

**DEVELOPMENT OF CONTEMPORARY PAINTINGS
AND SCULPTURES BY FEMALE ARTISTS
IN KAMPALA, UGANDA**

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DECLARATION

This is my original work and has never been presented for a degree in any other University.

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Date:

APPROVAL

We as University supervisors confirm the work done by the candidate under our supervision.

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DEDICATION

I dedicate this study to the female artists especially those I interviewed; my Daughters, Sons, Sisters, Brothers, my Mum NAMAGEMBE Ruth (Mrs), KATEREGGA Ruth (Ms), Late grandfather SAULO Yawe Nyanzi (Mr), Grandmother Yawe Norah (Mrs) Uncle MAKUMBI Paulo Nyanzi (Mr) and Dad KIZZA Erick Rwegaba (Mr).

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LIST OF ABBREVIATIONS / ACRONYMS

MUK	Makerere University Kampala
KYU	Kyambogo University
UCU	Uganda Christian University Mukono
CEDAT	College of Engineering, Design, Art and Technology
(SDG)	Sustainable Development Goals African
INA	Institute National Art
bn	Born
MFA	Master of Fine Art
BFA	Bachelor of Fine Art

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ABSTRACT

The development of Contemporary Paintings and Sculptures by Female Artists in Kampala has only helped a few Female Artists to identify themselves as contemporary sculptors and painters. The minority Female Artists have ended up dominating the market place because they are more privileged than the majority Female Artists. These minority Female Artists are almost equal to men and have not experienced any obstacle when it comes to documentation both locally and internationally. In this research I have established the Female Artists who are contributing towards the development of Contemporary Painting and Sculpture in urban Kampala, factors hindering Female Artists in developing Contemporary Sculpture and Painting in urban Kampala, the research has further documented the minority Female Artists and how they have contributed to the development of Contemporary Sculptures and Paintings in urban Kampala Uganda. Three research questions were posed,

(i). who are the up-coming Female Artists that practice Contemporary sculpture and painting in Urban Kampala Uganda? (ii). what factors affect

Up-coming Female Artists in the production of Contemporary Painting and Sculpture in Urban Kampala? (ii). to what extent have the Female Artists contributed to the development of Contemporary sculpture and painting of in urban Kampala? I have investigated the questions through a vivid ethnographic account using both primary and secondary sources. Through questionnaire, field notes, one on one interviews and observations with people that mattered as far as this research was concerned. Secondary data was collected through literary sources, such as books, journals, research papers, newspapers and the internet. The findings of this research will help academic scholars, institutions of higher learning and other stake holders since it has covered and documented the politics of identity construction by female artists in the field of contemporary sculpture and painting to get a better way of promoting the girl child in Uganda.

CHAPTER ONE: INTRODUCTION

1.0 Overview

Chapter one comprises of the Background to the study, Statement of the problem, Study Purpose, Objectives, Research guiding questions, Significance of the study, Scope of the study and Definitions of operating terms, phrases and Key words used. This research however, was an attempt to establish the Development of Contemporary Paintings and Sculptures executed by Female Artists more especially in Urban Kampala; where visual art practice is historically dominant. It investigated the factors hindering Female Artists in the production of Contemporary Paintings and Sculptures. The researcher hitherto documented those Female Artists, their Contemporary Paintings and Sculptures that contribute to visual art development. Moreover, the selected ‘upcoming’ Ugandan Female Artists under this study and documentation include among many; TAHA Mona (Painter), WAISSWA Sarah (Painter/ Photographer), NABUKENYA Hellen (Painter), KAZUNGU Martha (painter), AKELLO Catherine (painter) WENYISA Martha Patricia (Painter), NABUKENYA Allen (Painter), SSUBI Sandra (Sculptor), MALI Immaculate (Sculptor), NABISENKE Teddy (Installation Sculptor), BABIRYE Leila (Sculptor) and ABE Stacey Gillian (Installation Sculptor).

1.1 Background.

Contemporary Art conventionally refers to current and very recent art practices attributed to the period from the 1970s to the present. It also refers to works of art made by living artists. Contemporary Art can be driven by both theory and ideas, and is also characterised by a blurring of the distinction between art and other categories of cultural experiences, such as television, cinema, mass media,

entertainment and digital technology. (Arthur, 1998). Arthur defines Contemporary Art as art done by the living artists. Consequently, Contemporary Art is a phrase used for art of the present day. Usually the artists are alive and still making work, (Anna, 2015). Albeit all the above definitions, this research found out that Contemporary Art is not done only by those who are living but the practice include even those who recently passed on. Therefore for the purpose of this research, even those who died recently but contributed towards the development of Contemporary Art were thus cited in this research.

Thus, Contemporary art is often about ideas and concerns, rather than dealing with aesthetics). In such a practice and universally, artists try different ways of experimenting with ideas and materials. Such Contemporary artists use whatever they think illustrates their idea most appropriately. They transcend the boundary of conventional painting and drawing into new forms of visual idioms such as photography, sculpture, film, new media, live performance, light/ sound and installation to articulate societal and global issues. This however, contravenes what the modernists always cherish in their type of art, based on formalistic dictates.

In another dimension, Contemporary African Art can be the degree to which the contemporary African artists have succeeded in capturing the various dynamics created by the confluence of cultural, religious, and Western/ modernisation upheavals. The blending of common elements in tradition with that of the modern is what defines contemporary African art and this according to the Afrocentric visual art ideology got shaped by the aftermath of colonisation. (Kasfir, 1999). This latter definition is the gist of this research and where applicable, the researcher referred to the first definition of Arthur to explain the internationalism of the phrase

contemporary art and its underlying practices. Furthermore, in order to foreground the genealogy of the notion of contemporary art internationally and for the articulation of contemporary art in Africa in specific, the researcher deemed it fit to include Paintings and Sculptures executed after World War I of the 1940s. This was because contemporary art in the Western world is well documented to have begun from this era yet in Africa it was in the 1950s when the different nation states started acquiring independence from their respective colonial masters.

For better understanding of this research, the researcher framed objectives to guide in the documentation and not to dwell more on the definition of Contemporary Art. The framed objectives were meant to establish the presence of the Female Artists contributing specifically to Contemporary Painting and Sculpture; Factors hindering those Female Artists in the development of Contemporary Painting and Sculpture; and lastly documented them in order to remedy the impinging politics of exclusion in the mainstream visual art practices in Uganda. For more emphasis of this research, the nature of Female Contemporary Painting and Sculpture was that of a hybrid between traditional culture and modern visual qualities. (Kasfir, 1999)

Subsequently, Urban Kampala is composed of five divisions including Kawempe, Nakawa, Rubaga, Makindye and Kampala Central division. In these areas, there were many galleries, studios and Female Artists (old and upcoming) found in the practice of visual art. There were more than twenty galleries and many studios found in Urban Kampala but the researcher only concentrated on fifteen galleries; Nommo Gallery (Kampala Central), Afriart Art Gallery 7th street (Kampala Central), Asante Art Gallery (Kampala Central), Afriart Gallery - Kira Road (Kampala Central), Moses Magala and Company Gallery (Kampala Central), and Karibu Art

gallery (Kampala Central). AKA Art gallery (Kampala Central), Umoja Art (Kampala Central), Mugima Art Gallery, 32⁰ Art Galleries (Makindye Division), Umoja Art Gallery (Makindye Division) and Karibu Art Gallery. Makerere University Art Gallery (Kawempe Division), Destreet Art Studio & Gallery, Kyambogo University Art Gallery (Nakawa Division) and Desert Art Gallery. These Art galleries in Kampala had not given these upcoming Female Artists chance to work with them in terms of exhibition and promotions but rather work with a few of who can give them commission. That was why these upcoming Female Artists were opting for public space to communicate to the public through installations.

The inclusion into this research for the minority old-time but prominent female artists (artists of the 60's up-to 90's) that include MUSOKE Theresa (Painter), NABITEEKO Katende Sylvia (Painter), TUMUSIIME Amanda (Painter), NAMUWONGE Kyeyune Jenny (Painter), KEKIMURI Joan (Painter), NABULIME Mary Lillian (Sculptor), NAMUBIRU Kirumira Rose (Sculptor) and NAITA Maria (Sculptor) was to cascade past practices of the modernist trend with that of the majority upcoming female artists in the Kampala urban space. These female artists mentioned above have smoothly worked with these galleries because the space contributed to their identity and fame locally and internationally. The niche attained by those minority old-time female artists made the majority up-coming Female Artists (aged above 18 years) to become unprivileged in the Urban Kampala social milieu; hence ended up doing work from other spaces which are unknown. They struggle for visibility, income and fame in this highly cosmopolitan Kampala. Yet these up-coming Female Artists have also greatly contributed to the development of Contemporary Painting and Sculpture in Uganda and Urban Kampala in particular. The selected Majority Female Artists like MONA Taha (Painter), WAISSWA Sarah

(Painter/ Photographer), NABUKENYA Hellen (Painter), KAZUNGU Martha (painter), AKELLO Catherine (painter) WENYISA Martha Patricia (Painter), NABUKENYA Allen (Painter). SSUBI Sandra (Sculptor), MALI Immaculate (Sculptor), NABISENKE Teddy (installation sculptor), BABIRYE Leila (Sculptor), and ABE Stacey Gillian (Sculptor /Installation/ Performance Artist) formed the backbone of this research as per objective 3. They have used and are still using new forms of art like Installations, Performances, New Media, Conceptual Art, and Environmental Art among the many postmodern constructs. The way those up-coming Female Artists try different modes of experimenting with ideas and materials which were both local and modern deserve inclusion into the mainstream visual art practices in Uganda through the logic of documentation/ profiling that is probably absent in our intellectual cycle.

The research covered a period of ten years ranging from 2009 to 2018. In this time scope, what the researcher looked at was art works found in private spaces (homes/ studios) and galleries in Urban Kampala.

Referring to all the above Female artists (up-coming and 18 years and above), but in general the problem was found to be patronage and domestic hindrance by spouses. And this problem is cutting across contemporary Painters and Sculptors. Few Female Artists were trending the development of Contemporary Painting and Sculpture in urban Kampala because they were the only ones who were more privileged with patronage and commission system. Then the other majority Female Artists had resorted to installation Art and mixed-media crafts. Unless attached to a senior female artist/ male artist, some galleries were only interested in two dimension works than three dimensions. Painting was talking more than sculpture and only a few

exhibited work on commission. This made Female artists who were practicing Contemporary sculpture neglected because the research found out that Ugandans like painting above other visual arts. Generally, it was also found out that above all the problems facing the up-coming Female artists were patronage and domestic hindrances.

1.1.1 International Development of Contemporary Painting and Sculpture

The trends of development of Contemporary Sculpture and Painting, has not been a smooth journey to those who practice contemporary sculpture and painting ever since it began. In America, artists like Romaine Brooks (Painter 1874 - 1970) played a big role in developing contemporary sculpture of the time. She used art as a tool to identify herself. In her works she created a body of work unique to the history of Modern art (Meskimmon, 2012); her life-sized female nudes and portraits of cross-dressed women made her lesbian identity and desire visible to the world. (Mujeres, 2014)

Another artist is Elizabeth Mary Catlett (American Sculptor) created Contemporary Sculptures that celebrate the heroic strength and endurance of African-American and Mexican working-class women. With simple, clear shapes she evokes both the physical and spiritual essence of her subjects. Her hardy labourers and nurturing mothers radiate both power and a timeless dignity and calm. Whether working in wood, stone, bronze, or clay, Catlett reveals an extraordinary technical virtuosity, a natural ability to meld her curving female forms with the grain, whorls, colour, or lustre of her chosen medium. (Mujeres, 2014)

In the United Kingdom, the most popular public contemporary artworks were created since 2000 (only 13% were by women) and the recently listed war public art sculptures (only 17% were by women). In addition, bestowing gathered new data on the representation of women in the commercial sector. The findings sadly confirm previous conclusions that women were still woefully underrepresented in the commercial art world. The researcher found that just 29% of artists represented by London's major galleries were women, and just 3% of auction lots in the top ten highest-grossing sales of each of the Sotheby's Contemporary Art Evening Sales in 2016 were by female artists. The researcher concludes that although there had been some improvements, the fact remains that despite women outnumbering men in art school, women are under-represented in all of the metrics we used to measure career achievement. (Anna, 2015)

Another United Kingdom artist Hilma Af Klint (1862–1944), is now regarded as a pioneer of abstract art. While her paintings were not seen publicly until 1986, her work from the early 20th century pre-dates the first purely abstract paintings. She focuses primarily on her body of work, to identify who the woman is in the republic of United Kingdom (Gaze, 2001). Mary Stevenson Cassatt (1844 – 1926) is best known for her portrayals of mothers and children. She is a successful mother and this portrayed in her paintings. She identifies how difficult it becomes for a woman to raise children alone without a husband. This way of identifying herself made her become a successful professional artist at a time when it was very difficult for a woman to do so. (Moffett, 1986)

1.1.2 Development of Contemporary Painting and Sculpture in Africa

In Africa contemporary art is a blend of traditional and modernity practices. This is a kind of blending tribal art and modernity which makes it contemporary. Sculptors in particular, seek to represent a moral or spiritual force rather than to make an individual portrait....it is never totally realistic or totally non-figurative, but rather seeks a balance somewhere between the two poles." (Kasfir, 2001)

In Nigeria, the genesis of the Zaria Art School which pioneered art of education among higher institutions in Nigeria. (Odiboh, 2009).The initial student intake into the Fine Arts programme was made up of eight students. Prominent among the artists were Solomon Wangboje (1931-1998) and Simon Okeke (1937-1969).

Clara Esto Ugdogaba (born 1921) was the first Female Artist to study Fine Art at Zaria Art School. She taught Art in mission schools from 1945-1950 before going to study art in England. At the Nigerian College of Arts, Science and Technology in Zaira, where Etso Clara Ugbodaga-Ngu pioneered as an art teacher, the congenial atmosphere spawned the free thinking, politically minded Zaria Art Society composed of articulate, talented artists, such as Yusuf Grillo, Uche Okeke, Bruce Onobrakpeya, and Demas Nwoko, who were ignited by both the euphoria of Nigerian Independence and by their own artistic rebellion and quest for relevance. Enter Ulli Beier, who embraced and publicly supported the work of this group of rebel artists, and the foundation is laid. (Bernice, 1993)

Nigerian paintings are replete with images and notions of power and power relations among the ethnically pluralistic peoples of Nigeria. Female artists that paint

images manifest the idea of how power is depicted and how power influences human thinking and aspiration from a Nigerian perspective. In his study, he mentions Kolade Oshinowo, Chike Obeagu, Dhlimi Munza, Blaise Gundu Gbaden and Ikemefula Emmanuel Irokanulo as the top female painters who have done this. Their paintings reveal the centres on the manner in which these differing notions influence the social life of the people without distorting the intrinsic aesthetic values inherent in the paintings. (Mgbakoigba, 2015)

The development of painting from the traditional Nigerian society to the developments of new forms and modern techniques in Painting in modern Nigeria (Abodunrin, 2015) the contact with colonial masters brought new developments in the educational training and curriculum of Art education in Nigeria. This trend facilitated the training and incorporations of diverse African forms and elements among Nigerian painters.

In Ghana Pre-colonial African Art (Odiboh, 2009), focus is on culture regions as producers of art works instead of the artist. It was later contrasted with Western art that identifies art with modern aspects as authentic producers of particular works. All African Contemporary Art began after colonialism (during the 1950s). At the same time, there were other evidences of traditional painting and decoration before formal art education began at Achimota School in 1937.

In 1919 Art was introduced in Ghana. From that period on, Art in Ghana developed rapidly up to the establishment of an Art department at Achimota in 1927. “Whenever and wherever Art the content of education is different from the cultural back ground of the society, that society falters in its progress and it is bound to be

social unrest and the learner and the learner can develop a schizophrenic personality.”
(Agyeman, 1986)



Figure: 1
Title: The early years 1962
Artist: Photograph by Achimota
Source: www.cambridge.com

Fig. 1. Female Student painting at Achimota campus. Year and photographer unknown. Information Services, Accra, Ghana the art style and subject matter of the painting are reminiscent of the type of art commonly seen in today's galleries and tourist markets in urban Ghana: ‘African’ cultural scenes carried out in representational styles. Some artists and their patrons reject this type of art as pandering to the taste of foreign visitors. (Woets, 2011)

Though history did not drive much to reveal names of the first Female Artists that studied art at Achimotta, figure 1 reveals a Female Painter. This existing image comforts the researcher that Female Artists in Achimotta were practicing art. Besides, this could had contributed to those who are practicing Contemporary Painting and Sculpture in Ghana today (up-coming).

During 1963 the rationale for school visual Art education was indicated in the Art school's curriculum under the control of the missionaries. This led to the inclusion of culture art which was in tradition to incorporate with the modern art that the missionaries had brought. Then this sparked the beginning of Contemporary Art in Ghana. (Bernice1993)

El Anatsui (born 1944) is a Ghanaian sculptor active for much of his career in Nigeria is one the first people to study Art in this period when Contemporary Art had "something that had more relationship to me, as someone growing up in an African country". He wanted to "draw connections between consumption, waste, and the environment". As he would say, "Art grows out of each particular situation, and I believe that artists are better off working with whatever their environment throws up.

Ghanaian artist Jeremiah Quarshie's latest masterpieces are breathtaking. In his studio within his family compound on the outskirts of Accra, Ghanaian artist Jeremiah Quarshie is busy painting portraits for his first solo exhibition at Gallery 1957, a recently opened gallery anchoring Accra's growing contemporary art scene, in August. (ibid, 1993)

Ghanaian artists such as Kiluanji Kia Henda (1979) do Contemporary Influenced by the documentary photographs of John Liebenberg, artist Kiluanji Kia Henda uses images to narrate untold stories. Known for her striking but never retouched photography, she also works with installations, mixed media, music and theatre. (Milbourne, 2017). Her installation O.R.G.A.S.M, the Organisation of African States for Mellowness, uses photographs and objects to comment ironically on the so-called philanthropic efforts of western non-governmental organisations, providing a "critical insight on how charity has become part-business and part-

propaganda.” Kia Henda’s works often employ humour and irony to discuss post colonialism, identity, politics and modernization in Angola and Africa. Her work has been widely exhibited, including at the African Pavilion at the Venice Biennale 2007.

The Institut National des Arts de Bamako (INA), is a national school for the arts in Bamako, Mali. It was the only school of its kind in Mali until 2004. Originally set up to train Sudanese artisans, it now offers courses in jewellery making and design, illustration, painting, sculpture, photography, music, and theatre. It has produced many of Mali’s most well-known artists and has hosted numerous exhibitions, workshops, and performances. (Davisa, 2014).

Sira Sissoko, Tary Keita, and Assita Dao are the first three Female Artists to graduate from this Fine Art school. The three artists are graduates of the Institute National des Arts (L’INA) in Bamako and committed to continuing to make art. It was difficult for women in Mali to continue as artists for much the same reasons it is difficult for women artists everywhere. There is a lack of support for women’s artistic production in the culture at large and women had many domestic responsibilities. (ibid, 2014)

For South Africa, the Michaelis School of Fine Art was founded in 1925, and is the Fine Arts department of the University of Cape Town. It is located at 31-37 Orange Street in Cape Town on Hiddingh Campus adjacent to the Cape Town Company's Gardens. The major graduate degree offered at the School is the Master of Fine Art where students work in both new and traditional fine art disciplines. (Cecile, 2003).

The first Female Artist in this institute Dumas was born in 1953 in Cape Town, South Africa, and grew up in Kuils River in the Western Cape, where her father had a vineyard. She studied art at the University of Cape Town from 1972 to 1975, and then at Ateliers '63 in Haarlem, in North Holland in the Netherlands. She studied psychology at the University of Amsterdam in 1979–1980. (ibid, 2003).

Dumas often uses reference material of Polaroid photographs of her friends and lovers, whilst she also references magazines and pornographic material. Marlene Dumas also paints portraits of children and erotic scenes to impact the world of contemporary art. She has said that her works are better appreciated as originals since many of her smaller sexual works are very intimate. Dumas paintings are seen as portraits but they do not represent people but an emotional state that one could be in. Her art focuses on more serious issues and themes such as sexuality and race, guilt and innocence, violence and tenderness. Dumas style is older romanticism tradition. She uses loose brushstrokes to add distortion but also great detail to her art. Her first major American museum exhibition, a midcareer retrospective entitled "Measuring Your Own Grave", opened in June 2008 at the Museum of Contemporary Art, Los Angeles, and moved to the Museum of Modern Art in New York City. (ibid 2003)

The Tunis Institute of Fine Arts (Institut des Beaux-Arts) is a Fine Art Institute in Tunisia. Founded in 1923, its seat was located at the Dribat Ben Abdallah near Tourbet el Bey. The Institute of Tunis contributed to the rise of the plastic arts movement in Tunisia, particularly after the World War II. Former students of the institute include Yahia Turki, Ammar Farhat, Abdelaziz Gorji, Ali Bellagha, Safia Farhat, Azzedine Alaïa, Jalel Ben Abdallah, Hedi Turki, Zoubeir Turki, Mahmoud Sehili, Hedi Turki, Ali Zenaidi and Nadia Kaabi-Linke. (Djerbi & Safi, 2003).

Tunisian Collaborative Painting is an art form developed in Tunisia in the mid-1980s. It is unique in its method of allowing a group of artists to work simultaneously on a canvas without discussion or planning beforehand. The result is a painting created by a group of individuals that looks like the work of a single artist. Tunisian artist Hechmi Ghachem created Tunisian Collaborative Painting in 1988 when Zine el-Abidine Ben Ali became president and dictator of Tunisia. “Freely expressing yourself in Ben Ali’s Tunisia was dangerous,” said Hechmi. He set out to reclaim freedom of expression for Tunisian artists. He formed groups called Brigades intervention Plastique. “The brigades enabled artists to leave their professional loneliness and work in the same space, and on the same canvas” said Hechmi. “They created ties built on pleasure, excitement, struggle, jealousy, life, and love and death, as in every creative act. Together they produced paintings which mixed the best parts of themselves with the best parts of each of the other artists. One painting represented the individuality of all. (ibid 2003).

In Tunisia Meriem Bouderbala (sculptor) is an influential female artist practicing contemporary Sculpture and interested in exploring minority art or that which is beyond the traditional, as well as issues such as femininity, chaos and culture. In Karakuz the Locus Geni (Or the wisdom of popular small disturbances), she uses the symbol of refusal, the “karakuz”, which is a mischievous and immoral character in oriental traditions. (ibid, 2003)

In Ethiopia the Addis Ababa University's Alle School of Fine Arts and Design was founded in 1958 under the former Ministry of Education and Fine Arts. The School has been the only school of its kind in Ethiopia where talented students were trained to become professional artists and art teachers. (AR, 2017).

In 1975, major changes to its program were made, especially in the curriculum, in order to include specialization in graphic art. At the same time, the School upgraded its entrance requirements by admitting only students who completed 10th grade and above, and also passed the art aptitude test of the School. (ibid, 2017)

The most significant change, however, occurred in 1998 when the School had upgraded and subsequently affiliated to the Addis Ababa University. A new curriculum for BFA program was designed. The degree program started in 2000, and consisted of five departments, namely Painting Department, Sculpture Department, Printmaking Department, Industrial Design Department and Art Education Department. (Tigabu, 2014)

1.1.3 Development of Contemporary Painting and Sculpture in East Africa

The Buruburu Institute of Fine Arts in Kenya was established as a church founded institution in 1990 to accommodate the students in Kenya who had not secured entry points for university education within Kenya on completion of their secondary school studies. The development of Kenyan Contemporary Painting and Sculpture is more influenced by Makerere University of Kampala Uganda. The first graduate of Margret Trowell are the one who migrated to Kenya for example Gregory Maloba and the others. (Kyeune, 2003)

In Kenya, Wangechi Mutu (bn. 1972) a contemporary artist born in Nairobi and currently based in New York. She works primarily did painting and collage, using Mylar (a heat-resistant plastic that congeals paint rather than absorbing it) and images from sources like magazines, anthropology and botany texts, medical

diagrams, travel postcards, pornographic materials, hunting publications and traditional African arts. (Posner, 2013)

Ibid (2013) her “fleshy images” explored the female body as a site of engagement and also used materials such as fake pearls and synthetic hair with a title “freshly image”. The End of Eating Everything was Mutu’s first animated movie, which carries over her trademark style using Mylar. Her characters are often hybrid “creature-women” and the protagonist of this film is a female creature obsessed with consumption, played by American singer-songwriter Santigold.

When it comes to Tanzania first East African High Commissioner to the Court of Saint James in London from the then republic of Tanganyika to the United Kingdom. Sam Joseph Ntiro served Independence in 1961 until 1964. He was also Ambassador of Tanganyika to Ireland during this period. Sam Joseph Ntiro was born in the Machame area of Hai district, the village of Ndereny, the Parish of Nkuu. This is in the Kilimanjaro Region of Northwest Tanzania on the slopes of Mount Kilimanjaro in Tanzania. Professor Ntiro attended Ndereny ny Nkuu Primary School and had his Junior Secondary and Senior Secondary Education at Old Moshi Secondary school in the Marangu area. Throughout his life Professor Ntiro spoke fluent English, Swahili, Kimachame and Kimarangu. (Maeda, 2008)

In Rwanda Nyundo School of Arts and Music, Fine art section actually had been existence for a long time. Since 1952. And the main objective of the music department was to professionalize the music industry in Rwanda. So, the purpose of the establishment of this school was to train Rwandan musicians to make them become professional with an international standard. (Hron, 2009)

The Art of Rwanda is also much shaped by the development of Art in Uganda. Most Rwanda artist's artist have studied from Uganda. Many studied from Makerere University, they practice Art from Uganda. This made the Rwanda Art History to be less documented. Not that they did not do Art but then again they were no old Female Artists as seen in these other countries of West, North and East Africa.

According to Grant, (2015) Jennifer Mudahogora one of the few female photographer (bn. 1954) in the Democratic Republic of Congo produced her first solo art exhibition in 1973 in the Democratic Republic of Congo. She prevailed in the period where art was beginning to grow in the parts of Africa despite the fact that she was neither a painter nor a sculptor. The other upcoming artists include Greta Ingabire, Poupoute Tabaro, Ivy Dickson, Lola Laxmi, Hortance Kamikazi, Dabrath Lincka, and Hirwa Gasana.

(ibid, 2015), explained how Hortance Kamikazi Umugwaneza (Painter) participated in several exhibitions in Rwanda. Born in 1996 in Kigali, Rwanda, where she lived and studied. She was a student at Nyundo Art School. Hortance developed passion for arts since she was six years old. She has attended several art workshops and worked with different artists in Rwanda. She has participated in several art exhibitions locally. Flora Nyiramana Kimonyo (Painter) a Twenty-four-year-old is a student at Protestant and born in Gisenyi but during the 1994 Rwandan Genocide against.

1.1.4 Development of Contemporary Painting and Sculpture in Uganda

According to Kyeyune (2003);

“The evolution of Uganda’s modern art practice since its inception at Makerere in the 1930s by Margaret Trowell, in the early stages of its development, Trowell was driven by her belief in an African aesthetic. She introduced a curriculum that subordinated technique in favour of subject matter derived from local themes. However, differences in opinion soon emerged between herself and her assistants”.

By the 1950s, Gregory Maloba argued that modernisation had been advantageous; hence it was unnecessary to cling to the mythologized past, while Sam Ntiro was a confirmed disciple of Trowell. The Slade supervised diploma, which came into being in 1953 confirmed Maloba’s point. When Cecil Todd took over the Art School in 1958, Makerere’s emphasis was already shifting towards a detailed consideration of technique and art history as an academic discipline, which Todd encouraged. (Ibid, 2003)

As Kyeyune states; the evolution of Contemporary Art in Uganda was a result of Trowell’s introducing Art as a practice at Makerere University. But Kyeyune does not mention the women who practiced art by then. He only debates about male artists yet Female Artists were also prevailing by then. Female artists like Florence Kawalya (a painter), Musoke Theresa (a painter) and Gombe (print maker) were among those who were in the art practice.

Florence Kawalya was an art student at Gayaza High School when she painted her *Returning home* (1935) a work which is probably the only surviving example of the earliest forms of modern painting in Uganda. It captures a lush green landscape interrupted by isolated trees and undulating hills cast against an open blue sky. (Amanda, 2012)



Figure: 2
Title: Returning home
Artist: Florence Kawalya, (1935).
Source: Taken from Tumusiime Amanda's Thesis (2012)

The researcher's intention was not to deny that male artists are not the ones that trend the beginning of 'contemporary painting' but instead to cite how female artists have been trending in the development of Contemporary Painting. Therefore, it is within modern art that contemporary art can be cited. Since the Uganda painting and sculpture has been dynamically trending and steered by more other female artist who were trained by Gombe, Kawalya and Musoke. (ibid, 2012)

Contemporary art has since been trending in eras for this study the researcher called the first stage "the Trowell era". This period is when Trowell trained many artists who graduated and then became teachers of others. Trowell taught many

students before she retired in 1958, Kyeyune (2003). The researcher agrees with Kyeyune though has not cited many of them apart from Gregory Maloba. Gregory Maloba was Trowell's first professional student who later became a member of staff and taught art in Uganda until 1966 when he left for Kenya to open up a department of art education at the University of Nairobi. (ibid 2012)

The researcher called the second stage, "Post Trowell Era" where Theresa, Gombe and Kawalya came into existence in the teaching of art. In the Post Trowell Era the researcher has only talked about these three female artists for one reason, they were taught by Trowell and those whom Trowell taught. Kyeyune, Nabiteeko, Amanda, Kekimuri, Nabulime, Katende and Kirumira went through the hands of these three. This drives us to the young female artists who have just graduated and struggling to identify themselves as contemporary sculptors and painters. (Kakande, 2008)

The art industry has become a competitive industry and one has to be aggressive in order to stand out. "Although there are some Female Artists who have made it through." (Nakazibwe, 2011) in the due course some female artists have been able to identify themselves as contemporary Female Sculptors and painters. This is through the contracts they always get in terms of patronage. Some Female Artists have dominated others because they are more privileged and almost equal to men. But other Female Contemporary Painters and Sculptors are left out and instead they have become subordinates of those who are more privileged. As the industry is very competitive, it has led to more development in Contemporary Painting and Sculpture.

Looking at the situation analysis, there were many female artists who trained from institutions but they are nowhere to be seen and a few men who were trained tend to overpower them. When it comes to patronage men are getting more

commissions and Females get less because of their identity. But not all female artists are marginalised, some females are even more privileged even more than men and their identity sounds more than the men, therefore as other females feel marginalized others are highly privileged so majority of these female artists are marginalized. These privileged Female Artists are mainly sculptors and painters. They have used sculpture and painting in construction of identity. This is not the matter why the researcher focussed on painting and sculpture but these two forms of art have been used since the Palaeolithic, Mesolithic and Neolithic periods. And for this research the researcher has referred to them as high art. (Mills, 2002).

On top of this Ugandan Art is based on Painting and Sculpture and these are Fine Arts that have set up a tradition since the installation of Margret Trowel School of Fine Arts. Musoke Theresa (Painter), Nabiteeko Katende Sylvia (Painter), Amanda Tumusiime (Painter), Namuwonge Kyeyune Jenny (Painter), Kekimuri Joan (Painter), Nabulime Mary Lillian (Sculptor), Namubiru Kirumira Rose (Sculptor) and Naita Maria (Sculptor). Amidst this many Female Artists are trained from Universities in these forms of arts but they end up not practising the genre yet they happen to graduate in big numbers then end doing other types of Art. When it comes to construction of identity, through Contemporary Paintings Female Artists have been able to create identity and this is one of the leading factors for the development of Contemporary Painting and Sculpture. But such identity is either consciously done or comes later (unconsciously). (Avril, 2013)

The Female Artists who created identity were not the ones that confirmed that they have made it because most of the time identity was unconsciously done. The writers who further documented such Female Artist and identified them as potential Artists. People use art to express their own individuality, but also to connect with

others in the culture to express a shared identity. Being a known artist was largely reflected on socialisation. For cases of Female artists, it requires one to adopt either a traditional female role around which the artist identity somehow had to be worked, or a traditional artist role. That still challenged the adoption of a certain kind of female identity which in turn led to development. (Tsfagiorgis, 1993).

1.1.5 Development of Contemporary Painting and Sculpture in Urban Kampala

Identity is was one of the key factors in the development of Contemporary Painting and Sculpture (Tibi, 2012) as he argues for an understanding on cultural diversity. In his definition, he formulates an idea of cultural diversity that is conditioned by consent to the core values civil society, freedom of belief and gender equality. Identity has many dimensions for example individual identity, professional identity, citizenship identity, as well as civilizational identity but he does not identify the dynamics of identity construction as observed in contemporary female paintings and sculptures.

The four key factors that led to the development of Contemporary painting by female artists were Cuban identity; gender, race, socio-cultural and religious practices, as these elements have been fundamental to the self-conscious identity constructions of these women through their art. (Jo-Ann, 2004), he examined as products of the revolutionary process; artists have delivered sophisticated avant-garde high art creations that embody the worldviews of the Cuban people. As professional artists, they afforded specific ideological, ethical and social responsibilities and privileges within Cuban society. Their creative endeavours became much-needed critical spaces to comment when other Cubans could not and to consider issues of specific relevance to their country. As a recurrent element in their work and one

historically connected to the Cuban visual arts tradition and notions of identity, their portrayals of the female body are read as sites for sociocultural, personal and ideological discourse within the parameters of the contemporary socialist Cuban framework. (ibid, 2012)

Although identity develops Contemporary Painting and Sculpture, it is again a prime obstacle to other Female Artists' advancement and development. Despite differences in levels of domination, the broad principles remain the same. (Monsoor, 1999). So, it is necessary to understand the system, which keeps Female Artists to dominate and subordinate, and to unravel its workings in order to work for Female Artists' development in a systematic way. The researcher observed that there are prime obstacles in the development of Contemporary Painting and Sculpture. Ibid (1999) observed that it is was a system that always keeps Female Artists to dominate and subordinate. Several Contemporary Paintings and Sculptures in Uganda were produced by Female Artists, their names and visual artistic achievements are cited though same names appeared again and again in the category of Contemporary Female Painters and Sculptors.

Identity is a key factor for development of Contemporary Painting and Sculpture (Andrada, 2010), but this is denied by (Monsoor, 1999) who argues that Identity is the prime obstacle to women's advancement and development. This made the researcher to confirm both writers on one side of development of Contemporary Painting. When it came to hindering development, it was observed that some Female Artists were pronouncing themselves as superiors and at the end others were left out.

This promoted development but many were left out. In the modern world where Females go ahead by their merit, patriarchy creates obstacles for other Females

to go forward in society. Because patriarchal institutions and social relations are responsible for the inferior or secondary status of Females, Patriarchal society gives absolute priority to men and to some extent limits Female's human rights also. (ibid, 2010)

In Uganda the oppression of women stopped in the 2000 and from then a lot of issues aroused to address issues of marginality in visual arts. The dynamics of identity construction of contemporary Female Sculptors and Painters has been onwards since then. Through women emancipation in Uganda, the past 20-years has been achieved through demonstrations, seminars and parliamentary debates, but the story is slightly changing the "Art for Advocacy" projects, an innovation by female artists from Makerere University. A group of Art students from Makerere University say the art pieces are effectively being used to explore themes about women's changing status. Lillian Nabulime, one of the few female sculptors in Uganda and Makerere University Lecturer, Amanda Tumusime, say instead of using the usual political arena, they have chosen art to silently push for women emancipation. (Kyeyune, 2016)

Regarding the existence and origin of patriarchy, traditionalists do believe that men are born to dominate and women to be subordinate. They believe that this hierarchy has always existed and will continue, and like other rules of nature this one too cannot be changed. There are others who challenge these beliefs and say that patriarchy is not natural, it is man-made. And therefore, it can be changed (Abeda, 2016). In this regard, Aristotle propounded similar "theories" and called male active, females passive. For him female was "mutilated male", someone who does not have a soul. In his view, the biological inferiority of woman makes her inferior also in her

capacities, her ability to reason and, therefore, her ability to make decisions. Because man is superior and woman inferior, he is born to rule and she to be ruled. He said “the courage of man is shown in commanding of a woman in obeying” (Learner, 1989:8-11).

The researcher confirmed this in line with (Abeda, 2016) and (Learner 1989), though Females are subordinates but others are more advantaged than men. In their nature of doing art or other tasks, they perform more than men and many are more privileged equally with men. In Uganda, some of the upcoming unprivileged Female Artists are MONA Taha (Painter), WAISSWA Sarah (Painter/ Photographer), NABUKENYA Hellen (Painter), KAZUNGU Martha (painter), AKELLO Catherine (painter) WENYISA Martha Patricia (Painter), NABUKENYA Allen (Painter). SSUBI Sandra (Sculptor), MALI Immaculate (Sculptor), NABISENKE Teddy (installation sculptor), BABIRYE Leila (Sculptor), and ABE Stacey Gillian (Sculptor /Installation/ Performance Artist).

In conclusion, the problem above is that the Education Affirmative Action is giving Females Avenue to join university. Very many Female Artists are enrolled at the University and trained in big numbers but very few are in the practice yet male artists are many. This is a very big challenge if all times we hear the same names appearing in the field of Contemporary Painting and Sculpture yet it is developing at development.

1.2 **Statement of The Problem**

Whereas Contemporary Painting and Sculpture are done by Female Artists worldwide, in Uganda the development of Contemporary Art has not been a smooth stream. Female Artists have played a very big role in the development of

Contemporary Painting and Sculpture. As development takes place, other Female artists have been excluded in the mainstream of documentation of visual art practice in Uganda and their work is not accepted like those of the predecessors yet it is at the same stake. Findings show that a big percentage of the Female Artists (up-coming) practicing Contemporary Sculpture and Painting are not adequately documented. The researcher therefore, explored and documented the upcoming unprivileged Female Artists so that they can be known in the mainstream practice of Contemporary Sculpture and Painting in Uganda and the world at large.

1.3 Purpose of the study

The purpose of this study was to document the upcoming Female Artists, their Contemporary Paintings and Sculptures done in Urban Kampala, Uganda.

1.4 Objectives of the study

The objectives of the study were to;

1. Establish the up-coming female artists who are contributing towards the development of Contemporary Painting and Sculpture in urban Kampala, Uganda.
2. Analyse factors hindering the up-coming Female Artists in developing Contemporary Painting and Sculpture in urban Kampala, Uganda.
3. Document the up-coming Female Artists and the development of Contemporary Paintings and Sculptures in Urban Kampala, Uganda.

1.5 Research questions

The research question for the study where;

1. Who are the up-coming Female Artists contributing towards the development of Contemporary Painting and Sculpture in Urban Kampala, Uganda?
2. What factors hinder the up-coming Female Artists in the production of Contemporary Painting and Sculpture in Urban Kampala, Uganda?
3. Are the up-coming Female Artists been documented due to their contribution to the development of Contemporary Painting and Sculpture in urban Kampala?

1.6 Significance of the study

This research is helpful to the researcher because it increased on the research skills of the researcher, it made the researcher meet and connect to more people especially the ones interviewed. For this reason, a lot of knowledge was gained on the phenomenon and the researcher got familiar to the factors affecting Female Painters and Sculptors (up-coming artists).

This study will help academic scholars, institutions of higher learning, NGO's curriculum designers, culture, practicing artists, Ministry of Education and Sports and other public researchers since it is going to cover and document the development of Contemporary Sculpture and Painting by Female Artists in urban Kampala. This research unveiled the urgency to promote up-coming Female Painters and Sculptors.

The study will further help community and policy makers to engage the subordinated females when it comes to planning towards the development of contemporary art in Uganda. By this the public will benefit and get a better way of

promoting the girl child in Uganda since the project will shows the development of Contemporary paintings and sculptures in urban Kampala.

This research will be helpful to the Sustainable Development Goals (SDG), African Union Agenda 2060, Uganda Vision 2040, and National Plan. Detail that these are futuristic goals to be achieved, this research has informed the stake holders that there is need to promote the Females in other sectors whom may be marginalised in one way or another. The gender equality is a strong issue in all then above agendas but it has been confirmed by this research that there is still need to equity of the up-coming Female Artists.

1.7 Scope of the study

This study took place in urban Kampala District while investigating into the development of Contemporary Sculpture and Painting. It established the female artists who are contributing towards the development of contemporary painting, analysed factors hindering Female Artists (up-coming) in developing contemporary sculpture and painting in urban Kampala. Examined and documented Female Artists (up-coming) and the development of Contemporary Sculptures and Paintings in urban Kampala Uganda.

1.7.1 Geographical scope

The study took place in urban Kampala district. Urban Kampala district is sub divided into five divisions, Nakawa division [five (5) kilometres from Central division], Rubaga division [two (2) kilometres from central division], Kawempe division [two (2) kilometres from central division], Makindye division [two (2) kilometres from central division] and Kampala central division which is the middle of

all the four divisions. Urban Kampala shares boundaries on the North with Wakiso district, on the East with Wakiso district, on the West with Wakiso district and on the south with Wakiso district.

Within this geography, was where most Female Artists did their Painting and Sculpture from. There was a lot of studio and gallery system for example Nommo Gallery (Kampala Central division), Afriart Art Gallery 7th street (Kampala central division), Asante Art Gallery (Kampala Central division), Afriart Gallery - Kira Road (Kampala Central division), Moses Magala and Company Gallery (Kampala Central), and Karibu Art Gallery (Kampala central), AKA Art Gallery (Kampala Central division), Umoja Art (Kampala Central), Mugima Art Gallery, 32^o Art Galleries (Makindye division), Umoja Art Gallery (Makindye division), Karibu Art Gallery, Makerere University Art Gallery (Kawempe division), Destreet Art Studio & Gallery, Kyambogo University Art gallery (Nakawa division), Desert Art Gallery.

These galleries exhibit and sell art works done by all artists of different sexes. It was easier for the researcher to locate some of the paintings and sculptures displayed in these galleries. Art works which were not found in galleries were found in private studios were the female artists practiced from. To add on that these galleries are in public places which makes it easier for accessibility.

Map 1 is of Kampala showing the geographical area where the study took place.

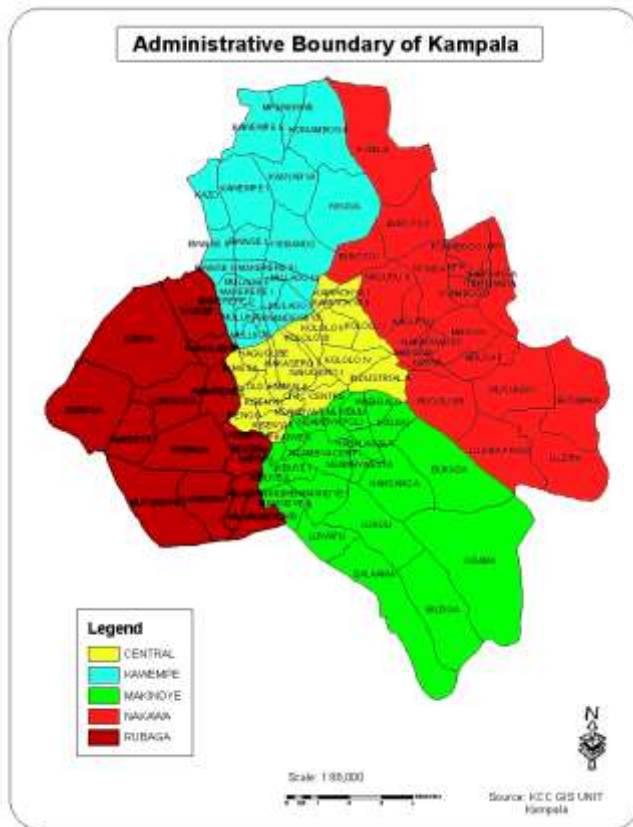


Figure 3; Map showing Kampala Divisions

Source: www.africaguidemaps.com

1.7.2 Content scope

This research was limited to the Development of Contemporary Painting and Sculpture as reflected in the works done by Female Artists. Female Painters and Sculptors in Urban Kampala District were interviewed. Ugandan Art is based on Painting and Sculpture. (Agatha, 1991) and these are Fine Arts that have set up a tradition since the installation of Margret Trowel School of Fine Arts. Amidst this many Female Artists are trained from Universities in these forms of arts but they end up not practising the genre yet they happen to graduate in big numbers then end up doing other types of Art.

Painting and sculpture are the most done art works in all levels of art education. At least every artists who has gone through academics has either practiced

some painting and sculpture. In other words these are the best tools that artist use in communication and creation of identity. Art galleries exhibit more of painting and sculpture. The public understands more of Painting and Sculpture as art than any other practise. In addition painting and sculpture are internationally recognised as practises that artists globally use to expirees themselves.

1.7.3 Time scope

The period of data that was collected was ten years' back from 2009 to 2018. From this period many Female Artists had graduated. A lot of practice had been grasped in methods of new material use, communication and problem solving issues in question. For this reason, Female Artists that had practiced Painting and Sculpture for the last ten years were cited. The literature within this period was referenced. This was due to fact to available resources that the researcher would use to gather information faster. The discussed works dated 2009 to 2018.

1.8 Limitations

The researcher encountered several challenges and their presentation was based on objectives as below;

1.8.1 To establish the up-coming female artists who are contributing towards the development of Contemporary Painting and Sculpture in urban Kampala, Uganda.

Searching for these upcoming contemporary Female Sculptors and Painters was difficult since some were not always in their studios, finding them was difficult since many of them were doing art on part time and they majorly did other works in

other public offices. These Female Artists were staying in distant place and not at all times they were at their studios. They had other responsibilities for example some were employed somewhere else.

1.8.2 To analyse factors hindering the up-coming Female Artists in developing Contemporary Painting and Sculpture in urban Kampala, Uganda.

Female Artists had multiple responsibilities; they were married, raised children, they did household tasks and didn't have time to devote the necessary attention to complete research. That is why it was difficult to reach on them.

Attending to their families was the priority Gad fast, some had babies that they were looking after

1.8.3 To document the up-coming Female Artists and the development of Contemporary Paintings and Sculptures in Urban Kampala, Uganda.

Hesitancies from some respondents who never wanted to disclose some vital information which would have enhanced the work. Some correspondents refused to respond positively towards answering the questionnaires which became an obstacle to the researcher.

The major difficulty that the researcher encountered in embarking on this research work was inadequate funds. Moving from one location to the other was expensive; it incurred money which at times the researcher did not have.

1.9 Definition of terms

For the justification of the research, some terminologies were used to accomplish the desired meaning of the framework in which they found themselves.

Such words were in the English language coined and local Ugandan languages. The terms and their meanings have been explained below;

Art: This refers to human creative skills to do something. It also means the human creative skill to produce a two dimension or three-dimension art pieces.

Patriarchy: in its wider definition, means the manifestation and institutionalization of male dominance over women and children in the family and the extension of male dominance over women in society in general.

Visual Art: These are images, pictures, a graphic or figures in relief or round that depend on sight.

Female Artist: Female practicing Contemporary Painting and Sculpture.

Themes: A subject or topic

A Sculpture: This is any curved or shaped figure, designs in round or relief professionally made by a sculptor

Sculpture: this is the art of shaping figures or designs in the round or in relief, professionally performed by an artist (sculptor)

Sculptor: A Female Artists who skilled artist and makes sculpture pieces in round or in relief.

Painting: this is the action of applying colour to a surface using any tool of choice.

This can also mean an illustration or art work done using paint(s).

Contemporary Art: This refers to current and very recent practice. Attributed, approximately, to the period from the 1970s to the present, it also refers to works of art made by living artists.

Contemporary Sculpture: This refers to current and very recent artistic figures in round or in relief done from the 1970s to the present, it also refers to sculptures made by living artists.

Contemporary Painting: This refers to current and very recent painted art pieces in done from the 1970s to the present, it also refers to paintings made by living artists.

Feminism: This is a social or political movement supporting the equality of all sexes in all aspects of public and private life. This theory argues the legal and social restrictions on female must be removed in order to bring about such equality.

Urban Kampala: This is the geographical area where research took place; Nakawa Division, Kawempe Division, Rubaga Division, Makindye Division and Central Division.

Uganda: This Kampala is where Urban Kampala is found.

Contemporary art; Art done by Female Artist that blends old-style and stylishness

Majority; Female Artists who are old timers

Minority; Excluded upcoming Female Artists

Up-coming; artists who were marginalised

CHAPTER TWO: LITERATURE REVIEW

2.0. Overview

Chapter Two reviews the literature pertinent to the subject of this proposal. References that have a bearing on the topic from available published and unpublished sources are used. This chapter has been segmented into the following objectives to make easy the review;

1. To establish the Female Artists (up-coming) who are contributing towards the development of Contemporary Painting and Sculpture in urban Kampala, Uganda.
2. To analyse factors hindering Female Artists (up-coming) in developing Contemporary Painting and Sculpture in urban Kampala, Uganda.
3. To document Female Artists (up-coming) and the development of Contemporary and Paintings and Sculptures in urban Kampala, Uganda.

2.1. Theoretical Framework

This research is backed by Pierre Bourdieu theory of Practice (1977) which was developed in France by Pierre Bourdieu. He narrates how social beings, with their diverse motives and their diverse intentions, made and transformed the world which they live in. It is dialectic between social structure and human agency working back and forth in a dynamic relationship. Bourdieu's concept of field is one that reflects the space of social interaction, conflict, and competition. Fields are defined by a system of objective relations of power that lie between positions in the field. This is concerned with the dynamics of power in society, especially the diverse and subtle ways in which power is transferred and social order is maintained within and

across generations expound on this theory. In his theory he explains three major concepts, *Field*, meeting point and *habitus*.

According to Bourdieu, (1984). *Fields* are constructed according to underlying nomos, fundamental principles of "vision and division" which he referred to as (the division between mind and body for example, or male and female), or organizing "laws" of experience that govern practices and experiences within a field. The nomos underlying one field is often irreducible to those underlying another, as in the noted disparity between the nomos of the aesthetic field that values cultural capital and in some sense discourages economic capital, and that of the economic field which values economic capital.

Fligstein (2001) defines and examines field as how individuals construct social fields, and how they are affected by such fields. Social fields are environments in which competition between individuals and between groups takes place, such as markets, academic disciplines, musical genres. Fields feature different positions which social actors can occupy. The dominant players in the field are called the incumbents. They are in maintaining the field in its current form, as changes to the rules of competition risk destabilizing their dominant position. Fields may also feature *insurgents* who instead aim to alter the field so they can successfully compete with the incumbents. Dramatic change in previously stable fields can come from either successful incumbents or intrusion from other fields, or from government-imposed rule change.

Villegas (2004) explains Bourdieu theory on meeting point and says In Bourdieu, culture cannot be understood outside the economic conditions in which subjects act. Cultural tastes are never disinterested and can only be understood by

starting from a theory of symbolic power. Culture is a set of dispositions internalized by individuals through a process of socialization that constitute schemas of perception and understanding of the world. These internalized dispositions work only to the extent that there is a certain correspondence with the hierarchical order that they represent.

According to Bourdieu (1977), *Habitus* is ingrained habits, skills and dispositions. It is the way that individuals perceive the social world around them and react to it. These dispositions were usually shared by people with similar backgrounds such as social class, religion, nationality, ethnicity, education and profession. The habitus were acquired through imitation (mimesis) and were the reality that individuals are socialized, which included their individual experiences and opportunities. Thus, the habitus represents the way group culture and personal history shape the body and the mind; as a result, it shapes present social actions of an individual.

An actor chooses to act the human ability to act upon and change the world, a structured social space with its own rules, schemes of domination, legitimate opinions. Bourdieu uses the concept of field instead of analysing societies solely in terms of classes. For example, fields in modern societies include arts, education, politics, law and economy. Collective system of dispositions that individuals or groups have, Bourdieu uses habitus as a central idea in analysing structure embodied within human practice. The notion captures 'the permanent internalization of the social order in the human body'.

Those deeply internalised societal or field-specific presuppositions that 'go without saying' and are not up for negotiation. A constructed vision of reality so

naturalized that it appears to be the only vision of reality learned, fundamental, deep-founded, unconscious beliefs, and values, taken as self-evident universals, that inform an agent's actions and thoughts within a particular field, e.g. 365 days, 24 hrs., 60 seconds. The way in which social agents 'carry themselves' in the world; their gait, gesture, postures, accent etc.

Assets enable holders to mobilize cultural authority for example; competencies, education, intellect, style of speech, dress, or physical appearance. A claim that social phenomena must be explained by explaining how they reduce to individual agency how they result from individual actions. It can be used to criticize the structural functionalist view of society as the determinant of individual behaviour. A methodological individualist would suggest that macro social events (wars, recessions, etc.) and conditions (economic, political, and cultural systems) should be explained in the terms of beliefs and actions of individual people.

This theory informs the research in a way how Female Artists narrate and identify themselves through Painting and Sculpture. Female artists have various motives and intentions, which they use to transform the world which they live in. It is an interaction between Female Artists and the works of Painting and Sculpture which results to a dynamic relationship. The art works of Painting and Sculpture that they produce in the field is one that reflects the space of social interaction, conflict, and competition. (Bourdieu, 1984).

Social beings (Female Artists) have different motives and diverse intentions that make them to transform the world they live in. what works between the structure (paintings and sculpture) and humans comes forth back in a dynamic relationship. Female artists that use painting and sculpture to identify themselves and in turn this

positions some active and some dejected but in turn it promotes development. (ibid, 1984)

This theory was relevant to study that; Habitus were within in character and tendencies which determines how an individual identifies the social world around them and responds to it. This concept described Uganda's current nature of Female Artist based on the situation in which they practiced their art. Female Artists (old) influenced the up-coming Female Artists in their practice. The old Female Artists have their own interests, thoughts, beliefs, understanding of everything art and tastes. The old Artists had created their character socialization through education, institutions, and gallery, this has affected development of Contemporary Painting and Sculpture.

2.2. Female Artists and Contemporary Art (Painting and Sculpture)

According to Anna (2015). Contemporary art is the term used for art of the present day. Usually the artists are alive and still making work. Contemporary art is often about ideas and concerns, rather than solely the aesthetic (the look of the work). Artists try different ways of experimenting with ideas and materials. In Contemporary art, artists use whatever they think illustrates their idea most appropriately. Nowadays artists have many different methods and materials to use. Some use painting and drawing but there is also photography, sculpture, film, new media, live performance, light, sound and installation. Contemporary art is therefore very varied.

According to Huhmarniemi, (2013) Contemporary art is the term conventionally used for art of the present day. Usually the artists are alive and still making work. Contemporary art is often about ideas and concerns, rather than solely the aesthetic (the look of the work). Artists try different ways of experimenting with

ideas and materials. Contemporary artists use hybrid forms are used by contemporary artists to deliver commentary about social concerns and body politics, by referencing reality against the artist's illusion in order to make people question their own realities. New-media art forms allow artists to break social and cultural boundaries as a form of resistance, to contest issues relating to body politics about which they feel strongly.

The term contemporary art refers to current and very recent practices. To the Eurocentric view it is credited, approximately, to the period from the 1970s to the present, it also refers to works of art made by living artists. Contemporary Art tends to be assessed thematically and subjectively, drawing on an expanded range of theoretical and practical disciplines. Contemporary Art can be driven by both theory and ideas, and is also characterised by a blurring of the distinction between art and other categories of cultural experience, such as television, cinema, mass media, entertainment and digital technology. (ibid, 2013)

Linda, (2003) argues that “contemporary art embraces the maverick and the traditionalist, no topic, no medium, no process, no intention, no professional protocols, and no aesthetic principles are exempt from the field of art”. Such indications of contemporary art's multiple methodologies are certainly at odds with any belief in the on-going refinement of form a principle once central to ‘artistic progresses. For the philosopher and critic Arthur Danto, the innovations of art after the ‘modernist’ era have therefore brought about, in effect, an ‘end’ of art. This does not mean, he argues, an end of people making art, but rather an end of a particular way of understanding art that focused on the constraints of certain disciplines and mediums. Since pop art, Danto suggests, “There is no special way works of art have to be”. It is this plurality of possibilities which most obviously gives us clues as to what contemporary art ‘is’ today.

2.2.1. Female contemporary Artists in Europe and America

In the early modern period (i.e. from 1400–1800), professional women artists were greatly outnumbered by their male counterparts, given that women were typically deterred from working, training or being educated outside the home. Women were also perceived as lacking the necessary physical strength and the intelligence to succeed as fine artists.

(Houstoun, Kramer, & Barrett, 1984)

2.2.1.1. Mickalene Thomas (American Painter)

Mickalene Thomas was born on January 28, 1971 in Camden, New Jersey. She was raised by her mother Sandra "Mama Bush" Bush, who, at 6'1" tall, modelled in the 1970s. She exposed Mickalene and her brother to art by enrolling them in after-school programs at the Newark Museum, and the Henry Street Settlement in New York. Thomas' mother raised her and her brother Buddhists. As a teenager, Mickalene and her mother had a very intimate and strenuous relationship due to her parents' addiction to drugs and Thomas dealing with her sexuality, which she documented in the short film *Happy Birthday to a Beautiful Woman: A Portrait of My Mother*. (Sacharow, 2015).

Thomas lived and attended school in Portland, Oregon, from the mid-1980s to the early '90s, studying pre-law and Theatre Arts. Thomas received her BFA from Pratt Institute in 2000 and her MFA from Yale School of Art in 2002. Thomas participated in a residency program at the Studio Museum in Harlem, New York from 2000 to 2003. She also participated in a residency in Giverny, France at the Versailles

Foundation Munn Artists Program. She currently lives and works in Brooklyn, NY.
(ibid, 2015)

According to Hans, (2008); during her early career she found herself immersed in the growing culture of DIY artists and musicians, leading her to start her own body of work. Mickalene noted that when she became an artist, fashion was always "in the back of my mind" as a source of inspiration. Most influential to her was the work of Carrie Mae Weems, especially her Kitchen Table and Ain't Jokin series, which were part of a retrospective held at the Portland Art Museum in 1994. Thomas describes the encounter in this way: "It was the first time I saw work by an African-American female artist that reflected myself and called upon a familiarity of family dynamics and sex and gender." Weems' work not only played a role in Mickalene Thomas' decision to switch studies and apply to Pratt Institute in New York, but to use her experience and turn it into art.

Her depictions of African-American women explore notions of celebrity and identity while engaging with the representation of black femininity and black power. Inhabiting the '70s-style genre of Blaxploitation, the subjects in Thomas's paintings and collages radiate sexuality, which has been interpreted by some as satire of misogynistic and racist tropes in media, including films and music associated with the Blaxploitation genre. Women in provocative poses dominate the picture plane and are surrounded by decorative patterns inspired by her childhood as in *Left behind* again from 2012, in the collection of the Honolulu Museum of Art. Her subjects are often well-known women like Eartha Kitt, Whitney Houston, Oprah Winfrey, and Condoleezza Rice. Her portrait of Michelle Obama was the first individual

portrait done of the First Lady and was exhibited in the National Portrait Gallery's Americans Now show. (ibid 2008)



Figure: 4. George Washington Carver Crossing the Delaware; 1975

Artist: Mickalene Thomas.

Media: Acrylics on canvas.

Source: www.smithsonianmag.com

Figure 4: Thomas is a kind of Renaissance rock star in her right. This artwork is more of a post-black and post-feminist because of its nuanced rebelliousness is helping to generate a next wave with a more culturally diverse. The artists are representing black people sailing. Looking at the characters in the composition, this is real contemporary painting. It shows a human being using a traditional tool for fishing, the boat is also traditional. The people in this composition are putting on modern clothes but the environment is more traditional.

2.2.1.2. Mikéla Henry-Lowe (New York Painter)

“In 2016 I started this journey where my work's main focus was on the representation of black women in society and on social media. I wanted my work to

bring attention to the more positive and celebratory image of black women other than the usual stereotypes of negativity. I was visualising it as creating portraiture of a modernized Queen Nefertiti". Now in 2017 she continued to experiment and push what she sees in an image further I realized that it's not just the narrative of what a black woman is or should be as she believes most 'black artist' who's subject are black women want to tackle the representation of them. Now she knows for herself as an artist it's more to do with the patterns, shades/ tones of skin that has her attention. It's the process of working within those patterns to explore and represent the subject she is painting. (Nunn, 2017)

She has also been an artist who loves the process of layering and working with the medium over the final look of the work and what the work ultimately means. She always wants the meaning of my paintings to be created by those who view it. Black women are not one single thing, they are a collective, they come in different sizes, shapes and colours as well as possessing different talents and personalities and for me to represent all these beautiful things I have to be absorbed in the patterns I see in images to perceive a better understanding. (ibid, 2017)



*Figure: 5 Embodied black women; 2009
Artist: Mikela Henry Lowe
Media: Acrylics on canvas.
Source: www.smithsonianmag.com*

Figure 5 is a painting characterized with floral abstract motifs. The colours of this painting identify women in terms of colour; the colours used by the artists are feminine, yellow, orange, white, blue and pink. Women naturally like flowers; they preserve them and give them to people in exchange as gifts. The colours used are cool which could be an identity that women are cool. The artists may not be intending to show the coolness of females but to us who appreciate we see that identity in it. This woman is putting on a head gear wrapped in an African way.

2.2.1.3. Aline Herrera (Mexican Painter)

She was born in 1996 in Mexico. She is a young, opinionated, and most importantly, full of ideas. They're using their voices, and creativity, to bring attention to indigenous communities in Mexico. Both find inspiration in Mexico's pre-colonial heritage, and celebrate indigenous women in their vibrant paintings. Their artists'

collective, founded by 23-year-old Herrera, is called Tlatoa. It's a word in the Nahuatl Aztec language that translates to "the one who carries the word," or "orator."

(Christiane, 2008)

"I am telling the history and culture of our people by making art," says Herrera. "We have a lot to say." Herrera's painting of an elderly indigenous woman, titled "Nunca más un México sin nosotros" (which translates to "Never again a México without us"), honors those ousted from their land as Mexico developed. The title is a famous slogan by Mexican revolutionary leader Emiliano Zapata, who fought for land reform. "The ones who originated the culture [of Mexico] were left behind," says Herrera. "We want to represent the people," she says. "Indigenous people were marginalized, starving, they didn't have rights." (ibid, 2008)



Figure: 6 "Nunca más un México sin nosotros," 2015

Artist: Aline Herrera

Media: Acrylics on canvas.

Source: <https://www.widewalls.ch>

Figure 6 is an old woman putting on a hat. This hat is embarked with papyrus effects, the artists are trying to present a real hat made of papyrus. Fact that this effect of papyrus is a local material incorporated with modern aspects it commends the work to Contemporary Art. The background of figure 4 if of cool blue colours with black and dark purple floral motifs painted in bold colours. This identifies that the Artist is a Female.

2.2.1.4 Natasha Kroupensky (Mexican Sculptor)

Kroupensky (Mexico), 25, is a member of the collective, and has used art to shine a light on human rights injustices. Her Master's thesis project memorializes the hundreds of women who have been murdered in Juarez, Mexico over the past two decades. She hopes this art can bring change. "We are trying to open the door to a healthier, more enlightened future," says Kroupensky, who studied at the Massachusetts College of Art and Design. Kroupensky's brightly decorated bronze, iron and Styrofoam skull surrounded by sacred rocks is titled "Ofrenda 13," or Offering 13. It's a memorial to the missing students of Guerro. "Ofrenda 13' is keeping their spirit alive and not forgetting them," (Fowler, 2017)



*Figure: 7, Ofrenda 13: 2016
Artist: Natasha Kroupensky*

Media: Waste Materials and threads

Source: <https://www.widewalls.ch>

Figure 7 is a head gold cast sculpture. The Artists intention was to offer this art work as a gift donated to organisations catering for children. This piece of work is of embroidery stiches of patterned bright colours contrasted with black and blue. The treads used are of local materials though gold is a modern material.

2.2.1.5 Doreen Garner 1986 (New York Sculptor)

Lewthwaite, S. (2016). Narrates that; Doreen Garner was born in 1986 in Philadelphia, Pennsylvania. She lives and works in Brooklyn, New York. Since graduating from Rhode Island School of Design with an MFA in glass in 2014, Garner has created corporeal sculptures that utilize glass alongside silicone, beads, crystals, rubber, synthetic hair, petroleum jelly, and other materials—to explore the frequently suppressed and traumatic medical histories of the Black body. Her sculptures are often incorporated in her performances and video works, examining the links between clinical and medical repulsions alongside sensual and sexual fascinations.

Assertively reclaiming power, Garner's work confronts viewers, challenging them to consider their complacency in systems of objectification, racism, false narratives, and historical omissions while commemorating those who have been subjected to enslavement, medical torture, and racial oppression. Garner has held residencies and fellowships at Recess Art, the International Studio and Curatorial Program, Socrates Sculpture Park, Pioneer Works, and Skowhegan School of Painting and Sculpture. She is also a licensed tattoo artist, a practice that extends her

acknowledgment of the simultaneous resilience and silencing of African Americans throughout history. (ibid, 2016)

Doreen Garner's visceral, unsettling sculptures suggest mutant body parts, festering wounds, and medical experimentations gone awry—what she described as “re-telling histories through sliced flesh.” In past shows at New York's Larrie gallery and Brooklyn's Pioneer Works, and more recently at this year's Art Basel in Basel, cuts of silicone laced with pins were hung like specimens from meat racks, or trapped in glass jars for observation. The central narrative informing Garner's practice is the violent exploitation of black bodies by the medical industry focusing partly on the actions of J. Marion Sims, a 19th-century white gynaecologist who carried out experiments on enslaved black women.

In 2016, Garner held two simultaneous solo-exhibitions in New York. At Essex Flowers Removing the Veil: Vanity as Material for Incision, the artist exhibited several sculptures that addressed beauty practices and the body. The sculptural works on view mimic flesh using silicone, and included a hairy mass with Swarovski crystals, pearls, hair weaves, and more suspended in a cage, and a portrait of a woman torn from a magazine situated in a dissection tray. In Wave Hill, Garner exhibited Flora: Viscera, an exhibition of works that resembled botched surgeries. Garner was also featured in a group show curated by New York artist Derrick Adams at Volta Art Fair in New York. (ibid, 2016)

In early 2017, ART news announced Garner as one of the artists selected for the Socrates Annual, previously known as the Emerging Artist Fellowship Exhibition, at Socrates Sculpture Park. During the summer of 2017, Garner held a solo-exhibition titled, Doctor's Hours, at Larrie gallery. The show exhibited several sculptural works,

a number of drawings, and a library containing selected books that inspired the exhibition, such as *In the Flesh: The Cultural Politics of Body Modification* by Victoria Pitts-Taylor and *The Immortal Life of Henrietta Lacks* by Rebecca Skloot. “It is not about creating a gruesome work. It is about creating subtle nuance where you don’t completely know how to feel. And maybe that is stays with you”. (Li, & Hu, 2017).



Figure: 8 Invisible Man 2018
Artist: Doreen Garner
Media: Waste Materials and threads
Source: www.artsty.com

Figure 8 is an installation sculpture of an invisible man. The artist used local and wasted materials of cloth and metal. In the middle of this right side there are fingers of a human being which seem to be of a black African. The narrative seen in this work represents hanged beef which scares because it shows the skin and blood.

Garner's interest in medicine is focused on the history of violence that women of colour have endured in the name of scientific racism, and the suppression of their stories. She explored this concern explicitly in "Doctor's Hours" as well as in the 2017 two-person exhibition "White Man on a Pedestal" at Pioneer Works with Kenya (Robinson), for which she constructed—and then dissected a statue of Dr. J. Marion Sims. (Sims, a 19th-century physician often described as the "father of modern gynaecology" performed medical procedures on enslaved black women, who he operated upon without consent or anaesthesia. Following protests this summer, the City of New York now plans to relocate his sculpture from Central Park to Sims's gravesite in Green-Wood Cemetery in Brooklyn.) While this concern is less explicit in "Invisible Man Tattoo," there are hints. One is Harriet Washington's 2006 book *The Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present*, which you can browse in the shop's waiting area. Another, among the tattoo designs, is the name "Anarcha": one of the enslaved women on whom Sims experimented. (ibid, 2017)

Garner's exploration of how tattooing can converge with her art practice continues to raise both troubling and fruitful questions for the artist. "Because I'm celebrated mostly as a sculptor, I've been trying to think of the tattoos as artwork and of the clients as art collectors," she explains. "What does it mean to collect a piece of art that you can't auction off? Or if you do auction it off at some point, how does it accrue in value? Does that mean that you have to remove that part of your skin to sell that work?" And again, like any good surgeon, her thoughts return to the cutting and slicing of flesh.

2.2.2 Female Artists practicing Contemporary Painting and Sculpture in Africa

2.2.2.1 Njideka Akinyuli Crosby (Nigerian Painter)

Njideka Akunyili Crosby (bn. 1983) in Nigeria; she left her native country at the age of 16 to pursue her studies in USA. In her intimate art, Njideka mixes the classic academic western technique with her personal life, Nigerian and American culture and African traditions. She composes scenes from her everyday life between two countries, using western elements like portrait and still life to realize non-western scenes.

(Scher, 2017).



*Figure: 9. Self-portrait 2010
Artist: Njideka Akinyulu Crosby
Media: Oil on canvas.*

Size: 80 cm x 50cm

Source: arcademart.com Date 28/03/2019 2:30pm

Figure 9 is a self-portrait painting of Njideka Akinyuli Crosby; it characterizes a humble African woman in a modern setting. The woman in a portrait

is seems to be calm, carefully internalizing something alongside her shoulders. The facial expression shows that this woman is indeed seriously trying to get a way a way to solve something. She wraps the hands within the chest meaning that there is something may be scarily or problematic.

2.2.2.2 Kristina Laurendi Havens (Nigerian Painter)



*Figure: 10. Self-portrait 2010
Artist: Kristina Lauendi Havens 2012
Media: Oil on canvas.
Size: 90 cm x 50cm
Source: www.krystyna81.com
Date 28/03/2019 2:55pm*

Figure 10 is a self-portrait painting of Krisina Lauendi Havens; it characterizes a humble African woman dressed in traditional attire with a wrapper on her head. This image interprets an African mother with a facial expression of a woman who seems to be disturbed. The orientation of the ear rings shows that this

woman was ready for something because this is how African women put on when setting for a journey.

2.2.2.3 Elizabeth Habte Wold (Ethiopian Painter)

She was (bn. 1963), is an Ethiopian artist known for her mixed-media work. She completed degrees in fine arts at the School of Fine Arts in Addis Ababa and Baltimore City Community College in Maryland, taking her MFA at Howard University. She became interested in digital media through a certificate program in interactive multimedia and web design at George Washington University. She has worked since the mid-1990s as a multimedia designer, and currently lives in Addis Ababa. (Nelson, 2018).

In 2013, she was part of a group exhibition called "Ethiopian Passages: Dialogues in the Diaspora" at the Smithsonian National Museum of African Art. Her work has also been exhibited at the National Museum of Ethiopia and Gebre Kristos Desta Center.



*Figure: 11. Forgotten Souls 2013
Artist: Elizabeth Habte Wold
Media: Collage Painting
Source: wmariangoodman.com*

Figure 11 is a collage painting made out of papers. Images in the composition represent a woman wrapped in African attire holding a stick. In the background there are other people dressed in the same attire as the front figure in the centre of attraction.

2.2.2.4 Nadia Khiari (Tunisian Painter)

She was born 21 May 1973, a Tunisian cartoonist, painter, graffiti artist and art teacher. She is best known for her chronicles and cartoon collections about the springs, particularly her character Willis the cat, dubbed the "Cat of the Revolution" in some sources.



Figure: 12. Post revolution 2015

Artist: Nadia Khiari 2015

Media: Water colour on wood

Source: wordpress.com

Figure 12 portrays a woman who seems to be in agony. Fact that the title is post revolution, the Artist must have wanted to show people how change has to prevail. Other words the woman is putting on in an Islamic faith dress code. And such dress code is the local dress code for the people in Tunisia which blends it to be local in a modern setting.

2.2.2.5 Betty Acquah, (Ghanaian Feminist Painter)

Betty Acquah, one of Accra's foremost female painters, investigates her beliefs regarding the true nature of Ghanaian women. The trials, ambitions, celebrations and successes of ordinary but inspirational woman form the central theme of her rich and florid canvasses. After attending Wesley Girl's High and Holy Child schools in Cape Coast; Acquah proceeded to the Kwame Nkrumah University of Science and Technology, Kumasi where she obtained a first class degree. Acquah later pursued the M.F.A. (painting) program at Kwame Nkrumah after an interim course at the Tokyo School of Art in Tokyo, Japan. She has worked at the Centre for National Culture in Accra, Ghana and is currently working at the Berj Art Gallery, Accra. (Neely, 2016).

Acquah has participated in exhibitions in Ghana as well as abroad. Betty Acquah maintains that women are the unsung heroines of the Ghanaian Republic. The images she depicts tell of ordinary women working courageously towards a greater Ghana. Betty is one of the few black African women painters. She employs shadows and points to tell magnificent feminine issues in artistic forms. (ibid, 2016)



Figure: 13. Three Women 2010
Artist: Betty Aquah
Media: Oil on Canvas
Source: <https://kwekudee-tridownmemorylane.com>

Figure 13 is a painting of three women. Done in oil on canvas, the Artist is emphasizing the African woman from harvest because the first woman on the front seems to be carrying things in the local basket. The effort on the basket held on the head makes it look heavier for the woman but unfortunately the two females in the back are not carrying any thin. They are holding their baskets which indicate that they are empty. Could the artist have wanted to show us how greedy people are or how others cannot work together with the rest? Or either they were from the market because they are dressed in a modern way with tight skin clothes and putting on sandals. There is drama that leaves us with questions to answer.



*Figure: 14. Musical Interlude 2014
Artist Betty Aquah
Media: Oil on Canvas
Source: <https://kwekudee-tridownmemorylane.com>*

Figure 14 is of a man dressed in African attire and playing local musical instruments. This composition is fully contemporary and all images presented are local and what seems to be modern is the technique of painting and painting as a material.

2.2.2.6 Doris Kamupira (Zimbabwe Sculptor)

Born in Mutoko, Doris Kamupira studied art at the then British American Tobacco (BAT) Visual Art Studio now called the National Gallery School of Visual Art and Design. She holds an honors degree in Fine Arts from the Chinhoyi University of Technology. Her work takes a critical view on social, political and cultural issues. Kamupira uses her work as a means for expressing her inner most feelings and for interrogating situations where answers are supposed to be more developmental trends in dimensional changes. Her recent works are mixed media

paintings that involve embroidering on canvas and pasting up pieces of cloth or paper.

(Mamvuto, 2019)



*Figure: 15. Halare 2012
Artist: Kamupira Doris
Media: Metal
Source: www.maonerovisualarts.org*

Figure 15 is a sculpture piece made out of metal. The female figure is sitting on a stool .this woman is braided with African wear which makes the art work be contemporary.

2.2.2.7 Portia Zvavahera (Zimbabwe Sculptor)

Zvavahera was born in 1985 in Harare where she currently lives and works. She studied at the BAT Visual Arts Studio under the auspices of the National Gallery of Zimbabwe between 2003 and 2005, after which she obtained a Diploma in Visual Arts from Harare Polytechnic in 2006. She has had six solo exhibitions at Stevenson Cape Town and Johannesburg (2014-19), and one at Marc Foxx Gallery, Los Angeles

(2017). She held a solo exhibition, *Under My Skin*, at the National Gallery of Zimbabwe, Harare, in 2010 and has taken part in numerous group exhibitions in that country. She represented Zimbabwe at the 55th Venice Biennale in 2013 as part of the exhibition *Dudziro: Interrogating the Visions of Religious Beliefs* at the Zimbabwean Pavilion. (Simbao, Chikukwa, Ogonga, Bickle, Pereira, Altass, & Fall, 2018).

Group exhibitions include *Hacer Noche (Crossing Night)* in Oaxaca, Mexico (2018); *The Fabric of Felicity* at the Garage Museum of Contemporary Art, Moscow (2018); *Five Bhobh – Painting at the End of an Era* at Zeitz MOCAA, Cape Town (2018); *We don't need another hero*, the 10th Berlin Biennale (2018); *The Contested Body* at the Minneapolis Institute of Art, USA (2017); *Body Luggage*, part of the *steirischer herbst festival* in Graz, Austria (2016); *I Love You Sugar Kane* at the Institute of Contemporary Art Indian Ocean, Mauritius (2016); *African Odysseys* at Le Brass Cultural Centre of Forest, Belgium (2015); *Liberated Subjects: Present Tense* at Foundation De 11 Lijnen in Oudenburg, Belgium (2015); and *Shifting Africa - What the Future Holds* at the Mediations Biennale, in Poland and *Kunsthalle Faust* in Hannover (2014). (Ibid, 2018)

The 33-year-old Zimbabwean painter Portia Zvavahera sleeps with a sketchbook under her pillow. When she remembers a dream, she captures it in a doodle. Afterward, she develops her scribbles into fuller ideas, folding in images and themes culled from waking life. The haunting results portray real-world struggles while retaining the phantasmagorical vibrancy of their subconscious origins.

Zvavahera, who contributed to the Zimbabwe Pavilion at the 2013 Venice Biennale, has crafted a painterly idiom that turns on the interior lives of frequently faceless human figures. Charged, monumental, and emotionally raw, her canvases

tend to marshal the complex, tender stories of womanhood in a Zimbabwe still grappling with Robert Mugabe's collapsed experiment with revolution. Others, though surreal and ghostly, encode happier visions. Her 2015 series *I Can Feel It in My Eyes*, depicting passionate embraces amid colourful floral patterns in a clear nod to Gustav Klimt, captured the pains and pleasures of the romance she shared with her future husband, the sculptor Gideon Gomo. (ibid, 2018)



Figure: 16. Flying Girls 2016

Artist: Portia Zvavahere

Media: Oil on canvas.

Source: www.departures.com Date 13/09/2019, 2:04am

Figure 16 is an installation sculpture of birds flying. It involves eight females in the composition. All images are of black people dressed in an African traditional wear. Up wards there is an installation of birds flying and this is also reflected as wings on the black of these females.

2.2.2.8 Mary Sibande (South African Installation Artist)

Corrigall, M. (2015) narrates that; Mary Sibande, born in Barberton, South Africa, in 1982, lives and works in Johannesburg. She obtained her Diploma in Fine Arts at the Witwatersrand Technikon in 2004 and an Honours Degree from the University of Johannesburg in 2007. Sibande represented South Africa at the 54th Venice Biennale in 2011 and her project 'Long Live the Dead Queen' was found on murals all over the city of Johannesburg in 2010. Sibande is the recipient of several awards namely, the 2017 Smithsonian National Museum of African Arts Award, University of Johannesburg's Alumni Dignitas Award in 2014 and the 2013 Standard Bank Young Artist Award for Visual Arts. Her work

'The Purple Shall Govern' toured South Africa, ending in Johannesburg at the Standard Bank Gallery in 2014. She is the 2018-2019 Virginia C. Gildersleeve Professor at Barnard College at the Columbia University. In addition, Mary has been the recipient of several residencies and fellowships, including the Smithsonian Fellowship in Washington DC, the Ampersand Foundation Fellowship in New York and the University of Michigan Fellowship. Sibande's work not only engages as an interrogator of the current intersections of race, gender and labour in South Africa; but continues to actively rewrite her own family's legacy of forced domestic work imposed by the then Apartheid State. Sibande employs the human form as a vehicle through photography and sculpture as a focused critique on the stereotypical depictions of women, particularly black women in South Africa. The body, for Sibande,

and particularly how we clothe it, is the site where this history is contested and where Sibande's own fantasies can play out. (ibid, 2015)

This counter history takes the form of an alter-ego in Sibande's early work, a persona by the name of 'Sophie' who is dressed in various uniforms that resemble the dresses worn by domestic workers. Altering these dress styles into Victorian motifs, Sibande completely reanimates Sophie's history through how her body is adorned and the way she occupies these narratives that were stolen and denied from her. This is not just a political act, but one of transformation, as Sophie takes on new incarnations of herself unbound from the laboured history of servitude; as it relates to the present in terms of domestic relationships. Transitioning from blue to purple to red, Sibande introduces us not only to the many faces of herself and 'Sophie', but to the complex person hoods of African Women who continue to create worlds and narratives outside of the canon of Western Imperialism.

In her newest work, we witness 'Sophie' as the High Priestess becoming the space between two realms; between the past and future, between what has been and what could be – she is fleeting, a personification of mystery and spirit which is unknown to the rational world. In this work, Sibande offers insight into the past, present and future, interpreting biblical and philosophical texts on wisdom into personal visions and prophecy. The Priestess represents magic and possibility through ancient cultural practices associated with sorcery whose traditions continue into the present day. Most importantly, she attempts to exploit supernatural forces by summoning the spiritual and medicinal role

inherent to magic and its associated rituals, gestures and languages. Sibande has exhibited the world over in internationally leading museums. (Henderson, 2018)

In 2010 she took part in the L'Exposition du Festival Mondial des Arts Nègres in Dakar, and her work was featured in the review From Pierneef to Gugulective: 1910-2010. Other galleries and events where her work has been shown include: the Iziko South African National Gallery in Cape Town (2010); Museum of Contemporary Art, Rio de Janeiro, Brazil (2011); the Kiasma Museum for Contemporary Art in Helsinki, Museum Beelden aan Zee, Hague, Netherlands (2012); the Musée d'Art Contemporain du Val-de-Marne, Paris, France (2013). Lyon Biennale 2013, Lyon, France; Musée Léon Driex, Saint Denis, la Réunion Island (2014); Dishman Art Museum, Lamar University, Beaumont, Texas, USA; The Whitworth Museum, Manchester, UK (2015). (ibid, 2018)

The British Museum, London, UK (2016); Kalmar Konstmuseum, Sweden (2017); Cairns Art Gallery, Cairns, Australia (2019); The MET Breuer, Metropolitan Museum of Art, New York, (2018). Sibande's works are included in prominent collections internationally, including Toledo Museum of Art, Toledo, USA; National Museum of African Art, Smithsonian National Museum of African Art, Washington, DC; Virginia Museum of Fine Art; Museum of Contemporary Photography, Chicago, IIL USA; Musée d'Art Contemporain du Val-de-Marne, France and Iziko South African Museums, South Africa. (ibid, 2018)



Figure 17: I refuse to decline 2016
Artist: Mary Sibamnde
Media: Installation sculpture
Source: www.printrest.com

Figure 17 is an installation sculpture which demonstrates a woman standing to oppose something. There is a chair on which this woman seems to have been sitting on before standing. Fact that it is an installation, the sculpture done for the sake of communication than done for the sake of sculpture

2.2.2.9 Beth Diane Armstrong (South African sculptor)

Born in South African in 1985, Beth Diane currently lives and works in Johannesburg. In 2010, she completed her Masters of Fine Art at Rhodes University (with distinction). In 2007 Rhodes bought her BFA exhibition, Hibernation, for their permanent collection. Since graduating there have been solo exhibitions, a number of group's shows and projects locally and internationally, as well as private and public commissions. Recent highlights include sculptures at the Design Miami/Basel design fair in Basel, Switzerland, and at Design Miami, Florida – both in 2014. 2014 also saw the completion of a large permanent public artwork in Oostvoorne, in the Netherlands, commissioned by the Kern Kunst Westvoorne Foundation. Her first

large-scale sculpture was bought by Standard Bank in 2013 and is installed in their new building in Rosebank, Johannesburg. Armstrong currently lives and works in Johannesburg. (Willis, Toscano, & Nelson, 2019).



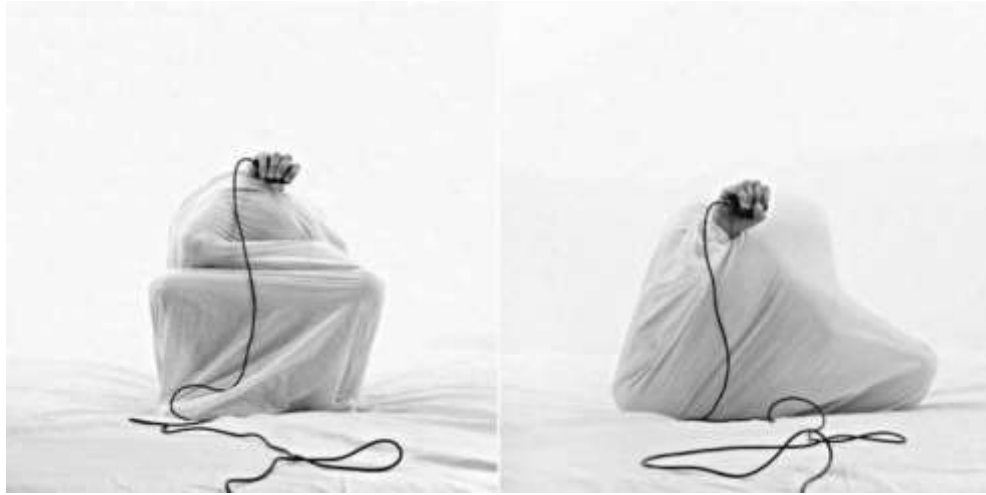
*Figure 18: Nadipha Mntambo
Artist: Diane Beth Armstrong
Media: Bronze Casting
Source: www.departures.com Date 13/09/2019.*

Figure 18: Nandipha Mntambo cast her own body in bronze to create a larger-than-life self-portrait. “I move through experiments of things in relation to other things; structural, personal, systematic, through the expected and unexpected. Lines in relation to lines; densities and looseness; proximities and distances, I

consider ideas to be largely hindsight reflections on process. Or better expressed, that ideas and process work in relay with the utmost importance placed on the necessity to keep moving: keep processing. Beth Diane Armstrong 2016”

Fascinated with structure: organic, architectural, mathematical, psychological and conceptual, Beth Diane Armstrong retains a strong identifiable position as a leading sculptress of her generation she retains at her core the ability to skilfully craft and weave process and change in various media Her skills, ambitious scale and large projects have allowed her to assume the role and position alongside many of her South African male counterparts. For the last number of years, she has worked predominantly on monumental artworks made of mild and stainless steel but there are a variety of different materials to her repertoire: other sculpting media as well as printmaking, video, photography, drawing and installations. (ibid, 2019)

According to Cole, (2018) says that; Armstrong was selected to create sculptures for a major 2011 campaign by investment management firm Prescient. Armstrong was one of 33 artists selected for Worldforall's 'Not All is Blaound installations on questions of identity, memory and mental boundaries, and she has exhibited in galleries in Tunis, Paris, Frankfurt, and across West Africa. Her photographic work 'At the Risk of Identity,' for example features images of a woman in various poses, before the artist takes her clothes and is photographed in the very same positions in a game of identity and difference. Her work 'An Object on the Shore' plays with the same themes using sounds. The listener hears chanting from the Koran, dogs barking, birdsong, car engines and a radio playing. The work frames the question of whether these religious, profane and mundane sounds form a set of fragments or a cultural whole.



*Figure 19: Courtesy of Galerie El Masa
Artist: Mouna Karray
Media: Installation
Source: www.departures.com*

Figure 19 is an installation which is done for communication purposes. This sculpture piece shows a human being who is need for help. The figure is wrapped with clothes and one hand is pulled out. No part of the body is shown apart from the hand and on which we see only figure. Such action is what is what somebody does when he she is drowning in water.

2.2.2.10. Females Artists practicing Contemporary Painting and Sculpture in Kenya

2.2.2.11. Kisseleva, Nadia (Kenyan Painter)

According to Donkor, (2015), Nadia (bn. 1980) left her homeland of Russia for Africa. After 16 years in Kenya, she decided to move momentarily with her family to the United Kingdom. Her experience in Africa has been a major influence on Nadia's work. It provided for the development of the vivid and intense colour palette and the strong dramatic contrasts in her paintings. It also introduced a number of new themes and concepts to her artistic range.

Nadia's spontaneous style of painting is easily recognisable. It also strongly reflects her daring and expressive personality. She tries to challenge the norms of art and question the boundaries of her own artistic routine. Nadia has over time flourished as an artist and in 2003 she was awarded the Royal Birmingham Society of Artists Prize for the most innovative painting. In the year 2006 Nadia successfully graduated from Wimbledon School of Art (University of Arts London) with BA in painting and a year later completed her studies at the Camberwell College of Art (University of Arts London). (ibid, 2015)

Nadia has taken part in numerous group exhibitions (over two hundred) and has had over a dozen of successful solo shows in Kenya and the UK. In 2002 she was elected as a member of the Royal Birmingham Society of artists (RBSA) Nadia is also an active member of the Birmingham Society of Artists. Her work can be found in private collections in the United States, the United Kingdom, Kenya, Denmark, Austria and other countries. In 2009 she was named by Gallery 94, London, as one of three most promising woman painters in London art scene in the exhibition 'Three Women Artists'. Her work is on permanent display at the State House, Nairobi. Nadia received her formal training at Ryazan College of Art in Russia. She now lives and works in Diani Beach, on the South Coast of Kenya.



Figure 20: The meeting 1 2014

Artist: Kisseleva, Nadia

Media: Mixed Media

Source: www.kenyaafrikanart.com

Figure 20 is a painting done using mixed media. The composition is of three women dressed in Massai attire. This is a traditional wear for Kenyans. One of the women is carrying a baby in an African style. These women are typically traditional though the clothes they are putting on are modern fabrics but the expressiveness is traditional. This makes the work to be contemporary.



Figure 21: The mother 2010

Artist: Kisseleva, Nadia

Media: Mixed Media

Source: www.kenyaafrikanart.com

Figure 21 is a painting done using mixed media. The composition is of two women dressed in African traditional attire and having wrappers on the head. This is a traditional wear for most African women. These women show expression on their faces, they seem to be waiting

2.2.2.12. Anastasiya Valiuna (Rwandan Painter)

She is among the few women painters in Kigali, Rwanda. - She was forced to drop out of school when she became pregnant her third year in high school. - However Jeanne did not give up on her education and returned to school in Vocational Training, specializing in welding and painting.



*Figure 22: Our pride 2013
Artist: Anastasiya Valiuna
Media: Oil on Canvas
Source: Source: [www. theculturetrip.com](http://www.theculturetrip.com)*

Figure 22: is a painting done using oil on canvas and dressed in an African tradition. As an African woman can put on, the same applies to this one. There is full colour explosion which gives a three dimension effect.

2.2.2.13. Wangechi Mutu (Kenyan sculptor)

Known in Kenya for her Sculptures, paintings but also her art films, live performances, and indeed sculptures typically composed of either bronze or organic materials, Mutu's three-dimensional works depict formidable figures that reference modern and classical mythologies and that conflate histories and sculptural traditions of Africa and Europe. Her sculptures reflect critically on social and ecological injustices and inequalities. Female transformation and empowerment are at the core of all her ideas, and in evidence in the completed work. (Moses, 2019)



*Figure 23: Left: The Seated I, 2019.
Artists: Wangechi MutuMaterial:
Bronze Size: 79 1/8 x 31 3/4 x 42 1/4 in.
Source: www.kenyanart.com*

Figure 23: the facade commission is part of a new series of contemporary art commissions through which The Met invites artists to create works of art that establish a dialogue between the artist's practice and our physical Museum,

its collection, and our visitors. And as I think you'll agree, Mutu's four monumental yet complex figures achieve precisely this goal. Titled *The New Ones, will free Us*, this work took some of our collections as a starting point, engaging the history of both Western and African art, and repurposes a motif common to both: the caryatid. Nearly always represented as a female figure, the caryatid has historically functioned as a support, either to something in a classical building on the Acropolis in Athens, for example or to someone else, such as on a prestige stool for a Luba king in Congo. Mutu took this traditional function and turned it on its head. Here, the caryatids have been liberated from their supporting role: these magnificent, commanding figures assert their power and independence, and directly engage with all who visit the Museum. What I am most grateful to Wang chi Mutu for is how this grand, temporary installation enables the Museum to continue our momentum on the important path of rethinking what an encyclopaedic museum can and should provide, and how it can engage with the important notion of contemporaneity in a meaningful way. (ibid, 2019)

Nandala, & Yiga, (2017) explains how the concept of an encyclopaedic museum came from the Age of Enlightenment as a means of bringing the cultures of the world into one place, one museum, and then telling one more or less linear story about them, usually with a very Eurocentric view. That view is now of course not only outdated in our time of globalization and interconnectivity, but we have to realize that that story does not represent the truth of cultural development in the first place. Indeed, there is no one story of human creativity and culture, but rather many different stories and narratives that intersect. And even within that complicated narrative, there are multiple viewpoints on any work of art and its corresponding

cultures. It is the representation of these multiple readings, voices, and narratives that is so extremely critical to the relevancy and power of encyclopaedic institutions.

The display of *The New Ones*, will free us also enables The Met to continue to evolve the role of contemporary art within the building. As our Museum has the benefit of art covering over five thousand years of history, we need not merely isolate contemporary art to one set of galleries; rather, we can enable works by living artists to be in dialogue with art from multiple millennia, cultures, and disciplines. This approach can be interesting, bold, playful, and also challenging. Expanding the complex readability of our objects necessitates focusing on their artistic brilliance and art-historical relevance, as well as on their embedded role and their often-charged origins in a complex social, political, and historical framework. (ibid, 2017)

2.2.2.14 Mwandale Mwanyekwa, a.k.a. Big Mama (Tanzanian sculptor)

Sika, (2016) says, Mwandale Mwanyekwa, a.k.a. Big Mama, is a sculptor working with various media such as wood, stone, bronze, clay and cement casting. She is a graduate of the Bagamoyo Sculpture School and Sweden's Gotland College of Fine Arts. She is the owner of Big Mama's Woodworks and has been creating sculptures taking her all around Africa and beyond since 1999.

Big Mama comes from the Makonde tribe who are well known for their traditional Makonde sculptures, and is a 5th generation woman sculptor in her family. Her aim is to keep the history of the female Makonde sculptors alive through her art, and reflect on skills and culture from her maternal side, who were masters at clay work and carpentry and sculpture in Tanzania and Mozambique. She takes the

traditional sculptural style of the Makonde and incorporates a contemporary approach to her art. (ibid, 2016)

She has been honoured and commissioned by a wide range of organisations including: the Danish Embassy, Oxfam and Ramada Resort, the Ministry of Foreign Affairs and International Cooperation in Dar es Salaam Tanzania; Fairwind Trading Inc (USA). A selection of her work is also on displayed in the World Sculpture Park in Changchun, China; Vergnacco Sculpture Park in Venezia, Italy as well as the premises of the Ministry of Culture in Libreville, Gabon. Big Mama has attended workshops and exhibited her work all over Africa, Middle East, Asia, Europe and USA. (Mshana, 2016)

Since 2007, Mwandale has been curating many exhibitions and organising production of sculptures not only under her established NGO known as “Women art Creators” but many others. Her most recent task has been the International Women’s Day Exhibition titled “Choices” at Alliance Française in Dar es Salaam. (ibid, 2016)



Figure 24: Mama 2009
Artist: Mwandale Mwanyekwa
Media: Wood
Source: Source: www.nafasiartspace.org

Figure 24 is atypical black African woman. The sculpture piece represents a woman with African hair. This is a bust that is realistically rendered and polished.

2.2.3.1 Females Artists practicing Contemporary Painting and Sculpture in Uganda

Contemporary art in Uganda is result of modern art which took sensitivity to local life and belief in its potential, to introduce scholarship in art which sought to draw its energy from reviving local traditions. It was in 1937 when Margaret Trowell took advantage of the dynamic Makerere academic environment, characterised by cultural vacuum to stimulate the development of an African modernism. (George, 2003). The students who studied from Makerere were coming from colonial secondary schools. According to Amanda, (2012); Florence Kawalya was an art student at Gayaza High School when she painted her *Returning home* (1935) – a work which is probably the only surviving example of the earliest forms of modern painting in Uganda. The introduction of this art school paved way for many art developments and artists in Uganda until 1962 when Uganda had her independence. When Trowell took these first artists through modern art, the society had a problem with them because their art was not welcomed by the public because whatever they produced could not be interpreted by the local people. The public found whatever art produced to be meaningless because their art could not speak. This made graduate artists to come up a style which was blending which was figuration of semi abstract and semi realism and this gave birth to contemporary art. The theme were actually blended with the modern tools and materials by using African daily activities as themes for example fetching water, firewood and gathering. Fact that public had rejected modern art, it was after independence in 1971 renewed their discoveries and adopted more indigenisation so that they could communicate to the public about the

political climate of 1960 which had been replaced repression and civil wars between 1971 and 1985.

Then stability of the 1990s freed artists from investigating political issues and interest in the general themes by employing modern techniques and design which revived current concerns. Since then artists have been communicating through contemporary art of sculpture and painting but women have been not recognised in this struggle.

According to Kyeyune, (2003); contemporary art was due to the promising political climate of the 1960s which was soon replaced by repression and the civil war between 1971 and 1985. These conditions led to three important developments. Firstly, artists continued to create overtly political images, which expressed disgust for leaders. Secondly, new media like batik, better adapted to economies of scarcity, proliferated. Lastly, with shortage of imported materials and tools, artists investigated local materials under the influence of Francis Nnaggenda. Ironically, an art that utilised local themes and resources arose from the adversity of the 1970s, rather than the favourable climate of the 1960s. This can also be seen as the revival of the experimental art education pioneered by Elimo Njau also an early student of Trowell. The stability of the 1990s freed artists from investigating political issues and interest in the general themes of technique and design were revived. Fostering international links, and survival in a competitive art market, are pressing current concerns as done by students from Makerere University.

According to Amanda, (2012); contemporary Ugandan art' is art produced by graduates of Makerere art school. However, if the issue of contemporary art in Uganda is about art produced by graduates from Makerere, it's not true because there

are many other institutions which produce graduates in art and design for example Kyambogo University, Nkumba University, Uganda Christian university and others. This emphasises issues of formal art instruction and awareness of global art history as being key determinants of the form and content of contemporary Ugandan art, which insists on cultural consciousness. This makes it true that contemporary Ugandan art is informed by formal education, awareness of world art history and African cultural consciousness.

‘Art in Uganda’ as that art which is produced by ‘contemporary artists’ meaning those artists who have lived and practiced art in Uganda recently and now. I agree with Kyeyune that the term contemporary art is modern overlap. As of now contemporary art has overwhelmed art history and it is becoming more impossible for the public to define. For Amanda, (2012), the public have instead had generalised definitions about contemporary art as the art that is made now, or art of the moment and of its time. For this case I will define ‘contemporary Ugandan art’ as art produced by graduates of the Uganda Art Schools and more specifically to art that has been created between 2000 and now to respond to the emergence of the of problems in Uganda. This makes Uganda’s contemporary art to be part of a cultural superstructure whose role is to address social economic problems of Ugandans. In agreement with the above scholars I confirms that modern and the contemporary art are fused when it comes to Uganda’s art produced by formally trained artists because much of the work to be discussed is ‘modern’ in style, it is ‘contemporary’ at the same time.(ibid,203)

The stability of the 1990s freed artists from investigating political issues and interest in the general themes of technique and design were revived. Fostering international links, and survival in a competitive art market, are pressing current

concerns. The history of growth and development of modern art in Uganda is closely intertwined with political and social developments, which brought the country under the sphere of missionary and colonial control from the late 19th century and through to independence in 1962. (Kakande, 2003)

Thus, in order to understand its dimensions, both as a reflection of the local social transformations and its own internal changes, we need to consider this art practice against the background of the influx of European powers into the mainland of East Africa which occurred from the middle of the 19th century. These new comers can be broadly put in three categories. The first of these to arrive were the explorers, whose apparent interests were to gather scientific and geographical knowledge of the region. Missionaries followed them with a primary mission of spreading Christianity. The third group were the agents of imperial rule whose main mission was to establish administrative control over the African territories on behalf of their respective home governments- in case of Uganda, the British government. (ibid, 2003)

2.2.3.2 Teresa Musoke (Ugandan Painter)

According to Kakande, (2008); Teresa Musoke was born in Kampala in 1942. At a time when the number of African women, let alone Ugandan women going to university was meagre, she completed her studies at Makerere University, Department of Fine Arts in Uganda, where she extended both her artistic technical knowledge and her artistic imagination. Her career as an artist in Uganda started during hard times.

During that period the country could not offer many opportunities for artists to explore and express themselves. There was limited opportunity for career artists to develop their careers. There was also a negative stigma for those who chose to follow the path as artists and even more so for women. Women were expected to fulfil certain roles and being an artist was not one of them. Moreover, artists were considered as vagabonds, loafers and good-for-nothings. It was not considered a career that a serious person would take.

(ibid, 2008)

It was in this milieu that Teresa would excel, despite all the obstacles and challenges. Her work while an undergraduate drew almost instantaneous recognition; beginning in 1964, she began receiving prestigious commissions for which she produced her famous birth mural for Makerere' University's Mary Stuart Hall, National parks of Kenya, and Entebbe International Airport. Although she was ecstatic with joy, Teresa wanted to spread her wings and grow even more. (ibid 2003)



Figure 25: Animals(Year Unknown)

Artist: Theresa Musoke

Media: Oil on canvas

Source: www.startjournal.org

Figure 25 is an image painted by a female artist but the characters in the composition cannot be attributed to a female painter. The painting lacks feminine

characteristics. This could be because, by then Musoke had been practicing painting with Male counter parts may be she was driven to the way male artist paint.

The opportunity for artistic growth was presented to her only a year after completion of her degree, when Musoke received a Commonwealth scholarship to do printing in Britain. She was able to gather more experience and also network with new art communities on an international level. It was there that she earned a postgraduate diploma in printing from the royal college of art in London. This experience was also to later spread a bigger buzz about her in the arts world.

2.2.3.3. Nabiteeko Sylvia Katende (Ugandan Painter)

"The experience in the art world enabled me to develop my artistic expressions and in strengthening and promoting other people's talents and interests."

According to Moses, (2019); when you look at her beauty and youthful exuberance, you would find it hard to believe that she has all the accolades, awards and achievements under her belt. Yet she is one of the top 3 female artists in Uganda specializing in sculpture. She also excels at painting and drawing. Ugandan-born Sylvia Katende is also a Senior Lecturer at the Margaret Trowell School of Industrial and Fine Arts, Makerere University and currently pursuing a Ph. Degree on "Children HIV/AIDS life experiences expressed in Visual Art" with special emphasis on orphanage centres and IDP camps in Uganda. She was the former Acting Head of Sculpture and Drawing Department at the same university and Fine Arts school, teaching Sculpture Drawing and research before she embarked on the Ph. Degree. Katende is a very active member of the Ugandan society. She was the Publicity Secretary of the Uganda Artists Association since 1997 to April 2002.

She is also the adjudicator of UNFPA poster competitions and Children National Art competition, organizer of the Women's Annual Art exhibitions and young artists' exhibitions among many other roles. She has also exhibited her work both locally and internationally. Some of her works are in Italy, Netherlands, Botswana, Kenya, Tanzania, the USA embassy cultural office, Uganda and several other places. Katende has won several art-related awards. In December 2003 she got a first prize for the Olympic Sport and Art National Competition. This work was exhibited in Athens at the 2004 Olympic Art and Sport Contest exhibition. Other prizes, which Katende has won, include: First prize: monument executed at Kampala recreational park 1990, second prize: model Civil Aviation Authority in Uganda for Entebbe International Airport 1998, fourth prize: Uganda (ibid, 2019)



Figure 26: Bride
Artists: Katende Sylvia
Media: Oil on canvas
Source: www.startjournal.org

2.2.3.4. Amanda Tumusiime (Ugandan Painter)

Amanda Tumusiime (Senior Research Associate with the NRF/DST SARCHI research programme in Geopolitics and the Arts of Africa, Fine Art Department, Rhodes University, South Africa) is a painter, feminist, activist, art historian, a senior lecturer in the Department of Visual Communication and Multimedia at Makerere University, Uganda and teaches Art History and Visual Culture.

She obtained a bachelor's degree in Industrial and Fine Arts (BIFA) and an MA (Fine Art) from Makerere University, an MA (Arts) from the University of the Witwatersrand, Johannesburg, in the Department of Art History, and a Doctor of Literature and Philosophy (DLitt et Phil) in history of art at the University of South Africa. She is a Presidential Fellow of the African Studies Association, a Fulbright Scholar, a Fellow of the American Council of Learned Societies and a Fellow of the Carnegie Next Generation of African Academics.

Her research interests cut across feminism, art history activism and art practice. This multi-disciplinary focus enables her to examine the way in which patriarchal perceptions influence the images through which young girls, grass-roots women, the deaf and the elderly are 'othered' in cultural discourses expressed through the medium of art and other forms of culture. Tumusiime advocates the inclusion of these marginalised vulnerable groups. Through her art practice she has put up seven solo art exhibitions, has participated in over 30 group shows and has published in *African Arts Journal*, *Start Journal CPAN* and in *Humanities Review Journal* of Delta State University, Abraka, Nigeria. (ibid, 2017)

2.2.3.5 Kekimuri Joan

She was born in Kampala district, central region of Uganda, in 1972. Joan studied at Peter Piper Nursery, Kitante Primary School, Mary Hill High School and Calatec Academy. She then went Institute of Teacher Education Kyambogo (ITEK) in 1995 for a Diploma where she obtained a first class diploma. She was given government sponsorship to study a degree of Industrial Fine Art from 1996-1999. Immediately she joined Kyambogo University the then (ITEK) as a teaching assistant and in 2004. She did her Master's Degree at Makerere University IN 2007 and in 2012 she enrolled for a PhD Degree at Makerere which she completed in 2019.

At diploma level she studied all types of art but she liked more the two dimension type of art than the three dimension and that is why she decided to take painting after being passionate with the genre. Her paintings are of semi realism and she uses thick colours which blends a three dimensionality effect within her works (impasto painter). She does her paintings for several reasons, to earn, for academia, break boredom, to teach and to keep history by restoring indigenous objects.

Her themes are partly academic, nature conservation and culture which the colonials had referred to as art facts. As a painter she aspires to become one of the renowned painters like Van Ghouh. All her work identifies social (cultural identity) blended with personal identity, when producing her work she deals with her personal experiences which. She has not done any work based on commission but she sells her work at local and international market.

It is a style that she produces such work and her work makes her get to be evolved with changes that occur though she does not have a personal style where she

is identified in her works. Her advocacy is a call for people to know their identity, personal identity, conservation, and material culture through visuals. She says

“how can we make our children to remember these objects that we use in our midst that are around us, to know what they mean the only thing we can to do is to record in the process of recording you create personal identity. I am not a Muganda but I study the Baganda, it helps and my next article is to study the Ankole it helps us record our history than Europeans to come and record our history. Can someone write about you better than yourself?”

She looks on at many painters as her inspirations but mostly she looks at Kizito Mariah Kasule as her mentor. As a teacher she has trained many painters who have excelled including Mayanja Wheazer, Nakakande Justine Ruganzu Bruno, to mention but a few.



*Figure 27: Bakukowoola 2017
Artist: Kekimuri Joan
Medium: Mixed media on canvas. Size: 149cm x 183cm.
Source: Nomo Gallery*

2.2.3.6 Maria Naita (Ugandan Sculptor)

According to Moses, S. (2019). Known for her prolific and consistent career, Maria Naita has distinguished herself as not only a major player in Uganda's sculpture scene, but also as a supporter of budding artists. Unlike many art graduates who find jobs alongside making art, Naita has since her graduation at Makerere Art School (BA Fine art 1991 and MA sculpture 1998) chosen a career as a full-time artist combining sculpture and painting. She was born in 1968, and from an early age, Naita had become conscious of the design traditions not only of her own Ganda people, but also from the different regions of the country.

Naita's passion for anatomy and her ability to model from observation are her singular strengths. And yet she is aware that these are in themselves of little consequence if they are not backed by what she calls the "African consciousness," which, as she explains, has no tangible dimension. To express it in sculpture has been her major challenge. One of Naita's biggest achievements is KANN Artists, a sculpture company she has put together with a goal to promote sculpture in the country. (ibid 2019)

Living off passion, to some, they are just pieces of wood, but to Maria Naita, sculptures represent inner feelings and everyday life experiences "I once told an artist that we shall have a place where we can mess ourselves up." An elated Maria Naita resound her plans for her future in art. Dressed in a blue overall and a head scarf holding her hair back, Naita says artists are at times messy given the splatters of paint and clay, but their own spaces gives them that liberty without minding what people say. When she clutches a saw to hack through metal, she does it with a knack that speaks for her; several installations and sculptures around East Africa. Walking past

the Uganda Parliament, a brownish towering sculpture of child between a bare chest man and a woman raising a flag stamped with the Chogm symbol marvels the eye.

This is just one among Naita's works. As a child, Naita used to make her own dolls and was fascinated by art that she would fill their family home with paintings. Ronah Lwanga Kamba, her younger sister and writer, says her fondest memory of Naita's earliest work is a portrait of their mother seated on her bed with a towel, and Jesus knocking at the door. "We have to teach our children at an early age to appreciate art. We need to educate the young ones early enough; encourage them to go to studios, and have teachers that are more friendly to art, because it is not just a subject, but more of an expression of how you feel," Naita passionately speaks about what she does best, with her hands expressively folding to depict this emotion.

When told that there are young artists who look up to her, modest Naita blossoms with sincerity, suggesting that she too looked up to a few people such as her lecturer's Dr George Kyeyune and Prof Francis Nagenda, during her Bachelors in Fine Art at Margaret Trowell school of Art in Makerere University. After her Masters, specialising in sculptures, Naita chose not to be retained to teach at Makerere. Rather, she felt the need to first go out as an artist; for she felt she had only begun this journey. Nandala, M., & Yiga, A. P. (2017)



*Figure 28: The stride 2007
Artist: Maria Naita and others
Material: Cooper and stainless
Lost Wax Technique
Source: www.vistkampala.net*

- **The Stride**

The CHOGM-monument, themed The Stride, romanticizes the energetic fraternity of the Commonwealth countries, symbolized by the confident stride of the family group. Located behind the Parliament Gardens, the construction of the monument was contracted to Kann Artists by the tourism industry prior to the country's historic hosting of the Commonwealth Head of States in November 2007, and was done by Maria Naita, David Kigozi and Segamwenge Henry in collaboration with other artists. The cooper and stainless monument which depicts a nucleus family gives a somewhat unrealistic impression of a western type of family in contrast to the extended Ugandan one.

However, when contacted, the supervisor of the monument construction, Dr George Kyeyune, explained that “the idea of a man and a woman holding a flag with a sunflower tained on it and their one child walking in the middle of the two parents doesn’t necessarily symbolize a system of a nucleus family, but rather a beginning of a new family”. He goes ahead to add that they had to look at the finances put up by the Ministry of Tourism in order to come up with a great piece of work, but of a minimal cost. With cloths wrapped around them in the same way natives used to dress before the introduction of the literacy culture in the country, it is through their son who is holding a book that the parents in the monument seem to perceive a brighter future.

2.2.3.7 Nabulime Mary Lillian (Ugandan Sculptor)

She was born in Kampala district, central region of Uganda, in 1963. Lillian studied at Nkoni Girls' Primary school where she obtained her PLE certificate; she then went to Makerere College School for both are O'level and A'level. She obtained her bachelor's degree in fine art at Makerere University in 1987. She obtained her master's degree at Makerere University and Phd at Newcastle University University, Senior Lecturer and former Head of the Sculpture Department in the School of Industrial and Fine Arts, College of Engineering, Design, Art and Technology (CEDAT), Makerere University. She holds a PhD in Fine Art (Newcastle University 2007), the research was on:

The role of sculptural forms as a communication tool in relation to the lives and experiences of women with HIV/AIDS in Uganda, Her work uses ordinary objects (for example, soap, sieves, cloth, mirror, metal cans, car metal parts and found objects) to embody a specific social agenda namely disease, gender issues,

environment that attempts to raise awareness and promote discussion as well as moving the meaning of art beyond the visual. Castellano, (2017).



Figure 29: Wincwing
 Artist: Nabulime Mary Lillian (2002 - 2004)
 Media: scrim, flat baskets, nails, cowrie shells, wood, beams, ground nuts, latex, glass, wasted tea bags and colour.
 Source: Uganda Museum exhibition 11th July 2019.



Figure 33: Part of wincwing 4
 Artists: NabulimeLillian
 Source: Uganda Museum exhibition 11th July 2019



Figure 30: Part of Wincwing 1
 Artists: NabulimeLillian
 Source: Uganda Museum exhibition 11th July 2019.



Figure 31 :Part of wincwing 2
 Artists: NabulimeLillian
 Source: Uganda Museum exhibition 11th July 2019



Figure 32 Part of wincwing 3
 Artists: NabulimeLillian
 Source: Uganda Museum exhibition 11th July 2019.



Figure 34: Part of wincwing 5
 Artists: NabulimeLillian
 Source: Uganda Museum exhibition 11th July 2019.



Figure 35: Wincwing part 6
 Artists: Nabulime Lillian
 Source: Uganda Museum exhibition 11th July 2019

- **Winnowing**

This work is all about women and HIV/AIDS. It is winnowing, separating the grain from the chaff. She says women are sometimes vulnerable but then if they have a chance they can reflect on their lives and avoid the disease. She uses material which is natural to communicate to public about this disease. This work is symbolic and characterised with many materials which include scrim, flat baskets, nails, cowrie shells, wood, beams, ground nuts, latex, glass, wasted tea bags and colour. This work shows a woman who is always working for the betterment of the nation in all circumstances, women are there to feed their children, get food for their husbands, go to the garden, they fetch water, clean the house, washes the cloth, do housework and housekeeping. And of all things they are the steering when AIDS/HIV is to spread more, she says if women are sensitized more then it becomes easier for HIV/AIDS to become limited in human bodies.

In the first stage the work narrates a woman using natural material which is has pores and fluids because human body has also got pores. This is now the woman who is healthy and has not been affected by HIV/AIDS but then in the second stage the woman comes and she vulnerable.

In this safe the body has been infected with HIV/AIDS which is symbolises with nails attacking the health body and red colour symbolizing the blood which means danger. In this when the disease comes it pierces the good body of human beings and then the body begins to change its normal state. Comparing the image in the first stage and this second stage the work is a narrative and totally symbolic which stages how human beings get to be affected with HIV/AIDS and how they can still stay with it and life get to continue as normal. For example, when a nail pieces or gets

to be dangerously held in contact with the human body causes danger and blood comes out. And whenever blood comes out of a human body it irritates and a pain which results the body to rotten in case is not protected well.

These pieces of rotten avocado and banana symbolises that the human body can get to be rotten in case it is not protected or when it is infected. It shows that after the body has been infected with HIV/AIDS then it gets to be rotten and at the end lives of human beings can be lost. And if cared for some body can stay but still left in the broken state.

These broken mirrors symbolise that when human beings are infected with HIV/AIDS, even if they medication a scur will always remain on their hearts.

In this third stage the woman is winnowing and what she is winnowing is not food but cowry shells. Cowry shells are a symbol of money and in the past, it was used as a currency. This basket presents the woman as receivers and that is why most of the infections are among women and the cowry shells symbolizes prostitution. Women sometimes go into prostitution because they are desperate and want something to feed on for survival. But this tells them that even if you are vulnerable you can still avoid the disease when using some measures.

She says that women told her that they enjoy sex. This latex symbolises protection that is put on the healthy human body. The latex symbolises the condom that people should use for protection in case they want to enjoy sex and avoid infection. This latex is the very material they use when producing condoms.



Figure 36 Kavuyo
Artist: Nabulime Mary Lillian (1992)
Media: Ficus natalcensis wood
Source: Uganda Museum exhibition 11th July 2019.

This work presents Nabulime as perhaps one of the most important and technical female sculptors of this 20th century and late 19th century. Stylistically her work spans the period from 1990 to date, in this work figure:3 she explores the qualities of expressionism. She has produced more than ten sculpture pieces and each sculpture is associated with wood as a material. There is self-expression in her sculptures which expresses who she is as a problem-solving woman. The period within which Nabulime produced this work was indeed chaotic with a lot of instabilities in the country during war which brought president Museveni into power. This work reflects the rapidly changing political and intellectual climate.

2.2.3.8. Rose Kirumira (Ugandan Sculptor)

Ugandan born Rose Kirumira is Senior Lecturer at the School of Industrial and Fine Arts Makerere University; she completed her doctoral studies and received her undergraduate and graduate training at the same University. Rose Kirumira is one

of the few Ugandan if not African contemporary female artists and sculpture specializing in the sculpture of the human form in wood normally with other media, clay and concrete. Castellano, (2017).

Rose Kirumira has participated in several art residencies in many parts of the world. Since 1995 she has coordinated within the Triangle Artist Trust Workshops and Residence Network for Africa. This work has provided her with in-country experience in Uganda, South Africa, Zambia, Tanzania, Kenya and Botswana. Working with some of the best artists in the African Residencies and the varied African experiences has greatly influenced and enriched Kirumira's work and has helped her style grow. The residencies also greatly informed her doctoral work. In her humble but incisive way, Rose Kirumira thinks this is her major contribution to the contemporary African art scene. (ibid, 2017)



*Figure 37: Beach
Artist: Kirumira Rose
Media: Wood*

Source: www.startjournal.org



Figure 38: Taking it all
Artist: Kirumira Rose
Media: Cement, Sand and Metal
Source: www.startjournal.org

2.2.4. Female artists practicing Contemporary Paintings and Sculptures in Kampala

2.2.4.1. ABE Stacey Gillian (Kampala Installation Sculptor)

Born in 1990, ABE Stacey Gillian graduated with a B.A (Hon) in Art and Industrial Design from Kyambogo University in 2014. Her work is a mirror of her past memories as an African young woman and the continuous personal experiences within the community she inhabits. The autobiographical documentation highlights specific complex situations like stereotypical depictions of her as a black woman drawing on the strengths and fragility of the female mind. Similarly, her art probes unsettling narratives on the subject of identity, gender, spirituality and cultural mysticism, including the past and present.

In her work, space is a vital component to the art where the imagined space prompts a surreal mystical feel to the work, depicting it as startling to the audience.

However, each space that the artist works on has its own context and gets its own interpretations; it also springs views on self-resilience and what can be overcome.

Gillian incorporates a metaphorical and experimental approach to her work through her interest in exploring new techniques with parallel mediums like glass, ceramics, fibres, textures and light photography. These draw attention to the hand-made through the method of tying together and binding, stitching, clustering, and pairing which are assembled and layered in metaphorical constructs

2.2.4.2. BABIRYE Leilla (Kampala Sculptor)

BABIRYE Leilah is a contemporary visual artist who specializes in abstract sculpture. She graduated from Makerere University in 2010, having majored in sculpture, and works with wood, scrap metal and found objects. Babirye deals with subjects including human rights and gay issues in Uganda, exploring political, social and economic issues. She has completed residences at the Kuona Trust in Kenya, Nafasi Art Space in Tanzania, Hospital Field in Scotland and 32ø East Ugandan Arts Trust, and received an award from the Royal Overseas League in the UK in 2013 and Fire Island Art Residency at Cherry Groove in New York. Workshops attended.

At Work Kampala 9th-13th Feb 2015. Global critic clinic art workshop 14th-22nd July 2014, Kampala Art Biennale, August 2014, Peace and conflicting art workshop Mali 2013, Kampala Art 2014, Kampala contemporary art festival 2014, Coaching for ministries art and leadership conference, trainees of trainees 2013, Raku firing techniques workshop 2008 Publications MUFF magazine 2013 London, New vision 2015/Jan STARS TO WATCH, CCTV Broad cast television 2013.

2.2.4.3 SSUBI Sandra (Kampala Sculptor)

She is an artist who graduated from Makerere University with a bachelor of industrial art and design plus a Master's degree in industrial art and design. She calls herself a space artist who majorly looks at open space and gets something that can occupy that space. When she is at work, she is always looking at recycling materials that are in form of scrap and other materials which could be used in form of plastic, rubber and leather.

During her master's degree at Makerere she decided to work on space using sculpture as one of the forms of art. She then installed an art piece at GABA landing site in Makindye division in Kampala. Subbi has always been inspired by the artworks of Nabulime whom she has looked after and seeks for advice when doing her works.

2.2.4.4. NAKITENDE Sheilla (Kampala Painter)

Born March 3rd 1983, I am a full-time visual artist practicing in diverse media. I graduated from Margaret Trowell School of Industrial, Fine Arts and Design (MUK) in 2005. My arts practice ranges from visual arts to performance with experience from gallery curatorial practice, coordinating arts projects, participating in local and international artist workshops, residencies & exhibitions. These influenced my role and growth as an artist.

These initial paintings in the series are more traditional and what is expected of an artist of East Africa, depicting women or girls at play or Mother and child scenarios. The most commonly seen icon of East Africa is that of women carrying jugs on their heads. Portraying woman as objects of desire, shown topless and

dancing in the villages; lit only by the light of a full moon, The idea of the hard-working, down-trodden, exotic-African seems to be norm in Kampala but, as we can see, Sheila moves away from this iconography and campaigns in a new direction. Splitting up the elements of the rather dated visions of village life within the Continent and opting instead to highlight and focus in on an emerging African modernity.

2.2.4.5 ADERU Immaculate Mali (Kampala Sculptor)

Born in 1990, Mali is a multimedia artist living and working in Kampala Uganda. Her work revolves around personal narratives living in Uganda. She creates precarious installations in an attempt to digest the pain of childhood incidents and offer perspectives on human resilience and what can be overcome by representing pain as an emotion that can be touched.

In 2013, Mali graduated with a bachelor's degree in Industrial and fine arts from Margaret Trowell School of Industrial and Fine Arts, Makerere University. She then attended a residency at 32° East Ugandan Arts Trust where she created her first installation *Daddy can I play?! .* In 2014, she taught at workshops in Danish schools under the '*Images Youth Programme*' with the Centre for Culture and Development (CKU), Denmark.

She has participated in group exhibitions and festivals such as the Kampala Contemporary Arts Festival 2014, Kabbo Ka Muwala and workshops; AtWork Kampala Chapter with Lettera 27, KHOJ International artist's workshop in Pune Maharashtra India, and the 5th ÀSÌKÒ CCA Lagos International Art Programme, Maputo Mozambique. In 2016, she attended The Regional Visual arts Exchange

Programme in Addis Ababa Ethiopia and participated as a residency artist in seven Hills, Kampala Biennial. Mali's work is currently showing in the travelling exhibition, Kabbo Ka Muwala.

2.2.4.6. NABUKENYA Hellen (Kampala Installation Sculptor)

Born in 1983, is one of a few practicing contemporary women artists in Uganda. She graduated in Art and Industrial Design from Kyambogo University and co-founded Art Punch Studio - a studio and exhibition space for emerging and contemporary artists in Kampala. She weaves painting and craft through her large bold canvases of paint and recycled textiles – her textiles speak to an environmental consciousness and use of materials traditionally made by craftswomen. Her work explores a construction of mind-sets and attitudes.

For her installation 'Tuwaye' – “Let's Talk” at the 2014 Kampala Arts Festival 2014, she used discarded textiles and worked with craftswomen to create walls of textiles to communicate and interact with her viewers in a call for communities to address social, political, economic issues around the table. Hellen is an artist, a feminist and aims is to empower women through engagement in the arts.

2.2.4.7 Martha Patricia Wenyisa (Kampala Painter)

She is an expressionist painter who utilizes symbols in her work to tackle Christianity, history, death, prostitution, and traditional cultures in Uganda. In her piece, “Night Showers,” Wenyisa used her expressionist painting to draw out voyeuristic images and thoughts of Kampala's after-hours economy, and the effects it has on seemingly anonymous female forms.

Wenyisa has exhibited at the 2015 Degree Show at Ugandan Christian University. Her work has also been exhibited and published as part of Simuda Nyuma (Forward Ever, Backward Never.) No subject is off-limits, and we can't wait to see what issue Wenyisa's work will bring to light next.

2.3. Factors hindering Female Artists in the development of Contemporary Painting and Sculpture.

In the developing world, women are often instrumental in making creative products. In African countries such as Rwanda and Uganda, for example, women sustain the practice and culture of making baskets, mats and other creative products. (Kabanda, 2015). In Turkey, a place known for its carpet weaving, women have played a critical role in this ancient craft. In Bangladesh, women have contributed to the artisanal sector for millennia. Since most of this creative work is informal, however, it is usually not recognized in official statistical analyses and can leave women vulnerable to exploitation.

The problem of developing contemporary sculpture and painting started during the colonial period in which art was mainly taught in European and Indian schools. Crafts were encouraged in African schools. In fact, even in South Africa (before the democratic period) there was a similar set up. (Kasfir, 1999: 57). This shows that points out that "lack of training opportunities for potential artists was not common everywhere in Africa during the colonial period.

Kakande, (2008) says, some artists have made horizontal shifts and relocated into a wider socio-political discussion on national and international issues which defined their space and time. He argues that in 1962 constitution accorded Buganda full federal status; the kingdom had full autonomy over service delivery. This made

the artist to believe that the 1962 constitution was good and although the colonial establishment rushed it, “did not lay a good foundation for the transfer of power” to committed leaders and thus “most of the problems we [Ugandans] are having today originate from that” (ibid).

This is because he believes the central government must coordinate development although he simultaneously advocates the granting of autonomy to “traditional” governments in order to resolve the problems of rural unproductiveness, bad governance, and poor service delivery and corruption in Uganda. This then confronts him with the challenge of defining exactly how much control the central government must preserve.

The problems associated with Uganda’s post-colonial governance, corruption and poor service delivery although his own proposal remains an ideal which is hard to implement. Contemporary Ugandan artists abandoned the production of art as a political tool after 1986. The division of labour in most African communities has placed the women as creators of functional art objects such as mats, pottery, basketry and clothing items, to mention a few. In Uganda, for example, Mwanja, (2008: 129) maintains that making gourd vessels in her ethnic group is an art specific to women. She writes: “It is the duty of old women to hand on the art of gourd treatment and decoration to young girls, whether they are family, distant relatives or friends”. The old women who have mastered this art usually contact interested girls and introduce them to the first stage of the proceedings – “planting the seeds”. However, due to some traditional customs among the Baganda of Uganda, pottery has remained a men’s occupation while in most communities in Africa, south of the Sahara, pottery is a women’s job. Sculpture has increasingly been viewed as the occupation for men,

probably because it involves the lifting of heavy objects like planks of wood for carving.

According to Asiimwe, (2005) in his study most males would use sculpture and painting for commercial purposes to earn money while most females would use it in beautifying their homes and country. Decorating their rooms and colour organization to determine which colour matches best with which. Some females wanted to use it to earn a living and a few males would use it to decorate their homes. In the African culture men and women have different roles they play in home; it's the duty of a woman to keep the home smart and neat while the man should be the provider of a home. This is clearly evident by the responses given by the students on what they would use the art they have learnt. Most women mind about the combination of colours is it in dressing or arranging a home so it's not a surprise that some wanted to use it colour organization.

David, (2014) argues that the current generation of visual artists are struggling in an increasingly commercialised Uganda whose wealth rarely trickles down to the galleries. Makerere is still the largest and most influential centre for art education in East Africa, but since the value of its formal training is in doubt, it now stands more as a symbol of the compromised beginnings of contemporary art in Uganda than the matrix for tomorrow's artists. Meanwhile, the decline to zero in government funding for the arts sector has made a career as a visual artist unrealistic for all but a few. The struggle now is not one between competing conceptions of tradition and modernity, as much as a fight for recognition in the international markets and for the attentions of the emerging Ugandan middle class. Here lies the future, if only these elites could be

distracted from regarding their own reflections in the sparkling windows of Garden City shopping mall.

Amanda, (2012) analysed how high art is interlaced into socially constructed categories of femininity and masculinity. She argued that gender issues can affect the conception, production and interpretation of artworks. This is the theoretical platform which can problematize the representation of women in high art. Art is complex, and there is a need to understand it in order to use it in community development. The notion that “art is problematic,” stemmed from those developers who are steeped in traditional development practices. Development success has often been measured by economic success which relies on measurement, and standardization, and bypasses important cultural considerations.

Palmo (2010) this problem is compounded by a lack of formal research that supports the value of art in international community development. The majority of literature I draw from was written by Westerners, and there are some gaps in time, most likely due to lack of funding to support research and publications.

The problems confronting Uganda are not so different from the problems each nation faces as a result of globalization. Western ideologies continue to penetrate and overwhelm minority people groups throughout the world. The effect of globalization on these cultures has ushered in the movement of cultural development. There is a growing interest in and need to document traditions before older generations who are intimate with this knowledge die out. (ibid)

2.3. Factors affecting Females practicing Contemporary Painting and Sculpture in Africa

Identity" as we now know derives mainly the work of psychologist Erik Erikson in the 1950s; dictionary definitions have not caught up, failing to capture the word's current meanings in everyday and social science contexts. The analysis yields the following summary statement.

As we use it now, an identity" refer to either (a) a social category, defined by membership rules and (alleged) characteristic attributes or expected behaviours, or (b) socially distinguishing features that a person takes a special pride in or views as unchangeable but socially consequential (or (a) and (b) at once). In the latter sense, \identity" is modern formulation of dignity, pride, or honour that implicitly links these to social categories. This statement differs from and is more concrete than standard glosses offered by political scientists; In addition, I argue that it allows us to better understand how \identity" can help explain political actions, and the meaning of claims such as \identities are socially constructed."

In international relations, the idea of \state identity" is at the heart of constructivist critiques of realism and analyses of state sovereignty. Wendt (1999) in political theory, questions of identity" mark numerous arguments on gender, sexuality, nationality, ethnicity, and culture in relation to liberalism and its alternatives (Young (1990)

2.3.1 Self and Identity Factors

A sociological approach to self and identity begins with the assumption that there is a reciprocal relationship between the self and society (Stryker, 1980) the self-

influence society through the actions of individuals thereby creating groups, organizations, networks, and institutions. And, reciprocally, society influences the self through its shared language and meanings that enable a person to take the role of the other, engage in social interaction, and reflect upon oneself as an object.

Because the self emerges in and is reflective of society, the sociological approach to understanding the self and its parts (identities) means that we must also understand the society in which the self is acting, and keep in mind that the self is always acting in a social context in which other selves exist. (ibid, 1980)

Because the self emerges in social interaction within the context of a complex, organized, differentiated society, it has been argued that the self must be complex, organized and differentiated as well, reflecting the dictum that the “self reflects society” (ibid). This idea is rooted in James’ (1890) notion that there are as many different selves as there are different positions that one holds in society and thus different groups who respond to the self. This is where identity enters into the overall self. The overall self is organized into multiple parts (identities), each of which is tied to aspects of the social structure. One has an identity, an “internalized positional designation”. Stryker, (1980); for each of the different positions or role relationships the person holds in society. Thus, self as father is an identity, as is self as colleague, self as friend, and self as any of the other myriad of possibilities corresponding to the various roles one may play. The identities are the meanings one has as a group member, as a role-holder, or as a person.

Most interaction is between persons who occupy positions (statuses) in groups or organizations in society. Interaction is thus not between whole persons, but between aspects of persons having to do with their roles and memberships in

particular groups or organizations: their identities. As a parent, we talk with our children. As a spouse, we talk to our partner. As a member of an organization, we talk to our employer. An assumption and implication of the above is that any identity is always related to a corresponding counter-identity. (Burke, 1980)

When one claims an identity in an interaction with others, there is an alternative identity claimed by another to which it is related. The husband identity is enacted as it relates to the wife identity; the teacher identity is played out in relation to the student identity and so forth. In each of these cases, there are things that are not talked about because they are not relevant to that identity, and there are things that are more likely to be talked about given the identity that is currently being claimed. There are various styles of interaction that are appropriate in each situation for each identity. We move into and out of these modalities very easily and generally with very little thought. Often, we operate in two or more identities at a time as in being both a friend and colleague. In examining the nature of interaction between identities of different persons, we can take two different perspectives: *agency* and *social structure*. In terms of social structure, we can focus on the external and talk about actors taking a role or playing a role.

Here, the social structure in which the identities are embedded is relatively fixed and people play out the roles that are given to them. Teachers do the things that teachers are supposed to do. Variations across persons taking on the same identities are viewed as relatively minor, except insofar as they impact the success (or failure) of a group or organization. Essentially, the social structure persists and develops according to its own principles; Individuals are recruited into positions and individuals leave positions, but for the most part the positions remain.

As Stryker points out, there are multiple views of identity within sociology. Some have a cultural or collective view of identity in which the concept represents the ideas, belief, and practices of a group or collective. This view of identity is often seen in work on ethnic identity, although identity is often not defined, thus obscuring what is gained by using the concept.

2.3.2 Factors affecting Female Artists in East Africa

The attributes of the female presence in art are shaped by two important policies: the first emerged from the Leninist background, was oriented (at least at the level of discourse) towards the emancipation of women, become equal ‘comrades’, while, the second, the construction of ‘typical’ identities through political discourse and particularly visual propaganda. (Andrada, 2010)

People use art to express their own individuality, but also to connect with others in the culture and express a shared identity. Constructing an artist identity is largely reflected on socialisation, it would appear, requires women to adopt either a traditional female role around which the artist identity somehow has to be worked, or a traditional artist role which still challenges the adoption of a certain kind of female identity.

According to Mădălina (2013), The manner in which the medieval ideological system of beliefs, professing the need to confine women on account of their being a potential threat to the medieval Christian society and to the divine order, contributed to the medieval woman’s identity construction.

In favour of the inferiority of women in the medieval society and recommended their confinement as a preventive measure, had been influenced by the

Greek and Latin classics whose powerful hostility towards women was displayed in their work. Thus, on this foundation, the medieval clergy managed to devise an ideological system in which the ideas of the classics were adapted to the Christian context by being legitimized by the biblical text. The clergy did not stop at disseminating the misogynist ideas which eventually became norms of the 'divine order' but they also created a more efficient control system which imposed and enforced these norms in society. The novelty of the medieval hostility towards women was that it went beyond affirmation level and became performative. (ibid, 2013)

The Bible, especially the Genesis, the Temptation and the fall, seems to be the primary textual foundation used in legitimizing the belief in the inferiority of women in the middle Ages. They claimed that because Eve was the one who tempted Adam, her submission to him was only natural. Hence, the submission of women becomes the natural order and, throughout the medieval period, it becomes common sense and it is always common sense that is the best medium for the dissemination and internalization of ideological statements. (ibid, 2013)

The confinement of the medieval woman to the fear of shame, the medieval man's fear of women was associated by another ideological statement namely that women were seen as carriers of death. The woman's body in the middle Ages was considered the house of evil, the dwelling of dark forces. The justification for this ideological statement was linked to menstruation. Women were believed to belong to the dark forces because their cycle was identical to the cycle of the moon which lasted 28 days. This rationalization put an equal sign between the taming of the forces of evil and exercising control over women. Apparently, the uncleanliness of the

woman's body during menstruation was very well internalized by medieval women. (ibid, 2013)

According to Clare, (2006); "women's work was considered inferior or even outside the corporate order". In common with Garden's work on Lyons, more recent historians of the guilds depart from their predecessors by noting the importance of women's work in some sectors; however, they do not put the question of women's work or gender - representations, roles, and perceptions of femininity and masculinity - at the centre of their *problématique*.³ For the moment, gender in the guilds remains largely a nonissue for most historians of the corporate system.

While small groups of women did work independently in skilled trades, they found, women by no means enjoyed equal or even favourable access to high status trades, as Clark had suggested. While debunking Clark's notion of a medieval Golden Age, these studies found even greater fault with Clark's account of the early modern period. Rather than remaining more or less intact from the middle Ages to the seventeenth century, these studies argued, women's labour status eroded considerably - even collapsed entirely - during the fifteenth and sixteenth centuries. (ibid, 2006)

They agreed that a chief culprit in this development was the rise of the guild system. As guilds acquired more power over the urban economy, they tightened control over the labour market, closing ranks to aspiring journeymen and restricting the existing privileges of wives, daughters, widows, and female waged workers. Clark's "capitalistic organisation" thus wrought its ravages on women much earlier than she had suggested and within the ranks of the guilds themselves. (ibid, 2006)

2.3.3 Contemporary Female Artists

Identity as real personas established across a multiplatform series such as performance, film, sculpture, painting and conceptual art. The issues surrounding the failures of women artists seemed to be encapsulated through Susan Fielder's unsuccessful career thus reflecting the problems women artists have faced throughout history and continue to do so today when attempting to achieve critical recognition and acclaim as successful artists in their own right.

According to Lisa, (2008); sexual division of labour comes from studies of blacksmithing. Blacksmiths operate by a strict set of rules aimed at maintaining control of their process. Among other things, these rules succeed in keeping outsiders, including women, from learning the knowledge and secrets of their profession. Biological factors are used to construct an ideological justification for this exclusion. Eugenia Herbert notes that blacksmiths, who act on all available forces to ensure safety in their profession, taboo menstruating women for fear they will pollute the difficult iron-smelting process.

It is particularly important to examine the economics of women's arts both within the domestic framework and as part of a much larger market economy. In what ways do women's arts figure in the domestic economy (e.g., household exchange, dowry, or bride-wealth)? Factors (e.g., property rights) legitimize women's access to resources and related production. What happens to this equilibrium in the face of changing socioeconomic conditions? Is it true that women's arts are less likely to adapt to escalated market conditions? In what ways does the sexual division of labour change amid socioeconomic change? (ibid, 2008)

Human capital is both the essential input and the output. The production of a painting, a photograph or a sculpture, requires – in combination with other factors or resources such as labour, physical and financial capital – the availability and use of information and knowledge that, creatively processed and organized, determine the nature and quality of a work of art. Creativity is the fundamental and irreplaceable input of the artistic products' production and dissemination processes: the quality and economic value of the latter depend on the ability to create added value through the innovative processing and organization of ideas. The relevant aspects here are the significant fixed or constraining factors that may be present in the creative process (which are partially modifiable only in the long term and in a discontinuous way), such as the ability to receive and process information and to intuit new connections between thoughts and objects.

The ability to know how to use software for video editing or being able to master a photographic technique, as well as knowledge of art history, are typical examples of factors restricting the individual's ability to produce high-quality works of art. The presence of fixed factors, which are variable only in the long run and in a discontinuous way, limits the overall capacity of the productive process, subjects it to the law of the diminishing returns regarding variable factors (time and effort devoted to creative work) and affects its cost structure. The hypothesis of diseconomies of scale in the creative process reflects the idea that productivity and overall cost of the process are still conditioned by artists' limited ability to acquire knowledge and creatively process it.

Primary market is characterized by uncertainty and price fluctuations which are difficult to explain, that of the secondary market appears close to more predictable

modalities and confirms the role of more traditional economic factors such as variations in the number of agents, income effects and variations in macroeconomic context. In addition to the official structures of the market, those of galleries and auction houses, the existence of a large sunken market, which is clearly present at all levels, should not be forgotten. The size of this market cannot be determined in a precise way because its turnover cannot be measured, even more than so than in the already quite mysterious case of the primary market. Especially at lower levels of the market, many artists officially tied to one or more galleries are prepared to sell their works of art privately, with the risk of inflating the market, damaging the interests of the art dealers who have invested in them and who may cease to be able to bear their prices. Major credit institutions are among the new subjects oriented to meet the earnings expectations of private collectors: these institutions, within the private banking division, have organized art advisory departments to provide a consultancy service to their wealthiest clients.

2.4 The Development of Contemporary Painting and Sculpture.

According to Wikipedia, the 20th century until now women broke through the barriers of the male-dominated art world, celebrating womanhood, identity, and a crucial shift in historical and modern racial and gender issues.

The term Contemporary art refers to current and very recent practice of art. Attributed, approximately, to the period from the 1970s to the present, it also refers to works of art made by living artists. Contemporary Art tends to be assessed thematically and subjectively, drawing on an expanded range of theoretical and practical disciplines. Huhmarniemi, (2013); Contemporary Art can be driven by both theory and ideas, and is also characterised by a blurring of the distinction between art

and other categories of cultural experience, such as television, cinema, mass media, entertainment and digital technology. In other words, Contemporary art simply means is the mixture of tradition and modern art.

2.4.1. Female Artists, Contemporary Sculptures and Painting

In the developing world, women are often instrumental in making creative products. In African countries such as Rwanda and Uganda, for example, women sustain the practice and culture of making baskets, mats and other creative products. (Kabanda, 2015). In Turkey, a place known for its carpet weaving, women have played a critical role in this ancient craft. In Bangladesh, women have contributed to the artisanal sector for millennia. Since most of this creative work is informal, however, it is usually not recognized in official statistical analyses and can leave women vulnerable to exploitation.

That said female musician's still face hurdles even in more equitable societies this follows a global trend of job segregation by gender. In orchestras, for instance, a conductor is perceived to be a man. "Discouraged by ingrained prejudice and arguments that they don't possess what it takes to command an orchestra," as Michael White writes, "successful female conductors still have the rarity of a protected species." In 2012-2013, conductors in all United States orchestras (about 800) were 80 percent male and 20 percent female.¹² even worse, when Elim Chan won the Donatella Flick Conducting Competition in 2014; she was one of only 5 women among 225 entrants. (ibid, 2015)

The problem of developing contemporary sculpture and painting started during the colonial period in which art was mainly taught in European and Indian

schools. Crafts were encouraged in African schools. In fact, even in South Africa (before the democratic period) there was a similar set up. (Kasfir, 1999: 57). This shows that points out that “lack of training opportunities for potential artists was not common everywhere in Africa during the colonial period.

Kakande (2008) says, some artists have made horizontal shifts and relocated into a wider socio-political discussion on national and international issues which defined their space and time. He argues that in 1962 constitution accorded Buganda full federal status; the kingdom had full autonomy over service delivery. This made the artist to believe that the 1962 constitution was good and although the colonial establishment rushed it, “did not lay a good foundation for the transfer of power” to committed leaders and thus “most of the problems we [Ugandans] are having today originate from that” (ibid, 2008)

This is because he believes the central government must coordinate development although he simultaneously advocates the granting of autonomy to “traditional” governments in order to resolve the problems of rural unproductiveness, bad governance, and poor service delivery and corruption in Uganda. This then confronts him with the challenge of defining exactly how much control the central government must preserve.

The problems associated with Uganda’s post-colonial governance, corruption and poor service delivery although his own proposal remains an ideal which is hard to implement. Contemporary Ugandan artists abandoned the production of art as a political tool after 1986.

The division of labour in most African communities has placed the women as creators of functional art objects such as mats, pottery, basketry and clothing items, to mention a few. In Uganda, for example, Mwanja, (2008: 129); maintains that making gourd vessels in her ethnic group is an art specific to women. She writes: “It is the duty of old women to hand on the art of gourd treatment and decoration to young girls, whether they are family, distant relatives or friends”. The old women who have mastered this art usually contact interested girls and introduce them to the first stage of the proceedings – “planting the seeds”. However, due to some traditional customs among the Baganda of Uganda, pottery has remained a men’s occupation while in most communities in Africa, south of the Sahara, pottery is a women’s job. Sculpture has increasingly been viewed as the occupation for men, probably because it involves the lifting of heavy objects like planks of wood for carving.

According to Asiimwe, (2005); in his study most males would use sculpture and painting for commercial purposes to earn money while most females would use it in beautifying their homes and country, decorating their rooms and colour organization to determine which colour matches best with which. Some females wanted to use it to earn a living and a few males would use it to decorate their homes. In the African culture men and women have different roles they play in home; it’s the duty of a woman to keep the home smart and neat while the man should be the provider of a home. This is clearly evident by the responses given by the students on what they would use the art they have learnt. Most women mind about the combination of colours is it in dressing or arranging a home so it’s not a surprise that some wanted to use it colour organization.

David, (2014) argues that; the current generation of visual artists are struggling in an increasingly commercialised Uganda whose wealth rarely trickles down to the galleries. Makerere is still the largest and most influential centre for art education in East Africa, but since the value of its formal training is in doubt, it now stands more as a symbol of the compromised beginnings of contemporary art in Uganda than the matrix for tomorrow's artists. Meanwhile, the decline to zero in government funding for the arts sector has made a career as a visual artist unrealistic for all but a few.

The struggle now is not one between competing conceptions of tradition and modernity, as much as a fight for recognition in the international markets and for the attentions of the emerging Ugandan middle class. Here lies the future, if only these elites could be distracted from regarding their own reflections in the sparkling windows of Garden City shopping mall.

Amanda, (2012); analysed how high art is interlaced into socially constructed categories of femininity and masculinity. She argued that gender issues can affect the conception, production and interpretation of artworks. This is the theoretical platform which can problematize the representation of women in high art. Art is complex, and there is a need to understand it in order to use it in community development. The notion that "art is problematic," stemmed from those developers who are steeped in traditional development practices. Development success has often been measured by economic success which relies on measurement, and standardization, and bypasses important cultural considerations.

Palmo, (2010); this problem is compounded by a lack of formal research that supports the value of art in international community development. The majority of

literature I draw from was written by Westerners, and there are some gaps in time, most likely due to lack of funding to support research and publications.

The problems confronting Uganda are not so different from the problems each nation faces as a result of globalization. Western ideologies continue to penetrate and overwhelm minority people groups throughout the world. The effect of globalization on these cultures has ushered in the movement of cultural development. There is a growing interest in and need to document traditions before older generations who are intimate with this knowledge die out. (ibid, 2010)

CHAPTER THREE: METHODOLOGY

3.0 Overview

This chapter outlines the various procedures by which pieces of information about the topic were obtained. This presents the methodology of the study, research design, and area of study, study population, sample population and selection, sampling technique, data collection method, data quality control, data collection procedures. Other topics discussed in this chapter Library Research, Archival Research, Museum and Gallery Research, Sampling, Interviews and on-site Observation.

3.1 Research Design

The researcher used qualitative research method in this study which enabled him to provide a vivid ethnographic account of the various study fields and this described what transpired. Data was obtained from both primary and secondary sources. Through use of questionnaire, field notes and one on one interviews and observations with people that mattered as far as this research was concerned. Secondary data was also collected through literary sources, such as books, journals, research papers, newspapers and the use of the internet.

3.2 Sample

The group that was interviewed consisted of female artists from the period of 2006 to 2018. The group chosen consisted of all quantities and values that were relevant to this study, from which representative samples were taken in order to determine the characteristics of the whole. This included set of females that possessed at least one common characteristic.

The total population for this research was eight (8) females, comprising female painters and sculptors who were above fifty (50) years in terms of age. This was because such people had enough work experience and in the case of students, other twelve (12) youth female painters and sculptors between twenty-five to forty (25-40) years of age were also chosen.

Basing on the above information on the samples that was chosen for this research work and financial constraints on the part of the researcher, a total of twenty (20) was selected to represent the entire population. It was interesting to note that the samples chosen for this research are similar in a way each group varied in one way or the other. For instance, they all linked in one way or another, lectures in the age of 60 had taught those of 45 years of age and those of 45 years of age had taught those who were between 25-20 years

3.2.1 Population of the study

Population was generally observed or understood as a group that consists of all quantities and values relevant to a statistical study. This was from which representative samples are taken in order to determine the characteristics of the whole. Persons conducted or objects that possessed at least one common characteristic. Within this background, the artist, curators, galleries, operators, buyers of art works, distributors of art works, and Female Artists were conveniently referred to as a population in this research. It was therefore convenient for the researcher to study the characteristics of this population. The populace was divided into two categories comprising: a. The Female Artists curators, art collectors (galleries) or Connoisseurs. b. The educated general public most especially lecturers and teachers from learning institutions and colleges. (i.e. Group B)

1. Group A. = 15. Group B. = 5 Total = 20 the total anticipated population for the current research was therefore twenty- (20).

3.2.2 Sample size

The number of individual observations used when carrying out this research were fifteen (15) Female Artists and five (5) lectures and teachers from learning institutions and colleges. These individuals were not in the same locality. There are more than 15 Female Artist (up-coming), 5 five artists (old) and five lectures. The central figure was the up-coming artist and the rest were helping the researcher to test the hypothesis.

3.3 Instruments

The research methods used were descriptive and analytical survey methods. The research tools employed were: questionnaire, interviews, observation, photography and audio recording. Questionnaires were printed and distributed on appointment with the respond. This helped the researcher to obtain deeper information that could not be out sourced by other means. Interviews were conducted by the researcher and through use of voice recorder to capture voices which were later internalised and changed into texts. The scope of the study was limited to Sculptures and Paintings produced by selected Urban Kampala Female visual Artists. Questionnaires were used to avail freedom to respondent when gathering data. Interviews were used to help the researcher get hidden information in verbal way could have been left out or not answered in the questionnaires.

3.3.1 Oral Interview

The researcher conducted one to one oral interview on every Female Artist. This was scheduled on time by requesting for appointment so that these Female Artists could provide and fix time. By doing so large amounts of data were collected. Set questions were asked to each Female Artist and a record of what is being said and done during the interview. While interviewing, hand written notes were taken and video recording. A folder of field notes was maintained to complement audio and video tape interviews. Field notes helped me to maintain and comment upon impressions, environmental contexts, behaviours, and nonverbal cues that were not adequately captured through the audio-recording. To get hand written notes, the researcher used a small notebook as the interview took place and field notes provided important context when interpreting audio-taped data. This reminded me of situational factors that were important during data analysis.

3.3.2 Library research

The researcher also used the archive search to gather and compare data. This included Newspapers, Books, Journals, Magazines, catalogues and other printed media. This helped the researcher to compare data got to what already existed in the archive. By doing so, the researcher visited libraries for example Kyambogo University library, Makerere University library, Nkumba University library and the online archive libraries through the internet. All this was to make sure that the researcher collects secondary data though not much was acquired from literary sources like books, magazines, journals, thesis and brochures. However, only few of these documents spoke directly on Development of Contemporary Painting and Sculpture by Female Artist.

The information or data from various publications were classified under the following subheadings Women in world art; Women in African art; Women in East African art; Women Artists Uganda and Women Artists in Kampala. In the progression of this research some top officials in the art industries like Prof. Kyeyune George, Dr. Agello Kakande and Dr. Kateete were interviewed informally to seek further information on the subject.

3.3.3 Sampling Technique

The researcher used Purposive sampling technique. This was based on the researcher's own judgement when choosing members of population to participate in the study. Glaser and Strauss (1967) emphasize utilizing purposive sampling to highlight the range of similarities and differences among informants. Consistency with other forms of non-probability sampling, purposive sampling generates information distinct from that culled through probability sampling.

3.3.4 Galleries / Museums

Some museums and galleries were also visited by the researcher in search of information on female artists practicing Contemporarily Sculpture and Painting. The places visited include: The Uganda Museums, Nommo Gallery (Kampala central), Afriart Art Gallery 7th street(Kampala central), Asante Art gallery(Kampala central), Afriart gallery Kira Rd(Kampala central), Moses Magala and company gallery (Kampala central), and Karibu Art gallery(Kampala central), AKA Art gallery (Kampala central), Umoja Art (Kampala central), Mugima art gallery, 32⁰ art galleries (Makindye division), Umoja Art gallery (Makindye division), Karibu Art gallery, Makerere University art gallery(Kawempe division), Destreet Art Studio &

Gallery, Kyambogo university Art gallery (Nakawa division), Desert art gallery. Out of all these galleries only seven galleries had exhibited Contemporary paintings of female artists and only five galleries had exhibited contemporary Sculpture by female artists.

3.3.5 Questionnaires

Twenty-five (25) questionnaires were designed to solicit for relevant information from the targeted population. Most especially from Contemporary Female Painters and Sculptors

This was divided into sections. Section one: this section of the questionnaire sought for particulars of the respondents which included their names, schools attended, type of art they do, where they work from, why they choose such type of art and what they aspire for.

Section two: included where they always exhibit their works, how they identify themselves through art, who they have helped in the art industry, the trends of art they took, why they identify themselves, the materials they often work on, the themes they like working on, subjects they always represent, the patronage they get and possible commissions got. Section three: this included, challenges they face, how they possibly overcome them, how they see female artists in future, other roles they play in the art development, their responsibilities outside art and their achievements through art

3.4 Procedure

An introduction letter was obtained from the Head of Department of Art and Industrial Design. Then questionnaires were printed and the distribution process

began immediately to respondents. The researcher requested for appointment from respondents where interviews were to be conducted. This became convenient for the respondents. After collecting all necessary information needed from respondents data analysis began and the report was ready for proof reading.

3.5 Data analysis

By analysing data, the researcher made sure that he got to be true to the participants. He carefully listened to their voices so that they can be interpreted and reported on for others to read and learn from. While interpreting data the researcher depended on his theoretical standpoint of the contribution of women artists to the contribution of contemporary painting and sculpture in Uganda.

3.6 Validity and Reliability

Basing on the information given earlier on the samples chosen for this research, the researcher used data quality control. He then used instruments through pilot studies and pre-tested the studies that were carried out, findings got and lessons learnt enabled me to redesign the research instruments to improve on the reliability and validity of data.

3.7 Ethical Considerations

All results got from respondents were confidentially kept and analysed. Only respondents who allowed me use their paintings and sculptures have been cited in this research book. In gathering data no one was forced, intimidated or either harm. The researcher highly respected anonymity, confidentiality and privacy of his respondents.

CHAPTER FOUR

PRESENTATION, INTERPRETATION AND ANALYSIS OF DATA

4.0. Overview

This chapter is a continuation of the field study by means of the instruments listed in Chapter Three. Art works presented in this chapter are of Urban Kampala Female Artists who practice Contemporary Painting and Sculpture. This is in reference to the development prevailing in Contemporary Painting and Sculpture. Kampala central, Nakawa division, Rubaga division, Makindye division and Kawempe division are the places within urban Kampala where Contemporary Painting and Sculptures done by Female Artists were found.

4.1. Research question one: Who are the Female Artists that practice Contemporary Painting and Sculpture in Urban Kampala, Uganda?

In order to verify the researcher used objective one;

Table 1: To establish the Female Artists who are practicing Contemporary Painting and Sculpture in urban Kampala, Uganda.

NO.	Name of Female Artist	Area of specialisation	Place
1.	Nabukenya Hellen	Installation Sculptor	Kabalaga
2.	Sandra Suubi	Sculptor	32 ⁰ Art Gallery
3.	Lillian Babirye	Sculptor	Home Studio
4.	Nantongo Olivia	Painter	32 ⁰ Art Gallery
5.	Nakitende Sheilla	Painter	Home Studio
6.	Akello Catherine	Painter	Home Studio
7.	Wenyisa Martha Patricia	Painter	Home Studio
8.	Nabisenke Teddy	Installation Sculptor	32 ⁰ Art Gallery
9.	Stecy Gillian Abe	Performance/Installation Sculptor	Home Studio
10.	Aderu Immaculate Mali	Sculptor	Home Studio

Therefore, the research question has been verified by the answer above in Table 2. Meaning that the problem in relation to the question is like that. All respondents were producing work though they didn't have residence studios; they were all in the practice and produced work which contributes to the development of Contemporary Painting and Sculpture. Apart from five respondents who were in residence with 32⁰ Art Gallery, the rest were comfortably doing work from home.

4.2. Research question two: What factors affect Female Artists in the production of Contemporary Painting and Sculpture in Urban Kampala, Uganda?

In order to verify the researcher used objective two;

Table 2: Objective 2; to analyse factors hindering Female Artists in developing Contemporary Painting and Sculpture in urban Kampala.

Factor	Analysis
Space for exhibition	Only four out of the ten correspondents had ever exhibited in Kampala galleries
Patronage / Contracts	Only four out of the ten correspondents had ever exhibited in Kampala galleries
Lack of Sales	All the ten correspondents had not made sales of their art and they had them at hand
Family and spouses	They all had a challenge of their spouses that would limit them to spend time in studio.
Gallery Politics	Those who exhibit in galleries are the only ones who have made a name
Painting and sculpture are expensive	Compared to other arts painting and sculpture are more expensive
Lack of tools and materials	Artist have no money to buy tools and materials
Lack of market both local and international	Artist lacked market

Therefore, the research question has been verified by the answer above in Table 2 Meaning that the problem relation to the question is proved. All respondents were producing work but only ten Female Artists had got chance to exhibit their works in Galleries in Kampala. Eight female Artists had not been given chance to exhibit in any of the galleries and the two resorted to stage installation therefore they always exhibit on stage. Those who had exhibited at 32⁰ Art gallery are the very initiators of the *Tuwaye* project which is under this very 32⁰ gallery.

This is evidently showing us the work is available but only need these galleries to come up and give chance to these minority Female Artists so that their contribution can be of value. If at all they are very much documented, the avenues for publicity will be the same. This verifies objective two; which looks at the factors hindering Female Artists in the production of Contemporary Painting and Sculpture in Urban Kampala, Uganda.

4.3. Research question three: How have the Female Artists been documented and the extent to how they have contributed to the development of Contemporary Painting and Sculpture in urban Kampala?

Verified by objective three;

Therefore, the research question has been verified by the answer above in Table 3 meaning that the problem relation to the question is proved. All respondents were producing Contemporary Painting and Sculpture.

4.3.1. ABE Stacey Gillian (1990)



*Figure 39: Stage management
Artist: Stecy Gillian Abe
Material: Wasted Products
Source: www.startjournal.org*

Born in 1990, ABE Stacey Gillian graduated with a B.A (Hon) in Art and Industrial Design from Kyambogo University in 2014. Her work is a mirror of her past memories as an African young woman and the continuous personal experiences within the community she inhabits. The autobiographical documentation highlights specific complex situations like stereotypical depictions of her as a black woman drawing on the strengths and fragility of the female mind. Similarly, her art probes unsettling narratives on the subject of identity, gender, spirituality and cultural mysticism, including the past and present.

In her work, space is a vital component to the art where the imagined space prompts a surreal mystical feel to the work, depicting it as startling to the audience.

However, each space that the artist works on has its own context and gets its own interpretations; it also springs views on self-resilience and what can be overcome.

Gillian incorporates a metaphorical and experimental approach to her work through her interest in exploring new techniques with parallel mediums like glass, ceramics, fibres, textures and light photography. These draw attention to the handmade through the method of tying together and binding, stitching, clustering, and pairing which are assembled and layered in metaphorical constructs

Stacey Gillian has participated in La Puente - Seat of honor, LKB gallery Humburg, Germany 2019, Johannesburg Art Fair FNB (2017,2018), South Africa, Cape Town Art fair (solo presentation) 2018, 4th Silk Road Festival (2017), 13th Dakar Biennale “off” (2018), Addis Foto Fest 2018, Ethiopia and 1:54 Contemporary Art Fair, New York “Pioneer works” (2018)

Stacey Gillian Abe’s concepts highlight the strengths and fragility of the female mind as seen as autobiographical and drawn from past experiences; they attempt to critique stereotypical depictions of her as a black woman. These materialize into created imagined spaces that instigate a surreal mystical feel to the work at their best borne of two realms contrasting and complementing each other. The work probes unsettling narratives on the subject of identity, gender, spirituality and cultural mysticism, the past and present like; Seat of Honours (2017), Pareidolia (2017), Enya-Sa (2016), Strange fruit Konyagi (2015).

Each space that Gillian works on has its own contexts and gets its own interpretations; it also springs views on self-resilience and what can be overcome She has incorporated a metaphorical and experimental approach to her work through her

interest in exploring new techniques with parallel mediums like glass and ceramics, fibbers, textures and light photography. They draw attention to the hand made through the method of tying together and binding, stitching, clustering and pairing which are assembled and layered to construct a metaphorical concept.



Figure 40: Enyasa (Viginal Sculpture)

Artist: Stecy Gillian Abe

Material:

Source: www.startjournal.org

Abe was fully aware that she was breaking new ground. “In my tradition, sex is not a topic to be discussed in the open. It is a taboo. I wanted to overcome that silence. I also wanted to look at sex and gender from a female point of view; how we are objectified. Often a woman is judged straightaway by her physical appearance, instead of her mental ability. If you find a woman who is very assertive, she is quickly labelled a slut. If she is a very beautiful woman, perhaps working in an office, making her own money, people says she has a rich husband, or that she doesn’t have brains.”

Abe confesses that this was the first time she had been forced to confront what it meant to be a woman and why she was desperate not to have the tag ‘first female

to...’ attached to her name. But to get to that mental state where she could work unhindered, Abe found that she had to confront who she was.

Crafting Enyasa was scary. “I kept on looking at them, as I was making them, wondering if I would really exhibit them. I almost ended up with nothing to show at the exhibition because I thought they were too much. But there was a bigger voice that kept on telling me to take it forward, urging me on, saying that perhaps reaction is what I needed. Now I am glad I did this.”

Enyasa allowed Abe to “pose questions, asking, how different sexual satisfaction is from food satisfaction? You want it, like food; you are so hungry, you want to eat the food. But once you are full, you don’t want to look at the food anymore. The issue of sexual satisfaction is not talked about openly in society, but behind closed doors, although it is so normal.

“I was trying to pose these questions and bring them out into the open. I was thinking, if I brought these vaginas to you on a plate, how would you feel? Yet it is not embarrassing to ask for food on a plate.”

When Abe did show the work, she was surprised by the reaction. The women who came to look at Enyasa were “very excited about the sculptures. We understand that this is a part of us. The women embraced it positively, they related. They were like, ‘Oh yeah, mine looks like this’ and ‘Oh my, this is so interesting’.”

The male viewers, even male artists, were less positive in their response. “The men found it very uncomfortable. For me, that was very fulfilling because they were literally doing research for me. Some male artists said that while the work was interesting, it was not something they could look at for long. Somehow,

psychologically, that is how Ugandan society is. Talking about this topic is very uncomfortable. They said the work was a bit extreme.”

Abe was also surprised to discover that despite all the talk of equality and the emancipation of women, not a lot has changed in gender relations in Uganda. Through Enyasa, she realised that “men and women still subscribe to and value their ‘sacred’ cultural norms on sensitive issues like sex, identity and modesty.”

While Enyasa has inspired a great deal of snickering and tittering at the exhibition, Enyasa’s greatest effect seems to have been on Abe. “Doing this work has freed up a lot in me. The progression from my previous work to Enyasa showed me that there was something stopping me from expressing my ideas and thoughts as they should be expressed. There was something telling me to play it safe; something telling me, you can send out your message, but play it safe. What is wrong with doing my work the way I want to? If you are going to go out, you either go out big or you go home.

“Fear and doubt had been holding me back. Fear of the unknown, of what society would think about me. And doubting myself; feeling as if, perhaps, I shouldn’t express myself this way somehow, after creating this work, there is this new-found peace; the realisation that it is okay to express your thoughts.

Because of the way society is structured and what I went through growing up, I developed a protective shell. Until this work, I had not realised that it was okay to be weak. It is okay to express all these feelings raw. Maybe that is how the world will connect with you and your cause.”



Figure 41:

*Stage installation sculpture
Artists: Abe Stecy Gillian
Material: cloth, metal and strings
Source: <https://ugandanartstrust.org>*

4.3.2 BABIRYE Leilla (Kampala Sculptor)



*Figure 42: Tuli Mukwano (We are in Love).2016
Artist: Leilani Babirye's
Material: Wood and recycled material
Source: www.gramha.net*

BABIRYE Leilah is a contemporary visual artist who specializes in abstract sculpture. She graduated from Makerere University in 2010, having majored in sculpture, and works with wood, scrap metal and found objects. Babirye deals with subjects including human rights and gay issues in Uganda, exploring political, social and economic issues. She has completed residences at the Kuona Trust in Kenya, Nafasi Art Space in Tanzania, Hospital Field in Scotland and 32ø East | Ugandan Arts Trust, and received an award from the Royal Overseas League in the UK in 2013 and Fire Island Art Residency at Cherry Groove in New York. Workshops attended:

At Work Kampala 9th-13th Feb 2015. Global critic clinic art workshop 14th-22nd July 2014, Kampala Art Biennale, August 2014, Peace and conflicting art workshop Mali 2013, Kampala Art 2014, Kampala contemporary art festival 2014, Coaching for ministries art and leadership conference, trainees of trainees 2013, Raku firing techniques workshop 2008 Publications MUFF magazine 2013 London, New vision 2015/Jan STARS TO WATCHT, CCTV Broad cast television 2013.



Figure 43: Omumbejja Sangalyabongo (The Only Daughter of Nagginda, the Wedded Queen of Buganda), 2018, Wood, metal, nails, glue and found objects 32.5 x 8.25 x 9 inches
Artists: Babirye Leilla



Figure 44: Namasole Nakatya
Artists: Babirye Leilla
(Queen Mother of Ssekababka Mwanga II), 2018,
Ceramic, wire, and found object 18.5 x 9.5 x 6.5 inches

4.3.3 SSUBI Sandra (Kampala Sculptor)



Figure 45: Transit
Artists: Sandra Suubi
Media: Wasted Material recycling
Source: Gaba landing site

She is an artist who graduated from Makerere University with a bachelor of industrial art and design plus a Master's degree in in industrial art and design. She calls herself a space artist who majorly looks at open space and gets something that can occupy that space. When she is at work, she is always looking at recycling materials that are in form of scrap and other materials which could of use in form of plastic rubber and leather. During her master's degree at Makerere she decided to work on space using sculpture as one of the forms of art. She then installed an art piece at GABA landing site in Makindye division in Kampala. Subbi has always been inspired by the artworks of Nabulime whom she has looked after and seeks for advice when doing her works.

While she was still at the university, Sandra Suubi gained a reputation as the girl who collects trash around campus. A rather odd thing for a student to do, but for the girl with a dream of being an eco-artist, this was a means to an end. (Daily Monitor TUESDAY FEBRUARY 11 2014). If you went to the Bayimba International Festival of the arts, you saw that beautiful orange stage backdrop. From afar it was hard to tell from which material this background was made.

Drawing closer revealed that this was a collection of plastics creatively put together. This was artist Sandra Suubi's work, work that took her quite some time to put together. You would appreciate that this is more than the conventional art work you would find in art galleries. Suubi's work stands out because she challenges herself to be distinct from the average artist. Her art naturally challenges and inspires people to think out of the box and try to repurpose what they might call trash. Suubi's creative display at the Bayimba Festival of the arts in September was amazing, another utilisation of trash. (ibid)

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Figure 46: Media Twist 2014

Artists: Subi Sandra

Material: Installation

Source: <https://ugandanartstrust.org>

4.3.4. ADERU Immaculate Mali (Kampala Sculptor)



Figure 47: Daddy can I play, 2013

Artists: Aderu Immaculate Mali

Material: Metal

Source: <https://ugandanartstrust.org>

Born in 1990, Mali is a multimedia artist living and working in Kampala Uganda. Her work revolves around personal narratives living in Uganda. She creates precarious installations in an attempt to digest the pain of childhood incidents and offer perspectives on human resilience and what can be overcome by representing pain as an emotion that can be touched.

In 2013, Mali graduated with a bachelor's degree in Industrial and fine arts from Margaret Trowell School of Industrial and Fine Arts, Makerere University. She then attended a residency at 32° East Ugandan Arts Trust where she created her first installation *Daddy can I play?! .* In 2014, she taught at workshops in Danish schools under the *'Images Youth Programme'* with the Centre for Culture and Development (CKU), Denmark.

She has participated in group exhibitions and festivals such as the Kampala Contemporary Arts Festival 2014, Kabbo Ka Muwala and workshops; AtWork Kampala Chapter with Lettera 27, KHOJ International artist's workshop in Pune Maharashtra India, and the 5th ÀSÌKÒ CCA Lagos International Art Programme, Maputo Mozambique. In 2016, she attended The Regional Visual arts Exchange Programme in Addis Ababa Ethiopia and participated as a residency artist in seven Hills, Kampala Biennial. Mali's work is currently showing in the travelling exhibition, Kabbo Ka Muwala.

Safe Here (2016) is a follow up to *Daddy can I play* (2013) in which Mali also addresses her childhood accident. She created a playground made out of materials which children can't play with such as glass, razor blades and used hair braids. As the artist explains, "It's also a reflection on parenting because parents sometimes protect their children too much." She is currently working on an art piece that addresses

sexual harassment among children: “These painful situations are common in lots of communities. People know it happens and yet do nothing. The victims don’t dare to talk about it because they are ashamed and fear being stigmatized. Society sees it, but people keep quiet.”

To address this complicit silence, Mali created the performance *Seared Archive* (2016), which she explains means stained or damaged archives. This work in progress consists of a performance (in the form of a video recording) of a white box in the middle of a white room, out of which blood is seeping. Every few minutes a different character sits on the box as the blood continues to drip down the sides and onto the floor; a priest, businesswoman, motorbike taxi driver, a soldier and a nanny sit down and stare blankly at the camera.

The blood symbolises the taboo pain and abuse in communities that nobody talks about; they just sit and let it happen. Mali used her own blood in order to intensify her message and confront herself with her own traumas: “People sit and look at the camera. They could choose to do something but decide not to. The box is made of paper, a material commonly used for archiving written records in Uganda, but which also represents the record kept of a living body. Hence the name ‘archives’ Blood stains the paper, as people’s lives are traumatized and stained by abusive incidents.”



Figure 48: Virtually Mine, 2016
Artists: Aderu Immaculate Mali
Material: Glass installation
Source: <https://ugandanartstrust.org>

In *Virtually Mine* (2016) Mali explores another facet of her life; migration and what it does to relationships. Since her boyfriend left Uganda for the United Arab Emirates two years ago, she has created an idea of his life based simply on their WhatsApp texts. Using flat strips of glass, she built an installation in the shape of a male body and on the glass; she glued screenshots of her WhatsApp conversations. These show their conversations about love, laughter, pain and fights and some of the screenshots are blank, referring to occasional bad internet connections. Thus, their daily life is contained in glass; by using this material Mali shows the fragility of virtual relationships.

After the performance Mali says, “The process of making *Seared* archive was one I had never experienced before. It involved my presence in a very intimate and almost sacrificial way. I felt lots of conflicting emotions such as fear, uncertainty, relief, excitement and gratitude at the same moment.”

4.3.5 NABISDENKE Teddy



*Figure 49: Okutambula Kulaba 2014
Artist: Nabukenya Teddy
Installation
Source: www.gramha.net*

Teddy Nabisenke is a visual artist who addresses social issues such as human trafficking, family planning, and HIV in her work. She has exhibited at LaBa! Arts Festival, Bayimba Festival, and Makerere Arts Gallery.

Her installation “Okutambula Kulaba” (If you’ve ever travelled you’ll have a story to tell) was directed both at the victims of human trafficking and the governments that are indifferent to the realities of it. Nabisenke also dressed two women in sacks and ropes in her fashion series, “Family Planning,” where the sack symbolized children, and the rope represented contraceptives. Nabisenke’s work couldn’t be timelier as women’s reproductive rights around the world are currently under siege

4.3.6. NABUKENYA Hellen (Kampala Installation Sculptor)



*Figure 50: King of the road, 2016
Artists: Nabukenya Hellen
Material: Waste Products installation
Source: <https://ugandanartstrust.org>*

Born in 1988, is one of a few practicing contemporary women artists in Uganda. She graduated in fine arts from Kyambogo University and co-founded Art Punch Studio - a studio and exhibition space for emerging and contemporary artists in Kampala. She weaves painting and craft through her large bold canvases of paint and recycled textiles – her textiles speak to an environmental consciousness and use of materials traditionally made by craftswomen.

Her work explores a construction of mind-sets and attitudes. For her installation 'Tuwaye' – “Let’s Talk” at the 2014 Kampala Arts Festival 2014, she used discarded textiles and worked with craftswomen to create walls of textiles to communicate and interact with her viewers in a call for communities to address social, political, economic issues around the table. Hellen is an artist, a feminist and aims is to empower women through engagement in the arts.

4.3.7. WENYISA Martha Patricia (Kampala Painter)



Figure 51: Night Showers
Artists: Mrtha Partricia Wenyisa
Material:Oil on Canvas
Source: <https://ugandanartstrust.org>

She is an expressionist painter who utilizes symbols in her work to tackle Christianity, history, death, prostitution, and traditional cultures in Uganda. In her piece, “Night Showers,” Wenyisa used her expressionist painting to draw out voyeuristic images and thoughts of Kampala’s after-hours economy, and the effects it has on seemingly anonymous female forms.

Wenyisa has exhibited at the 2015 Degree Show at Ugandan Christian University. Her work has also been exhibited and published as part of Simuda Nyuma (Forward Ever, Backward Never.) No subject is off-limits, and we can’t wait to see what issue Wenyisa’s work will bring to light next.

4.3.8 AKELLO Grace



Figure 52: Ekitagururo 2014
Artist: Akello Grace
Material: Oil, ink, and Acrylic on canvas
Source: www.saatchiart.com

4.3.9. NAKITENDE Sheila (1983)



Figure 53: Street Queens 2013
Artists: Nakitende Sheila
Material: Oil and wasted products
Source: <https://ugandanartstrust.org>

Born March 3rd 1983, I am a full-time visual artist practicing in diverse media. I graduated from Margaret Trowell School of Industrial, Fine Arts and Design (MUK) in 2005. My arts practice ranges from visual arts to performance with experience from gallery curatorial practice, coordinating arts projects, participating in local and international artist workshops, residencies & exhibitions. These influenced my role and growth as an artist.

These initial paintings in the series are more traditional and what is expected of an artist of East Africa, depicting women or girls at play or Mother and child scenarios. The most commonly seen icon of East Africa is that of women carrying jugs on their heads. Portraying woman as objects of desire, shown topless and dancing in the villages; lit only by the light of a full moon, The idea of the hard-working, down-trodden, exotic-African seems to be norm in Kampala but, as we can see, Sheila moves away from this iconography and campaigns in a new direction. Splitting up the elements of the rather dated visions of village life within the Continent and opting instead to highlight and focus in on an emerging African modernity.

Sheila works her palette into a more up-to-date version of femininity in modern Africa with such wonderful optimism; one that discovers that woman is capable of intelligence; of greatness. Women working with mathematics, geometry, colour and flare. The possibilities of creating cities as architects, structural engineers and town planners, Sheila is creating a blueprint that is multi-coloured but serves as the building blocks for a brighter future, not only for women but for all Ugandans - The radical notion that women are now capable of creating their own future and even driving their own 4x4 vehicles must be something of a threat to more traditional

Ugandans but the wave of change has arrived - the Airport Artists have flown and gone away and Sheila's paintings begin to display a new narrative in the East African artistic dialogue and we see women communicating in far more realistic and natural ways.

Showing a different face in art, one which is multi-racial and highly cultural, the face of a truly modern Africa, These works sincerely celebrate the changing attitudes towards women but not through the eyes of the men but through the eyes of themselves with a new feminine confidence and self-belief.

CHAPTER FIVE

DISCUSSION, CONCLUSIONS, AND RECOMMENDATIONS

5.0 Overview

In this final chapter the researcher has summarized, drawn conclusions and made recommendations based on the findings made so far. This research was on the Development of Contemporary Painting and Sculpture by female Artists in Kampala Uganda. This being a laborious task commenced with a review of related literature comprising all related areas that have direct or indirect bearing on the effective realization of the set objectives. In the study, two forms of data were used. These were Primary data and secondary data. The primary data which were collected through Questionnaire, Field notes, Interviews and observations dealt with some works and places where females directly exhibited some their art works. It also dealt with factors affecting women while producing work. The secondary data also dealt with the identification and analysis of art works done by female artists in the field of painting and sculpture. The instruments used were:

- a. Personal Interviews thus responses from one on one interview with artists, curators etc.
- b. Field trips, photographs, slides, and personal experience.
- b. Library research from long essays, report, thesis, magazines and journals.
- c. Copies questionnaire was made used of.

5.1 Discussion

All the discussed works of Painting and Sculpture are of Female Artists and based on the objectives of the study.

5.1.1 Female Artists who are contributing towards the development of Contemporary Painting and Sculpture in urban Kampala, Uganda.

- **Result on objective One**

The first objective of this research was; to establish the Female Artists who are contributing towards the development of Contemporary Painting and Sculpture in urban Kampala, Uganda.

In reference to objective one, Female Artists practicing Contemporary Sculpture and Painting were identified. Galleries around Kampala were visited by the researcher, Nommo Gallery, Afriart art Gallery 7th street, Asante art gallery, Ujuzi art gallery, Moses Magala and company, Mugima art gallery, 32⁰ art galleries, Afriart gallery kira Rd, Karibu art, Makerere University art gallery, Kyambogo university art gallery, AKA art gallery, Desert art gallery and Karibu art gallery.



Figure 54: Namasole Nakatya
Artist: Leila Babirye
Material: Wood and Metal
Source: <https://ugandanartstrust.org>



Figure 55: Kavuyo
Artist: Nabulime Mary Lillian (1992)
Media: Ficus natalcensis wood
Source: Uganda Museum

Figure 54 shows the Female Artists has got carving skills to produce work in three dimensions. It a representation of a male face which exhibits agony because of the chains which are wrapped on its face and the expression on the face also has something it communicates that there is pain. Yes, it is true that the body is chained but at the same time the chains are also heavier which implies that the body is already in pain but at the same time cannot have rescue by him help. This sculpture piece is calling for attention therefore it was not carved for the sake of carving but for the sake of solving an issue in the public.

Figure 55; perhaps shows Nabulime as one of the most important and technical Female Sculptors of this 20th century and late 19th century. Stylistically her work spans the period from 1990 to 2018. In this work she explores the qualities of expressionism. This work is more on the use of lines as created naturally by formation of roots. Fact that Nabulime's intention was to extract Sculpture in three

dimensions while looking at roots not as source of inspiration but as theme and material. The material of this work is wood but taken from roots as observed before.

The title of this work is, Figure 55 *Kavuyo* (which means chaos) period within which Nabulime produced this work was indeed chaotic with a lot of instabilities in the country during war which brought president Museveni into power. This work reflects the rapidly changing political and intellectual climate. “It is important to consider the wider political and intellectual atmosphere in Uganda by this time when this work was produced. The ideas formulated in this work would go on to become fundamental in the late 20th century especially in Uganda and will inform key artistic debates and conflicts with which female artists and writers will become directly involved.”

Figure 55 is a sculpture not for the sake of sculpture but to communicate and this could be its attribution to the category of Contemporary Sculptural world. This work is a monument on the other side because it covers the chaos that took place during the years of 1980. This was war that brought president Museveni in power. There is a relationship between figure 44 and figure 45, they both focus on use of line to create movement and they all use the same technique of carving. But the difference is that figure 55 is more attributed to what Contemporary Sculpture is that figure 55. In all the galleries of Kampala at least figure 55 has been exhibited which is not the case for figure 54 yet more of the Contemporary issues are in figure 54. Therefore this asserts that galleries have not given some Female Artists to exhibit work yet they are making it more than the minority who have chance to exhibit in all galleries.

Looking at both Females, Leilla seems to be following the footsteps of Nabulime because they are not in the same age bracket. Nabulime is older than Leilla

and Nabulime taught Leilla at graduate level that is why some similarities in the works could be prevailing.



*Figure 56: Beach's fellow Denmark 2003
Artist: Rose Kirumira
Material: Wood
Source: www.startjournal.org*



*Figure 57: Transit 2015
Artist: Sandra Ssubi
Material: Wasted Products
Source: Ggaba Landing Site.*

Figure 56; Entitled beach fellow is a representation of fellows at the beach trying to explain how people live life at the beach. This is an interpretation of two human being with opposite sex where one seems to be a female whereas another on is a male. This is described on how human forms are represented in this work. One of the sculptures is full of curves which interpret a female form and another one is not fully in curves which interprets a male form.

Considering height of these two elements in the composition, one is taller than the other which implies that the taller one is a male figure and the shorter one is the female of vice versa. But in natural sense you find that there few females which are taller than men though they happen. In confirmation the two, the female which seems to be shorter is having breast like forms in the chest whereas the taller one does not possess any depended protrusion on the chest. This work is placed in the space of a

beach and indeed depicted the title and the placement. It is carved in wood and has some stone installation on the top which either represents the heads because they happen to be in round shape.

But even when some of her pieces were made out of wood, Kirumira emphasised she did not cut down any trees; she only used waste from already-cut tree species such as muvule and mahogany. Her main objective was to create awareness about Uganda's material culture and fuel discussion on collective nationalism and its relationship with the skills developed by our ancestors.

The exhibition presents Kirumira's work based on various traditional objects. In some ways, the works take certain traditional forms, patterns, technologies and functions. It was clear she preyed on culture to vent emotions and express herself. Kirumira did not allow herself to be constrained by her own traditions, thus she exploited depths of different African and world cultures to get her message across.

Figure 57; is an installation of a monument at Gaba Landing site in Makindye Division. The sculptor is of a young, talented and vibrant Female Artist who had just finished a master's course by 2013 and her title was looking at how to use sculpture to occupy space. Ssubi only wanted to occupy open space of the Gaba landing site and majorly to put something artistic that can be recognised in case one wants to reach Gaba. In other words, the intent of the work was to create a landmark for Gaba landing site.

Figure 57 is out of recycled materials which include metal, old car tyres and plastic wasted containers. Looking at this work, it is of a spiral that goes on and wraps on a central metal pole which makes it to create movement. These bottles which were

made to run in a spiral form create interesting patterns which are textural and at you cannot look at the work and you do rotate to view its entire round. This work has Symmetry characteristics and its form is attributed to be a snake. When you look at the work in the distance one might think it is a snake. Alternatives the best title of this work would have been snake.

Comparing figure 56 and figure 57, both artworks are Contemporary in their form but figure 57 is more contemporary than figure 56. These works are having symmetrical balance and stability applied with some simplicity. For figure 56 the artists looked at occupying space at the beach and figure 56 is the same case occupying space at the landing site with gives those total similarities. But for figure 57 the artists is trying to communicate and solve issues in the community focusing on recycling materials, she is trying to put wasted products into use and to make the environment clean at the same time. Figure 46 is of a prominent sculptor who was been interviewed for some good time and having avenues which makes her become what she wants minus doing art. But for figure46 done by Suubi, she hasn't received too much avenue like the Kirumira.

5.1.2 Factors affecting Female Artists in the production of Contemporary Painting and Sculpture in Urban Kampala, Uganda. This discussion is not going to be based on images.

- **Result on objective two;**

The second objective of this research was; what factors affect Female Artists in the production of Contemporary Painting and Sculpture in Urban Kampala, Uganda?

Women were affected by many problems which include; sexual division of labour comes from studies which seem to be attributed to men. To their traditions sculpture had a strict set of rules aimed at maintaining control of their process. Among other things, these rules succeed in keeping outsiders, excluding women, from learning the knowledge and secrets of their profession. Biological factors are used to construct an ideological justification for this exclusion.

Amazingly, several Female Artists told the researcher that they had not been able to do Sculpture after school because of their efforts to work solely than being attached to any gallery because of the problems associated to galleries. Some have built their own galleries and other platforms to promote their own art for example the *Tuwaye* initiative which looks forward to promote the girl child art.

Lack of carving tools, market at both local and international, this affected many female contemporary sculptors. It was a surprise that even a prominent sculptor by names of Nabulime had not made maximum sales of her sculptures which has made others to go abroad. Artist like Leila Babiryie who is apparently doing sculpture in the United States have sure been blended by Nabulime though she has now apparently tried to get her own identity through art. Because of exposure, international exhibitions and teaching abroad has helped Nabulime to stand on top others but still she has not sold a lot of her works.

In almost every art work observed by the researcher, it was seen that identity was revealed and women had focused on creating identity in their works. Every piece had sexual connotations and construct female images for admiration, women are using their female images to make statements of how their bodies are being mutilated

then in the process they created identity unconsciously. This identity construction has helped some to go at the top but the majority has been left out.

Most Kampala galleries had never exhibited any upcoming Female Painters work. Only seven galleries out of the fifteen galleries reached out to have ever exhibited painting art works done by female artists. The researcher observed at all the galleries visited had a few artworks left and those left had not been given a good visual display. Especially when it came to those which had ever hosted female artists, some galleries had spent five, eight, ten, six, and seven years without a female painter exhibiting work in their galleries.

To add on the above, young Female Painters come out to seek permission when they produce work. Some Female Painters who have work are first judged on how far they have made a name, the quality and standard level of their work, how far they have been in contact with the gallery owners, and who knows them in terms of technical know who. This could be the biggest reason as to why 32⁰ degrees gallery was established and began to uplift the girl child art. When you trace the routes of Tuwaye initiative (a group of young and aging female artists) trying their level best to promote their works both national and internationally. At 320 degrees gallery they always have female and male resident artists who exhibit work from an international troop.

During this study fifteen art galleries in Kampala were visited and basically the search was to look at art existing works done by women within sculpture and painting. Among these galleries were Nommo gallery, Makerere university gallery,

Kaymbogo university gallery, Asante gallery, Afri-art gallery 7th street industrial area, Ujuzi art gallery, Moses Magala and Company gallery, Uganda art gallery, Mugima art gallery, Afri-art gallery Kira road, Karibu art gallery, Destreet art gallery, Art punch studio, AKA gallery Bukoto street, AKA gallery Tulifanya House and 32⁰ degrees gallery.

All these galleries in Kampala gave women the highest chance to have their works exhibited in order to support their talent in sculpture and painting so that competition with male counter parts could be favourable with the masses. However, the timely intervention of both government and the chief executive officers of these galleries to revive the women participation in art have not favoured the female painters and sculptors. Interestingly at present, 85% of these galleries are run by females and these are the very people who take you through out the gallery and gallery programmes but none of them produces art yet they claim to be artists who almost solely depend on the salaries.

These female administrators informed the researcher that Female Artists graduate and they produce some works but they indeed do not turn up for exhibitions and prohibitions such as the following were discussed:

Responsibilities as mothers: In an interview with Sandra Suubi a sculptor and a member of 32⁰ degrees gallery, she says that females are much more threatened in case one graduates and takes long to give birth or in other word to get married. “Parents can put you on pressure as to why you do not get married, why not having a boyfriend because after graduation they see as if they have played their part and sincerely speaking that is the trend to all Ugandan parents. Me I only got lucky that I

was self-driven and I did not mind whether I get married or not but to my fellow friends it became pressure which mounted day by day.

Painting and sculpture take long to earn someone a living: In an interview with Nabukenya Hellen an artist who graduated from Kyambogo University and during her studies she took painting as one her majors. Hellen is now doing multimedia crafts in her studio not that she does not want to paint but she says “painting needs when you have already finished everything and you only paint at your own pleasure, if people buy your work it is okay and if they do not buy your work it’s also okay because you already have what makes you survive. Multimedia crafts are easily bought by anybody which is not the case for painting. It takes long to entice some body to buy a painting that is why I am now doing multimedia but I will come back to painting”. This factor has made many female artists to take on painting and sculpture for exhibitions in galleries.

The government of Uganda funds those who are doing multimedia crafts, pottery and weaving. Sserunkuma Bruno a ceramist and lecturer at Makerere University is heading a group of community-based artists who are funded by government but they do not have any painter or sculptor they fund. He says “when they began the project, they only looked at those who do crafts because everyone can do crafts and it is easier to sell crafts than any other type of art. This project was only looking at women most probably those who dwell in slums so that they could earn a living through art”. To top on that even the youth lively hood programme where the government helps the youth to earn a living through self-employment, they do not look at sculpture and painting as a business but on aesthetics.

Considering the art of painting and sculpture as a business venture, is not what people can get to understand very fast. Therefore, artist like Martha Kazungu and Gillian take the opportunity to export their products to foreign markets in other African countries and the United States, especially because now they realize the necessity of steady work and to earn income from the growth and health of their own families.

The art associations of Uganda have not helped the upcoming female painters and sculptors. The only painters and sculptors they cater for are those who have already made a name in the field of Art. These associations have not gone ahead to promote these bodies within universities so that these upcoming female artists can have benefits of the associations. The presidents of these associations say females do not come to register with them that are why they are few in the practice. But to my knowledge the efforts of these associations have been centralised in galleries only. And on top of that there is a fee paid per year and in case payment is not made you cease to be a member of the association.

The location of these galleries is not paramount. Galleries are located in places which are not public yet they are public places. For instance, Nommo gallery is located in the very premises where the president resides that are Nakasero State house; it becomes difficult for a person to go to such area fact that army personals are surrounding the whole area. Therefore, it becomes difficult for some people to go to a public place which is put in a private place. Then this remains for a few individuals who can really go to such place and this leaves out the female upcoming artists.

To add on those galleries even do not have sign posts that direct people where these galleries are located yet it is the artists who makes a sign post. Those of whom you find having sign posts, they are very small.

The African tradition: this tradition attributes painting and sculpture to only male. During an interview with Nabulime Lillian in her exhibition at Uganda museum she says “Therefore, seeing a powerful female painter and sculptor is like seeing a female with genitals. These even male artists say we who are sculptors are partially male yet we are females who only came up to challenge the notion that only men can produce sculpture and painting”

Amazingly, several female painters told the researcher that they had been able to do sculpture after school because of their efforts to work solely than being attached to any gallery because of the problems associated to galleries. Some have built their own galleries and other platforms to promote their own art for example the Tuwaye initiative which looks forward to promote the girl child art.

5.1.3 To document Female Artists and the development of Contemporary and Paintings and Sculptures in urban Kampala, Uganda.

- **Result on objective three;**

To examine and document Female Artists and the development of Contemporary and Paintings and Sculptures in urban Kampala, Uganda



Figure 58: Street Queens 2013
Artists: Nakitende Sheila
Material: Oil and wasted products
Source: <https://ugandanartstrust.org>



Figure 59: Masai 1974
Artist: Theresa Musoke
Media: Oil on canvas
Source: www.startjournal.org

Figure 58; this painting in the series of more traditional and depicting women or girls at play or Mother and child scenarios. The artists present the most common seen icon of Ugandan Traditional of women that is carrying jugs on their heads, and carrying babies at their back. The images in the painting show woman is capable of intelligence; of greatness. Women working with mathematics, geometry, colour and flare.

Figure 59; Massai by Thresa Musoke is of oil on canvas. This composition is of a traditional representation of the Masai and how they dress. She is distinguishing her and creating identity through work which makes her stand alone. Masai is known worldwide, her subjects are supplementary and it is more her interpretation of the themes that creates her style. Her technique is unique consisting of a mixture of batik and oil painting. She also excels in wood-cuts reduced to black and white that dominate the energy and rhythm of her compositions.



Figure 60: Street Queens 2013
Artists: Nakitende Sheila
Material: Oil and wasted products
Source: <https://ugandanartstrust.org>

Figure 60: the painting shows symmetrical balance subjected in triangulation, the three images in the composition are fit in triangles. This concept of triangulation is for modern painters, fact that Sheila is presenting local Ugandan women in the composition but she is also trying to incorporate modernity not only using foreign tools and materials. This technique is also used consciously by painters who have gone through art schools.



*Figure 61 : Masai 1974
 Artist: Theresa Musoke
 Media: Oil on canvas
 Source: www. startjournal.org*

Figure 61: this painting is also in symmetry represented by implied rectangles which make each subject to fit in it comfortably and I think the painter intended to use such as seen above.



*Figure 62: Stage management
 Artist: Stecy GilliaAbe
 Material:Wasted Products
 Source: www. startjournal.org*



*Figure 63: Irefuse to decline 2016
 Artist: Mary Sibande
 Installation sculpture
 Source: www.primrest.com*

Figure 62; Stage management by Abe is of own contexts and own interpretations; it also springs views on self-resilience and what can be overcome. She incorporates a metaphorical and experimental approach to work through her

interest in exploring new techniques with parallel mediums like glass and ceramics, fibbers, textures and light photography.

Figure 63: draws attention to the hand-made through the method of tying together and binding, stitching, clustering and pairing which are assembled and layered to construct a metaphorical concept. This blends both traditional and modern concepts which communicate ideas as preferred by the artist.

This work is a mirror an African young woman and the community she inhabits. This sculptural installation highlights specific complex situations like stereotypical depictions black woman drawing on the strengths and fragility of the female mind. The installation probes unsettling narratives on the subject of identity, gender, spirituality and cultural mysticism, including the past and present which makes it more contemporary.

Looking at this sculptural installation, space is a vital component to the art where the imagined space prompts a surreal mystical feel to the work, depicting it as startling to the audience. However, for space art the artist works his/her own context and gets its own interpretations.

Figure 63: is a lady dressed in various uniforms that resemble the dresses worn by domestic workers. Her body is adorned and the way she occupies these narratives that not just a political act, but one of transformation.

There is similarity between figure 62 and Figure 63, in accordance how Contemporary Art is often about ideas and concerns, rather than solely the aesthetic (the look of the work). These two Female Artists have tried different ways of

experimenting with ideas and materials. They have used whatever they think illustrates their ideas most appropriately.

These Female Artists have used many different methods and materials in the installation of their work. Looking at their work, there is a sense of imaginary painting, drawing, but there is also photography, sculpture, film, new media, live performance, light, sound and installation

Figure 62 and 63; these Female Artists have used hybrid forms to deliver commentary about social concerns and body politics. By referencing to reality they are illusionistic to make people question their own realities. They are using new media art forms allow artists to break social and cultural boundaries as a form of resistance, to contest issues relating to body politics about which they feel strongly.



*Figure: 64 Part of winowing 2
Artist: Nnabulime Lillian
Source: Uganda Meseum*



*Figure: 65 Enyasa (Viginal Sculpture)
Artist: Abe Stecy Gillian
Source: www.starjournal.com*

Figure 64: Nabulime is using a symbolic approach to narrate this sculpture. In this safe the body has been infected with HIV/AIDS which is symbolises with nails attacking the health body and red colour symbolizing the blood which means danger. In this when the disease comes it pierces the good body of human beings and then the body begins to change its normal state. Comparing the image in the first stage and

this second stage the work is a narrative and totally symbolic which stages how human beings get to be affected with HIV/AIDS and how they can still stay with it and life get to continue as normal. For example, when a nail pieces or gets to be dangerously held in contact with the human body causes danger and blood comes out. And whenever blood comes out of a human body it irritates and a pain which results the body to rotten in case is not protected well.

Figure 65: “In my tradition, sex is not a topic to be discussed in the open. It is a taboo. But Abe wanted to overcome that silence. She looks at sex and gender from a female point of view; how we are objectified. Often a woman is judged straightaway by her physical appearance, instead of her mental ability.

Enyasa allowed Abe to “pose questions, asking, how different sexual satisfaction is from food satisfaction? You want it, like food; you are so hungry; you want to eat the food. But once you are full, you don’t want to look at the food anymore. The issue of sexual satisfaction is not talked about openly in society, but behind closed doors, although it is so normal.

Gillian says *“I was trying to pose these questions and bring them out into the open. I was thinking, if I brought these vaginas to you on a plate, how would you feel? Yet it is not embarrassing to ask for food on a plate.”*

The male viewers, even male artists, were less positive in their response. *“The men found it very uncomfortable. For me, that was very fulfilling because they were literally doing research for me. Some male artists said that while the work was interesting, it was not something they could look at for long. Somehow,*

psychologically, that is how Ugandan society is. Talking about this topic is very uncomfortable. They said the work was a bit extreme.”

“Fear and doubt had been holding me back. Fear of the unknown, of what society would think about me. And doubting myself; feeling as if, perhaps, I shouldn’t express myself this way. Yet somehow, after creating this work, there is this new-found peace; the realisation that it is okay to express your thoughts.

5.2. CONCLUSION

The conclusions drawn below are based on the objectives of the study;

5.2.1 To establish the Female artists who are contributing towards the development of Contemporary Painting and Sculpture in Urban Kampala, Uganda.

There are many Female Artist in Urban Kampala practicing Contemporary Painting and Sculpture. They have and are still contributing so much to their own socio economic development and that of Contemporary Painting and Sculpture. Taking into consideration of their roles as mother, housekeeper, cook, water carrier, economic contributor and often sole provider; when would these marginalised Female Artist in urban Kampala have a chance to make their own artistic statement or voice their concern on this issue? In Kampala and around Uganda, minority Female Artists get almost all the attention for their creative endeavours and the majority is marginalised.

This research work therefore has attempted to establish, figure out and document the Female Artists practicing Contemporary Painting and Sculpture, factors hindering Female Artists in production and development of Contemporary Painting

and Sculpture. In the survey made, some marginalised Female Artists in this age of gender equality and national development left out.

5.2.2. To find out factors hindering Female Artists in developing Contemporary Painting and Sculpture in Urban Kampala, Uganda.

During this study fifteen art galleries in Kampala were visited and basically the search was to look at art existing works done by women within sculpture and painting. Among these galleries were Nommo gallery, Makerere university gallery, Kaymbogo university gallery, Asante gallery, Afri-art gallery 7th street industrial area, Ujuzi art gallery, Moses Magala and Company gallery, Uganda art gallery, Mugima art gallery, Afri-art gallery Kira road, Karibu art gallery, Destreet art gallery, Art punch studio, AKA gallery Bukoto street, AKA gallery Tulifanya House and 32⁰ Degrees gallery.

All these galleries in Kampala gave women the highest chance to have their works exhibited in order to support their talent in Sculpture and Painting so that competition with male counter parts could be favourable with the masses. However, the timely intervention of both government and the chief executive officers of these galleries to revive the women participation in art have not favoured the female painters and sculptors. Interestingly at present, 85% of these galleries are run by females and these are the very people who take you through out the gallery and gallery programmes but none of them produces art yet they claim to be artists who almost solely depend on the salaries.

These female administrators informed the researcher that Female Artists graduate and they produce some works but they indeed do not turn up for exhibitions

and prohibitions such as the following were discussed: Painting and sculpture take long to earn someone a living: In an interview with Nabukenya Hellen an artist who graduated from Kyambogo University and during her studies she took painting as one of her majors.

Hellen is now doing multimedia crafts in her studio not that she does not want to paint but she says “painting needs when you have already finished everything and you only paint at your own pleasure, if people buy your work it is okay and if they do not buy your work it’s also okay because you already have what makes you survive. Multimedia crafts are easily bought by anybody which is not the case for painting. It takes long to entice somebody to buy a painting that is why I am now doing multimedia but I will come back to painting”. This factor has made many Female Artists to take on Painting and Sculpture for exhibitions in galleries.

Amazingly, several Female Artists told the researcher that they had been able to do sculpture after school because of their efforts to work solely than being attached to any gallery because of the problems associated to galleries. Some have built their own galleries and other platforms to promote their own art for example the Tuwaye initiative which looks forward to promote the girl child art

The location of these galleries is not paramount. Galleries are located in places which are not public yet they are public places. For instance, Nommo gallery is located in the very premises where the president resides that are Nakasero State house; it becomes difficult for a person to go to such area fact that army personals are surrounding the whole area. Therefore, it becomes difficult for some people to go to a public place which is put in a private place. Then this remains for a few individuals who can really go to such place and this leaves out the Female upcoming artists.

5.2.3 The third objective of this research was; to document Contemporary Paintings and Sculptures by Female Artists in Urban Kampala, Uganda.

Contemporary Painting and Sculpture of the marginalised Female Artists were documented. These Female Artists included Mona Taha (painter), Waisswa Sarah (painter/Photographer), Nabukenya Hellen (Painter), Kazungu Martha (painter), Akello Catherine (painter) Wenyisa Martha Patricia (painter) Ssubi Sandra (Sculptor), Mali Immaculate(sculptor), Nabisenke Teddy (installation sculptor), Babirye Leila (Sculptor) and Stacey Gillian Abe (Sculptor). Locating their art works was not easy fact that all of the work from home studios and some of the have never exhibited because of the gallery politics. Some Female Artists had diverted from permanent Sculpture to installation because this is where they could chance to stand out. Others had resorted to multimedia crafts because it is the only Art where they could accumulate faster sales.

5.3 Recommendations

This study has discovered that Female Contemporary Artists doing Sculpture and Painting are many but they are not seen exhibiting their works. The study therefore I recommend that scholars, ethnographers, art historians, gender activists, sociologists, should endeavour to document further on the immense contributions which these women are making to serve as a reminder or study materials to the generations ahead.

A visit to the various centres (galleries) showed that most of these Females; thus, the Contemporary Female Painters and Sculptors are nationally relegated to the background; compared to women in the field of science, law, politics etc. The current researcher therefore recommends to policy makers and women organizations to

integrate the activities of these Contemporary Painters and Sculptors into their developmental plans and actions to enable them to actually come out confidently in their area of national development.

Also, the girl child should be encouraged and nurtured to pursue art programmes right from the junior high school to the University level. This is because most of the students found at the university think Sculpture is for men which are not the case. These Females have not been formally guided and are therefore not very informed.

Art students and writers may be encouraged to embark on further research into the contributions of Female Artists in the other fields such as textiles, metals and bead making focusing on the extent of involvement of the contemporary Ugandan females in these arts.

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APPENDICES

APPENDIX A; QUESTIONNAIRES FOR SCULPTURE

Questionnaires (Sculpture)

1. What is your name?
.....
2. Where and when were you born?
.....
3. Where did you go to school?
.....
.....
.....
4. What kind of sculptor are you?
.....
5. Why did you decide to take on sculpture among other types of art?
.....
Where do you carve your sculptures from?
.....
How do you carve your sculptures?
.....
8. Why do you do sculpture?
.....
9. What trends of art are you taking?
.....
10. What do you aspire for as a sculptor?
.....
11. What themes do you like working with?
.....
.....
12. What is the measure of identity within your work, is it personal identity or social identity?
.....
13. Do you deal with your experience when producing work?
.....
14. Do you produce work based on commission?
.....
15. Do you make these sculptures putting in mind that you have to blend tradition and modernity?
.....
16. Is it a style that you produce such work?
.....

17. What message do you try to present when carving your sculpture?
.....
18. What linked you to produce sculpture?
.....
19. Do you link your sculptures to SDG 11 and UN Agenda 2030?
.....
.....
20. Who is your mentor?
.....
.....
21. Where do you always exhibit your sculpture?
.....
22. Where and when did you last exhibit your work?
.....
23. Have you tried to inspire others to do what you do?
.....
24. What problems have you faced in this field?
.....
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Appendix B; Questionnaires for painting

Questionnaires (Painting)

1. What is your name?
.....
2. Where and when were you born?
.....
3. Where did you go to school?
.....
.....
.....
4. What kind of painter are you?
.....
5. Why did you decide to take on painting among other types of art?
.....
6. Where do you paint from?
.....
7. How do you paint?
.....
8. Why do you do paint?
.....
9. What trends of art are you taking?
.....
10. What do you aspire for as a j
.....
11. What themes do you like working with?
.....
.....
12. What is the measure of identity within your work, is it personal identity or social identity?
.....
13. Do you deal with your experience when producing work?
.....
14. Do you produce work based on commission?
.....
15. Do you make these paintings putting in mind that you have to blend tradition and modernity?
.....
16. Is it a style that you produce such work?
.....
17. What message do you try to present when painting?

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18. What linked you to produce such type of painting?
.....
19. Do you link your sculptures to Vision 2040 and UN Agenda 2060?
.....
.....
20. Who is your mentor?
.....
-
21. Where do you always exhibit your paint?
.....
22. Where and when did you last exhibit your work?
.....
23. Have you tried to inspire others to do what you do?
.....
24. What problems have you faced in this field?
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