

**FEMALE BODY AS A SOURCE OF INSPIRATION
FOR SCULPTURAL IDEAS DEPICTING
CONFLICTS IN UGANDA**

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(2012/U/HD/483/GMID/PE)

**A GUIDE BOOK SUBMITTED IN PARTIAL FULLFILMENT OF THE
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DECLARATION

I, NAKIDDE NUULU (2012/U/HD/483/GMID/PE) hereby declare that this is my original work and it has never been submitted to any institution for award of a Masters degree.

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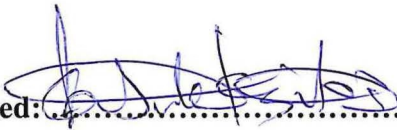
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APPROVAL

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

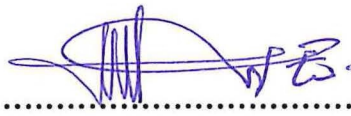
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DEDICATION

I dedicate this book to my husband and children for the support and prayers they gave me during this time of study. Thank you for standing strong with me!

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I would like to take this opportunity and express my sincere gratitude to my supervisors; Kizito Maria Kasule (PhD), Principal Supervisor and Wathum Edwin (Mr.) 2nd supervisor who accepted me as their student and gave me their time for professional guidance that led to the accomplishment of this study.

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LIST OF ABBREVIATIONS

IDP	:	Internally Displaced People
LRA	:	Lord Resistance Army
ACODE	:	Advocate Coalition for Development and Environment
UPA	:	Uganda People's Army
UPDA	:	Uganda People's Democratic Army
HSM	:	Holly Spirit Movement
WNBF	:	West Nile Bank Front

ABSTRACT

Over two decades now, Uganda has experienced forms of conflicts that have affected its citizen in different ways, especially after independence of 1962. The purpose of this study was to investigate the possibility of using the Female Body as a source of inspiration for sculptural ideas in stone depicting conflicts in Uganda. It was done for the need to widen the use of the female body in sculpture and obtaining new materials for sculptors during the production process. The study covered Uganda as a whole but narrowing to selected areas of Kampala and Wakiso districts. The objectives of the study were; Selection of artists who have used the Female Body as a source of inspiration, To establish factors limiting Ugandan artists creating sculptures using the Female Body as a source of inspiration To produce sculptural ideas in stone depicting conflicts in Uganda using the Female Body as a source of inspiration. The study used qualitative research design. It involved 60 participants who were conversant with the use of the female body as a source of inspiration and the history of conflict in Uganda, who were selected using convenient and purposive sampling techniques. Information obtained was interpreted through sketching and studio work capturing conflicts in Uganda. The research findings were presented through three dimensional (3D) and two dimensional (2D) sculptures depict causes, effects and remedies of conflicts in Uganda. In coercive governance, it was found out that the act was generating a disconnection between leaders and their subjects, many agencies coming in to sensitize the population about the rights regarding good governance as illustrated in plate XXX. The study found out that the female body has not been taken seriously as a source of inspiration for sculptural ideas depicting conflicts. The study recommends that more studies should also be carried out using the female body to portray the other types of conflicts.

CHAPTER ONE: INTRODUCTION

1.0 Overview

The purpose of this study was to analyze the use of the Female Body as a source of inspiration for sculptural ideas in stone dust depicting conflicts in Uganda. From the outset of this study, conflicts mean disagreements through which people perceive threats to their needs, interests or concerns. In the analysis of the use of the female body as a source of inspiration for sculptural ideas, the researcher looked at the following forms of conflicts; land conflict, political conflicts and economic conflicts.

1.1 Background to the Study

The study was influenced by the researcher's observations that for over two decades, Uganda has experiencing forms of conflicts that have affected people in different ways. According to Amnesty International Report (2013), thousands of Uganda civilians have been subjected to brutal attacks, rape, torture, extra judicial execution and destruction of homes and communities.

The observation of the Amnesty report, are also echoed by Mabike (2013) the renown researcher on conflicts among the Internally Displaced People (IDP) who urges that returnees, are locked in land disputes over boundaries of original land marks (trees, and stones markers) which have disappeared during the Lord Resistance Army (LRA) war. The absence of such clear demarcations has greatly encouraged land grabbers to claim full right ownership over land. Mabike goes further to point out that the armed conflicts particularly by the Lord Resistance Army (LRA) and by the Karamoja cattle rustlers have been mainly in areas of Acholi, Lango, Madi, the West Nile and Karamojong. These wars have resulted into displacement of large populations to either camps or locations, 3 to 10 km from their original homes.

It should be noted that, land in Uganda is a great resource where one can derive a livelihood. It is also taken as a political resource which defines power relations between and among individuals, families and communities, Okoth-Ogendo, (2006). A report by Advocates Coalition for Development and Environment (ACODE) 2009 shows that land

wars are threatening over 30 districts in Uganda. And this land crisis was described by ACODE as an atomic bomb that waits to explode.

The researcher urges that, to a greater extent conflicts within the people of Uganda express violence, war and often result in enormous loss of life, massive displacement and huge costs to the economy, which have hindered the country's development. Such conflicts clearly need to be tackled to reduce the magnitude of human suffering and address the threat to state security. Despite the above negative observations conflicts, they are a rich source of inspiration for visual ideas.

According to Benjamin (2005), the military history of Uganda began before the conquest of the country by British Empire. After the British conquered the country, there were various wars before independence was granted in 1962. It was after the independence that Uganda was overwhelmed with a series of conflicts mostly based on the political parties.

Several governments of Uganda have been challenged by many rebel groups such as Uganda People's Democratic Army (UPDA) in the north from March 1986 to June 1988, Uganda People's Army (UPA) in the east in 1987-1992, the Holy Spirit Movement (HSM) in 1986, Lord's resistance Army (LRA) from 1987-1994, West Nile Bank Front (WNBF) in 1997, and Army for the Liberation of Uganda.

In the 1995 constitution, the political parties were prohibited from sponsoring candidates and holding meeting as a measure to reduce violence in the country, but the 2005 referendum allowed again the political parties to operate openly this made the government face challenges again like before for e.g The bush wars, attacks on civilians, riots and protests which have again resulted in massive loss of lives, property, and displacement of people plus greed and corruption. These have not only undermined development of the country but also hindered the development of many communities within the country.

According to Paul Collier (2006), civil wars have been related to a greater extent to poor economic conditions such as low national income of a state that can unable the government to maintain its people. Concerning with the above observation, the researcher urges not only hinder the economic activities of the country, but also pave way to greed,

inequalities and poverty that sometimes results into death, theft, and protests. The above observation has inspired the researcher to design the sculptural piece below in plate 62 titled scarcity of resources.

Throughout history, the art of sculpture has been used by different people (cultures) to portray various situations, politically and socially. Socially, the study of prehistoric man reveals that sculpture was used to transmit behavior patterns and beliefs of the prehistoric people. According to Pearson an educationist asserts that sculpture art based on behavior pattern and beliefs were used to provide control over nature and their survival illustrated in Plate 1, which presents a nude female figure in limestone bas relief.



Plate I, Title: Female Torso

Material: Limestone

Year: 15,000-10,000 B.C

Source: <https://en.wikipedia.org/prehistoric-art>

It should be noted however, that the evolution of the art of sculpture has evolved hand in hand with the use of the Female Body as a source of inspiration for different themes. The oldest known representations of the Female Body form are the Venus figurines of the Upper Paleolithic period, (Asaak, 2014), Plate 2, Plate 3, Plate 4.



Plate II: Title: Venus of Willendorf
Material: lime stone
Source: [Httpps//en.wikipedia.org/wiki](https://en.wikipedia.org/wiki)



Plate III: Title: Venus of Dolni Vestonice
Material: clay and bone ash
Year: 26,000 B.C
Source: [Httpps//en.wikipedia.org/wiki](https://en.wikipedia.org/wiki)



Plate IV: Title: Venus of Kostenky
Year: 30,000 B.C
Source: [Httpps//en.wikipedia.org/wiki](https://en.wikipedia.org/wiki)



Plate V: Title: Venus of Gagarino , Russia
Material: Volcanic Rocks
Year: 20,000 B.C
Source: www.Amazon.com



Plate VI: title: Venus of Lespuque
Material: Mammoth Ivory
Year: 23,000 B.C
Source: www.Amazon.com

These sculptures were produced to represent the prehistoric idea of feminine beauty. Some paleoanthropologists theorize that these Venus figures were probably fertility symbols as it is supported by Walter Torbrugge a historian as claims that the Venus figurines is an invocation of fertility, (www.Amazon.com).

The analysis of the sculptures in Plate II, III, IV and V, on pages 4 and 5, reveal a general morphology of exceptionally large breasts, belly, hips, a relatively small head and little detail on the rest of the body. Such use of the female body form according to Walter Torbrugge was a symbol to fertility hence resulting into the continuity for life in that time.

The discovery of natural Female Body forms and the fore shortening gave to the great revolution of Greek art of the classical period, which shows the wisdom and skills of distributing of the Female Body in any position and movement. According to Gombrich (1983), during this period the Female Body inspired sculptures were characterized with soft handling of folds, understanding of form, rhythm, movement, a

sense of gracefulness and easiness. This is well revealed in the Goddess of Victory, Plate VI



Plate VII: Title: Goddess of Victory,

Material: Bronze

Year: 410 BC

Source: <http://www.theoi.com>

The 20th century was an age of experimentation with new ideas, new styles, and new material. This is because artists had gained new skills to explore new ways of portraying since the 20th century, the use of the female body as a source of inspiration for sculptural ideas has been expanded not only through realistic and naturalistic but also through pure abstract. Among the celebrated 20th century sculptors who have used the Female Body as a domain of sculptural ideas are: Henry More, Auguste Rodin, and Aristide. Henry Moore (1898-1986) for example, used traditional materials such as wood, bronze, and stone in exploring his female inspired sculptures, Barton (2014). He portrayed the female form in abstract as symbolic images being subtle in shape, to reveal the inner, spiritual emotional foundations of human existence rather than the external surface appearance, Janson (1983). This is illustrated in Plate VIII: the recumbent figure, page 7.

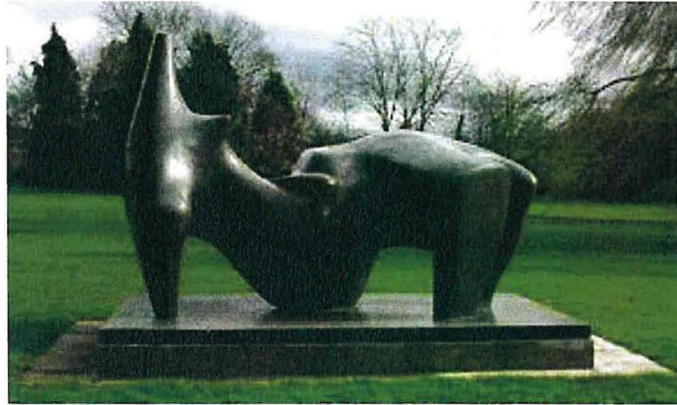


Plate VIII: Title: Recumbent figure

Artist: Henry Moore

Year: 1938

Source: https://en.wikipedia.org/wiki/Henry_Moore

A further study of Egyptian and Mesopotamian Prehistoric Art also indicates the exaggeration of the different parts of the female body. Rutherford (2012) argues that the female body and its likeness were intended for the soul to continue existing and the depiction of relief sculptures with straight forward looking eyes was to provide company to the deceased in the other world, as shown in plate IX, representing serving deities. Materials such as slate, alabaster and limestone clay, wood, metal, ivory and stone were used, (www.wju.edu.academics.....Rutherford).



Plate IX: Serving deities

Source: www.wju.edu.academics.....Rutherford

During the Archaic Period in Greece, sculpture was embedded in religious practice and beliefs. Sculptors created sculptures of goddess and women mainly to be used in temples for worship and decoration. In this period, sculptors started adding new discoveries of representing the Female Body. Sculptors discovered that to make the face alive was simply to bend the mouth upwards so as it appeared to smile, (Gombrich, 1983). The sculptures were idealized with human perfection and the element of health and beauty were very important as far as the subjects of the Female Body were concerned, (Roy, T. Matthews & F. DeWitt Platt, 2001). For example the Female Body sculptures Plate 10: the Terracotta statuette of siren, showing a graceful Female Body structure. The sculpture had a perfect blending of the archaic grace (stylized and archaic smile).



Plate X: Title: Terracotta statuette of a siren

Material: Terracotta, Year: 550–500 B.C

Source: wow.com/terracotastatuette

In pre-colonial Africa Artists used the Female Body as a source inspiration to produce sculpture that reflected different meaning. According to Fathers (1980), the Female Body inspired sculptures in Togo were vehicles through which spirits made to be seen, in Ghana, depicted as fertility dolls for women who had difficulties in conceiving, in Mali as part of ceremonial masks when the spirit of the dead was forced to leave the village to join the ancestors, and in Mozambique, was to criticize the people in authority and to execute sculptures that could provide them with knowledge and skills essential during the initiation ceremonies. This is illustrated in Plate XI, XII, XIII, and XIV.



Plate XI: Togo Twin to represent the dead twin,



Plate XII: Fertility dolls (Akuaba)



Plate XIII : Marionette sculpture, Bamana, Mali



Plate XIV: Initiation sculpture

The analysis of the sculptures in Plate XI, XII, XIII and XIV, reveal that artists deliberately distorted proportions of the Female Body in order to emphasize those elements they wished to show that were important in portraying their messages. Female Body inspired sculptures were more symbolic rather than presentational, Fathers (1980). There are various materials that were used to make African art. These included wood, iron, bronze, terracotta and beads, Tebenkana, (2013).

Looking at the historical perspective of the Female Body inspired sculptures in Uganda; its development was marked by the efforts of Margaret Trowell, who initiated the Art School at Makerere University in 1937, when students were taught following a free approach and getting presentations from memory.

According to Tebenkana (2013) it was during the introduction of European approach to art by Cecil Todd and with the help of other European teachers in Uganda that Female Body inspired sculptures were portrayed following the European elements and principles of visual art. Serulyo Ignatius was among the artists who used the Female Body as a source of inspiration for their artistic expressions. His Female Body inspired sculptures such as mother; he used abstract forms with perfect proportions to portray his message.

It was after Amin's departure that Uganda started getting greater numbers of sculptors and sculptresses who used the female body as their source of inspiration for their artistic ideas. Such artists include; Lillian Nabulime, Rose Kirumira, Nabiteko Katende, and George Kyeyune among others, Kefa (2006). This was because the challenges in the teaching of art due to political upheavals had stopped. There was now freedom of expression and at least availability of materials. With this continued freedom of expression, the contemporary Uganda sculptors in 1990s became free in the depicting the Female Body as a source of inspiration. Example of such artists include Rose Kirumira who came up with a sculptural form entitled "*Omumbejja*" (1998), "*Omuzana*" (1998) by Nayita and also "The queen" (1999) by Nabiteko.

Plates III, IV and V has evidence in history, that the Female Body on several occasions has been utilized as source inspiration for artistic ideas in sculpture but never been taken as a research study for a particular goal. When the researcher considered the graphic advertising industry, the researcher realized that still artists use the female body to pass over information in form of adverts of different items to the public in any desired way. In most cases people respond positively. This in all makes the female body very popular and that is why the researcher decided to use it as a source of inspiration to depict conflicts in Uganda.

The problem of conflict stretches worldwide however; this study is focused on Uganda in particular. Several artists have reflected conflicts in their art work using different materials. Such artists include Sarah Aol (Ugandan) painted conflict artistic

ideas of the northern Uganda, using colour on canvas, (Odokonye, 2013).

Much as artists have tried out reflecting the female figures and using stone as a material, there seem to be none who has depicted the female body, using stone dust while reflecting conflicts in Uganda. The experiences of conflict stretch worldwide. However, this study is focused on Uganda in particular. Uganda has been involved in a number of civil wars from about 1971 to date hence challenged with so many factors that have failed it to achieve its developmental goals to uplift the political, economic and social conditions of her people. To a greater extent, conflicts within its people express violence, war and often result in enormous loss of life, massive displacement and huge costs to the economy, which have hindered the country's development.

1.2 Statement of the problem

The Female Body is a popular source of inspiration for artists throughout the existence of various forms of artistic expressions. Indeed the Female Body as a source of inspiration can be potentially used to represent a wide scope of artistic ideas in different art formations including themes on conflicts. However, not many artists have specifically in terms of research used the Female Body as a source of inspiration for sculptural ideas in stone dust depicting conflicts in Uganda. This scenario may reveal a gap in artistic creativity and artistic record of events as a way of communication to the society. Without this communication there would be an outbreak of wars, strike, violence and violation of women's right. Therefore, the researcher sought to explore the female body as an inspiration for sculptural ideas in stone dust, depicting conflicts in Uganda.

1.3 Purpose of the study

The purpose of the study was to investigate the possibility of using the Female Body as source of inspiration for sculptural ideas in stone dust depicting conflicts in Uganda.

1.4 Specific Objectives of the study

The following specific objectives of this study:-

- a. Selection of artists who have used the Female Body as a source of inspiration for forming sculpture in Uganda.
- b. To establish factors limiting Ugandan artists creating sculptures using the Female Body as a source of inspiration to depict conflicts in Uganda.
- c. To produce sculptural ideas in stone dust depicting conflicts in Uganda using the Female Body as a source of inspiration.

1.5 Studio guide questions

The following studio guide questions were considered:-

- a. Who are some of the major artists in Uganda that have used the female body as a source of inspiration forming sculptures?
- b. What are the factors limiting Ugandan artists in creating sculptures using the female body as a source inspiration depicting conflicts in Uganda?
- b. In what way can the female body be used as a source of inspiration, for sculptural idea in stone dust depicting conflicts in studio sculpting?

1.6 Significance of the study

Results of this study will be used as a resource for artistic knowledge by future researchers interested in researching about the use of body as an inspiration for depicting conflicts in Uganda and beyond. By looking at the different ways how the study has explored it.

This study has explored the use of different materials. It is hoped that the findings will inspire and provide guidance to artists who would opt to use materials such as stone dust, soil, stone and others to reflect the societal setbacks. With the discoveries from studio experiments in this research, stone dust has acquired a new technique, approaches / methods and functionality. Originally, the stone dust is a building and roofing material but now can be used as a material in sculpture.

This study design sought to stimulate the people's response to messages, with a view of making a favourable impact for thoughtful purposes. However, this study will be helpful to the visual industry in Uganda informing artists on the creative use of sculpture to articulate political, economic and social issues.

1.7 Scope of the study

1.7.1 Geographical scope

The study covered Kampala and Wakiso districts in Uganda. In Wakiso the researcher looked at Kasokoso which is found in Kiira town council. This area was picked because it has more people that are homeless, who were evicted from railway reserves and were given land by Kabaka Mutebi II of the Buganda Kingdom. This land is again claimed by the National Housing who says that they bought the land. The researcher wanted to get enough information about land conflicts. The study studio experimentation was carried out at Kyambogo University Department of Art and Industrial Designer under the Faculty of Vocational Studies. The University is strategically located in the central region of Uganda which has provided almost the perfect representation of the visual art background for many institutions.

1.7.2 Content scope

The content scope of conflicts was based on the designed objectives of the study. In the first objective, the researcher through observation and interviews selected artist who used the female body as a source of inspiration in sculpture production.. The researcher further examined the sculptures artists made using female body. The information obtained was put in visual images to able translate conflicts.

In the second objective, through library and archival survey and interviews, the researcher established factors limiting Ugandan artists in creating sculptures using the female body as a source of inspiration for sculptural ideas depicting conflicts in Uganda.

In the third objective, through interviews, observation, library and archival survey and studio experimentation, the researcher studied the possibilities of using the female body as a source of inspiration forming sculptural ideas depicting conflicts. Sources such as eyes, head, hands, feet, burst, hair and torso where used to portray the message of conflict. The female body was used as a source of inspiration in this study because it is a popular source in art and this could make the strange ideas of conflicts to be transferred to calm hence revealing the message.

1.7.3 Time scope

This study was focused majorly between 1950 and 2013. It was particularly to give current information about the use of the female body as the source of inspiration in sculpture. The researcher has also looked at art historical era when the female body was used as a source of inspiration for sculptural forms in order to create a broad collection of literature citation.

1.8 Limitation

The researcher faced the following limitations when carrying out the study:-

- a. Working on a new material in sculpture gave the researcher numerous challenges. Including selection of appropriate tools, binders and all other aspects of sculpture developments. The researcher used interviews and observation to overcome the problem. Binders and tools were obtained.
- b. Weather changes were another problem for example during the rainy days applied layers could take long to dry there by reducing the pace of working. This was solved through interviews, library and archival survey and observation and it was realized that on rainy days unmixed binders could be used hence taking less time to set.

1.9 Definition of Key Operating terms, Key words and Phrases used

Articulate:	To express and explain thoughts clearly in words/express ideas about a certain issue.
Sculpture:	The work of art that is solid made out of carving wood, modelling clay and other materials.
Inspiration:	Is the process that takes place when one hears and sees that causes one to have exciting new ideas.
Conflict drivers:	Factors with the potential to undermine development and peace Building efforts. The conflict drivers identified at level of impacting upon the relationship between the parties, and underpinning socio-economic and political fault lines and regional and local drivers of conflict.
Conflicts:	A disagreement through which the parties involved perceive a threat to their needs, interests or concerns.
Depict conflict:	Show case tension and the impact feelings
Female body:	Woman stiff structure in the creation of sculptures to depict conflict.
Representation:	Means to the re-present the world of appearance as opposed the direct presentation of content in term of form.

2.0 Preview

In the following chapter the researcher discussed the related literature to the study basing on the designed objectives; factors limiting artists to use the Female Body, artists who have used the Female Body and the production of sculpture

CHAPTER TWO: LITERATURE REVIEW

2.0 Overview

In this chapter the researcher reviews literature related to the topic of this study. The literature presented, centers on the use of female body as a source of inspiration for sculptural ideas in stone dust and looking at both artists globally and locally who have used the same method to accomplish this.

2.1 Female body for artistic expression

Different scholars give different views on the female body as a domain of artistic ideas.

Peter Yeung (2010) urges that;

“The female body has been a central object of Western art since time immemorial, describing cultures, shaping gender politics and portraying the body as an object”

Analyzing the above assertion, the female body in the Western art has been a domain of artistic ideas. The researcher agrees with the statement that the female body in many societies has been a source of inspiration as portraying people’s culture and portraying the body as an object.

According to Research on Visualization (2013);

“Like the Woman of Willendorf, Chicago’s shapes of the female body in her work of Goddess, include round breasts, belly and thigh, and a large, full vulva. For the purposes of visualizing birth, the statues like this remind the pregnant woman not only that her body is made for birthing babies, but that she is connected to a long lineage of women who have given birth throughout the course of human history”

In analysis of the above, the researcher agrees with the statement because the woman of Willendorf and the Fertility Goddess sculptures of Chicago portray the same features, but they both give different meanings basing on the different messages portrayed by the two artists. This implies that the Female Body can be used in different

ways to translate one's message. The Fertility Goddess of Chicago is illustrated in Plate XV.



Plate XV: Fertility Goddess, Chicago, glazed clay

Source: www.visualizingbirth.org/visualizing-fertility.

In America, Katie McDowell used the female body as a source inspiration to connect man and nature. Her work is illustrated in Plate XVII and XVIII, (www.tagartgallery.ca/artsist/sculpture).



PlateXVI: Title: Daphne
Artist: MacDowell

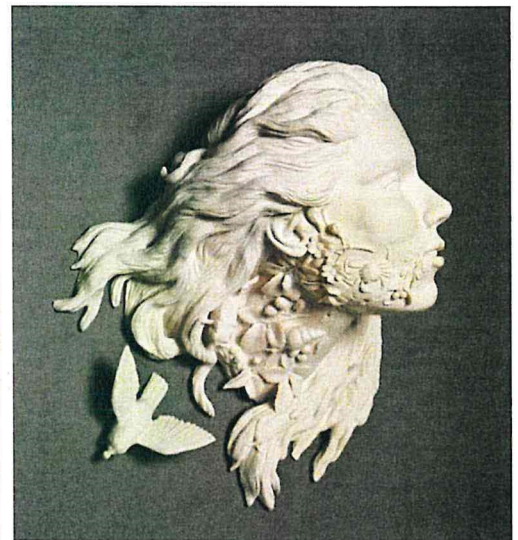


Plate XVII : Title: Invasive Flora
Artist: MacDowell

Source: www.tagartgallery.ca/artsist/sculpture

In analysis of MacDowell work in Plates XVI and XVII, her work is realistically sculpted and detailed. Her work reveals her understanding naturalistic features of the female body and perfection of form.

Some artists have tried to use the female using sand and these have been made mostly in India to form sculptures using sand and some strong binders such as Polymethyl Methacrylate (PMMA), aqueous organic binders, polyester resins, epoxy resin and acrylic emulsion binder. Such sculptures are done during festivals, an example is shown in plate 15. However, the works so formed have been criticized for their shrinkage characteristics, (Griswold & Uricheck 1998).

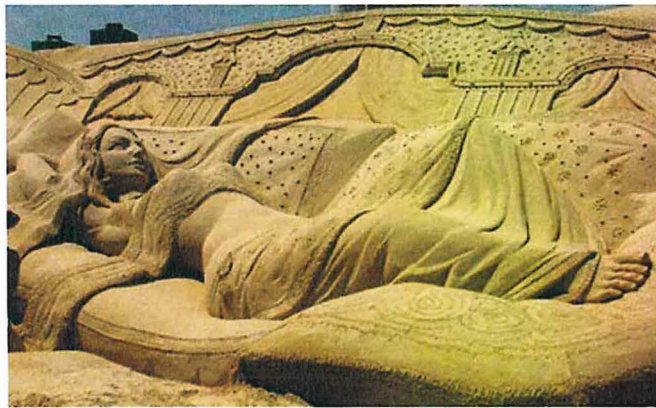


Plate XVIII: Sand sculpture by Sudarsan Pattnaik

Source: www.cool-conservation-us

Different artists look at the female body differently as a source of inspiration hence giving different female body's artistic depiction, (Peter Yeung, 2013). For example, Wangechi Mutu, a Kenyan, takes a female body, as a symbol that carries marks, language and nuances of people's culture. This is illustrated in her work Plate XIX.



Plate XIX: Title. Collage,

Artist: Wangenchi Mutu,

Year: 2008

Source: <http://gladsstonegalley.com>

Nabulime in Uganda is one of the artists who have used the female body as a source of inspiration for sculptural ideas. Nabulime portrays her ideas in several materials. It through carving that Nabulime create sculptures in stone. This is illustrated in her work Plate XX.



Plate XX: Mary Lilian Nabulime-Reflection

1.98X1.2x0.8metres (2011)

Source: theugandamasters.com

The sculpture reflect the artist her self as a draped woman covering her head and thought full ,contemplating of what lies in the future. Nabulime used granite stone and formed a sculpture through curving. She used abstract style.

Maloba Gregory in his work the ‘Independence monument used art to express the long time struggle and sufferings due to conflicts in Uganda by using a Female Body as a source of inspiration, depicting a mother in bondage.

2.2 Factors limiting Ugandan artists creating sculptures using the female body as a source of inspiration

According to the history of the prehistoric era, man used the female body as a source inspiration to express his imaginative power in form of images on rock surfaces. This is evidenced in plate XXI showing .the reclining female nude. Man carved the image of the female body in the rock surface, showing silluatte body in the rock with a faint head, vanishing abdomen and legs which are not well defined. This work demonstrates how man endeavored to express the female figure in the way he perceived it, (<http://www.ancient-wisdom.com/caveart.htm>).

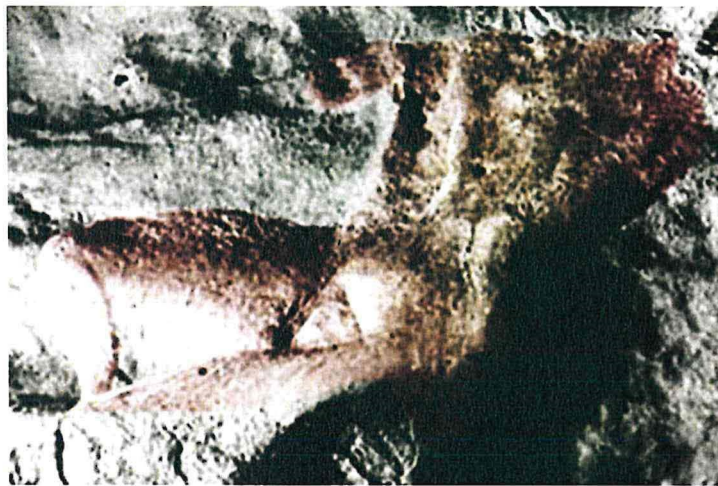


Plate XXI: Reclining female nude, cave wall engraving, 12,000 B.C

Source: <https://en.wikipedia.org/prehistoric-art>

The researcher agrees with the above statement the fear an artist could be with to portray ideas the way one perceives it may limit artist to use female body. Basing on this study the researcher argues that if one executes the ideas the way it is perceived the process of execution becomes easier and the artist tends to own the way:

According to https://en.wikipedia.org/wiki/Venus_of_Hohle_Fels states that: “The Aurignacian marks the beginning of human art. The earliest unambiguous representation dates from the early Aurignacian, is the Venus Hohle Fels, is the earliest unambiguous representation of the female body that shows a headless body of a woman. The presence of pointed blades, with blunt, straight backs and burin tool enabled the Aurignacian to produce artifacts”. Venus Hohle sculpture is illustrated in Plate XXII.



Plate XXII: Venus Hohle Fels 35,000 - 40,000

Source: https://en.wikipedia.org/wiki/Venus_of_Hohle_Fels

The researcher agrees with the above that the availability of tools leads to production of sculptures and can limit. Lack of better tools in sculpture can limit the artist from using the female body as a source of inspiration for sculptural ideas.

https://en.wikipedia.org/wiki/Henry_Moore, comment that;

“Moore's exploration of the female body was under the influence of the Toltec-Mayan figure, he had seen at the Louvre, that led him to increasing abstraction as he turned his thoughts towards experimentation with the elements of design”

Basing on the above, Moore’s exploration of the female body was due to the influence of the Toltec/ Mayan figures and this paved way for him to improve his abstraction style. The researcher agrees with the statement in that with an influence an artist can improve his way of working and looking at source one has never tried hence

lack of this influence can limit an artist from using the female body as a source of inspiration. This is evinced in Moore's work shown in Plate XXIII Reclining figure.



Plate XXIII Title: Reclining Figure,

Artist: Henry Moore

Year: 1951,

Source: https://en.wikipedia.org/wiki/Henry_Moore

2.3 Production of sculptural work

According to www.google.com argues that

“During the late fourteenth century, artists began to use paper more and more to explore their ideas for the design of paintings and sculptures, rather than simply to copy or record finished works of art. This exploratory type of drawing offers a vivid and intimate glimpse of the artist creatively thinking on paper”,

The researcher agrees with the above assertion, that even today artists are using paper more to explore their ideas to form designs of their sculptures and this gives them a dramatic and personal creativity.

http://www.metmuseum.org/toah/hd/drwg/hd_drwg.htm states that;

“In preparing a composition, artists first drew quick sketches, Usually in pen and ink, in which they formulated general ideas rather than focused on details.”

The concept development artist used pen and ink as illustrated in figure 1 and figure 2 and even other materials in Uganda today are being used for example charcoal,

pencils and others. These sketches normally give the shape of the composition in visual images



Figure 1 : Filippino Lippi (ca. 1457–1504)



Figure 2: Annunciation

Artist: Antonio Allegri

Material: pen and ink

Source: http://www.metmuseum.org/toah/hd/drwg/hd_drwg.htm

In www.Britannica.com/art/Africa.art comments that;

“Although wood is the best-known medium of African sculpture, many others are employed: copper alloys, iron, ivory, pottery, unfired clay, and, infrequently, stone. Unfired clay is and probably always was the most widely used medium in the whole continent, but, partly because it is so fragile and therefore difficult to collect, it has been largely ignored in the literature,”

Wood is taken to be the commonly used material for sculptures in Africa. Other materials such as copper alloy, ivory, pottery unfired clay to a lesser extent are also used in the exploration of the female body for sculptural ideas.

http://www.newworldencyclopedia.org/entry/African_Art;

“The prominence on sculpture, the African artists

tend to favor three-dimensional artworks over two-dimensional works”,

Sculpture being a representation of two and three dimension, the African artists greatly executed three dimensional sculptures in the process of expressing their visual expressions.

According to tutorials in inspiration in visual art, Lamps Lucy argues that;

“How do artists visualize their ideas? How do they then turn it into a piece of artwork? This is the essence of visual art: translating an abstract idea into a tangible form. This series explores how to come up with an idea for an artwork, translate your idea into a visual image, and create it in tangible--material—form”.

Basing on the assertion from above, the researcher agrees with Lamp Lucy. The idea of visual art is for the artist to explore a theme and transform the visual image into an art work. And this can be done by the use of several materials based on the artist interest in the execution process.

2.4 Preview

In the following chapter, the researcher discussed the following; the research design, sample, sampling techniques and procedure, instruments, studio findings and studio exploration.

CHAPTER THREE: METHODOLOGY

3.0 Overview

In this chapter the researcher presents the methodology which was used to collect, present and analyze the data. It contains the research design, population of the study, sample and sample technique plus methods of data collection.

3.1 Research Design

The study used qualitative research design to let the participants give their ideas regarding the use of the female body as a source of inspiration for sculptural ideas in stone dust depicting conflicts in Uganda. This design was opted for because the research involved identification, examination and interpretation of the data. By using this design the researcher obtained data from interviews, observation, library and archival survey and studio experimentation using the qualitative analysis.

3.2 Sample

3.2.1 Area of the study

The researcher covered Kampala and Wakiso districts in Uganda. In these areas, there were more people who had knowledge about the female body as a source inspiration for sculptural ideas and also the concept of conflict. The researcher used interviews to gather the information about the use of the female body as a source of inspiration and the tools used for stone dust in studio exploration. And this also helped to identify artist who have used the female body as a source inspiration for sculptural ideas.

3.2.2 Study population

A population of 60 participates in this study. Their selection was based on the knowledge that each group had on the use of the female body as a source of inspiration for sculptural ideas depicting conflicts in Uganda. They included the following categories:-

- a. 5 visual Art and design lecturers of Kyambogo University
- b. 35 under graduate students of Kyambogo university
- c. 20 self taught Sculptors from Kabalagala and Nsambya

Visual Art and design lecturers were selected to give information whether sculpture can be used to visually explore conflicts in Uganda. Discussing also how the female body has been used as a source of inspiration in sculpture, noting the major changes in styles and use their skills on art criticism to perceive, analyze and interpret the sculpture female body art.

The under graduate students of Kyambogo university were selected to give information about the social history concerning conflicts in Uganda and the use of the female body as a source of inspiration in art. They were also used to give information about the best methods applicable in the execution of sculptural ideas in stone dust.

Self taught sculptors were selected to give information as to whether sculpture could be used as a tool for the public to understand conflicts in Uganda. They were also used to give information about the best tools to use in the execution of sculptural ideas using stone dust

3.2.3 Sampling technique and procedure

The researcher used convenience and purposive sampling techniques to select the required sample size. Convenience sampling refers to a non-probability sampling technique where subjects are selected because of their convenient accessibility and proximity to the researcher, (Lavrakas, 2008). The convenience sampling strategy was employed to identify respondents (visual Art and design lecturers and students from Kyambogo University), who could give useful information concerning the research questions (1.2.3 and 4). Therefore it was sought useful for the study because each element in the population had a known non zero chance of being selected through the random selection procedure.

On the other hand, a purposive sampling technique was used to select the self taught sculptors. The purposive sampling technique refers to a non probability sampling technique that focuses on sampling technique where respondents that are investigated are based on the judgment of the researcher. Hence this technique was used to have

respondents of particular characteristics of a population, to answer research questions 2,3 and 4.

3.3. Instruments

3.3.1 Interviews

To obtain data, the researcher employed oral interviews focused on the use of female body as a source inspiration for sculptural ideas. This instrument was employed to get first class information from available resources. This was used to get data on the factors limiting the Ugandan artists creating sculptures using the Female Body as a source of inspiration to depict conflicts in Uganda and the artists who have used the Female Body as a source of inspiration for sculptural ideas. The researcher made appointments with visual art lecturers, undergraduate students, self taught artists to be interviewed, made preparations and formulated relevant questions (interview guides) which were answered by respondents on the dates of interviews. This arrangement allowed the respondents resource persons, to freely express their views about factors limiting Ugandan artists using the Female Body as a source inspiration for sculptural ideas and revealing the artists who have used the Female Body as a source of inspiration for their artistic ideas.

3.3.2 Observation

3.3.2.1 Direct Visual Observation

In order to acquire first hand information on the use of the female body as a source inspiration for sculptural ideas, the researcher used observation to identify sculptures which have been produced inspired by the female body. Further, the method was used to identify materials, tools and surfaces in execution of the design process in the study. Different materials were observed and these evoked the researcher to execute sculptures that depicted conflicts in Uganda. The data collected through observation was recorded and used during studio examination.

3.3.3 Library and archival survey

Library and archival survey was used to obtain data in order to address the concern of objectives one, two and three of this study. The libraries visited included Makerere, and Kyambogo University main libraries and Margret Trowell School of Industrial and Fine Art Library. Library and archival survey was used to establish how the female body has been used as a source of inspiration to portray sculptural ideas in art, factors limiting artist to use the female body and how the Female Body could be used to for sculptural ideas depicting conflict in Uganda. The review of documents focused on published and unpublished books. The published books included books on conflicts and historical trends of the use of the Female Body as a source of information in the art of sculpture.

3.4 Procedure

The identity card of Kyambogo University obtained from the school of post graduate and a letter of introduction given by the program coordinator from the department of industrial art and design were used to introduce the researcher to different areas of interest and to meet several respondents.

3.5 Validity and reliability

A pilot study was carried out to determine the validity and reliability of the methods and tools used to collect data in this study on a selected population from each category of participants and from each of these, the researcher selected 3 people for the pilot study. Furthermore, the researcher also discussed her instruments and measure with my supervisors.

3.6 Studio Exploration

3.6.1 Concept Development

The following themes were selected to form a basis for this research;

- a. Political conflicts
- b. Land conflicts
- c. Economic conflicts

The works on political, land and economic conflicts were all inspired by the female body. The execution of the studio work started with the generation of drawing

ideas on paper. Stone dust was used as the main material. The researcher preferred to use semi abstract approach as it gave freedom of expression. The researcher executed installation sculptures because these could allow the usage of a wide range of materials, allow experiments and good to evoke the viewer's eyes. Supplementary observation was done in books, magazines, news papers, online and other easily accessed sources.

3.6.2 Materials, Tools and Equipment

Several materials were used during studio experimentations. These included: stone dust, soil, clay, binding wires, plaster of Paris and wood. Stone dust was chosen to be used in this study because of its characteristics of having extreme variations of colour being part of its inherent beauty, its availability in the environment, and its durability. One of its rough surfaces, the researcher felt that the stone dust could give a vision feeling of conflict of the works produced.

Soil was also used in the study because of its unique colours, it could give contrast and also its availability in the environment. Soil was also to give a cracking effect to create a visual feeling of problematic kind of lives.

Clay was used because is cheap, flexible and easy to manipulate into different forms. It was also used to enhance the beauty of sculpture and to give a cracking effect expressing sufferings. Using the natural colour of clay it could give contrast in the sculpture, when very much integrated with other materials.

Binding Wires were used to create different feelings of bondage and to create a sense of focus within the produced work. By using different colours of binding wires pointing in different direction and creating a fence in form of barbed wires, could give a visual feeling of bondage.

Plaster of Paris was used to give light effects in the work. Plaster is white in nature and adding it to materials such as soil, stone dust; the researcher was able to get the lighter tone of those materials

Wood was used because of its unique colours that showed an interesting character to express conflicts. Wood was used in form of assemblages with in other material. Different colours of wood were used.

The following binders were used in the studio; Glue, Molasses and Sado binder which were used to mix the materials in the execution of the sculptural ideas. These binders were used to find a possibility of building, casting and drawing with materials such soil, cay, stone dust and sow dust to form sculptural ideas depicting conflict.

Glue was diluted by adding water in the ratio of 1:1 and this diluted glue could be used to mix the materials. An applied layer could be left to set for at least twelve hours before adding another layer. The use of the diluted glue could allow the layer to set well and it was easy to build the volume of sculpture by adding more layers.

Molasses was diluted by adding water in the ratio of $\frac{1}{4}$ liters of molasses to 6 liters of water for the mixture to turn chocolate brown. A layer of dust mixed with molasses could be left to set for at least 24 hours for the second layer to be applied. Molasses was used because to was cheap and available.

Sado binder was used to mix materials with bigger grains. The binder is diluted by water in the ratio of 2:1 and takes an hour to set for another layer to be added. This material was used because it could bind different grains of stone very well.

3.6.3 Sources of inspiration

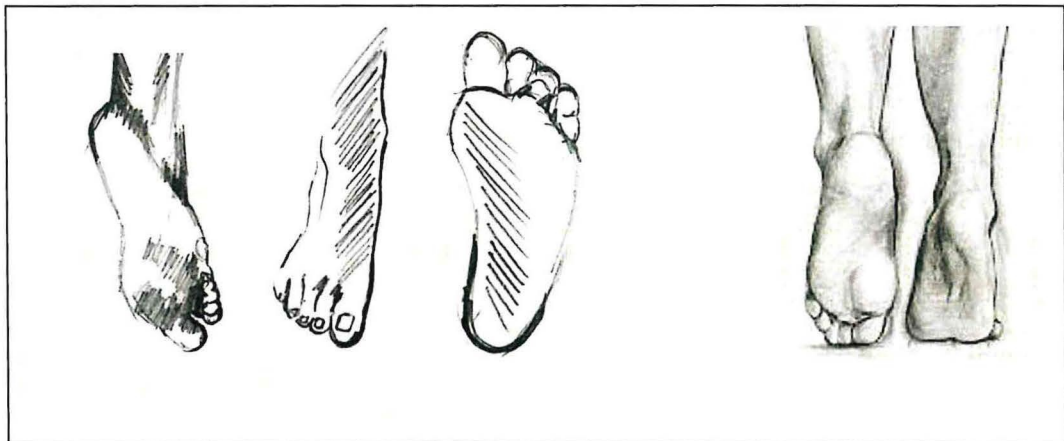
The researcher used different parts of the female body as sources of inspiration to depict conflicts in Uganda. Such sources included the eye, feet, head, fingers and the torso. These are illustrated in plate XXIV.



Plate XXIV: sources of inspiration

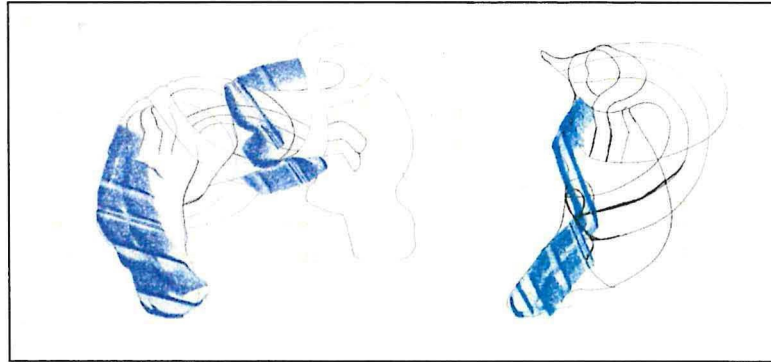
3.6.4 Development of sketches and Marquette

Figure 3: The Heights



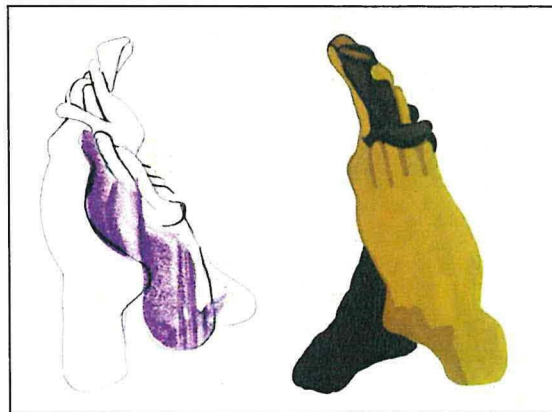
a.

The foot is taken as the source of inspiration to translate the cause of political conflict. In this composition, the feet are used, one to represent the leader and other to represent the people who support him to get famous.



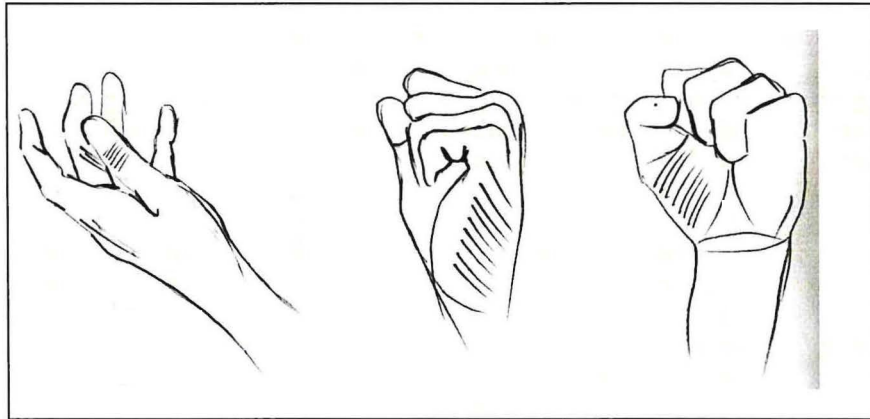
b.

Further development in line work was done to achieve the message where the repetition of lines was to emphasize shape. The dark thick lines used to achieve the roundness of form, to creating a foot hooking on the other to get a higher height.

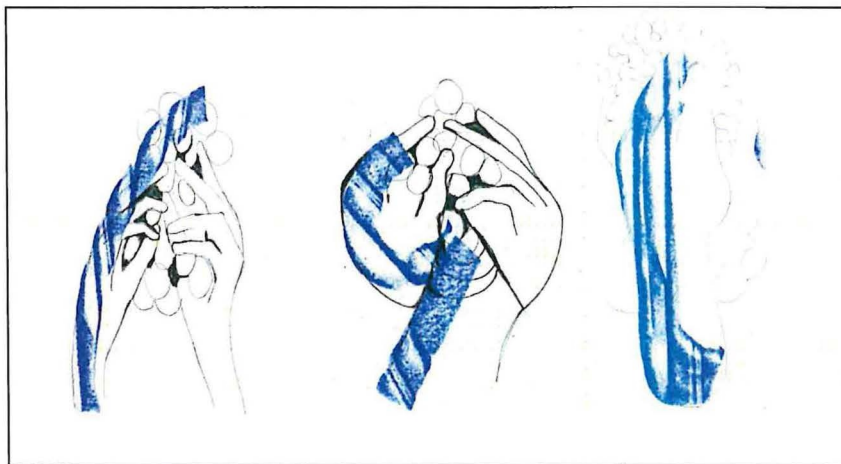


c.

The exploration of the image in water colour was to suggest the three dimensionality of a piece and to show how contrast could be archived basing on the natural colours of stone dust.

Figure 4: Income Inequalities**a**

The hand as a source of inspiration used as an instrument that touches and weighs what is received. The hands in this composition were used to show the gap between and the rich and the poor. It illustrates how much the rich can hold to the little the poor can hold.

**b.**

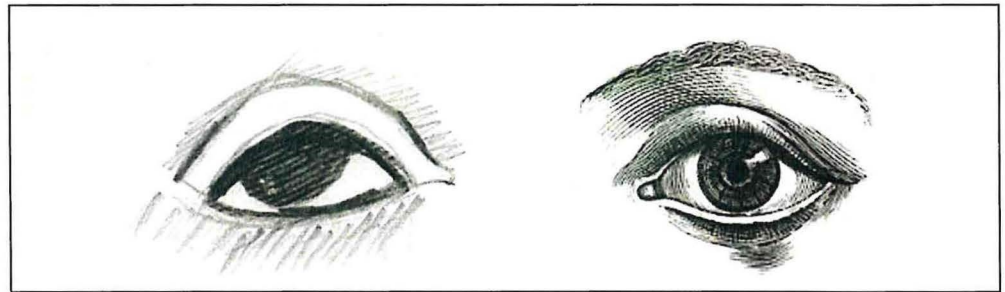
The use of lines and shade was to create form. Curved lines used to suggest movement within the composition. Different compositions were tried out in order to get the best to portray the idea.



c.

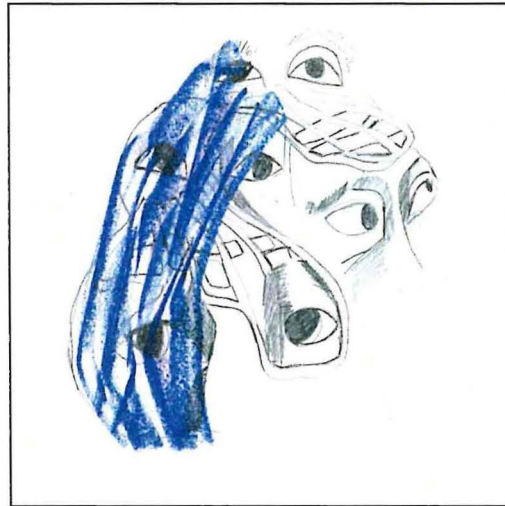
The three dimension sketch in water colour was created to suggesting form and colour for the final piece to be created. Colours were selected basing on the natural colours of the materials to be used.

Figure 5: Pretence



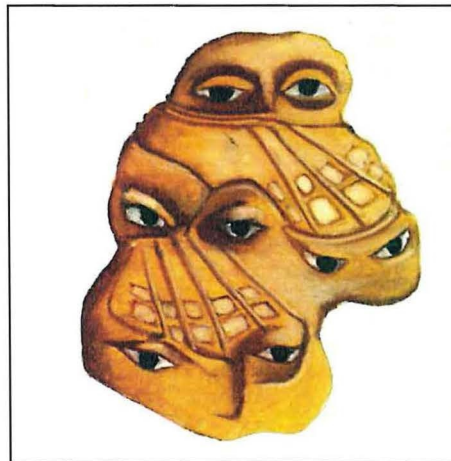
a.

The eye is taken as a source of inspiration used as an instrument to see what the brain interprets. Although people at times tend to hide their fear about the situations prevailing in the society, the eye can tell it all.



b.

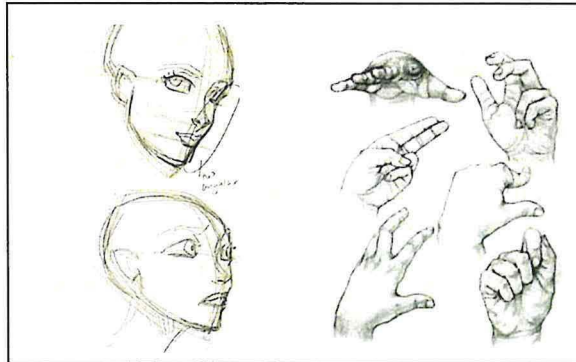
Further development was made in lines and shades to create a design and form of the image that illustrates pretence of different mood in a society. The researcher used the eyes to translate ones mood as interpreted by the brain.



c.

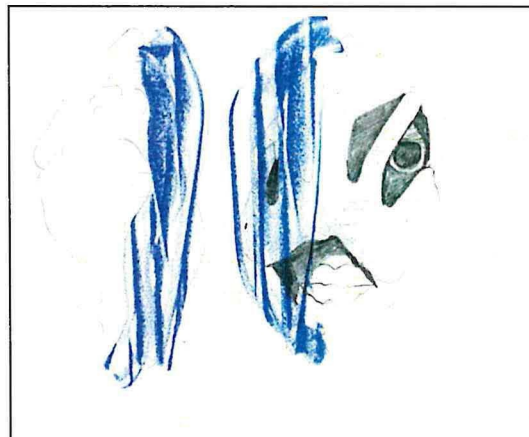
The image was made to suggest the three dimensionality of the image by using water colour. Colour was also used to differentiate the characters in the composition.

Figure 6: Lack of employment



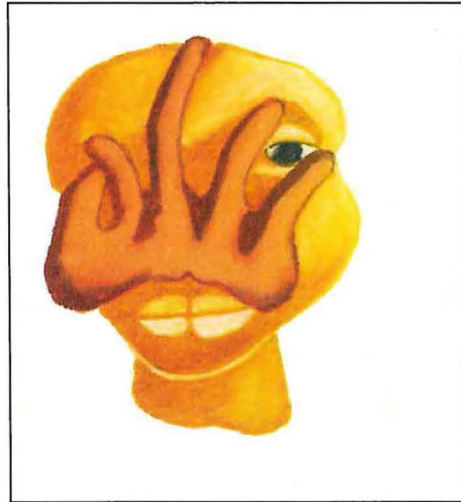
a.

The head and hand were taken as source of inspiration. The head is taken as an instrument to see and interprets and the hand to reacts. The researcher uses the head and a hand to illustrate a cause of conflict.



b.

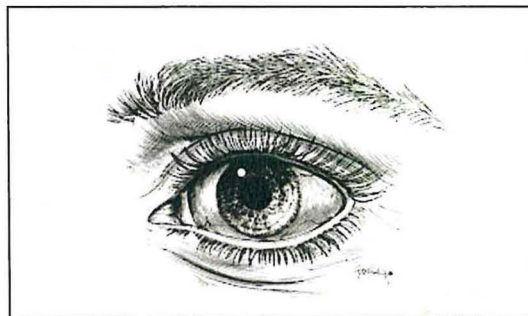
Further development was done by use of pastels and pencil to create the negatives and positives and shades were used to mold form. This development shows how the hand can be joined to the head to translate a cause of conflict.



c.

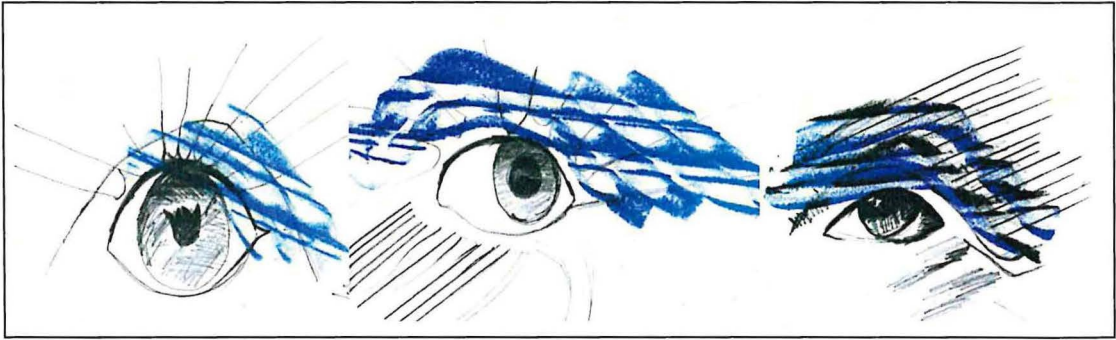
This was done to suggest the general form of the three dimensionality of the piece. Colour was used in the creative way to portray the message.

Figure 7: Whose son (*MwanaWani*)?



a.

The eye is taken as a source of inspiration that sees compares and envies. People use their eyes to judge other basing on who they are in terms of wealth and those with wealth are valued more than the unprivileged ones.



b.

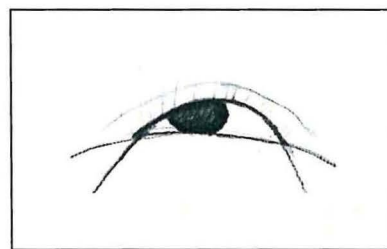
Further developments were done in colour pencil to create the design and curved lines were used to suggest movements. In the composition, the big eye represents the privileged ones and the small one for unprivileged.



c.

This was done to represent the three dimensional final form of the design by using pastels. This was to guide the researcher in the process of execution.

Figure 8: Corruption



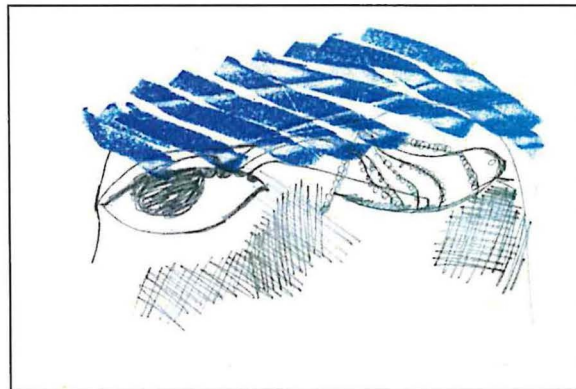
a.

The eye as a source of inspiration in seeing and determining the mind of an individual. The eye can be used to see what others cannot see. The eye can be posed at any angle at which people could think it is not observing anything yet it does.



b.

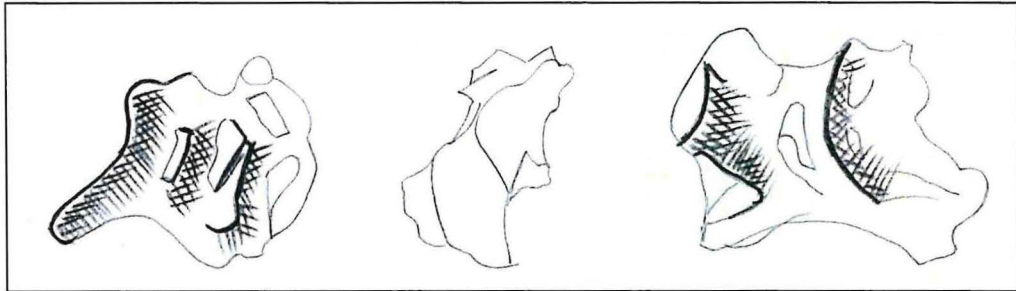
Further development was of creating the mind of the individual. Lines were used to determine the movements. The curves were used to suggest how the mind is corrupted by the eye to translate conflict.



c.

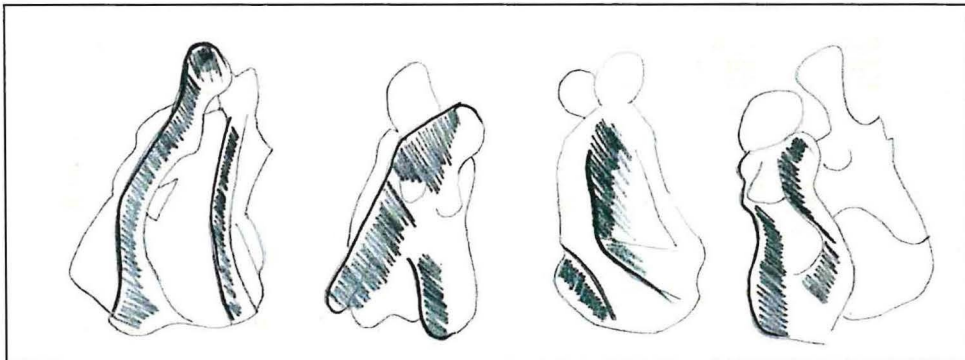
This was done to create a readable message in three dimensional. Lines were used to suggest a closed right eye to give a chance to the open eye to be able to see well and grab enough.

Figure 9: Fighting for resources



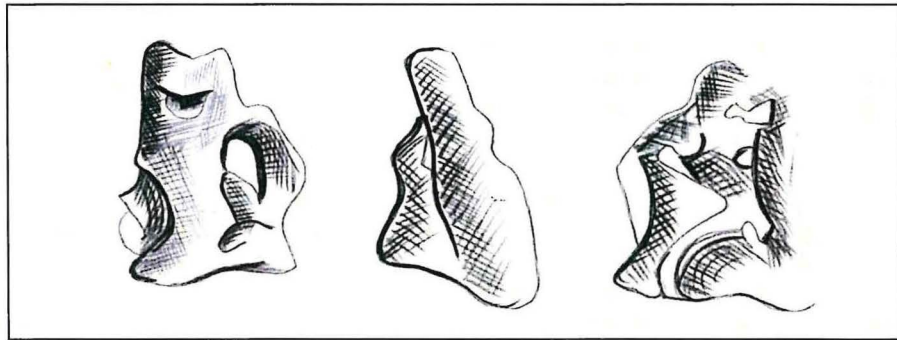
a.

The emphasis in the sketch was to make all parts of the work interesting. The use of contrasting visual concepts was to make the work more dramatic and expressive. The curve used to show movement and to put images in motion.



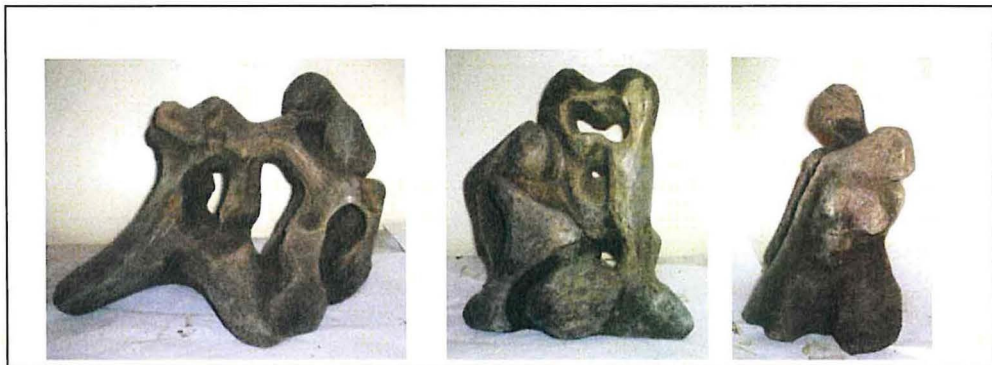
b.

The contour lines that form diagonal directional line were used to stage an action in the composition. This was to try out other possibilities of using the female body to depict conflict.



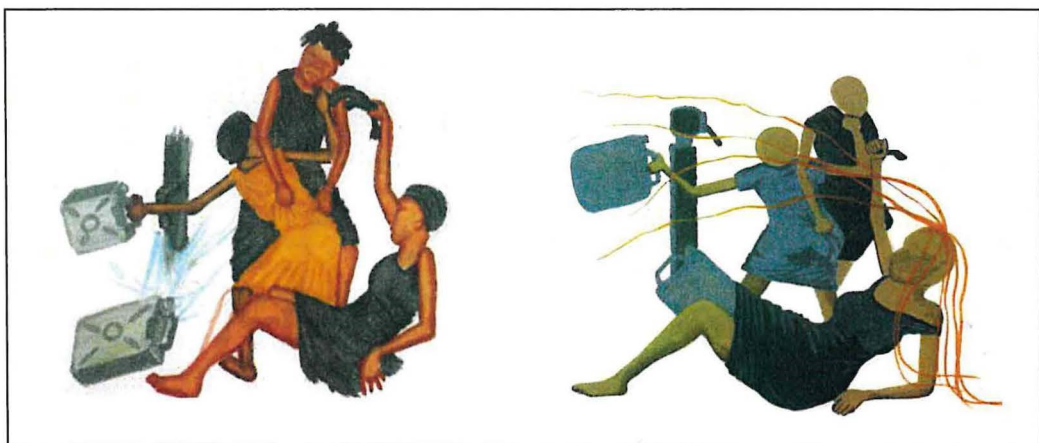
c.

The contours that form diagonal lines in this development were to create a sense of depth and excitement to avoid the composition from being static.



d.

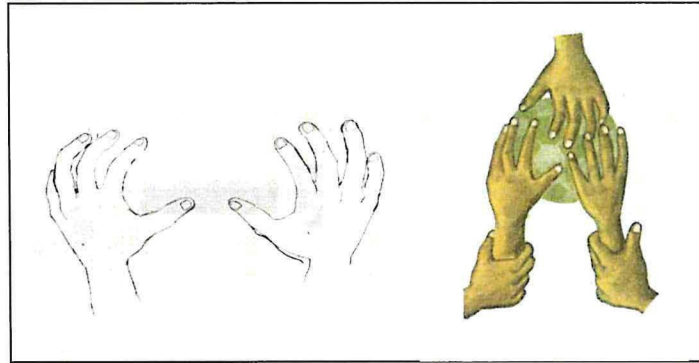
Trials of the above (a,b,c) sketches in clay and this was to find out if the composition when modeled could portray the message intended and if the observer could understand it well.



e.

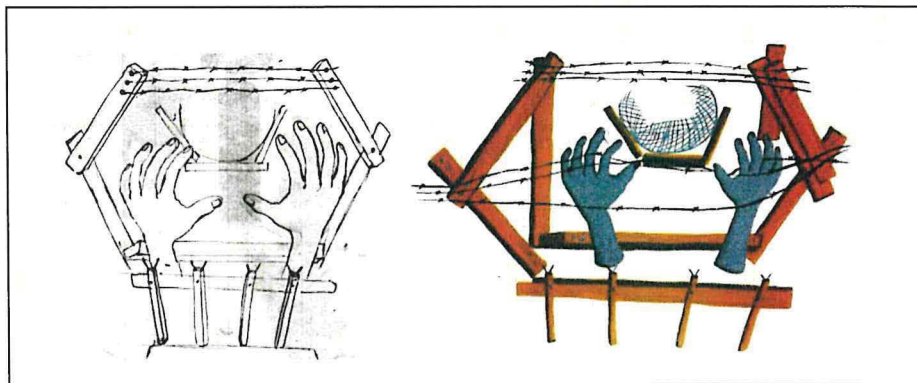
Further development were done to make the composition more readable so as to be understood hence being able to translate the idea of conflict in Uganda societies.

Figure 10: Theft



a.

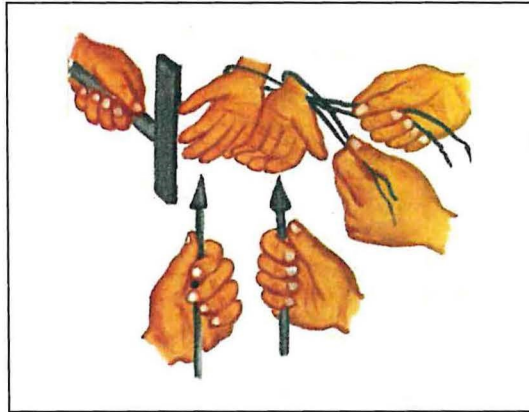
Hands were the source of inspiration to depict conflict in this composition.



b.

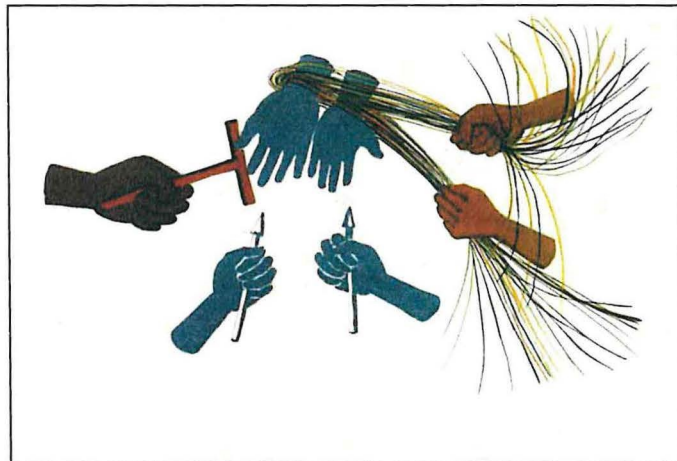
Further developments were made to illustrate the final form of the composition. Lines were used to translate the difficulties people go through because of conflict.

Figure 11: Brutal punishments



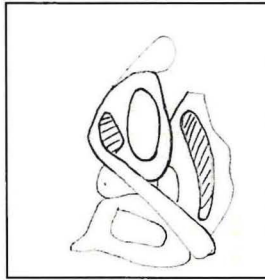
a.

The organization of visual elements in three dimensions was to create form and hands were used as a source of inspiration to translate the cause of conflict in Uganda societies.

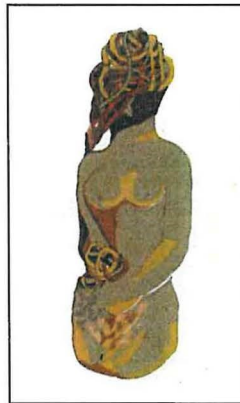


b.

Further development was done in water colour to emphasize contrast of colour in the image objects to make it possible to execute the composition in the best way using stone dust.

Figure 12: Greed 1**a.**

Lines were used to suggest form and depth. The voids in this composition were used to make the sculpture have less weight and also to make the composition interesting and more readable.

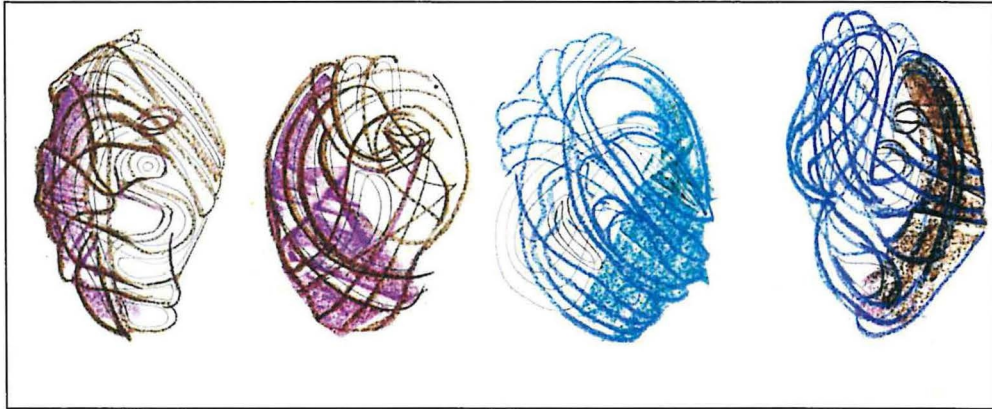
**b.**

Further development was done to suggest round form of the image by the use of water colour, the hair was created in lines to give more meaning and creating movement in the composition.

**c.**

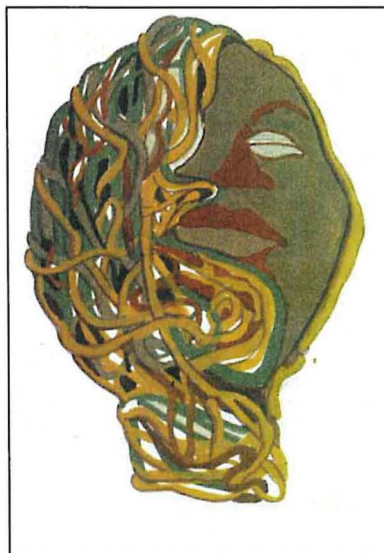
Figure c represents early stages of development of the piece of work. A log of wood was curved to execute the composition. Desired shape was obtained and stone dust was used to define form in the composition.

Figure 13: Greed II



a.

The sketch shows interplay of the hair to portray the message in line work. Curved lines used were to portray movement. The shades used were to define form.



b.

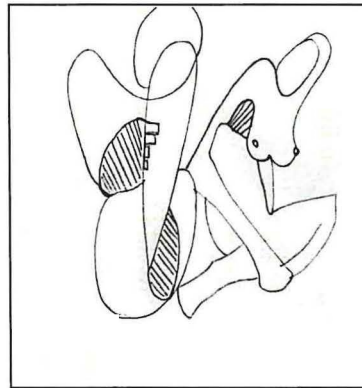
Further development was done in water colour to create an aspect of three dimensions and suggesting the colour of the image for the identification of the different parts of the composition.



c.

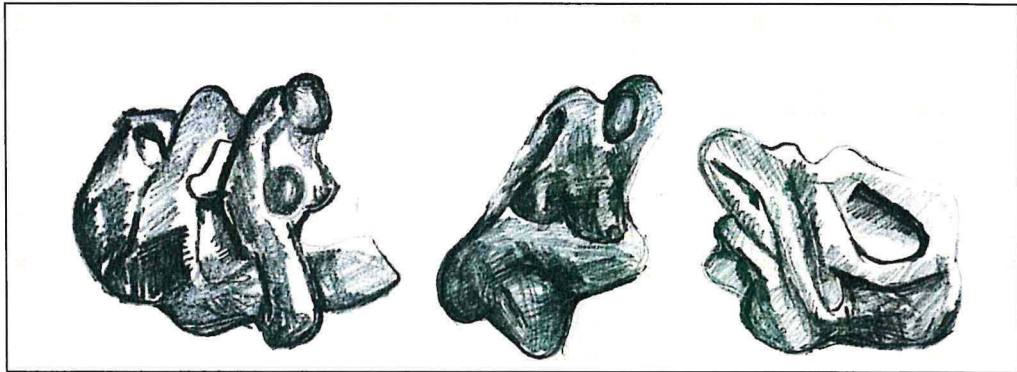
This represents the first and the second stages of development in the execution of the work in clay and stone dust. The image was first built in clay and then cast using stone dust and details of the hair were executed by using clay and stone dust.

Figure 14: Greed III



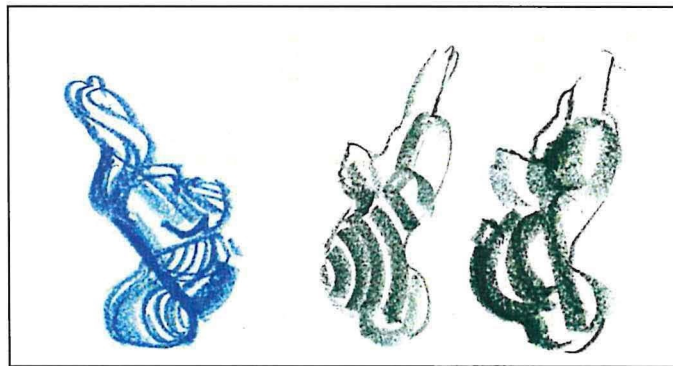
a.

Lines were used to define form and create movement in this composition. Two figures were used to portray the message. Voids were used to make the piece interesting by balancing the positive and negative spaces.



b.

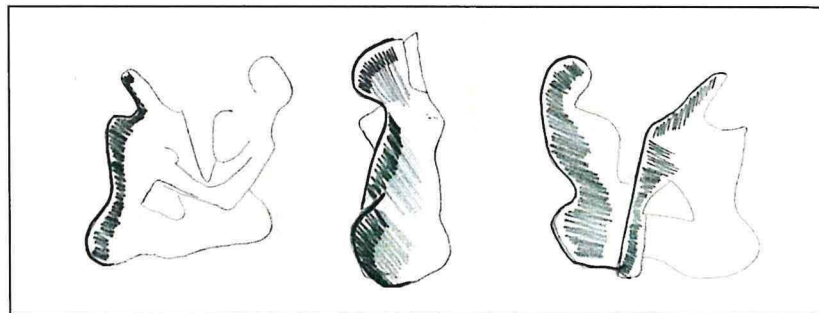
Further development is compacted to give a clear expressive and description of the composition. Shading was used to give an element of round shape.



c.

Further development was done to make the composition more readable and hair was added to give more meaning to the message. The figures were reduced in number to avoid the composition to be grounded.

Figure 15: Greed IV



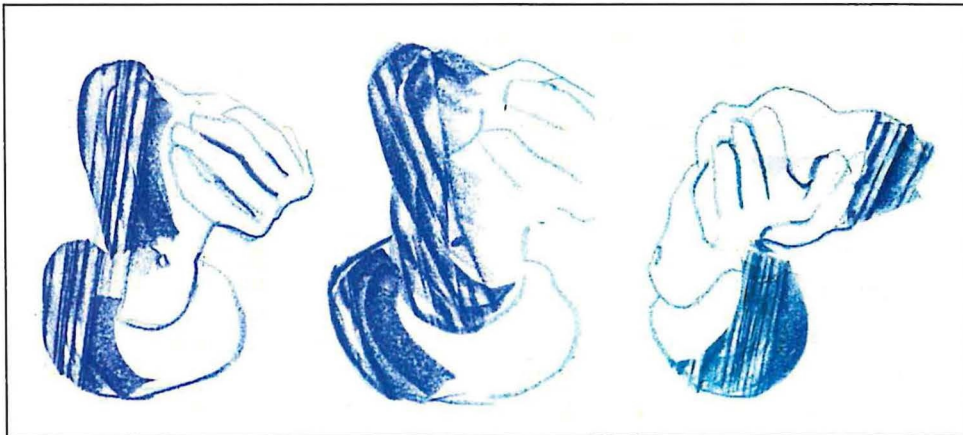
a.

The use of curved lines was to create order and movement in the composition. In this composition the torso was taken to be the source of inspiration to translate the idea of conflict.



b.

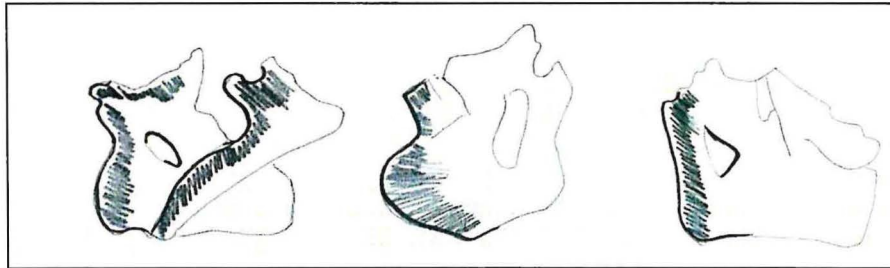
The trial of the composition in three demission using clay was made.



c.

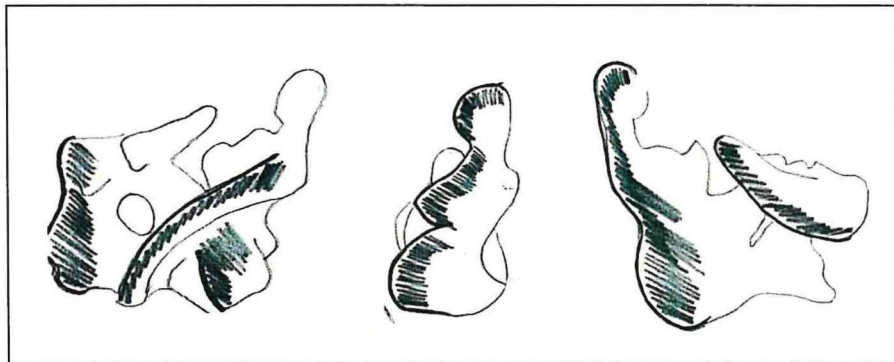
Further sketching was done to add details and improving on the forms so that the composition could be read. Colour was used to create form in the composition.

Figure 16: Greed V



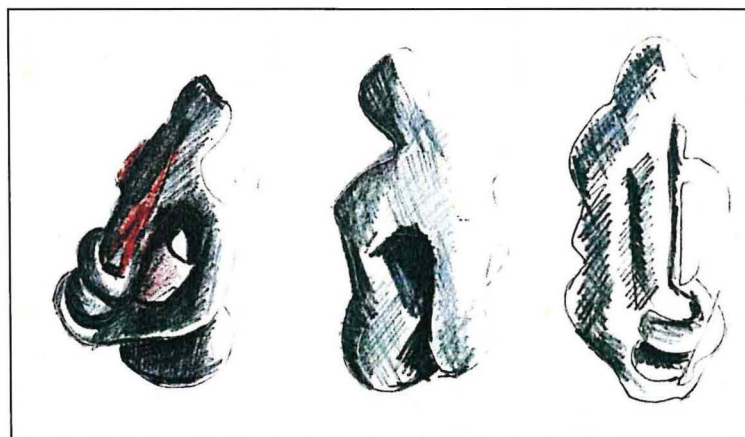
a.

The composition presented in abstract form, using planes to define form.

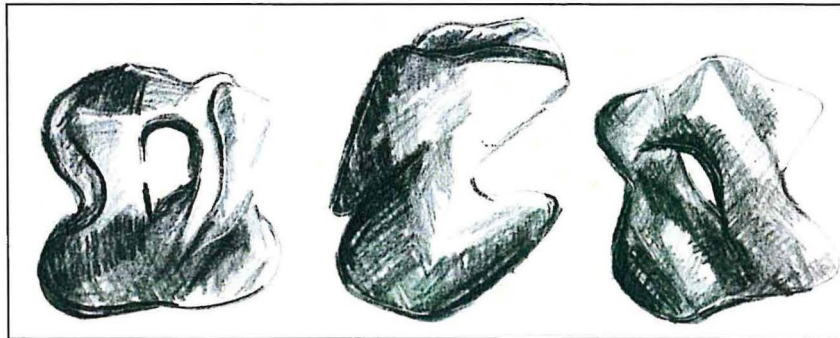


b.

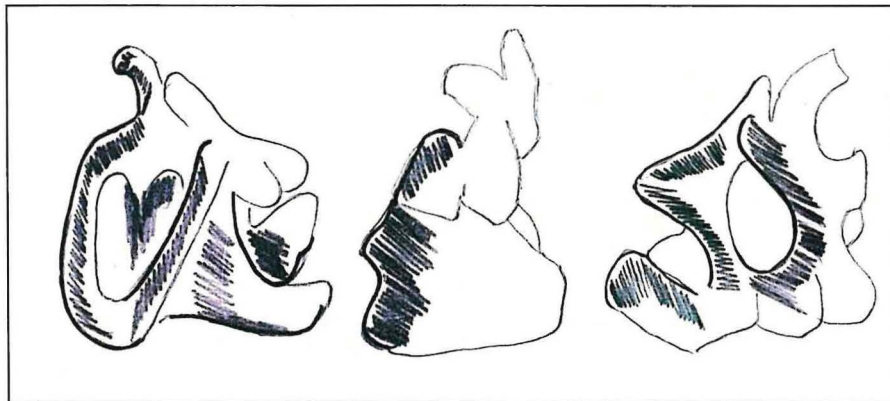
Further developments done using curved line to suggest movement



c.

Figure 17: Greed VI**a.**

The use of shading was to suggest the round form in the composition

**b.**

Further development was done to give more studies of form.



c

The three dimension trials made in clay

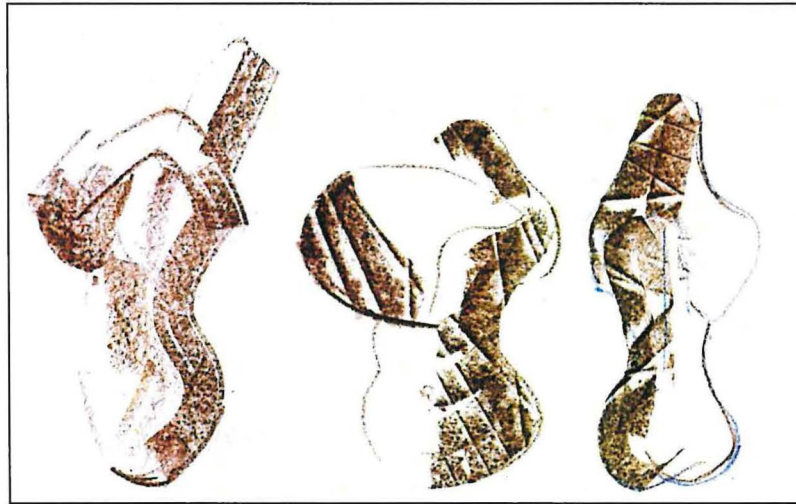


d.

More sketching done to perfect form and giving details in the composition for more meaning of the message

Figure 18: Greed VII

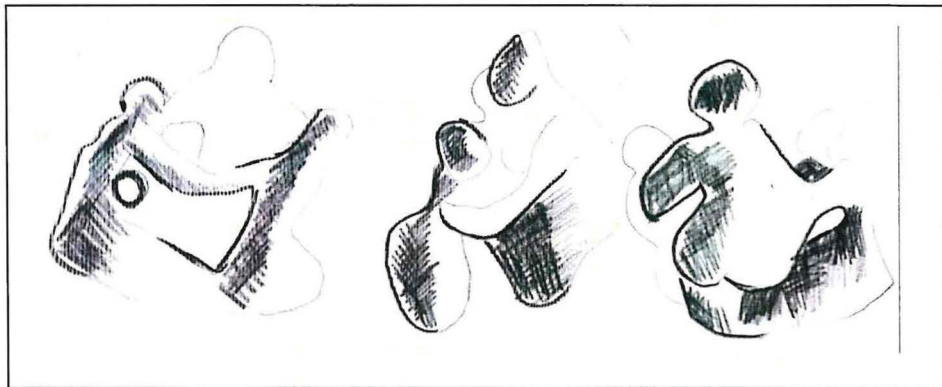
This was derived from the above (Greed VII).



a.

Line and shading were used to define form

Plate 19: Greedy VIII



a.

The expressive lines are used to impart a feeling of uneasiness that is created by conflict.



b.

The trial made in clay to express the message



c.

Further developments about the idea was done to give a detailed study and perfection of form.

Figure 20: Coercive Governance



a.

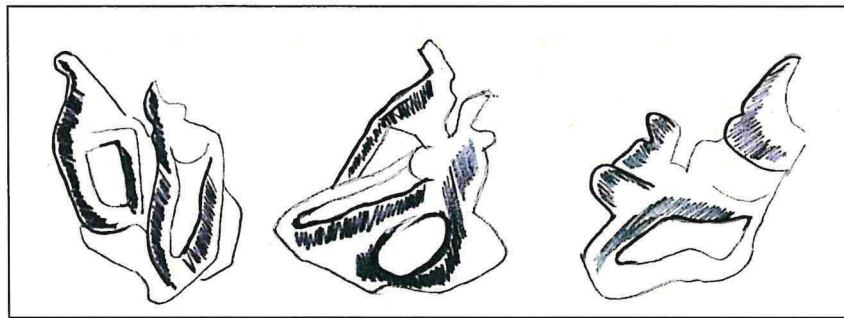
The idea was executed in pastel to create a group of sculpture and different colours were used to differentiate the characters used.



b.

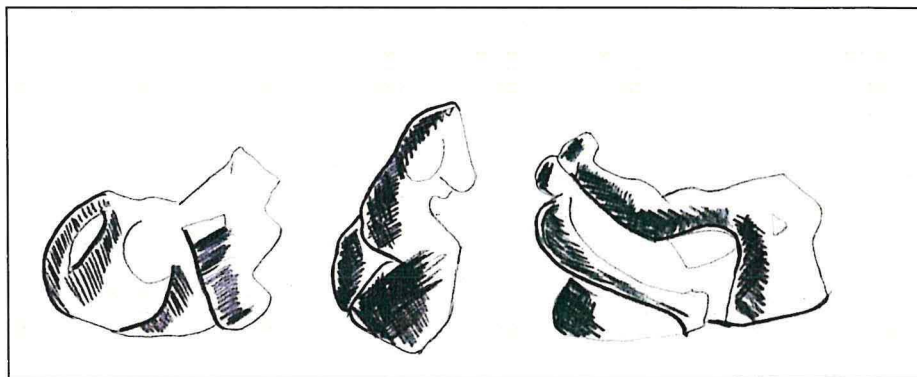
Further development was done to create a two level of objects in the composition to give a detailed and meaning composition.

Figure 21: *Okusika Omuguwa*



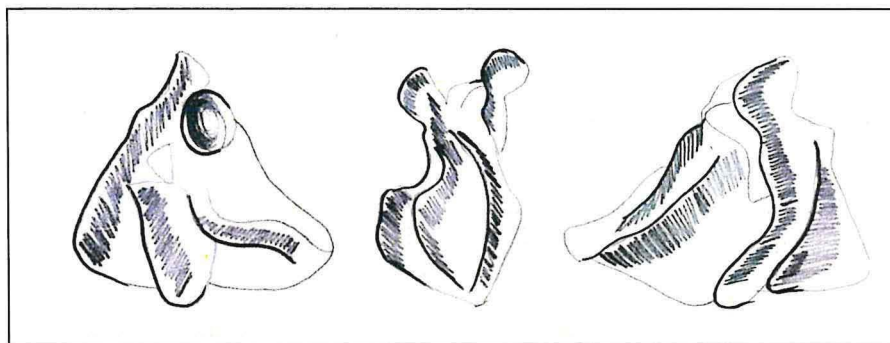
a.

The use of contour lines was to define the edge of the general form and the angular lines were to convey a sense of dynamism in the composition.



b

The combination of lines and planes emphasized to create form



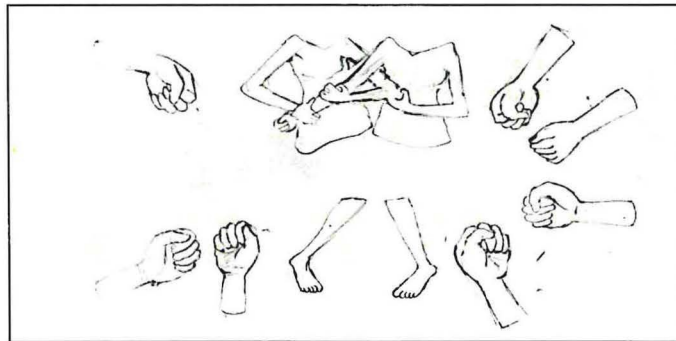
c.

The angled lines suggest chaos that is brought in the society through conflicts.



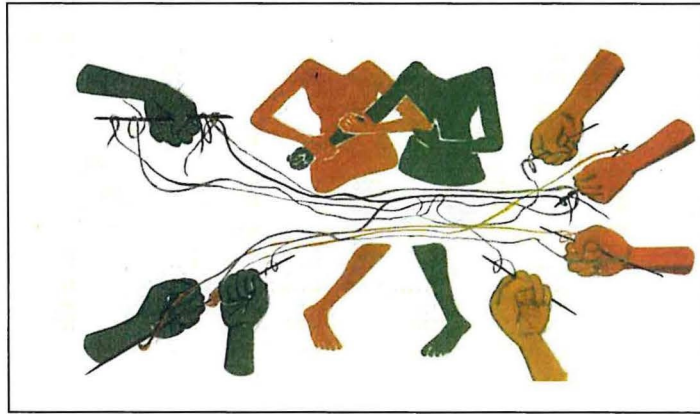
d.

Trials done in clay for a, b and c.



e.

Further sketching was done by combining the ideas of a, b, c to convey the message.



f.

Further development was to give the colour suggestion and creating the flow of the composition.



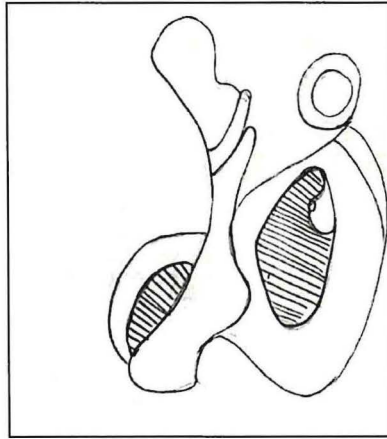
g.

Figure 22: Strike

This was further developed from figure 47 .

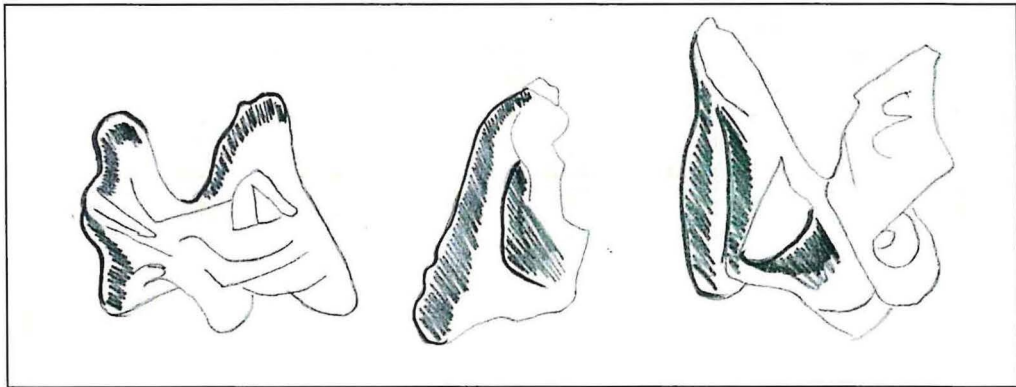


Figure 23: What, why , stop (open up)



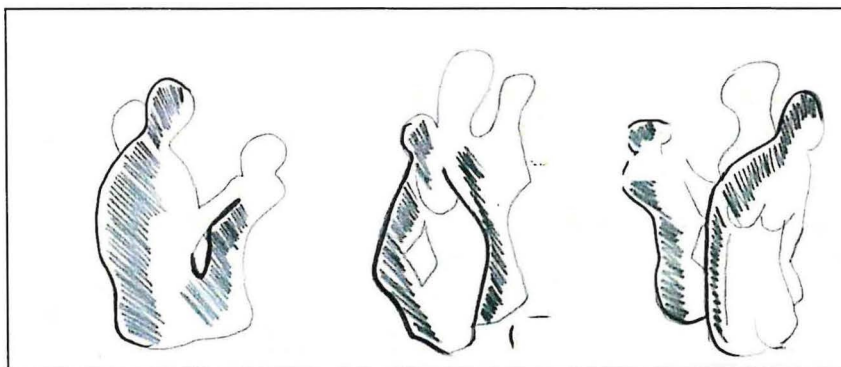
a.

The first sketch about the idea where lines were used to define form



b.

Further development was done by molding form by shading .



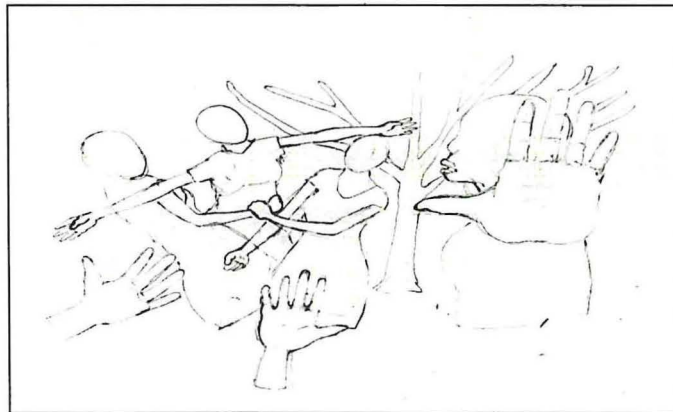
c.

More developments were done by the modification of form.



d

Three dimension trials in clay



e.

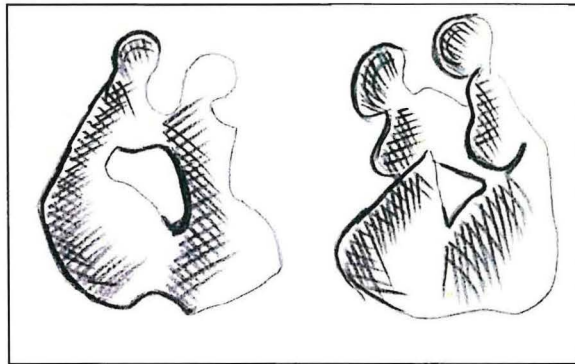
More details were given to make the composition readable



f.

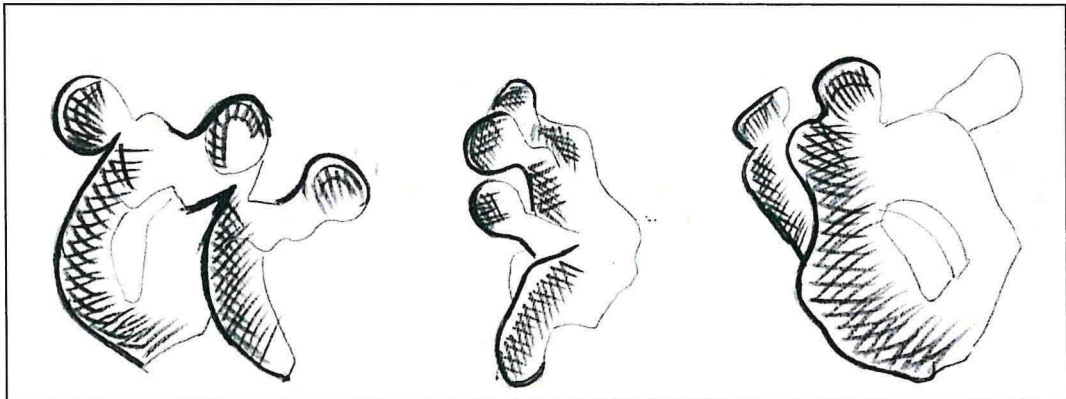
Colour suggested by the use of water colour

Figure 24: 'Wowe'



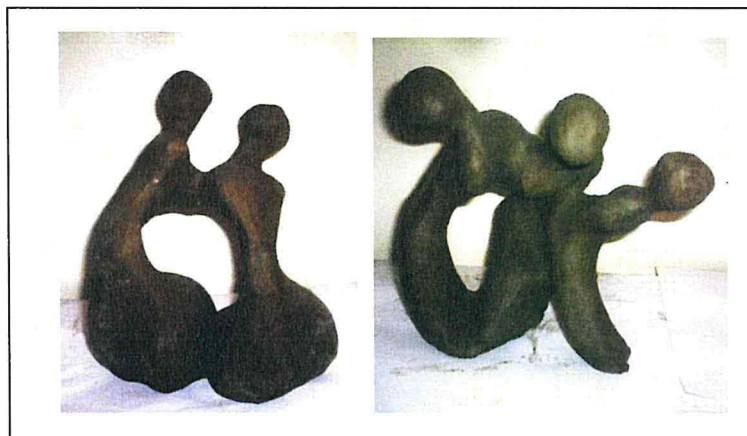
a

The organization of visual elements in the sketch, in three dimensions was to create form in addition to height and width. The depth, width and height has created the illusion of three dimension of the sculptural form.



b.

In the second development, the lines formed by the gesture and poses strongly diagonal to lead the viewer's eyes upward, beyond the physical limit of the space hence forming an open composition.



c

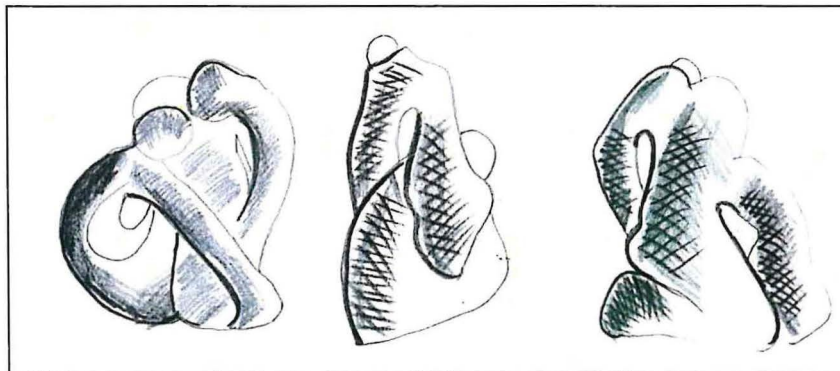
Three dimension trails made in clay.



d

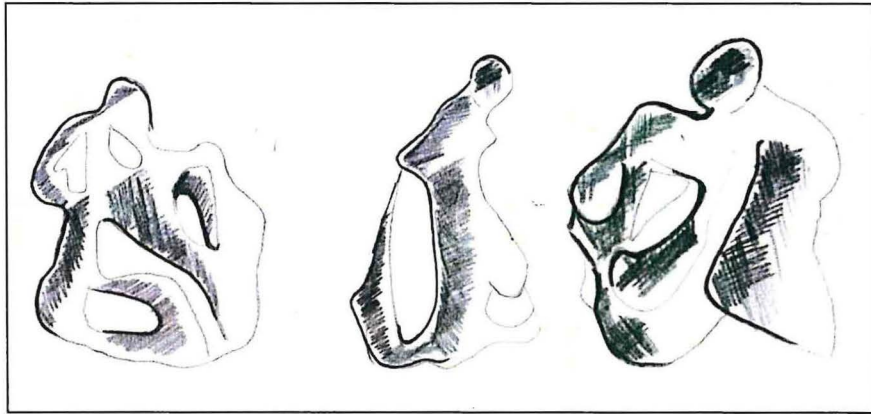
Further sketching was done to give details to the composition and modifying on form of images.

Figure 25: *Kati Mbawe Ki*



a.

The visual weight in the composition was achieved by use of asymmetric balance in the composition



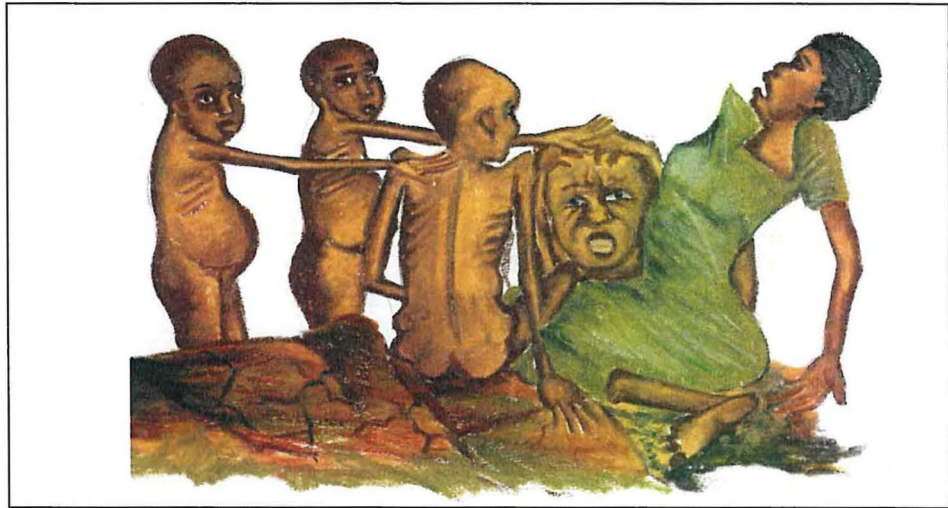
b.

The Implied continued movements were used to suggest motion and lines in general used to create form of the sculptural form



c.

Three dimension trials made in clay



d.

Further sketching was done to improve on forms of the idea and to give more expressive elements.

Figure 26: Some

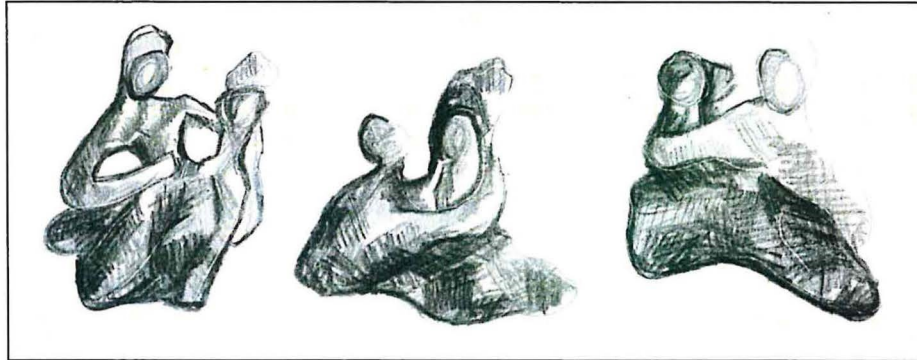


a..

This was further developed to improve on form

Suggestion of colour was by the use of water colour

Figure 27: Emiranga



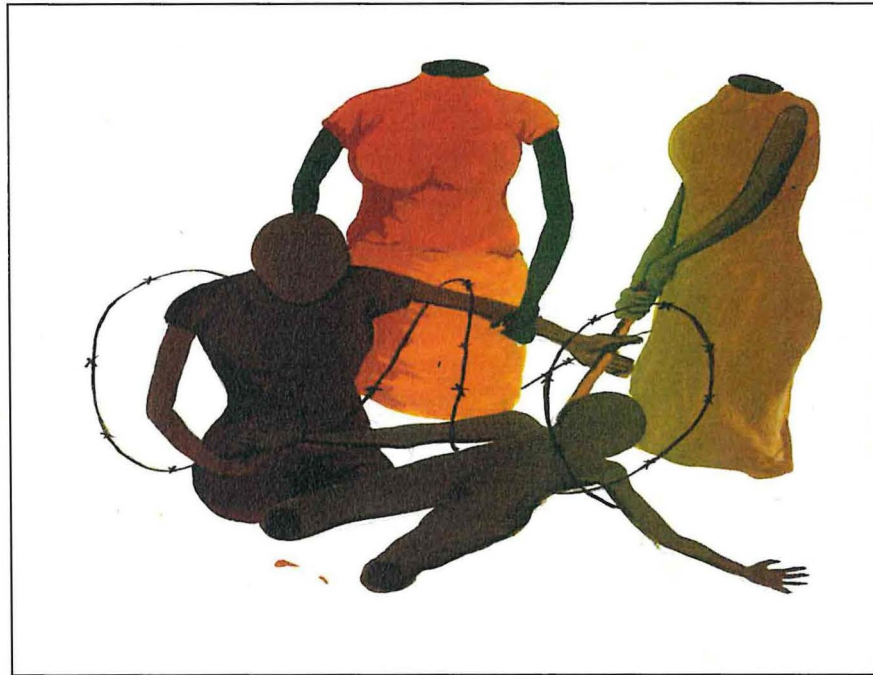
a.

There is an emphasis of unnatural proportional relations that exist in the volumes and masses to contribute to the sculpture's expressiveness and beauty.



b..

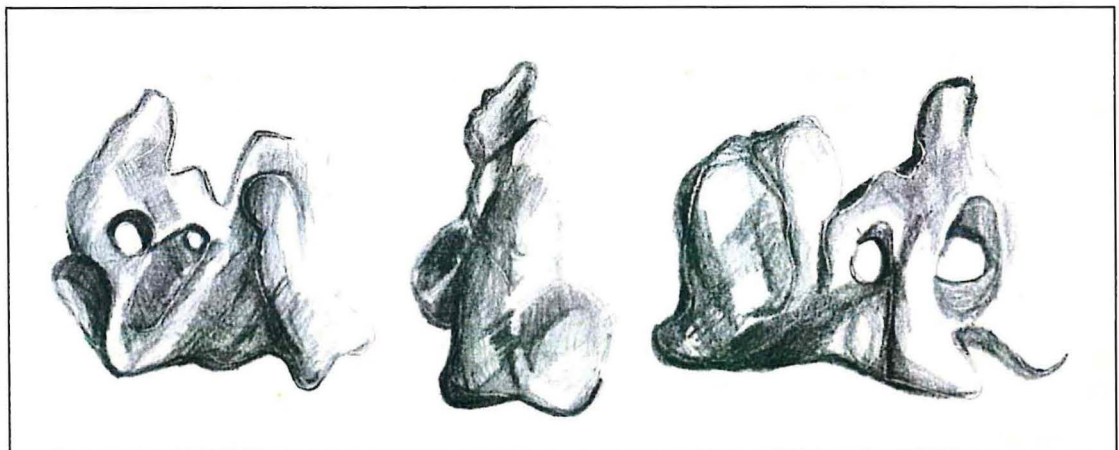
Three dimensional trial made in clay



c.

Further sketching was made by use of water colour to modify form and give more details in the composition.

Figure 28: Fear for existence



a.

The developed ideal sketches for the sculptural form.



b.

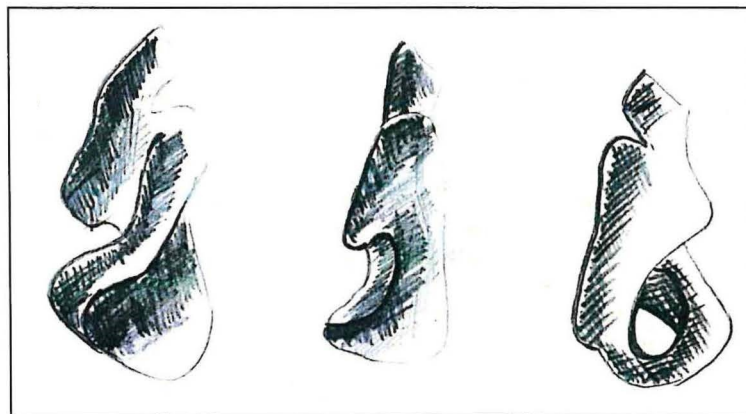
Three dimension trial in clay



c.

Further three dimension trial by defining the forms in the composition by the use of clay.

Figure 29: The Blame



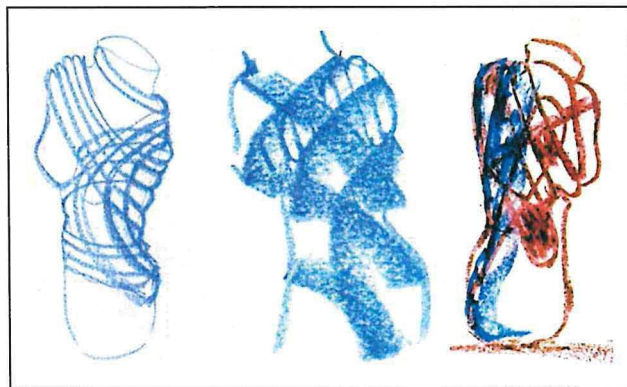
a.

The use of lines in combination resulted into the development of form and value. The dominance of horizontal lines in the composition leads to be quite restful. The deep, acute curves suggest confusion.



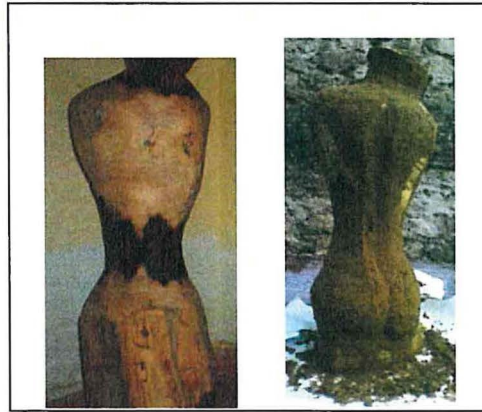
b.

Three dimensional trials in clay



c.

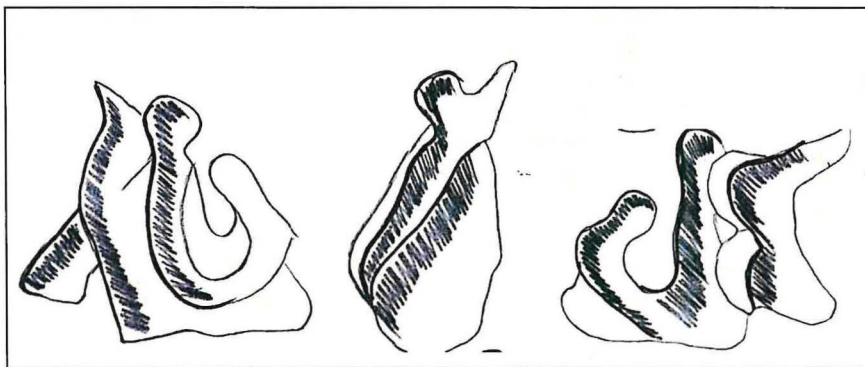
Further sketching was done to add more tails and build of form



d.

This shows the first stages of the working process

Figure 30: Disunity



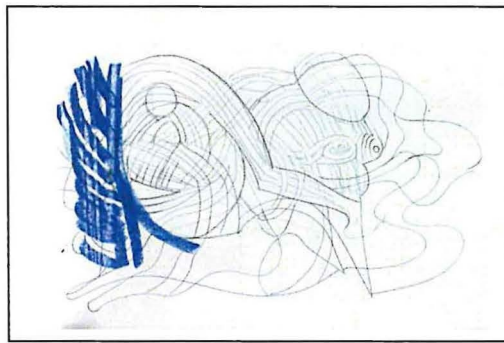
a.

The flat lines used suggest calmness and wide line suggest the bold strength of individual within the society.



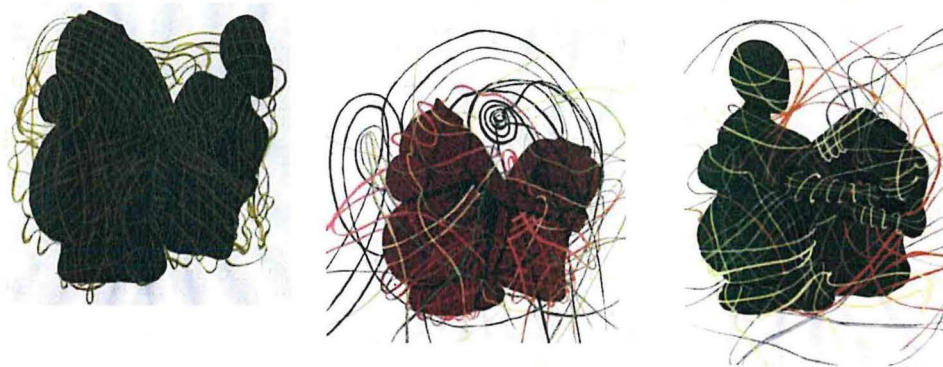
b.

Three dimension trials in clay was portrayed.



c.

Further sketching was done to give more details to the composition. Lines were used to show movements.



d.



e.

The building processes of the composition into a three dimension piece. Clay piece turned into stone dust by positive casting.

Figure 31. Coercive governance



Lines were used to perfect form, water colours were used to suggest contrast.

3.7 Preview

In chapter four the researcher was to discuss the studio findings.

CHAPTER FOUR: PRESENTATION, INTERPRETATION AND ANALYSIS OF STUDIO FINDINGS

4.0 Overview

In this chapter, the researcher presents and interprets the findings of the study. It gives the detailed accounts on the results of studio exploration. The presentation and analysis of the data is based on the three objectives which the researcher set out to achieve, namely.-

- a. Identify major artists who have used the Female Body as a source of inspiration for forming sculpture in Uganda.
- b. To establish factors limiting Ugandan artists to create sculptures using the Female Body as a source of inspiration to depict conflicts in Uganda.
- c. To produce sculptural forms using the Female Body as a source of inspiration for sculptural ideas in stone dust depicting conflicts in Uganda.

4.1 Studio findings



Plate XXV: The Income Inequalities
Material: Clay and stone dust

Concept development and source of inspiration; Plate XXV was executed basing on the theme “Economic conflicts”. Hands were used as source of inspiration to symbolize income inequalities as a cause of conflict in Uganda societies but done in three dimensional representation.

Materials, tools and equipment; Stone dust and clay were carefully chosen and used in the execution of the art work. The researcher used a building technique. The materials were selected because they could give a cracking effect that could symbolize conflict.

Sketches and Maquette; Sketches of hands were made to visualize the theme. Hands were illustrated as instruments that touch and weigh what is received. Beads were illustrated to symbolize the riches and creating the gap between the rich and the poor. The researcher archived integrating clay with stone dust in the execution of the idea. The challenge was to select a binder that could mix the two together, and this was controlled when the researcher through interviews obtained sado binder. The researcher found out that sado binder was the best binder when working with clay and stone dust as material in sculpture.



**Plate XXVI: Theft (2' x 4'),
Material: Stone dust, wood and metal)**

Concept development and source of inspiration; Plate XXVI was done as an effect of conflict in Uganda societies basing on the theme “economic conflict” The researcher portrays a situation where people have failed to get their basic needs in life and they resort to stealing in order to get them. Hands were used as a source of inspiration to symbolize how people could be determined to obtain what they lack by stealing.

Materials; Barbed wires, metal and pieces of wood were used to execute the message. The barbed wires and metal were used because their nature could symbolize peoples’ determination to get what they what at all cost. The artist used the assemblage technique to be able to work with different materials to portray the message.

Sketches and Marquette; Sketches were done to create visual images in composition form that could portray the message. These visual images were transferred into clay to form a tangible piece of art. The difficulty in this was to bring contrast by using one material in modelling of the Maquette. But this was solved when executing the final piece because the researcher had selected different material of different colours hence contrasting the sculpture. The researcher observed that with the combination of different materials, having different textures, could lead to the readability of a composition when dealing with political conflicts.



**Plate XXVII: Coercive Governance (4' x 8'),
Material: Wood, binding wire and stone dust**

Concept development and sources of inspiration; Plate XXVII was executed to portray a cause of conflict in Uganda basing on political conflicts. The researcher portrays a situation where leaders tend to use force when people refuse to do things they take to be unacceptable basing on human rights and this normally result into jailing of people and torture, leading to political conflicts between the leaders and their subjects.

Materials; Wood, stones, stone dust and barbed wires were used. Wood was used to symbolize a cage where these people are kept, stone was to symbolize the rough kind of life experienced, stone dust, its roughness was to symbolize the political conflict and barbed wires were used to symbolize the difficulties people go through. A building and assemblage techniques were used in the execution of the idea.

Sketches and Marquette; Sketches were developed and Marquette were created. The challenge was to create images on the different levels in form of planes using clay forming a Maquette. But this was solved during the execution of work by using the two techniques (building and assemblage). The researcher found out that an artist can rely on

the natural colors of the material to portray good scenery. The researcher also found out that stone dust was a good material when building a relief sculpture

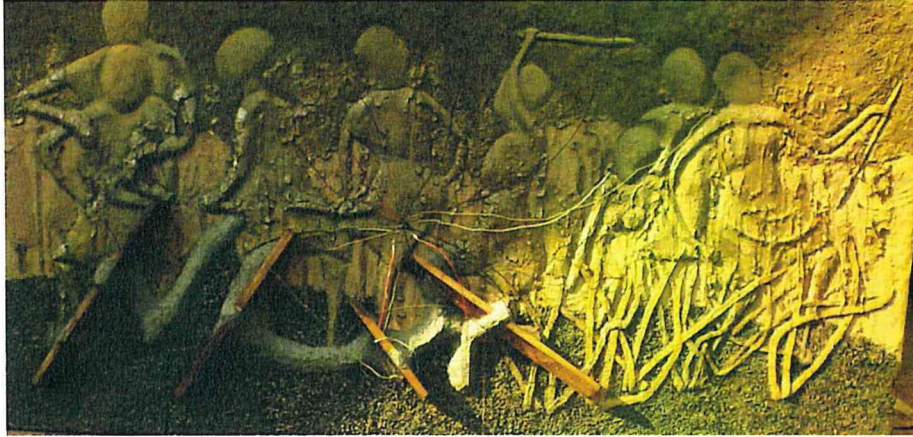


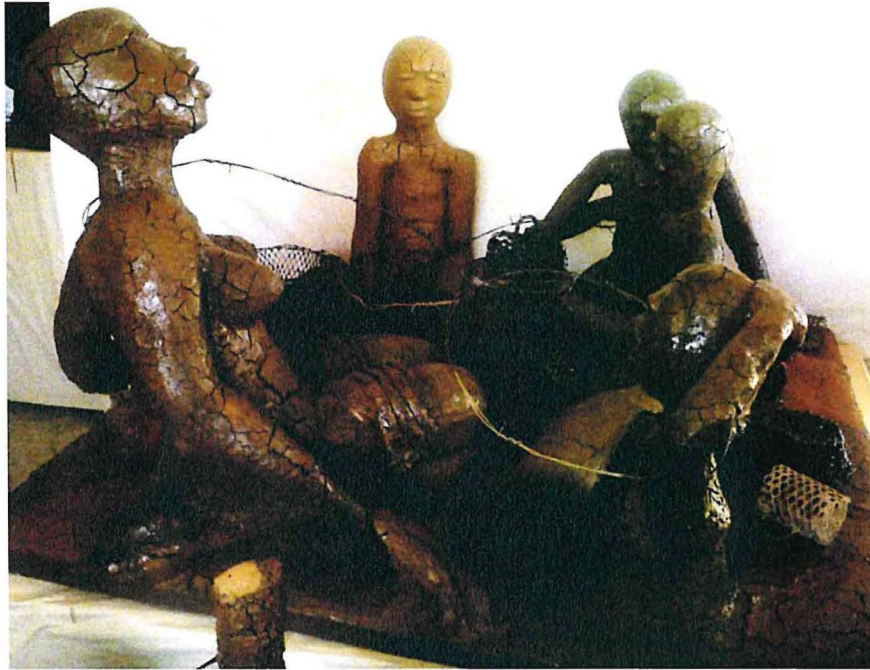
Plate XXVIII: Strike (4'x 8')

Material: Clay, wood and stone dust

Concept development and sources of inspiration; Plate XXVIII, Strike, was executed to show an effect of conflict in Uganda societies that result from leaders' bad governance. The researcher portrays a situation when the bad governance reaches a climax and people strike. Torsos were used as source of inspiration to execute the idea.

Materials; clay, wood, stone dust and stones were used. Clay was used because it could give a cracking effect that could symbolize chaos in the society. Stones and stone dust were used to give a rough texture that could symbolize the political conflict. Wood was used to symbolize fighting. A two dimensional sculpture was formed by building and assemblage.

Sketches and Marquette; Sketches were done in the development of the idea and Maquette were formed using clay. The researcher achieved the integration of clay with stone dust when building a sculpture. Cracks were developed to symbolize chaos. The researcher found out that clay mixed with sado binder cannot be built on stones because when it hardens, it peels off. It can only be built on stone dust of very fine grain.



**Plate XXIX: “Kati mbaweki” (the puzzle),
Material: Stone dust, soil and clay**

Concept development and sources of inspiration; Plate XXIX was executed as an effect of land conflict in Uganda societies. The researcher depicts a situation when people are evicted from their land, have become homeless and lack what to eat. Busts were used as sources of inspiration to portray the message.

Materials; Soil was used to reflect the land conflicts and to give a cracking effect that could symbolize a problematic kind of lives.

Sketches and Marquette; Sketches were done and transferred into three dimension Marquette. The researcher archived building with soil to form three dimensional sculptures. The researcher found out that when building with soil the artist has to use two layers only, more layers tend to peel of as they dry.



Plate XXX: Counseling and Sensitizing

Material: Stone Dust

Concept development and sources of inspiration; Plate XXX was executed to depict remedies for political, economic and land conflicts in Uganda societies. Counseling people and sensitizing them about the human rights can fight conflicts in societies.

Material; stones, saw dust and stone dust were used. Different colours of stone s were used to bring out an element of different people uniting together.

Sketches and Marquette; sketches were developed basing on the themes of political, economic and land conflicts and also Maquette were created. The researcher achieved integrating saw dust and stone dust to build a sculpture to create pictorial scenery in relief.

4.2 Preview

In chapter 5, the researcher viewed the discussion, conclusion and recommendations of the study

CHAPTER FIVE: DISCUSSION, CONCLUSION AND RECOMMENDATION

5.0 Overview

The purpose of this study was to investigate the possibilities of using the Female Body as a source of inspiration for sculptural forms in stone dust depicting conflicts in Uganda. With this purposely mind the researcher set out four objectives to achieve namely;

1. To identify Artists who have used the female body as a source of inspiration for forming sculpture in Uganda
2. To establish factors limiting Ugandan artists from using the Female Body as a source of inspiration to depict conflicts in Uganda
3. To produce sculptural ideas in stone dust using the female body as a source of inspiration depicting conflicts in Uganda

5.1 Discussion

5.1.1 Artist who use the Female Body to create sculpture



Plate XVII: Title: Daphne



Plate XXVI: Theft (2' x 4'),

Katie MacDowell used different parts of the female body as sources to depict her sculptural message, but this artist although she was depicting different visual images in her composition; Katie used a single colour of material throughout her composition. The researcher differs from her in that here the researcher used different materials in her composition hence creating contrast in the sculptural work.

5.1.2 Factors limiting artist creating sculpture using the Female Body.

https://en.wikipedia.org/wiki/Henry_Moore, comment that;

“Moore's exploration of the Female Body was under the influence of the Toltec-Mayan figure, he had seen at the Louvre, which led him to increasing abstraction as he turned his thoughts towards experimentation with the elements of design”

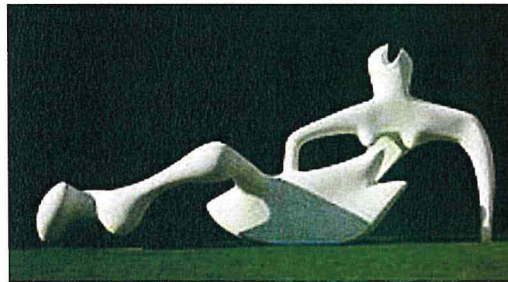


Plate XXIII Title: Reclining Figure,

Artist: Henry Moore

Year: 1951.

Source: https://en.wikipedia.org/wiki/Henry_Moore

Basing on the above quotation, Henry Moore was influenced by other artists to develop his abstraction style. This applies to the researcher in that she was also influenced by the work of Sudarsan, plate XV who used sand as a material and this paved way for the researcher to select stone dust to be used in studio experiments as illustrated in plate XVII.

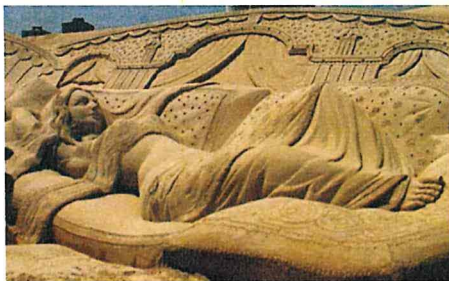


Plate XV: Sand sculpture by Sudarsan Pattnaik



Plate XXVII: Strike (4'x 8')

5.1.3 Production of sculptural forms

The studio experimental sculptures revealed the researcher's inner competence as an artist. This competence was the uniqueness of using stone dust and application of glyptic colours in sculpture. Stone has been crashed to different grains and used to create sculptural ideas by building, see Plate 26 "Coercive Governance". Where the researcher built stone dust to create three dimensional sculptures, unlike Nabulime, sculpture, plate XX "Lilian Nabulime", who carved stone to portray her message as a solid female body sculpture.



Plate XXVI: Coercive Governance

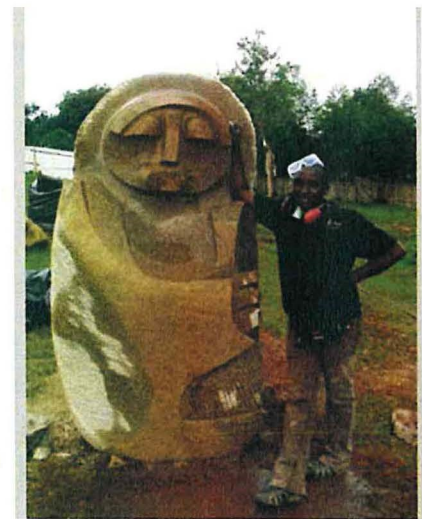


Plate XX: Lilian, Reflection

The researcher observed that by the use of stone dust one can be able to use a painterly approach in sculpture basing on the different glyptic colours of stone dust to create scenery in sculpture, see Plate XXIX. Unlike Sudarsan Pattnaik, plate XV which portray a single colour.

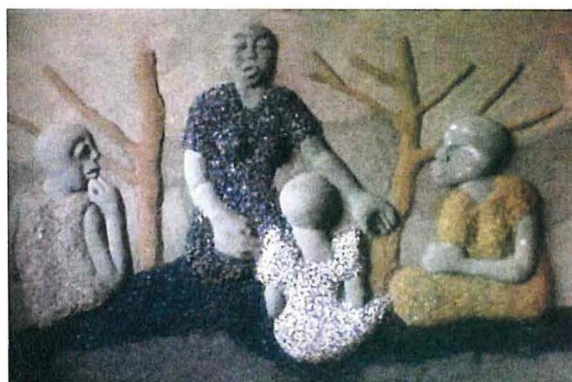


Plate XXX: Counseling

5.2 Conclusion

The study was to analyze the possibilities of using the female body as a source inspiration for sculptural ideas in stone dust depicting conflicts in Uganda. A number of sculptural ideas based on the objectives of the study were produced to depict conflict in Uganda.

5.2.1 Artists who used the female body as a source of inspiration.

The researcher found out that there are many artists within Uganda and outside who have used the Female Body as a source of inspiration to produce sculptural ideas consciously and unconsciously though the Female Body has not been taken seriously as an important source of inspiration for sculptural ideas depicting conflicts by Ugandan artists. However many Ugandan artists use the Female Body as a source of inspiration for romantic related subjects.

5.2.2 Factors that limit artist creating sculptures using the female body as source of inspiration

The study established some of the factors that limit Ugandan artist creating sculptures using the Female Body as a source of inspiration for sculptural ideas depicting conflicts in Uganda. It was found out that many artists in Uganda are not using the Female Body as a source of inspiration to depict sculptural ideas because such ideas of works have no commercial market.

5.2.3 Sculptural forms inspired by the female body depicting conflicts in Uganda

The researcher was successful in using sculptural ideas to bring representations of conflicts in Uganda. The sculptural forms were developed to depict the causes, effects and remedies of conflicts basing on the themes of political, economic and land conflicts.

The Female Body can be used as a source of inspiration to develop sculptural ideas depicting conflicts. However for this to happen the artist has to be conscious about the different form of conflicts and has to use the Female Body symbolically with mixed media.

The researcher during the studio experimentation, found out that Molasses and sado binder could be the best applicable binders when using stone dust as a material in

sculpture that do not actually change the colour of the material. The researcher further still encourages trainee and trainers to find out more binders that can be suitable when using stone dust.

Therefore this research is the mirror of Uganda, depicting the causes, effects and remedies of political, economic and land conflicts that needed to be addressed these normally lead to low incomes, displacement and deaths hence leading to human suffering.

5.4 Recommendations

Basing on the finding the researcher makes these recommendations;

5.4.2 Artist who used the female body as a source of inspiration

There is a need for more people to broaden the use of sculpture in research for other sources of inspiration in addressing concerns in the society.

Sculpture is an important tool of communication amongst other art disciplines and therefore more sculptural studies should be undertaken to record and document other important incidents in society. Sculpture as an art discipline should be used in Uganda to help in sensitizing the public the dangers of conflicts.

5.4.1 Factors limiting artist creating sculptures using the female body as a source of inspiration,

Awareness regarding the use of the Female Body as a source of inspiration depicting conflicts should be put in place in Uganda's various art and design institutions.

The state should encourage artists and designers to depict visual ideas depicting conflicts in Uganda as a process of documenting the various forms of conflicts in society.

Artists need to look beyond erotic related sculptural ideas when using the Female Body as a source of visual studio ideas.

5.4.3 Sculptural forms inspired by the Female Body

Sculpture should be encouraged as an art discipline for cheap materials Uganda is

endowed with like stone dust that everybody would manage in terms of cost and access.

More study should be done on use of the Female Body as a source of inspiration for sculptural ideas depicting those other forms of conflicts which have not been part of this study.

Sculptors should be encouraged to explore and experiment on some of the other materials that have not been fully utilized in this study due to the fact that the surrounding environment has a lot to offer.

In order to use stone dust as a material in sculpture as explored in this study, one should put into consideration how to overcome its limitations and exploit its applicability. For example as much as the stone dust seem to be a good material sculptors can use to produce sculptures, it has got limitation when it comes to portability. Therefore if one is to use the stone dust, she/he should first think of the placement of the sculpture. It is further be noted that if one uses molasses and sado binders, they have to be well diluted before use but if used when pure, molasses takes long to dry and yet sado binder dries very first but form a web like coating that might not allow any other layer to be applied. Therefore as a researcher, I would recommend sculptors to further explore the stone dust as a material in sculpture.

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The Height



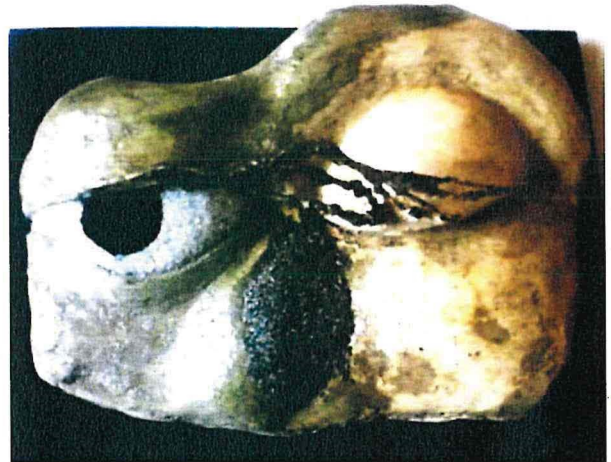
Pretence



Lack of employment



"Mwana wani"



Corruption



Greed 1



Greed 2



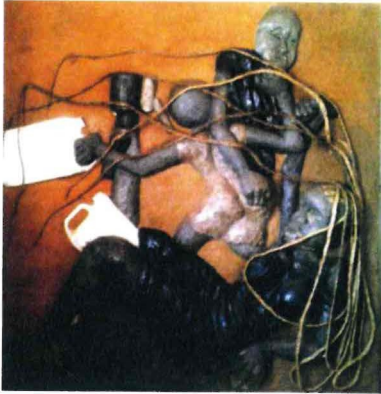
Greed 3



Greed 4



Scuffle



Fighting



Brutal punishments



Wowe



Some



Chaos



Chaos



Disunity



Lost Duties



Lost Identity



Open-up

KYAMBOGA UNIVERSITY

Interview guide

Title: Female body as a source of inspiration for sculpture ideas depicting conflict in Uganda

Section A; Introducing each other

- a. Researcher
- b. Respondents

Some of the formulated questions

- a. Have the artist been using the female body as a source of inspiration for their sculptural ideas?
- b. Have they been using the whole body or parts of the body as sources of inspiration?
- c. What kind of materials have artists been using to portray their ideas?
- d. What tools have they been using for sand as a material?