ugandan renowned artists used breastfeeding as a source of inspiration for their sculptural artworks?
- b) What are the factors limiting artists from using breastfeeding as a source of inspiration in visual communication as a source of campaign in Uganda.
- c) How can the art of breastfeeding among mothers in Uganda be used to inspire creation of sculptural artworks?

1.6 Significance of the Study

It is hoped that future researchers would use the findings of the study as a point of reference to the sculptors and other artists alike. The artists are called upon to

explore or create more about the use of the symbolism of breastfeeding for artist production.

The findings also added to the existing body of knowledge and it would act as a reference for the curriculum developers, especially those in human nutrition, home economics, and others where artists can be used to illustrate at primary and secondary levels.

By exploring the symbolisms and characteristics of breast feeding as a source of inspiration for sculptural ideas, it is hoped that the study would inspire the general public to have a positive attitude towards breast feeding.

1.7 Scope of the Study

1.7.1 Geographical Scope

The study was carried out in Kawempe and Rubaga divisions of Kampala district from which the artist purposively selected respondents, representative of the different cultural backgrounds in Uganda in order to obtain varied information related to the symbolic perspectives on breastfeeding. The researcher concentrated in these two areas because, majority these women don't fear to Breastfeeding public, it was easier for her to access mothers from different Ugandan cultural backgrounds in the same areas.

1.7.2 Content scope

The study explored the studio possibilities of using the art of breastfeeding as a source of inspiration in the creative development of communicative sculptural artworks, through the analysis of the symbolism surrounding the art of breastfeeding, among mothers in Uganda. The researcher used interviews for data collection in regard to the symbolisms attached to breastfeeding among mothers in Uganda in the divisions of Kampala that is Kawempe and Rubaga. Young mothers between 25 / 30 were selected to gather information about what they thought about breastfeeding. Hinder them from breastfeeding their children. Most of the respondents urged that there number of reasons why they detest the act that is societal related reasons; fear to

loss their breast beauty and others. The end result of not breastfeeding leads to a number of side effects to both the mother, and national wise. Child Therefore, there was need for the artist to carry out this research in order to promote Breastfeeding among mothers in Uganda to have a positive attitude towards it.

1.7.3 Time scope

The study considered a previous period of 16 years that is 1998 to 2014 and it was carried from June to December, 2014. this period was chosen in order to gather enough data for this study.

1.8 Limitation of the Study

Models were not easily available due to the fact that most mothers had fears largely because they were shy, considered breastfeeding sacred and they were worried of their photos and where they would end may be will be used to obtain funding from abroad or by the press media. Models were later enlightened about the importance of the research.

Projects had to be mounted, but the glue which was compatible with wax was stinking making it very unbearable and very expensive .Therefore, Mounting had to be done from outside.

Aluminium was quite expensive to acquire and the temperature levels on which it melts were very high making it very unbearable. Similarly pouring the melted aluminium into the moulds was not very easy. Therefore the researcher resorted to reducing the number of aluminium art works.

Health related problems as a result of using Fibre glass hindering the studio process, production came to a standstill because the researcher had to undergo treatment for some time and then resume later. This material was later used in the open space to avoid further problems.

1.9 Definition of operational terms and phases used

Breast Feeding : Breastfeeding is the normal way of providing young infants with the nutrients they need for healthy growth and development. Virtually all mothers can breastfeed, provided they have accurate information, and the support of their family, the health care system and society at large (Ceridwen, 2011).

Sculpture : Ceridwen (2011) defined sculpture as the branch of the visual arts that operates in three dimensions, and one of the arts. He adds that it is mainly classified into two major categories that is free standing sculpture, relief sculpture

Symbol(ism) : This word symbolism comes from the word symbol which according to Tansey and Kliener, (1996) is defined as an object that represents, stands for, or suggests an idea, belief, action, or material entity. Symbols take the form of words, sounds, gestures, or visual images and are used to convey ideas and beliefs’.

CHAPTER TWO: LITERATURE REVIEW

2.0 Overview

This section reviews literature related to the study. Varied artists and historians have authored sculptural works however, little or minimal literature has explored the use of breastfeeding for sculptural production. The researcher, therefore, reviews scholars who have addressed issues in relation to breast feeding. This scholarly review was guided by the objectives of the study which required; analysing a selection of sculptural artworks by renowned artists on breastfeeding. Secondly, deriving the symbolism surrounding breast feeding among mothers in kawempe and Rubaga division. It was this scholarly review, in addition to the other methods employed during data collection that hence guided the studio work.

2.1 Sculptural art works on breastfeeding

Several visual artists around the world and in Uganda have attempted to produce work with breastfeeding as the central aspect of their work. What is important to note however is that, in most cases, the gist of their subject matter has always varied and depended on the particular message they want to pass on to the public. In regard to the above, the researcher goes ahead to discuss the sculptural artworks done by visual artists on breastfeeding.



Plate V: Woodland Goddess Tara cotta color with an antique patina

Made around the 13th-14th century and located in the Mound Builder Culture St. Louis Science Center. Nourishment of the spirit has often been portrayed through imagery of the nursing mother. The calm and centered pose of plate 8, ; portrays the religious quality of childbirth and nurturing. For the artist this sitting mother, with her calm and centered pose as already expressed above, one cannot miss to point the characteristic nature of the element of womanhood that stands out in the pose exhibited just like in plate 7. In both artworks, we should not that the artists consider the breast as central since in both cases, the breasts are left exposed and not at all covered. Of course the gesture of leaving the breast uncovered is perhaps a way of expressing the womanhood element as symbolism surrounding the art of breastfeeding among mothers. I strongly agree with the artists representations of the baby and the mother bring it out well and the interplay of the material used.

Across the world, several artists have developed works that depict breastfeeding mother. Whereas most of these works portray mothers in the action of breastfeeding, some of them simply breasts. Important to note about these works also is that the subject matter for the different works depend on the inspirations for the particular authors. However despite the variation in subject matter, most of them still

have and depict a tress of at least one of the elements of motherhood which include; beauty, abundance, womanhood, sharing and maturity. These elements have been regarded as symbolism surrounding the art of breastfeeding among mothers in the context of this study.

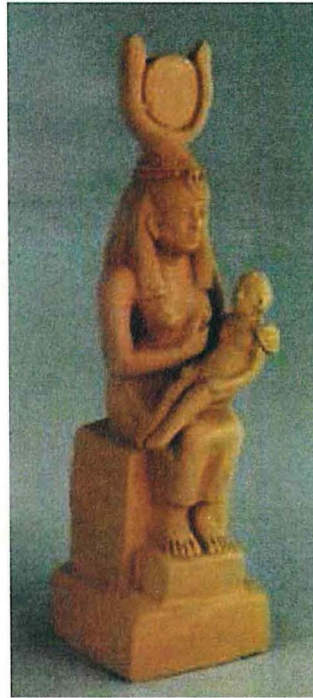


Plate: VI Unknown artist (n.d) Isis with Horse Statue

Natural terracotta color Ganges clay statue.

Plate VI portrays Isis with Horse Statue. The Isis, the Divine Mother was worshiped throughout the Greco-Roman world. She was venerated as inventor of agriculture, law and medicine, the Mother who placed the Sun God Ra in the sky. According to Egyptian scriptures, "In the beginning there was Isis, Oldest of the Old." She married her husband-brother Osiris and conceived Horus, the original Son of God. Her "Mother of God" role was later assumed by the Virgin Mary.

If we critically look at the historical description of plate VI, we notice the trace of abundance as a silent element under lying within the creation and purpose of the artwork. It being an artwork depicting the Divine Mother, it's no doubt that

believers in the power of the Divine Mother did worship the figure. This of course like in all situations of human nature would be done with the expectations of provision which tantamount to abundance. According to what is portrayed in the above plate there's no tress of abundance shown therefore, I disagree



Plate VII: Segrid Herr. (n.d) Untitled

The sculpture is made from resin, a synthetic polymer. Compared to concrete, resin is superior, especially in terms of durability. The cast resin pieces are coated with steel, in the form of an atomized powder. The sculptures then get dampened with a solution of salt and vinegar to begin oxidation. No toxic chemicals are involved.

According to Segrid, his sculpture in plate VII is intended to remind you, like they remind him, of love, peace and moments of serenity into our lives. She is nourishing her child, offering food, growth and life. Their relationship is one of perfect love, unconditional trust and harmony. Who gives and who receives? Both Do.

In Sigrid's explanation about his work, we see his exposition of growth or maturity as another element of motherhood, also as symbolism of the art of

breastfeeding among mothers. The only difference this time is the fact that unlike the previous artworks which have a religious element in them, Sharing as an element is also clearly articulated in his statement. This is clearly exemplified in the he poses a question, who gives and who receives? And just like he articulates the sharing aspect, indeed they both do.

With the way breastfeeding mothers are often treated in public, one would think that nursing a baby is some sort of taboo, new age practice. But as this empowering Instagram account shows, that couldn't be further from the truth. The images posted on Breastfeeding Art serve as an important reminder that nursing is a totally normal phenomenon that has been part of motherhood throughout history. From centuries-old paintings, sculptures and tapestries to contemporary photos and even edible art, each image is meant to provide "inspiration and cultural and historical context for breastfeeding moms," the account description states. I strongly agree with the artists above assertion about the importance of mothers feeling free about breastfeeding as bring normal act.

Works that portray breastfeeding mothers have not only been done in sculpture, several painters have also produced works inspired by different situations, with breastfeeding as a core aspect of their subject matter.



PlateVIII: Pedro Pablo, [Peter Paul] Rubens (1636-37)

El nacimiento de la vía láctea (Birth of the Milky Way)

Several more paintings share the title “La virgen de la leche,” or “The Virgin of Milk.” These were all painted between the fifteenth and sixteenth centuries – 3 in Spain and one in the Netherlands.

In 1517 Pedro Machuca painted “La virgen y las ánimas del Purgatorio” (“The Virgin and the Souls of Purgatory”) that actually includes two breasts spilling streams of the milk falls onto the flames below in order to alleviate the suffering of the souls in purgatory. According to the visual image depicted in the above plate, the artists shows a baby yawning for the spilling milk which signifies breastfeeding but he goes ahead to interpret differently which therefore disagree with him



**Plate IX: Luis de Morales (1560-69), Museo del Prado “El Nacimiento de la Virgen”
[The Birth of the Virgin]**

According to the African perspective, several sculptures portraying breastfeeding at many times have ignored the use of this study. Mothers have been made over time across the continent. Like the sculptures and paintings discussed above, these are also a result of different inspirations with a breastfeeding mother as the central aspect the whole idea. A number of these artworks are presented below.



Plate X: A sculpture depicting a breastfeeding mother

Source: Shongo cult of the Yoruba,

The Shongo cult of the Yoruba's which at one time was a tribe of the most extensive influence in Nigeria developed a motif. The carver of this motif made it for the spirits which control fertility and it includes the mother and child. The motif shows that the mother is the earth that feeds mankind. This work also shows that breast feeding signifies fertility of the women. The material has been utilised well as portrayed in the above plate therefore the researcher agrees with the artists as this study also addresses fertility as one of symbolism of breast feeding in this research.



Plate XI: A relief sculpture of a pendant

Artist: Elizabeth Bonura depicting a breastfeeding mother

The artist Elizabeth Bonura is credited for having produced a piece of sculpture under the theme mother breastfeeding her baby. This work celebrates that special time when a mother nurses her child. The sculpture was originally sculpted without clay whereby the mould allowed a plaster cast to be poured. Then it was painted with acrylics, antiqued, rubbed, with mica powder and then sealed. This artist articulates breastfeeding as a celebration, which I disagree with her because there's no jubilation but breastfeeding as an act.

In Uganda several artist such as Sylvia Katende also developed work which has breasts exposed. The authors of these works also in one way or the other seem to front breastfeeding as a symbolic aspect of motherhood. Katende portrays a burst of a

woman which she depicts without cloth. The bust stops at the breasts level and sits on the pedestal with the breast providing the base of the bust.

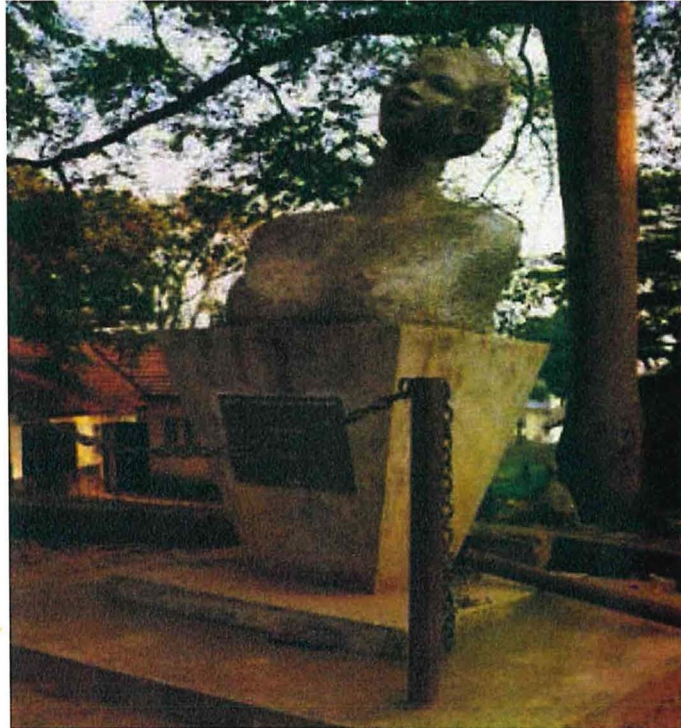


Plate XII: A bust of a woman showing breasts

Source: Ketende Sylvia (2011)

Katende portrays the bust having its base stops at the breast level. This therefore means that she as an artist had the intention of presenting the breasts as a key aspect of their work. What is important to note however is that unlike the artists' work discussed earlier, the Uganda artist don't avoid the idea of including babies suckling and instead, use the abstract idea of presenting breasts. In regard to the above plate, the artist depicts images of a perfect breast which does not portray breastfeeding as an act, but shapes therefore I disagree with her both in terms of concept and material usage.

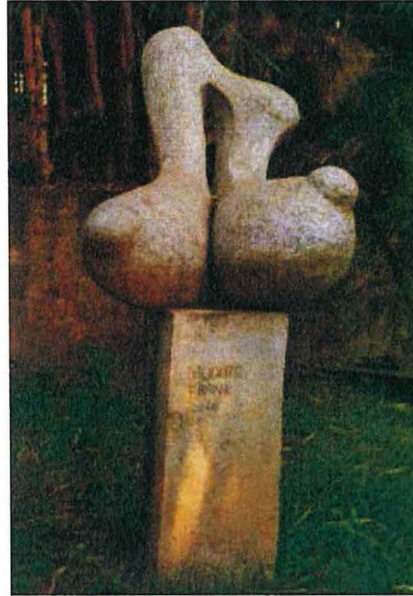


Plate XIII: Mudimbo Frank (2000) Untitled

Source: Mudimbo Frank, 2000

According to plate 16, the artist depicts breast images on raised pedestal which is not titled done in concrete and exaggerated forms. It's not clear whether he wanted to portray breastfeeding or something else.

2.3 The symbolism surrounding breast feeding among mothers

In Africa, shared breastfeeding is still a common practice in several developing countries when the need occurs. The only difference between Europe and Africa is that it is in Africa is not done for money, Egypt exclusive i.e. there is no transaction between the actual mother and breastfeeding woman breast feeding her baby. The researcher has observed scenarios in Uganda where shared breast feeding occurs for example where a mother passes on, a grandmother can breastfeed the baby for its growth. Women especially co-wives practice (practiced) shared breastfeeding in order to promote unity amongst themselves and their children. In instances where there was no co-wife, the family would look for any breastfeeding mother in the community to help breast feed their infant. The researcher notes that the Iteso of Eastern Uganda practiced shared breast feeding in cases where the mother lacked breast milk. The element of growth becomes evident and silently pronounced in this situation hence the importance of breastfeeding to the children.

Breast Milk

Not all the properties of breast milk are understood, but its nutrient content is relatively stable. Breast milk is made from nutrients in the mother's bloodstream and bodily stores. Breast milk has just the right amount of fat, sugar, water, and protein that is needed for a baby's growth and development. Breastfeeding triggers biochemical reactions which allows for the enzymes, hormones, growth factors and immunologic substances to help create effective defence to infectious diseases for the infant. The breast milk also has long-chain polyunsaturated fatty acids which help with normal retinal and neural development. Because breastfeeding uses an average of 500 calories a day, it helps the mother lose weight after giving birth. The composition of breast milk changes depending how long the baby nurses at each session, as well as on the age of the child. The above assentation has through the design process been used to explore studio practice depicting a number of symbolisms in connection to the study in question.

Benefits for the infants:

Scientific research, such as the studies summarized in a 2007 review for the U.S. Agency for Healthcare Research and Quality (AHRQ) and a 2007 review for the WHO, have found numerous benefits of breastfeeding for the infant. According to the American Academy of Paediatrics, research shows that breast feeding provides advantages with regard to general health, growth, and development. Infants who are not breastfed are at a significantly increased risk for a large number of acute and chronic diseases including lower respiratory infection, ear infections, bacteraemia, bacterial meningitis, botulism, urinary tract infection, and necrotizing enter colitis. They state that there are a number of studies that show a possible protective effect of breast milk feeding against sudden infant death syndrome, insulin-dependent diabetes mellitus, Cohn's disease, ulcerative colitis, lymphoma, allergic diseases, digestive diseases, and a possible enhancement of cognitive development.

Immunity

During breastfeeding, approximately 0.25-0.5 grams per day of secretory IgA antibodies pass to the baby via the milk. This is one of the most important features of colostrum, the breast milk created for new-borns. The main target for these antibodies is probably microorganisms in the baby's intestine. There is some uptake of IgA to the rest of the body, but this amount is relatively small. Also, breast milk contains several anti-infective factors such as bile salt stimulated lipase (protecting against amoebic infections) and lactoferrin (which binds to iron and inhibits the growth of intestinal bacteria). according to the above statement, breastfeeding is of great importance to the child. Therefore, this has been visualized by various artist and the researcher a like in the study to represent womanhood as a symbolic attachment of breastfeeding. On that note, I strongly agree that breasting as stated above is if importance to child in boosting their immunity.

2.3 Production of sculptural art works

The production of sculptural art works has at many times varied for a number of reasons according to the artists. And different materials and techniques have been used to depict their themes. Through this, the observed that for easy production there need for one to first come up with a number of sketches trial just like other renowned artist as: plate....which shows a sketch of Madonna and child. Then platedepicts use or selection of material upon completion of the sketch. Pinterest asserts that *marble is a beautiful: but very tricky to with*. For production purposes, it's important to select material wisely as noted below:

Classic methods of sculpting usually call for clay, marble, wood or bronze; however, any durable material can be used. Some of the more exotic materials used are fabrics, glass and even ice. Some materials that never find their way into the actual finished piece of art still play a critical role. Materials like sand or wax, used in the casting process for metals, are a prime example of supporting materials; without which, making the final work of art would be difficult, if not impossible.



Plate XIV: Madonna and child

Artist: Michelangelo (part of the museum of fine arts exhibit of artists drawing sculpture

Source: www.wbstonglobe.com.2013.04.25

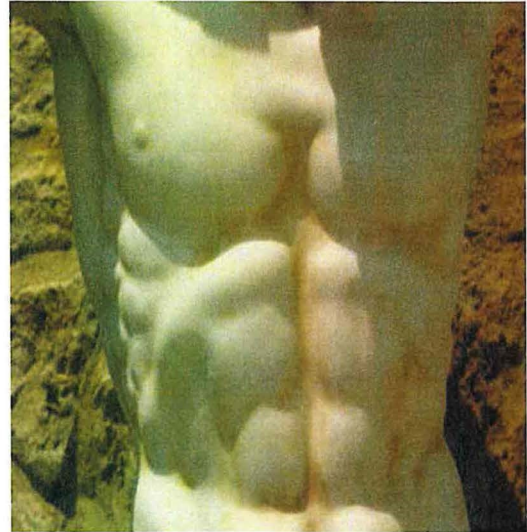


Plate XV: Untitled...

Artists: pinterest

source: www.wehow.com/materialsused in

2.4 Preview

In the following chapter, the researcher presents the methodology of data collection used in this study.

CHAPTER THREE: METHODOLOGY

3.0 Overview

This section of the research presents the methods that were used in the process of data collection. The section also presents the research design, area of study, population sample and size, sampling strategy and the research procedure.

3.1 Research Design

The researcher employed an exploratory design. This was because the study covers an area where little or almost no research had been done yet. This therefore, meant that the researcher's contribution was more of a ground breaking initiative in this area of study. It study used a qualitative research data collection method. The qualitative approach was employed while collecting data about breast feeding from respondents in the selected communities of kawempe and Rubaga divisions of Kampala district.

3.2 Sample

The research was purposively conducted in Rubaga and Kawempe divisions which are part of Kampala, the capital city of Uganda. The researcher purposively selected these areas.

3.2.1 Area of study

These two divisions make part of the five administrative divisions of Kampala. Since Kampala is the capital city of Uganda, it has the highest concentration of people from different cultures. This provided an advantage to the researcher in that sampling respondents from such a location would almost certainly provide a considerable representation of Uganda as a whole. The two areas have many young mothers who have no fear of anything, with a high concentration of mothers who are uneducated, low income earners and are characterized with high birth rates. This also gave the researcher an opportunity directly interacts with these mothers from a more personal basis.

3.2.2 Study population

A total number of 41 youthful mothers was selected including both breastfeeding and non-breastfeeding in Rubaga and Kawempe divisions from which the sample was randomly and purposively drawn.

3.2.3 Sample size and procedures

The researcher used a total number of 41 respondents. This was because the study required collecting data from various people from different Ugandan cultures and of varying experiences and knowledge on breastfeeding. However, the researcher needed manageable number respondents since the data collection processes sometimes called for spending considerable time with women and men on a one on one basis. The population sample comprised of 20 breastfeeding mothers, two of whom presented them as models to be drawn while breastfeeding their children. 10 of these women provided individual opinions on breast and bottle feeding. Other respondents included ten elderly people; 05 women and 05 men, 05 practicing artists, 02 medical personnel and 04 cultural experts. The identified number of respondents for the study was able to single out the characteristics of breastfeeding, its symbolisms, and the value attached to it in the Ugandan perspective

Since majority of the respondents that the researcher interacted with during the study were mother who had no fear in what so ever they do, the researcher interacted with them with a little ease

3.3 instruments

The following methods of data collection were applied:

- a. Oral interviews
- b. Observation
- c. Documentary analysis
- d. Studio experimentation

3.3.1 Interviews

The researcher used oral interviews to collect data that was required for analysing the symbolism surrounding the art of breastfeeding among mothers in Uganda. The interviews were arranged with both male and female literate respondents while Oral Interviews were necessary to the study because given the busy day to day schedule among respondents, they enabled the researcher to achieve good response rate. This was because the researcher was always in control and found ways of elaborating the questions for those respondents who had problems with interpreting and understanding the questions at once. The interview questions used were unstructured in nature enabled to probe hence allowing respondents to talk more freely and widely on the subject before them and the tool used was an interview guide (See: Appendix page 98)

3.3.2 Observation

3.3.2.1 Direct visual observation

The methods of observation were done co-currently with oral interviews as a way of easing the process of gathering data as a way of connecting and checking the oral responses. Observation was conducted on breastfeeding mothers who were found along streets and also while moving from one house hold to another in the process of the oral interviews. The researcher also observed art works that were done in the past and are closely related to the area of study and the common tool was an observation schedule. Two pieces were found at Makerere University School of Industrial and Fine Arts, and art and craft centres with the aim of enriching the literature review and studio development process of the researcher.

3.3.2.2 Photography

During the process, the researcher took photographs of breastfeeding mothers which were used as secondary sources of inspiration for studio project. This helped in accomplishing objective number three.

3.3.3 Documentary analysis

Literature, both theoretical from theses, journals, newspapers and catalogues was collected and reviewed to obtain information that not only fed into the reviewed

literature, but also the studio work. Documents from library archives were used as a source of secondary data. The information was used extensively to explain issues like the historical facts about the subject of breastfeeding and how it has been used by sculptors. Libraries that were visited included Kyambogo University Main Library, Makerere University Main Library, School of Art Makerere University library, Buganda Royal Institute library and from Juakali Craft Centre.

3.4 Procedure of data collection.

For the researcher to interact freely with these mothers of Kawempe and Rubaga divisions, she needed a formal letter that would introduce her to the local leaders in the selected communities where respondents were to be met to avoid trouble. This therefore meant that before undertaking any research activities, the researcher had to introduce herself to the local leader, presenting the introduction from Kyambogo University and an identification card. This was important because given the nature of the community; her safety was guaranteed knowing that she was associating with people who were sure of the person before them. In addition, respondents that volunteered as models did it willingly knowing that their photographs were not going to be used or exposed for commercial purposes. In turn, the researcher had the opportunity to do her work with confidence.

3.5 Studio exploration

Studio exploration was done to express ideas that the preliminary feedback from interviews, observation and document review presented. Sculptural works that depict breast feeding were developed with various aims that put into consideration the objectives and also targeted at responding to the set research questions. The researcher followed a creative procedure which summed up the developmental stages of the sculptural studio works.

The process can be described in the following sequence; collecting and selecting sources of inspiration, drawing the adult female and infant forms from available models, create drawings in relation to selected concepts on breast feeding

and finally execution of sculptures on selected concepts following a specified designing process.

Collecting sources of inspiration involved taking images of different types of breasts from female subjects to/for whom this study was attributed. It also involved selecting objects that would assist in describing the concept of breast feeding and its symbolisms.

3.5.1 Phase 1: concept development

Studio drawing involved the following:

- a. Drawing from the model. Female models dressed in the nude or half nude were difficult to come by, therefore, such were substituted by fully dressed forms. The whole concept of using a model in the studio was expensive so the researcher had to analyse adult female and infant forms engaged in various activities and draw them unawares.
- b. The next drawing phase was to create sketches of concepts that depict breast feeding and its symbolisms by interpreting forms from drawn models and selected sources of inspiration. This was to help the researcher build concepts and have a proper understanding of them.
- c. Final execution involved designing sculptures that depict the concept of breast feeding; whose processes were laid out in sequence.

3.5.2 Phase: II Sources of Inspiration

The sources of inspiration used in developing concepts for sculptures on Breastfeeding and its Symbolisms included:-

A. Models of Women and Infants

Young and old adult women were sources of inspiration for drawings and sculptures of the female's form; such forms were primary themes for the concept of breast feeding. Such women had matured in all physical and emotional aspects of growth and development.

Young babies served as models for drawings and sculptures of young infants who have not yet been weaned. These were also primary subjects on sculptures of breast feeding and its symbolisms.



Plate XVI (a): Breast feeding poses or styles



plate: XVI (b) breastfeeding poses or styles

Source: photographs taken in plate XVI (a) and XVI (b)

B. Internet Sources of Breast forms

Photographs of breasts forms were selected from several internet sources. Such were sources of inspiration for clay sculptures.



Plate XVII: Types of breasts

According to the researcher's findings, there are many types of breast which were observed and photos taken from which the sculptural art works were in made. The researcher goes on to develop art work plate 31. all respondent commented on this type of breast as bringing every ones desire ,and all women would love this type of breast. The researcher developed images from this source of inspiration from which the above plate was derived.

C. Drapery (clothing) *Gomesi (Busuuti)*



Plate XVIII: Women wearing Gomesi at a wedding

Source: photographs taken from the field

A Gomesi, also called *a Busuuti* is a colourful floor-length dress. It is the most commonly used costume for women in Buganda. The gomesi as a source of inspiration was selected to depict womanhood as a symbolism of Breastfeeding. According to the African perspective; a gomesi is a symbol /depiction of womanhood.it has therefore been used for sculptural development.

Skirt and blouse



Plate XIX a/b: Corporate Skirt and Blouse

Source: image got from cloth stores

A skirt as in image (a) above is a tube- or cone-shaped garment that hangs from the waist and covers all or part of the legs.

At its simplest, a skirt can be a draped garment made out of a single piece of material, but most skirts are fitted to the body at the waist and fuller below, with the fullness introduced by means of dart, gores, pleats, or panels. Modern skirts are usually made of light to mid-weight fabrics, such as denim, jersey, worsted, or poplin. Skirts of thin or clingy fabrics are often worn with slips to make the material of the skirt drape better and for modesty.

A blouse as in image (b) above is a loose-fitting upper garment that was formerly worn by workmen, peasants, artists, women and children. Today, the word most commonly refers to a girl's or woman's dress. Traditionally, the term has been used to refer to a shirt which blouses out or has an unmistakably feminine appearance. Therefore the two images have been selected as representations of young mother's attire and especially to those in the corporate working class who hardly have time for

their children. These fabrics were developed in sculptural art works in the studio as a representation of young mothers from which the study focuses. The researcher's findings show that mothers with such styles of dress code hardly have time for their children because of a number of reasons. Therefore it was necessary to carry out this study to promote breastfeeding among them.

3.5.3 Development of sketches and Marquette's

3.5.3.1 Drawings from the model (Adult Female and Infants)



(a) Sketches derived from breastfeeding mothers



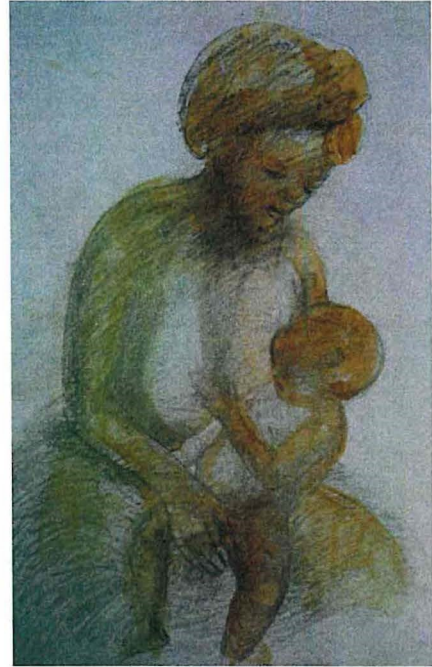


Plate XX (a, b, c, d, e, and f): drawings of breastfeeding mothers.

Preliminary sketches for drawings from mothers depicting various breastfeeding styles. These sketches were derived from the models that acted as sources of inspirations and later used for sculptural development.

3.5.3.2 Design process for Sculpture Works

A. concept ii

This concept consisted of initial works that were done in paraffin wax during the period of developing the proposal. The developments are for relief sculptures and the technique used is casting in paraffin wax.

Sketching

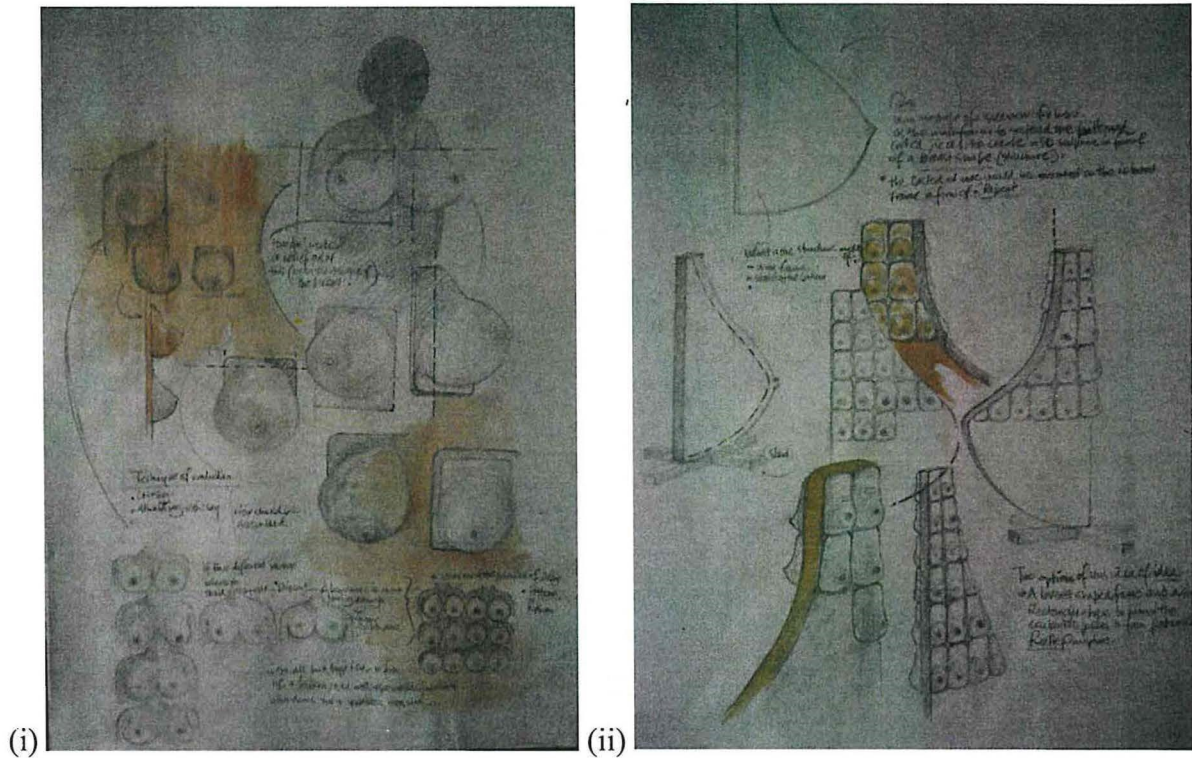


Plate XXI (a, b): drawings of various breasts types.

B. concept ii

Sketching process for burst of adult female

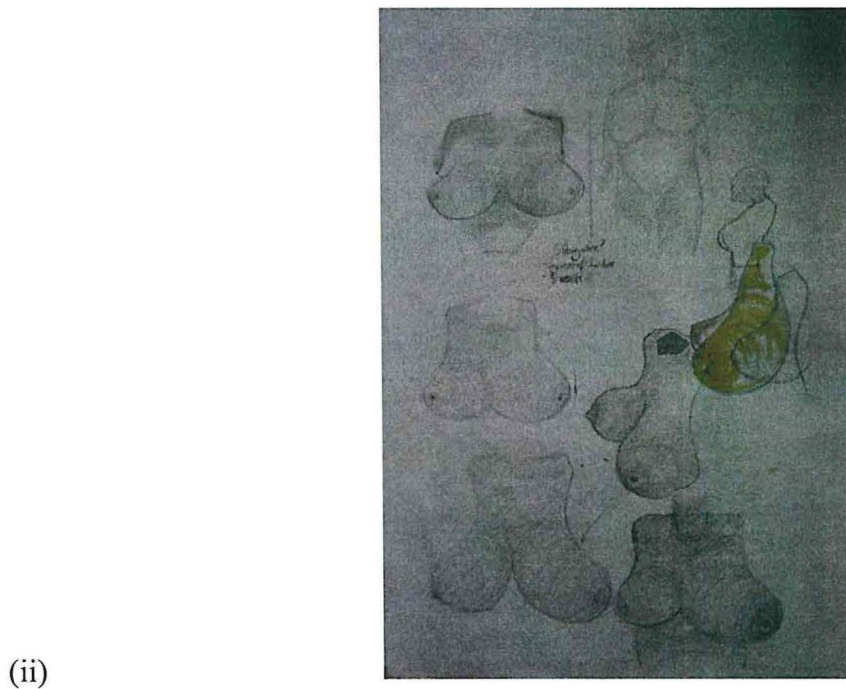
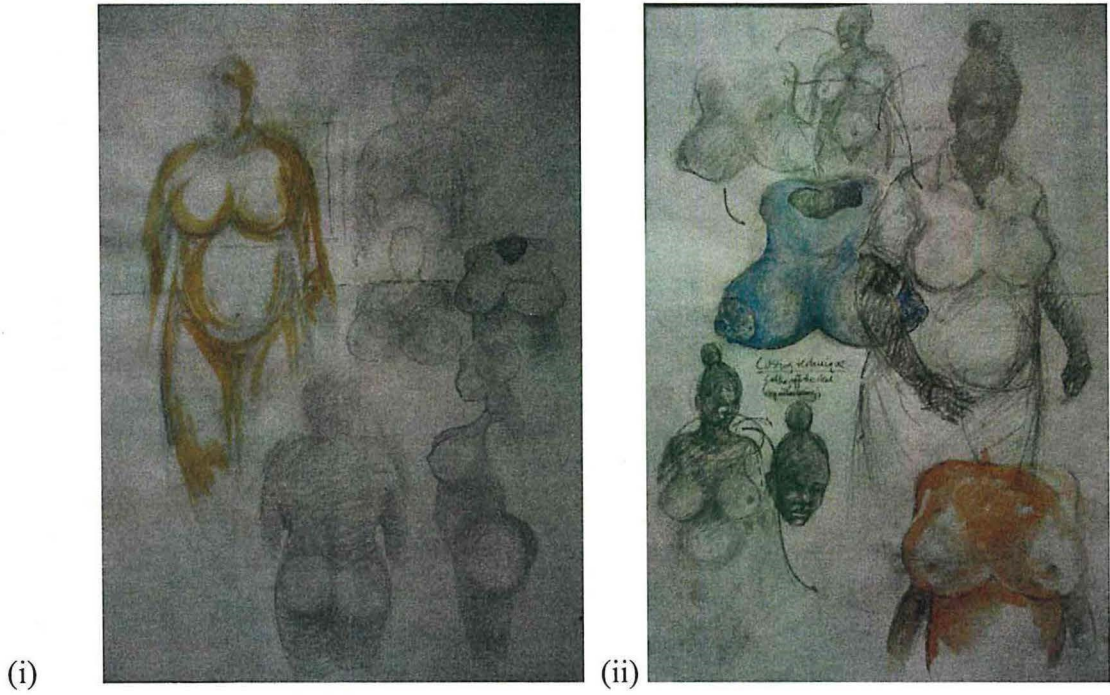


Plate XXII (a, b, c): sketches for burst development

C. concept iii

Sketching process

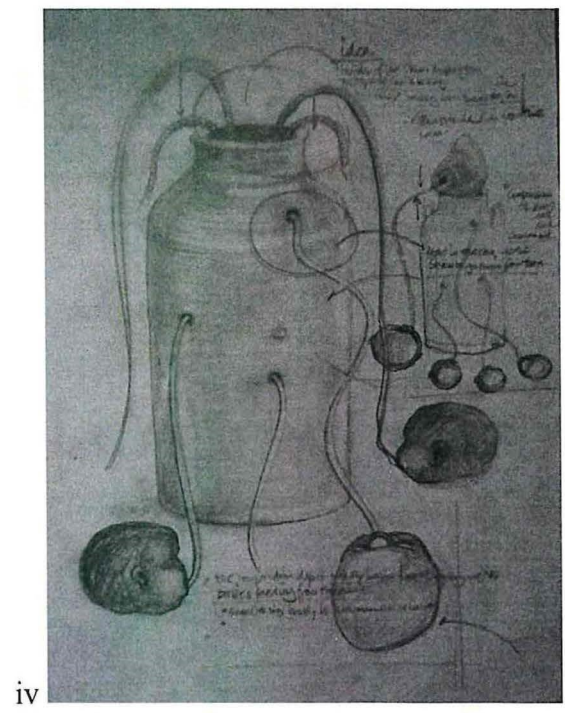
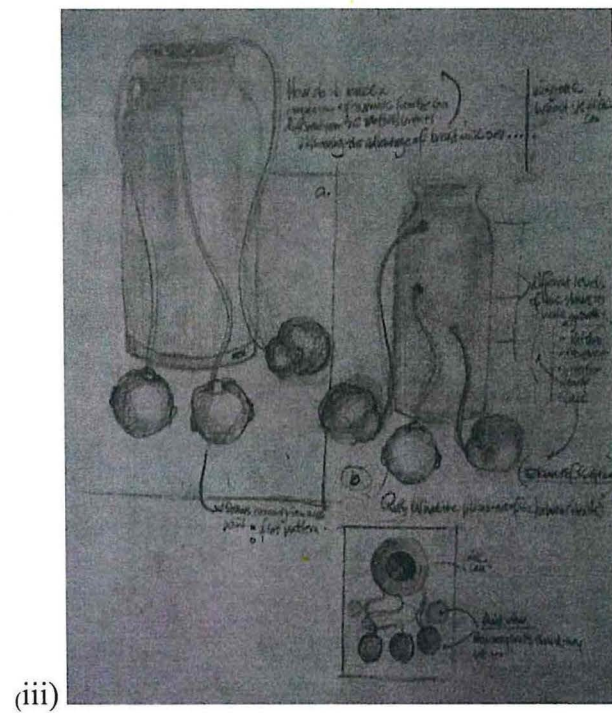
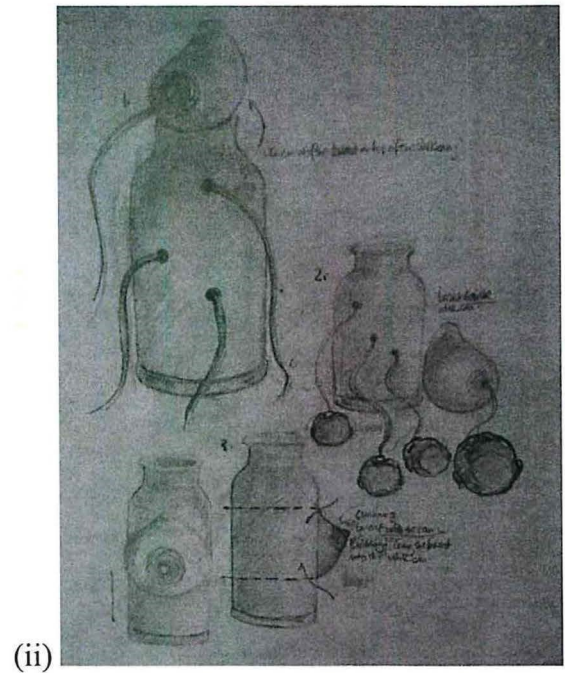
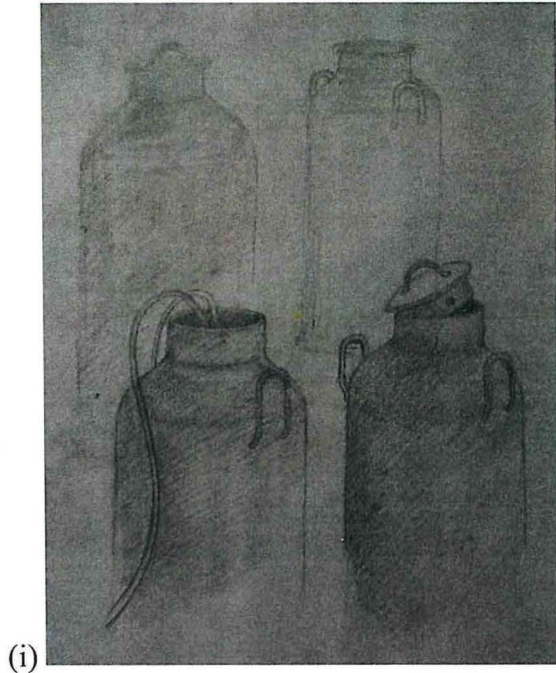


Plate XXIII (i,ii,iii,iv): sketches of breastfeed milk substitutes

The milk can was used as a representation of breastfeeding substitutes and the above were the various trials that led to the final sketches of the work. Attached to it was waxed heads of breastfeeding children. Connected to the milk can are water levels.

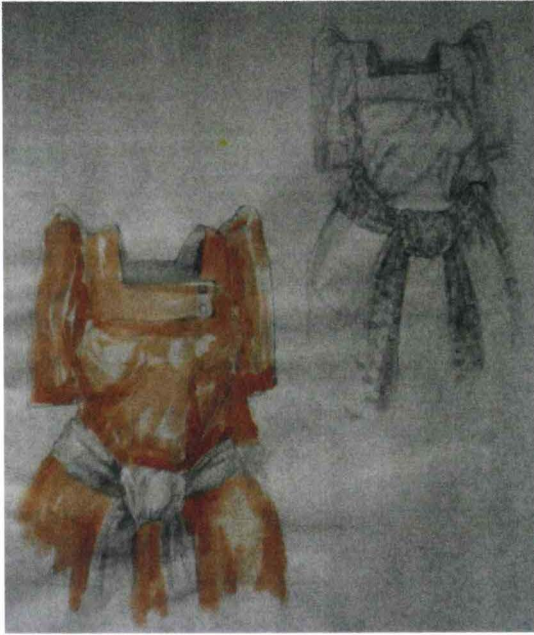
Drilling holes in milk can



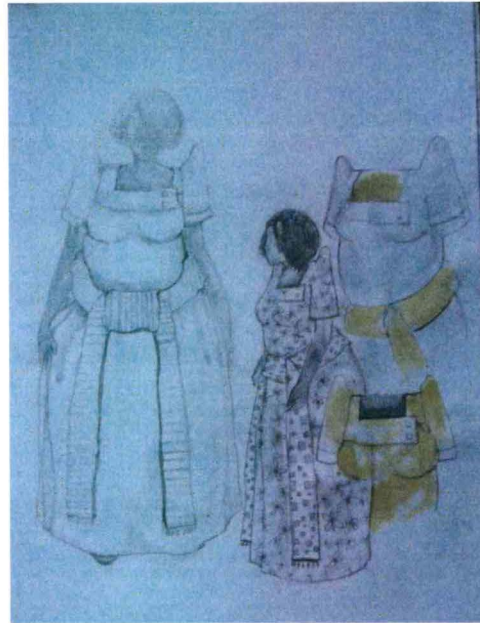
Plate XXIV: process of sculptural development

The above plate, was the drilling process of milk can for ease inserting of the water level to connect with the children heads.

D. Concept iv



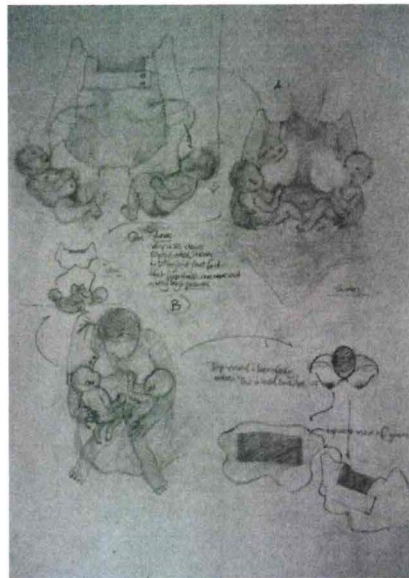
i



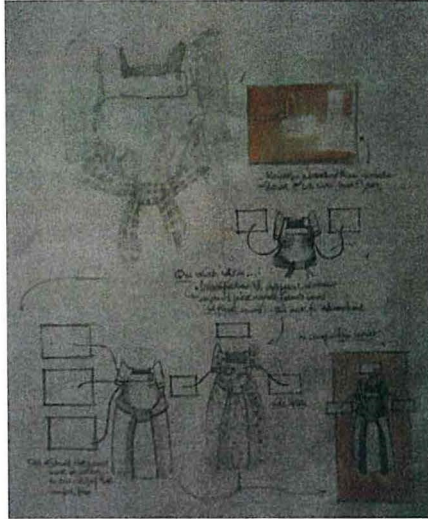
ii



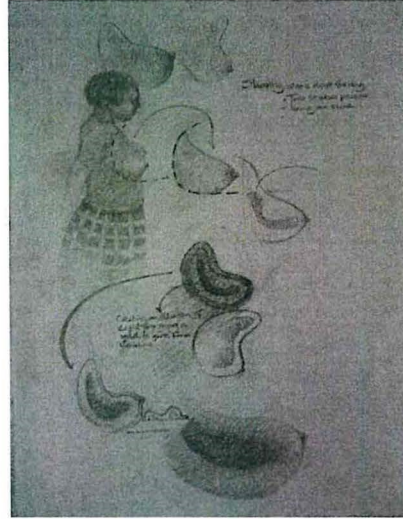
iii



iv



v



vi

Plate XXV: (I, ii, iii, VI, v, vi): sketches leading to depiction of womanhood as a symbolism

The above sketches that is plate I and ii show the *gomesi* as a source of inspiration leading to depiction of womanhood .plate iii and iv show the styles of breastfeeding and the baby in another sitted.plate iv shows the poses women with twins can use to breastfeed, which later led to depiction of the sculptural art work with two heads breastfeeding with the help of a water level



Plate: XXVI (a) source of inspiration



Plate XXVII (b): development of clay work

Plate 27(a) shows a baby who has breastfed from which sources of inspiration were derived for the health babies. Then plate 27 (b) was the process of development from which moulds were made.

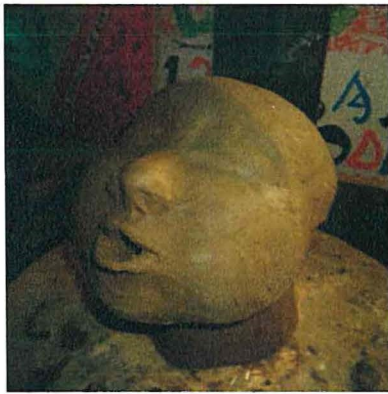


Plate: XXVII (c) clay works for model development

Plate XXXII: The above was a development from which moulds were made to depict infants who have breastfed.



Plate XXVIII (a) polythene on clay body

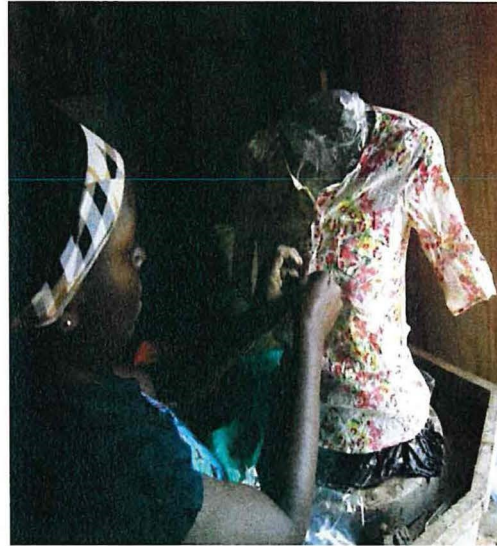


plate XXVIII (b): placement of fabric

Plate XXVIII(a): preparation for the development of sculptural art work, the artist was putting a polythene bag on to the clay form this was done in order to prevent the fabric from sticking on the clay.



Plate XXVIII: (c) chemicals were coated on the fabric to stiffen it.



Plate XXVIII (d): removal of the stiff fabric from the mould



plate XXVIII (e): finished work

Plate XXVIII (d) depicts the fabric after it has been removed from the mould. There after it is cleaned to remove all the clay that would have gone with the fabric and the plythene as well. After that the fabric is joined together to make a complete shape as seen on plate 28 (e).



i

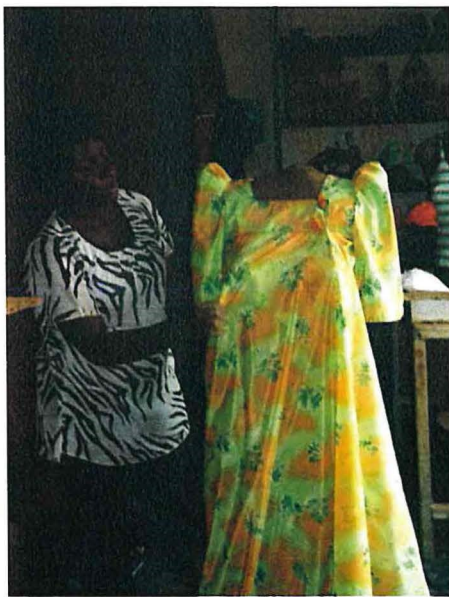
Plate XXIX (i) molding



ii

Plate XXIX (ii) application of chemical

Plate XXIX(i) the researcher was molding the clay body from which the *gomesis* were to be put and then later stiffened for art work. The sculptural outcome was to depict womanhood as a symbolism surrounding breastfeeding.



ii

Plate XXIX (iii): assembling of the fabric



iv

Plate XXIX (IV): joining of the art work

Plate XXIX(iii): the researcher was assembling the fabric on to the mould which was to be stiffened for sculptural work to depict woman hood.



I

Plate XXX (i): Mould for an infant



ii

Plate XXX (ii): mould with fibre matt

Plate XXX(i): Mould from which sculptural art works depicting effects of not breastfeeding were made. Plate30 (ii) depicts fibre matt after it had been put on to the mould. The fibre matt has to be left for a day or two to dry well.



iii

Plate XXX (iii) mould

Plate XXX (iii) depicts the process of removing fiber matt from the clay mold by cutting and then later it was joined to bring out the desired art work.

3.5.3 Materials/Tools Used and Justification for Using Them

The materials which were used in the studio experimentation/development included the following:

D. Materials for forming body parts

Paraffin wax: This was used to form body parts for some sculptures. The researcher used it because it was able to bring out breast shapes well, with much ease and quite fast compared to other methods; and could easily be manipulated to any colour that the researcher wished in terms of depicting the various concepts regarding the project. Therefore, the symbolisms depicted with these materials are those of abundance in coloured wax.

Fabric: The researcher manipulated such material into symbolic feminine character that is woman hood as a symbolism of breastfeeding .A concept of human beings that suited the theme of study. This sculptural art work has been depicted in various projects in both womanhood and sharing symbolisms as elements surrounding breastfeeding.

I. Aluminium: This metallic material was used for making hard solid female breasts through casting. It was used because the process doesn't take a lot of time, it didn't require very delicate mould making; and presented unique strong durable pieces. This gave variety to the sculptural concepts produced. Similarly aluminium could easily be got unlike other types of metal. The material in question was used to depict the symbolism surrounding the art of breastfeeding known as sharing. This sculptural art work is shown in plate

- i. **Artificial Nipples/Teats:** These are feeding bottle rubber mouthpieces; they were used on the surfaces of one of the breast sculptures in the main theme of beauty. To create an installation under the symbolism beauty which took the centre part of the exhibition hall as referenced in plate 31.

E. Materials for moulding making/casting

- i. **Clay:** This was used by the researcher for making solid forms (body parts) from which casts and moulds were obtained for example moulds were made

for the major work breasts on which fibre glass was put to come up with those images. From clay almost all art works were done for multiplication. It was flexible and relatively cheap as compared to other materials. Besides it could be recycled for use on other works.

- ii. **Fibre glass/mart:** fibre glass was incorporated because it could depict the delicate nature of the breast and was used for making body forms/parts for some sculptures. It was also used because of its light nature and relatively workable as compared to other materials, multiplication of pieces would be very easy and its lightness could support the exhibiting technique that was to apply to the selected sculptures. This type of material and art work is seen in the major piece. This sculptural art work depicts the symbolism of beauty in regard to breastfeeding. That takes the central part in the exhibition room.
- iii. **Plaster of Paris:** It was used for making moulds which were used to mass produce the different types of breasts that are shown in relief form. The sculpture work in question depicted the symbolism of abundance. This was an easy means of production whereby the same shape could be produced unlike other means of production.
- iv. **Secondly Plaster of Paris:** as material was used as a support inside readymade breasts of cast paraffin wax such that they don't warp when mounted over time.

Used oil / Vaseline: This was applied on the breasts that were used for making moulds as a lubricant to prevent them from sticking to its walls of the mould and also to be kept for further use in the production process. This material has been used in almost all the works for the various types of breast.

Epoxy Resin and hardener: The researcher used these materials alongside fibre glass for sticking fibre glass together and hardening it. It was also used for covering the surface of fabric and hence hardening it to make a stiff body material (hard as a sheet material like plywood), these materials have been used to depict symbolism like womanhood and sharing as shown in chapter four.

- i. **Sea sand:** This material was used because it was the cheapest and available means for casting parts in aluminium. Sea sand was to produce mould like shapes in which molten aluminium was poured. Sharing as a symbolism was depicted with the help of this material.
- ii. **Powder colours** these were mixed with paraffin wax in different combinations to come out with coloured breast forms. Which were later mounted to depict maturity, growth, and abundance as an element surrounding breastfeeding.

Mounting Materials

- i. **Glass:** In order to bring out well the researchers concept, glass was used for mounting the art works, to depict the delicate nature of breasts, and also as another exhibition technique. Glass was incorporated because of its delicateness just like the breasts. On which the symbolism of abundance was shown and then suspended on to the ceilings seen in plate
- ii. **Plywood:** The researcher having made a series of breast shapes, the only way these works could be installed was only by use of plywood therefore plywood was acquired for mounting the breasts to formulate a finished art piece. Similarly, it was used to install symbolisms of abundance and, martyrty.in relation to breastfeeding.
- iii. **Small bars:** Small iron bars were used to create an amateur for the work in question .as seen in plate XXX therefore the element surrounding the art of breastfeeding known as sharing was depicted.

Adhesives

- i. **Araldite:** This is one of a range of engineering and structural epoxy, acrylic, and polyurethane adhesives. It was another material that the researcher used for easily gluing the wax breast forms onto glass. This material made it easy for the depiction of the element surrounding breastfeeding that is maturity in plate ...a.

- ii. **Silicon:** This was used to attach bottle nipples on to the already made fibre glass images of breasts that depicted beauty as an element surrounding breastfeeding. This material could bind well with the rubber nipples on to the fibre matt images of breasts
- iii. **Wood glue and saw dust:** These were mixed together and used to mount the breast forms on plywood. Saw dust was mixed with wood glue so that it could easily stick and dry fast when mounted, within no time the art pieces would have stuck to the plywood, thus being workable. In this aspect, abundance was portrayed.

Equipment and Tools used in the process of making sculptures

- i. **Stove/hot Figure:** This was used to heat wax into molten form from which sculptural works were moulded to come up with the various symbolisms that depicted breastfeeding
- ii. **Tape measure/Ruler** These were used to measure completed and mounted art works; also to balance such works properly during the process of mounting. The importance of this tool has been shown in all the art works.
- iii. **Cutter** The cutter was used to cut the art works into the required shapes then mounted on the board for better exhibition purposes. In this context, wax was cut to the required size.
- iv. **Hack saw:** This was used for cutting metallic rods and cutting of already moulded fibre works to remove the clay mould.
- v. **Fishing line and hook:** This was the most preferred material object to suspend the installations in space because of its transparent nature. Almost all the works were suspended with this material to portray all the symbolisms in relation to breastfeeding.
- vi. **Water level (transparent whitish flexible pipes/tubes):** This object was used to depict the flow of breast milk as well as inter connect sections of individual subjects in relation to the overall themes of the sculptural installations. This is

yet another material that was used in almost all projects to show the connectedness of one art piece to the other.

- vii. **Art brushes:** These were used to spread wax in the mould just in case there were parts that hadn't got enough wax. And also when smearing resin mixture on the fibre glass. More still also were used to paint the background of the plywood to make them appear neat for display.

3.6 **Validity and reliability**

In order to ensure validity and reliability of the instruments used, there was need for the researcher to carry out a pre-test and pilot study aimed at singling out problems that could occur during the survey.

CHAPTER FOUR: PRESENTATION AND INTERPRETATION OF FINDINGS

4.0 Over view

This part of the study presents the studio work done during the research process. The works are presented in pictorial form and discussed accordingly, as per the findings and feedback from the respondents. As earlier noted, the World Health Organization report on Infant and young child nutrition (2002) recommends breastfeeding as an unequalled way of providing ideal food for the healthy growth and development of infants.

In a way of confirming the much earlier stated presumption that; majority of the youthful mothers in Uganda today consider Breastfeeding a degrading element of their beauty, a number of the youthful respondents between the age of 25 and 30 believed in their response that, by breastfeeding, their beautiful breasts would end up sagging. This therefore clearly exhibits their sentimental attachments to the symbolic elements of motherhood which include; beauty, abundance, womanhood, sharing and maturity. These five elements formed guest in the analysis of the symbolism surrounding the art of breastfeeding among mothers in Uganda.

4.1 sculptural art works produced in the studio



Plate xxxi: Beauty a

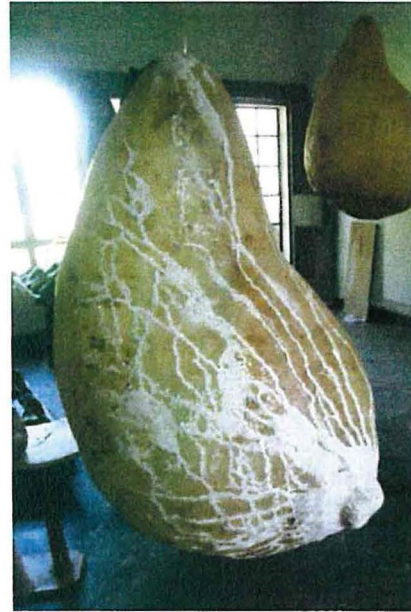


Plate xxxi b: Beauty

4.1.1 Concept development and source of inspiration

Breastfeeding is one of the most controversial practices worldwide. The choice to breastfeed largely depends on the cultural beliefs of the mother. Societal influences play a very important role in determining the introduction and continuation of breastfeeding. It is therefore important for the mothers to be supported or educated. Generally, both locally and internationally, women regard the aspect of beauty with a lot of interest. It was therefore, noted that many youthful mothers have a bias toward breastfeeding their young ones. What they literally miss out is the fact that breastfeeding alone cannot cause for the declining beauty among mothers.

In regard to plate xxxi, one wonders why some women would sacrifice the future of their children because they want to maintain looks (beauty) Beauty in the modern perspective is sometimes regarded in terms of one's intelligence by many categories of people. It was therefore important in this research to address the aspect of beauty as one of the reasons women gave for their not wanting to breastfeed. Important to note however, is the fact that breast beauty can be lost even when

someone has not breastfed. The researcher found out that mothers fears are not only as a result of Breastfeeding but due to a number of reasons. That is one's body type, age conceiving (because hormones that secrete milk start to develop) and others.

4.1.2 Materials tools and equipment

For proper depiction of this concept, it was important to use material that was light, depict delicateness of the breast, and unique in nature. Which included Fibre mat, fishing line, teats silicon paint, drill and concrete nails. Fibrer mat was used because it light and given the exhibition method it would work out well.

The researcher found out that if this material is used indoor, would cause health problems therefore, it would be necessary for one to use it from out door.

4.1.3 Development of sketches, Marquette's and finial work

The researcher developed a number of sketches during the execution this sculptural art work which led to the selection of this very project. The respondents /models were not easily available but were later educated about the importance of breastfeeding. The researcher was able to collect many types of breasts which helped her to come up with the art on plate 39

Similarly, this art work depicts breast images with bottle nipples on to them as a depiction of beauty; in other wards woman substitute those artificial nipples for breastfeeding that is why they were glued on those images.

4.2 concept development and sources of inspiration



Plate xxxII: Beauty 3

Medium: hardener, resin, and feeding bottle

Size: (1.22 x0.14 x1.22) m

Technique: casting /moulding

According to the researcher's observation, plate xxxii depicts the effect of ones failure to breast found .the researcher therefore, points out that beauty was the root cause and hindrances for mother's refusal to breastfeed. This source of inspiration was very unpleasant and hearts breaking to the resecher.The amputated body forms depict the side effects of ones failure to breastfeed, when the brain doesn't develop, it means that infant has been invisible impairment.

4.2.1 Material tools and equipment

The researcher used fibre matt, fishing line, feeding bottle, piece of plywood drill and bits.

The material used was found to durable in that a piece of work can't easily get spoilt by any weather conditons. Therefore the researcher recommends other artist to explore it. Fibre matt was such as itchy material in that it required change of working cloths all the time. *

This material being light can easily be used in installation methods of exhibition unlike others used in the study.

4.2.2 Development of sketches Marquette's and final work

Sketches were developed from observations and photos of malnourished children in that selected divisions of Kawempe and Rubaga division. Upon completion of a number of trials of sketches, plate XXXII was selected as the final work because it could easily be manipulated. Later, Marquette was developed out of clay from which fibre mat was applied for execution of the final project. The researcher's findings show that this installation could not easily be viewed in one position that is why a number of views had to be taken.

4.3 Concept development and source of inspiration

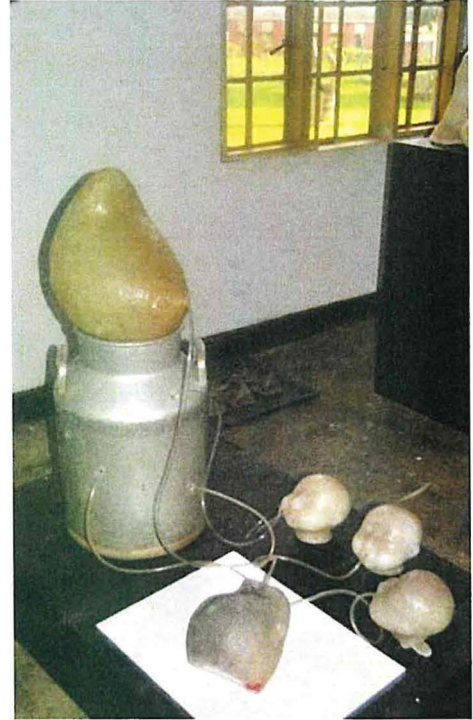
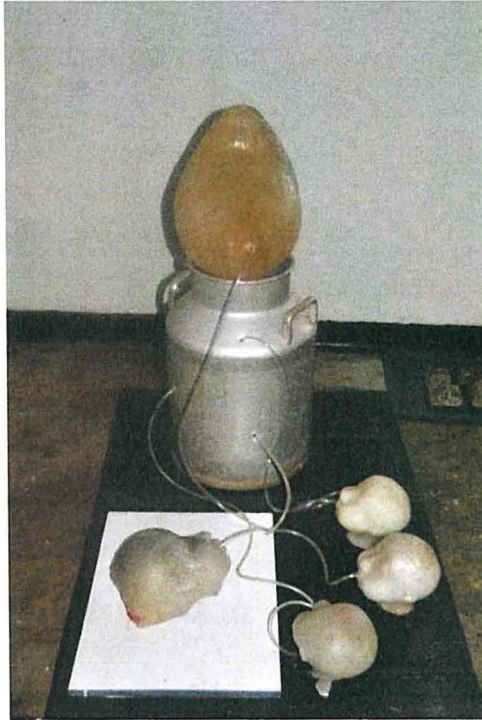


Plate xxxIII: Growth

Medium: Wax, fibre glass, water level and milk can

Size: (1.22*0.14*1.22) m, **Technique:** Casting/moulding

Plate XXXIII is a three (3) dimensional sculpture demonstrating the concept of breast feeding versus bottle feeding or cow's milk. It shows a sculpture of an enormous woman's breast placed on a milk can that has no cover. Below the can are four heads of infants cast in wax one of the heads is almost twice the size of the other three and is placed opposite and facing them. The heads have flexible light transparent tubes protruding from their mouths. The tube from the large infant head is connected above it to the enormous breast sitting on the milk can. The other three heads have their tubes connected to the milk can through holes drilled on its side. The female breast form is symbolic of a breast feeding mother. The milk can is symbolic of cow's milk which is synonymous with bottle milk. The three small heads connected to the cans through small tubes seem to be getting their nourishment from

there. Their diet is cow/bottle milk. The large infants head obtains its nourishment from the enormous breast on top of the can, a symbol of breast feeding. The size of the large head when compared to the small ones symbolizes growth. An infant being fed breast milk rather than bottled/cow milk grows faster because he obtains the right nourishment. Size in this case implies growth benefits or limitations; the larger head experiences positive enhancers to an infant's growth while the smaller ones experience the negative.

The researcher acquired knowledge about the importance of breastfeeding for both the mother and child.

4.3.1 Material tools and equipment

The researcher used fibre matt for formation of the breast form, milk can for depiction of breastfeeding substitutes, and paraffin wax was used to represent breastfed babies. Plaster of Paris was for making of moulds that were used in the formation of the children heads.

There are two breastfeeding forms in this sculptural art work that is that is the breast image which represents breastfeeding mothers and the other is a depiction of artificial forms of breastfeeding. In this case the material used depicts it well.

It was found out that wax as a material could not withstand hot weather conditions, for warps, in other words the researcher had to cast these heads with a relatively big body or use more wax for it to stay longer.

4.3.2 Development of sketches, maquettes and final work

For development of this sculptural art work, in plate XXXIII, a milk can had to be acquired and several trials of sketches made and finally one was selected and blown to the final art work as seen in plate XXXIII.

Maquette development had to have pronounced features for continued production, because heat wax could eventually lose them thus making a new mold.

4.4 concept development and source of inspiration



Plate: XXXIV Sharing

Medium: wax, fabric and water level

Size: (0.82 x 0.58 x 1.26)m

Technique: casting, moulding and stiffening fabric

Plate xxxiv shows a sculpture in three (3) dimensions made from wax and fabric. Two infant heads are connected to drapery (*gomesi*) at the breasts positions by small flexible transparent tubes, erected upright using hardening chemicals (fastener and raisin). The two heads are those of infants. These are connected through the drapery to the breasts at the nipples. The setup symbolizes twins receiving breasts nourishment. The *gomesi* symbolizes a draped form of an adult woman. The *gomesi* symbolizes a local Ugandan Mother with traditional values (traditional values of a local Ugandan mother). The whole concept is of a breast feeding culture of sharing

attained from the grassroots of Uganda's traditional society, a feature that is common in all tribes and peoples of Uganda.

4.4.1 Material tools and equipment

Having got the concept, the researcher opted to use paraffin wax, gomesi, resin, hardener, and a drill. The drill was used to make holes in the stiffened gomesi for easy installation as well

With the materials used, perfect holes were attained, leading to good exhibition. On the contrary, the waxed heads were affected by weather whereby after exhibition because of too much heat.

4.4.2 Development of sketches Marquette and final work

Preliminary sketches were developed from the photos of women wearing gomesis and then detailed, later on the researcher progressed to the making of Marquette's from which one was selected and blown for the final execution of the project. Some of the Marquette could not withstand the process of being reused because of the hot wax leading to loss of some features on the mould

4.5 concept development and source of inspiration

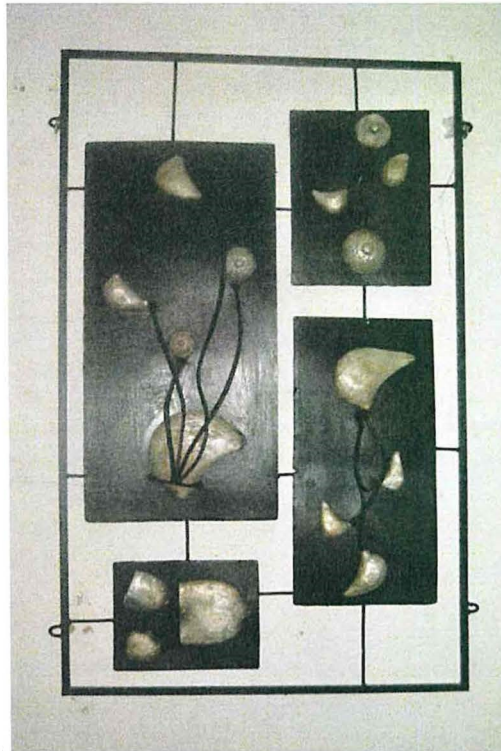


plate xxxv:sharing

medium:aluminum steel

size:(0.85 x0.13x1.35)m

Plate xxxv is a relief sculpture of Aluminium on a background of metal plates. Aluminium forms breasts that are suspended against plates. The sculpture is divided into a series of panels of different sizes each having meanings that relate to the concept of sharing the breasts are of different shapes and sizes. In each panel, one breast is distinct from the rest by virtue of its size i.e. it's bigger than the rest of the breasts in that panel another characteristic is that the large breast in each panel is joined to each of the smaller breasts by means of a rod. The large breast symbolizes an elderly mother in the community.

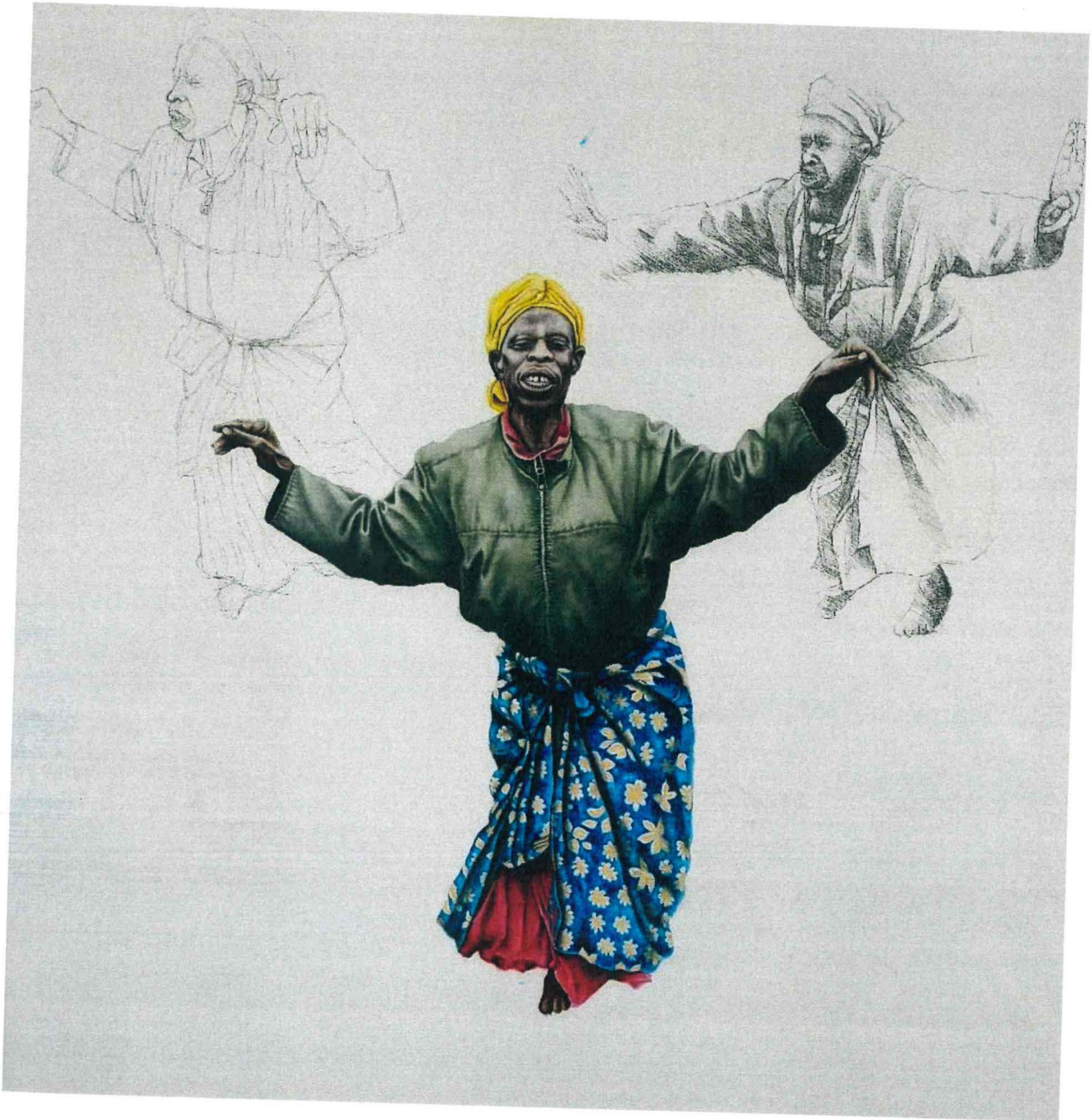


Figure 30: Painting in progress

In the above plate, the artist shows another stage of painting in which the woman was showing the dancing skills through the choreography.

CHAPTER FIVE: DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.0 Over view

In this chapter, the researcher presents the conclusions, discussion and recommendations of the study. In this study, the purpose of the study was to explore the studio possibilities of producing sculptural art works based on symbolisms inspired by breastfeeding.

This study was guided by the following objectives:

To analyse a selection of art works by renowned artists depicting breastfeeding,

Factors limiting artists from using breastfeeding as a source of inspiration in the visual communication as a campaign in Uganda.

Creation of sculptural art works inspired by the art of breastfeeding in Rubaga and Kawempe divisions of Kampala.

5.1 Discussion

The researcher in this chapter presents a general comparison of the works produced by other artist and the researcher's works

5.1.1 Analyse a selection of art works by renowned artists depicting breast feeding.

In Africa and around the world, artists have produced art work with such subject but with varying interpretations. Many háve made representations of the mother and child as earlier noted while others parts of the body have been represent



Plate xxxviii: sharing



Plate VI: Unknown artist (n.d) Isis with Horse

The researcher in plate: xxxvi depict breastfeeding images to inspire young mothers to breast feed their children. The material used by the researcher is unique in nature which attracts one to look at. The researcher strongly believes that this sculptural art work communicates to the intended group of people. Unlike the on plate: vi which was worshiped throughout Greco _roman as inventor of agriculture, law and medicine. Therefore the art work in question did not address this issue and

the material used has out lived and become common to people's eyes .the message is not meant for mothers although a baby is depicted.

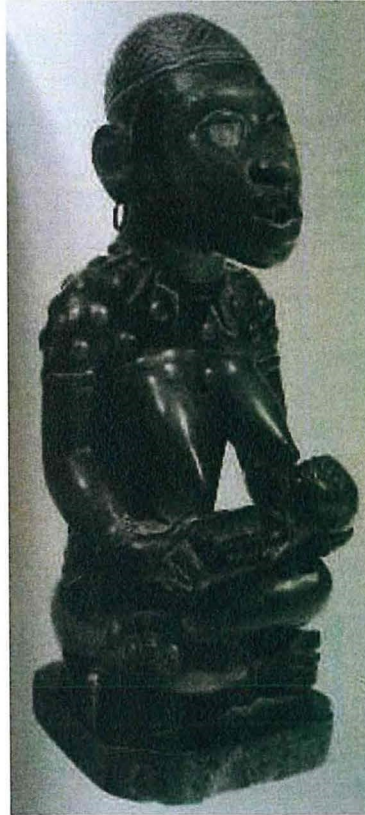


Plate: x shongo cult

The researcher in this chapter goes ahead to single out other works by artists with similar representation as in plate x: a sculpture depicting a mother and child of the shongo cult of Nigeria by the Yoruba tribe. Unfortunately, the art work was developed for the spirits of fertility and although the material used is one of the most outstanding one even up to date

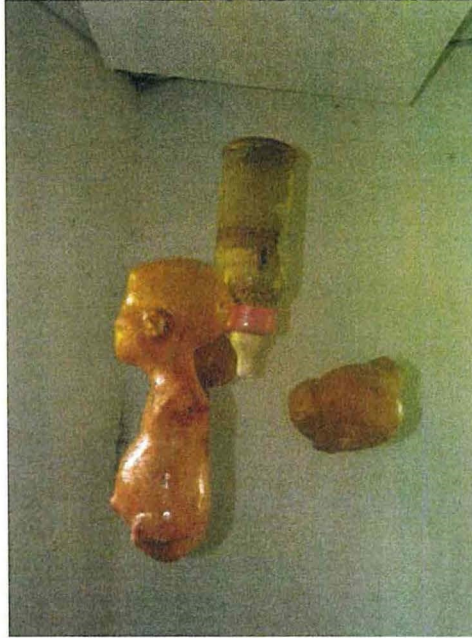


Plate XXXIII: Beauty

The researcher in this study was able to produce this art work especially for the young breastfeeding mothers depicting the effects of not breastfeeding children the method used was moulding and casting then later installation was done. These are two different methods of depiction of sculptural work all meant for communication purposes. Therefore, both art works used similar images but with different messages. When the researcher interacted with respondents, One of the women respondents stressed that, “I have two children, one aged four and the second born is one years old. I don’t normally feed my children on breast milk. In fact, one year daughter is currently being feed on a bottle. I would have loved to breast feed them, but i fear that my breasts will eventually sag and quickly if my babies over feed on them.” she further points out that, she would rather feed the babies on bottles other than losing her breast beauty. She considers the breast her special part.

5.1.2 Factors limiting artists from using breastfeeding as source of inspiration in visual communication as a campaign in Uganda.

In regard to the study carried out, the researcher was able to investigate reasons concerning artist’s failure to visualize breastfeeding as a subject matter. Some

of these reasons are: the ban on exposure of female body parts by women advocates, religious factors, which don't allow women to expose any of their body parts as it believed to be a taboo. Therefore artists are left with no choice but to abandon such themes. This study's intension was to promote breastfeeding among young mothers thus a positive subject.

5.1.3 To create sculptural art works inspired by the art of breastfeeding in Kawempe and Rubaga divisions of Kampala district.

On the subject of themes, the researcher through observing the behaviour patterns of breastfeeding mothers and studying the cultural beliefs on breastfeeding came up with several symbolisms but he chose to deal with a few of these and they included the following: beauty, care, bonding, maturity, motherhood, sharing, and abundance.



Plate 1: Untitled



Plate XXXI: Abundance

Plate 1: and plateXXXI (b) depicts a sculptural art work depicting abundance as an element of breastfeeding among mothers. Mothers are blessed with a lot of milk therefore was need for the researcher to educate young breastfeeding mothers about the abundant milk they have. Thus promoting the act among mothers especially the young ones. The artist is credited for having made such a piece of work only that its characterised with male features. Simially, the researcher is credited for having depicted the idea with another material. The intended message with no doubt reached the right people. The researcher portrays an installation of breast images seen on plate XXXI of various sizes of a “perfect breast types”, installed at different levels. Of course most women would desire to have this particular type of breast. When talked to, eight out of the ten youthful women expressed fear about breastfeeding as an activity that could decrease their beast beauty, when the breasts later sag, as a result of babies ‘pulling them’ The interview guide “for how long should mother’s breastfeed their young ones?” Culturally in most communities, grandmothers were highly influential when it came to decisions about breastfeeding of babies. These old women considered it an abomination for babies to be left alone without drinking water six months.(worldpurse.com>community>voices rising).

In this sculptural work, the researcher articulates beauty as the most outstanding aspect which hinders them to breastfeed, its therefore important for mothers to understand that even when you don’t breastfed, the breast shape is bound to change.

Important to note also is that several materials were used during the studio execution of the sculptural works. However, the breasts in plate 31 were made using fibre glass. The nature of the fibre glass represents the delicate nature that these women have attached on the ‘perfect breast’.

The interview guide “for how long should mother’s breastfeed their young ones?” Culturally in most communities, grandmothers were highly influential when it came to decisions about breastfeeding of babies. These old women considered it an

abomination for babies to be left alone without drinking water six months.(worldpurse.com>community>voices rising).

5.2 Conclusion

As observed in chapter one and discussed in chapter four the findings of the study were based on symbolisms that were inspired by breastfeeding. The Symbolisms that were developed were based on the findings and observations made about the Buganda cultural perspective on breastfeeding. This was done using respondents selected in parts of Buganda, that's Rubaga and kawempe. After these observations the following symbolisms were developed and they include: beauty, care, bonding, maturity, motherhood, sharing, and abundance. It is upon these symbolisms that several sculptural ideas as presented in chapter four were developed.

5.2.1 To analyze as selection art works by renowned artist depicting breastfeeding

On the question of analysing the art works that have been inspired by breastfeeding the artist observed several art works as seen in chapter two. But in most of the cases the artists were either studying the female breasts or the anatomy. In the case of Uganda there was no specific sculptural art work that was found to be inspired by breastfeeding.

5.2.2 Factors limiting artist from using breastfeeding as a source of inspiration in visual communication as a campaign in Uganda.

The researcher having studied artist's opinions on breastfeeding observed that, societal influences are some of the reasons why mothers don't breastfeed and that even them, are hindered by religious factors as well as women activists thus failing to promote breastfeeding. Therefore, the researcher's findings showed that much as they are not allowed to portray breastfeeding, they are aware of the reasons mothers give for not wanting to breast feed .Having acquired a number of photos; she embarked on development of sketches

5.2.3 To create communicative sculptural art works inspired by the art of breastfeeding.

On the question of sculptural art works inspired by breastfeeding very few artists have attempted this according to the researcher's observations as in chapter two. After studying the breastfeeding process the researcher developed symbolisms which became the basis for developing and executing sculptural ideas. Several ideas were developed on each symbolism and this yielded successful sculptural works depicting breastfeeding.

5.3 Recommendations

Sculptors need to do more research into other sources of inspiration that are based on the subject of motherhood as this may help society appreciate the incomparable role mothers play in shaping society.

The researcher also recommended that further study could be done in other cultural groups to better understand how the role of motherhood can help in unifying society.

The researcher also recommends an inter-disciplinary approach to themes of this nature so that they include content that can be used by other scholars in areas like psychology and philosophy.

Lastly, the government should encourage such initiatives if it is to attain its objective of empowering mothers/the girl child. They help the society to understand the nature of the contribution mothers render to this nation.

LIST OF APPENDICES



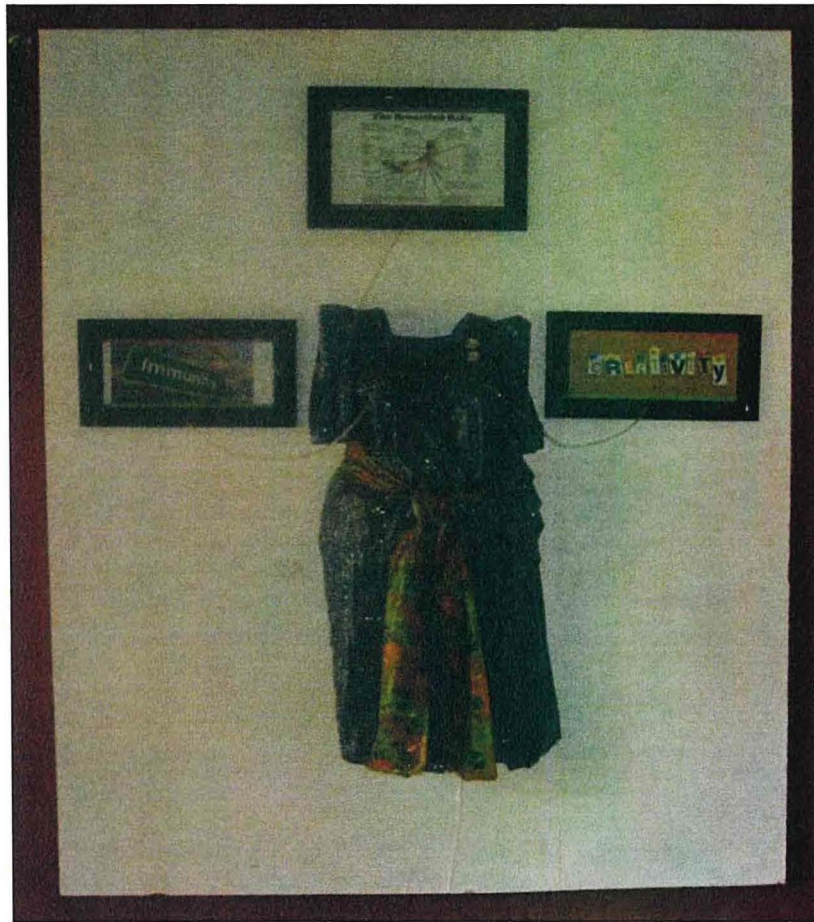
Beauty (a)



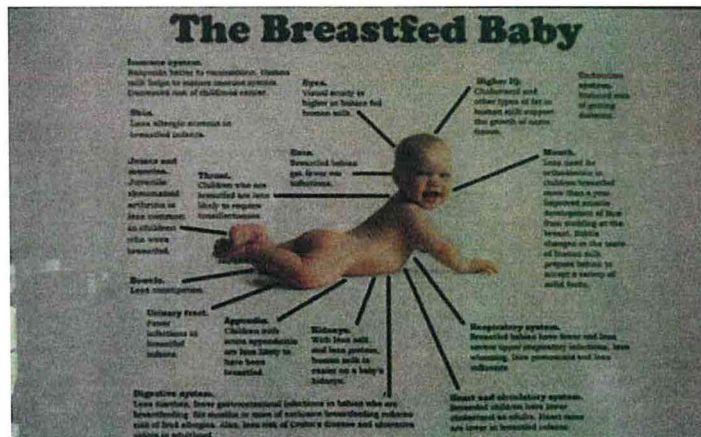
Beauty (b)



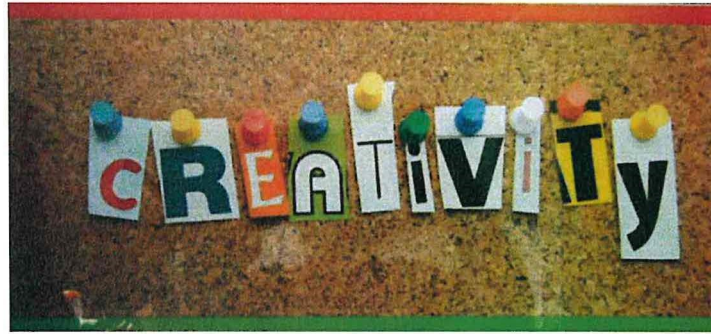
beauty(c)



Womanhood



Womanhood 1



Womanhood



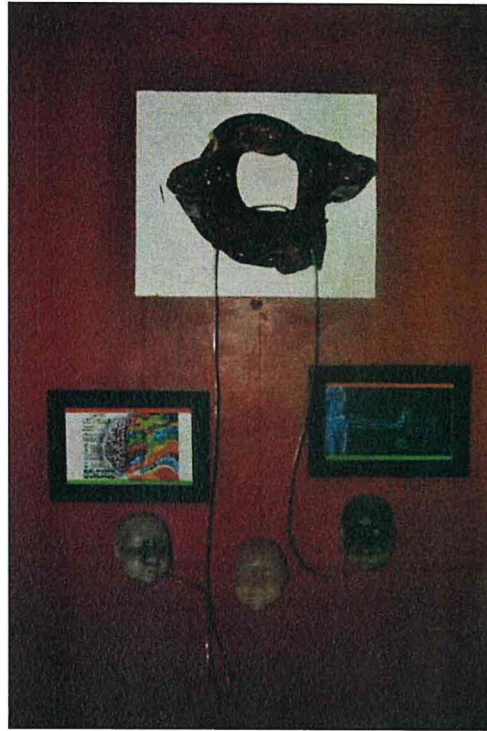
Womanhood



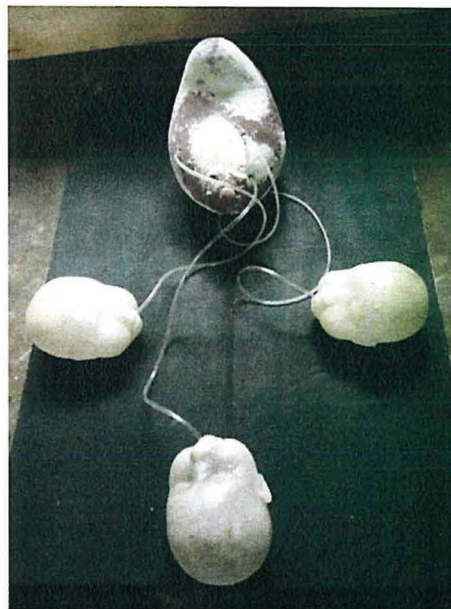
Maturity 1



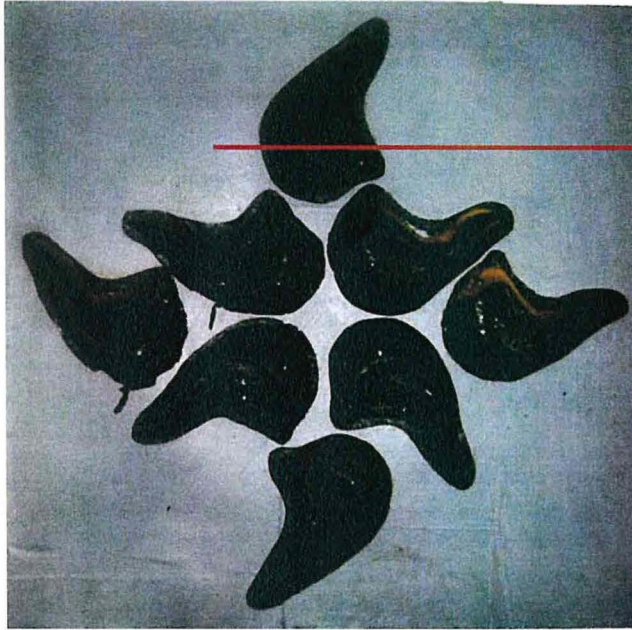
Maturity 2



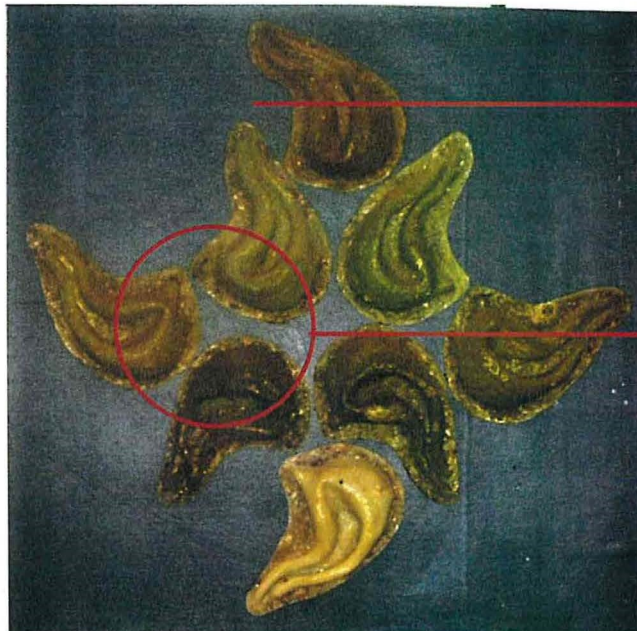
Sharing



Sharing



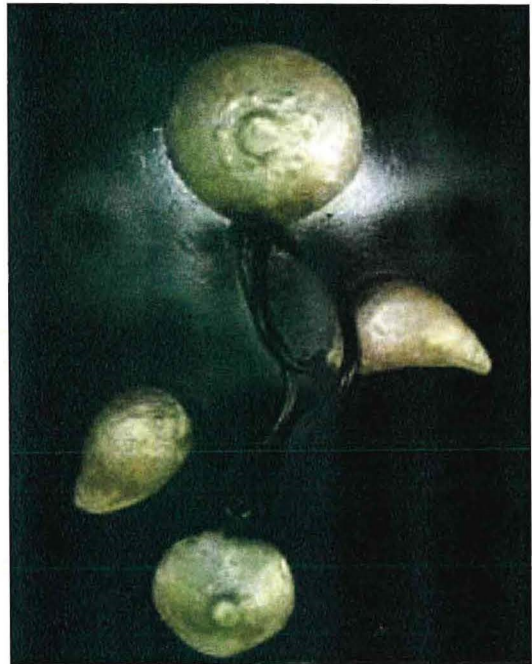
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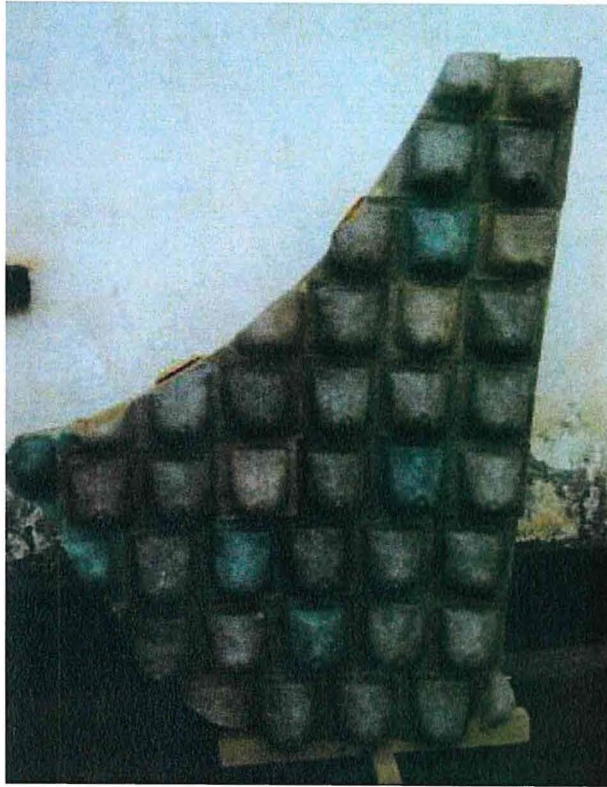
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Sharing



Sharing



Diminishing Beauty



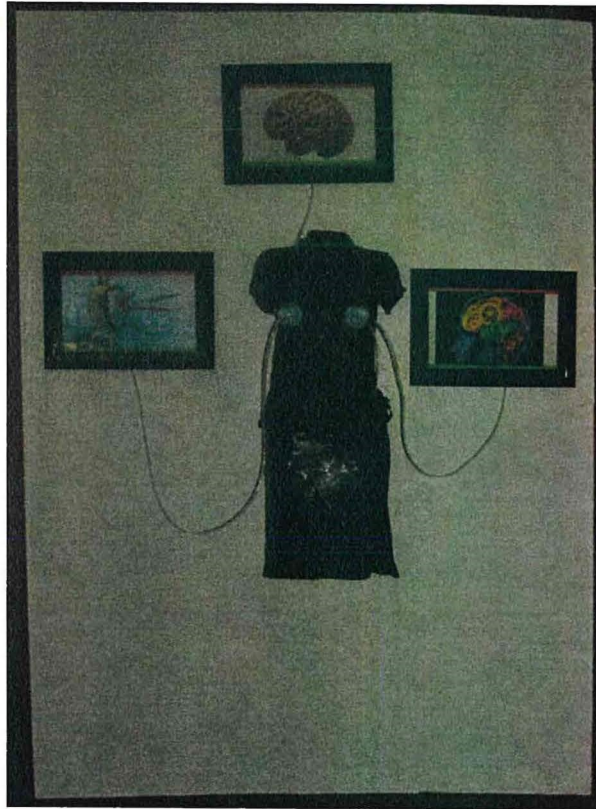
Growth



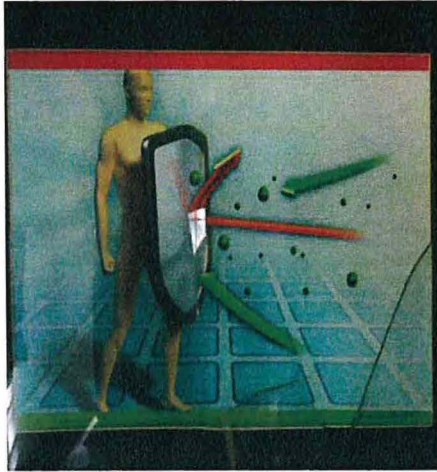
Growth



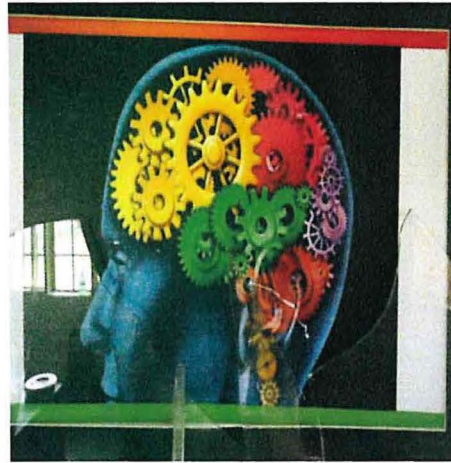
Maturity



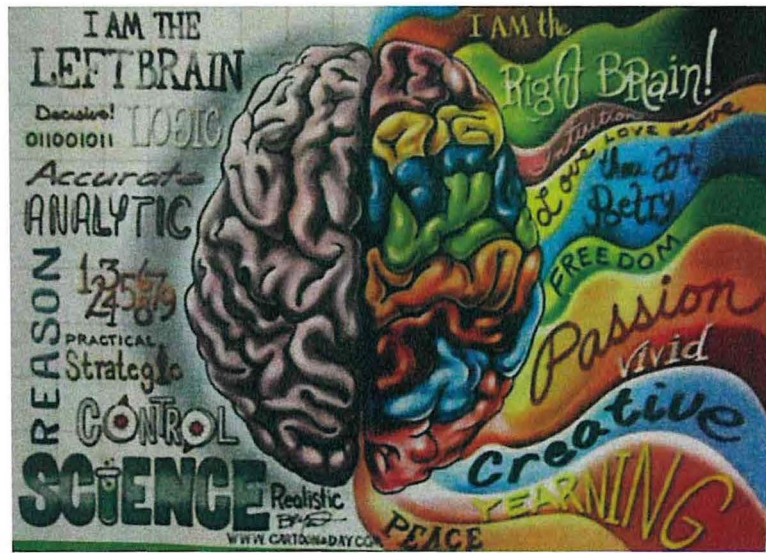
Beauty



Beauty



Beauty



Sharing

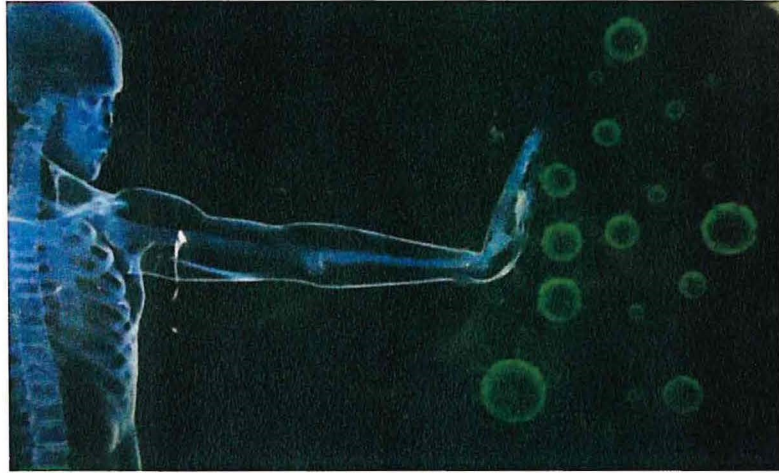
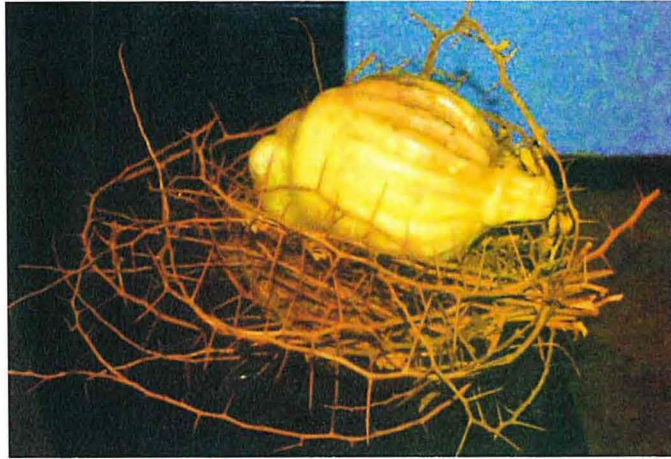


Plate 49b: Sharing 6



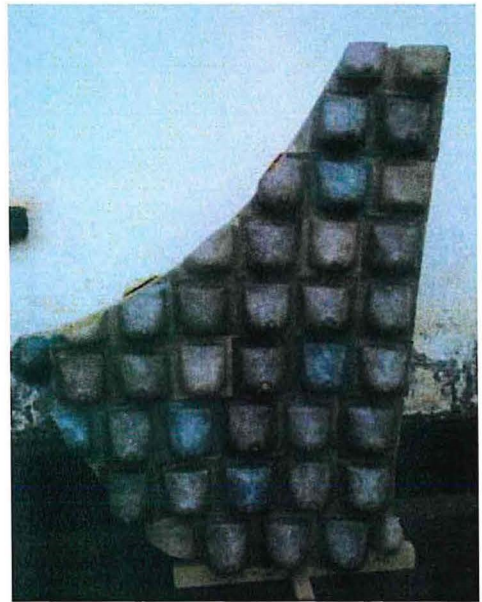
Sharing



Abundance 2



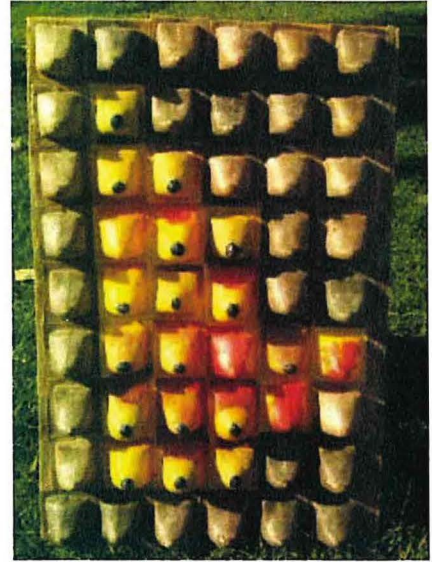
Abundance



Diminishing beauty



Beauty 2



breasts

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APPENDICES

Appendix 1: interview guide

KYAMBOGO UNIVERSITY

APPENDIX A

INTERVIEW GUIDE (RE: introduction of MS Zawedde Monica Registration number 2010/U/HD/MAID)

(For: interview guide)

INTERVIEW GUIDE FOR BREAST FEEDING MOTHERS

INTERVIEW GUIDE FOR BREASTFEEDING MOTHERS REGARDING SCULPTURAL IMAGES INSPIRED BY BREAST FEEDING.

PARTICULARS OF THE RESPONDENT

1. Title: (optional)
2. Sex:
 - Male
 - Female
3. Age

Academic background

18. Institute attended
19. Award

BREASTFEEDING MOTHERS

20. At what age was your first pregnancy?
21. How many children do you have?
22. According to your own opinion what is breastfeeding?
23. Have you breastfed all these children, and for how long?
24. According to your opinion, why do young mothers don't to breastfeed?



P. O. BOX 1 KYAMBOGO Tel: 0414 – 285037, 289267 Fax: 256-41-220464 Website www.kyu.ac.ug

Office of the Dean Graduate School

Your ref.....

Our ref: KYU/GSch/01/13

26th August, 2013

To Whom It May Concern

Dear Sir/Madam

RE: LETTER OF INTRODUCTION

This is to introduce to you **GRACE MAKUMBI** registration number: **2011/HD/307/MSc.SCM** who is a student of Kyambogo University pursuing a Master of Science in Supply Chain Management of Kyambogo University.

He is carrying out a research on ***“Freight Forwarding Outsourcing and Supply Chain Efficiency in Uganda”*** A case study of Mukawno Industry in partial fulfillment of the requirement for the award of the Master of Science in Supply Chain Management of Kyambogo University.

This is to kindly request you to grant him permission to carry out this study in your establishment.

Any assistance rendered to him will be highly appreciated.

Yours faithfully,

Dr. M.A. Byaruhanga Kadoodooba
Dean, Graduate School

