

**TURBULENT TIMES IN UGANDA FROM 1962 TO 2008: A SCULPTURAL  
INTERPRETATION OF THE EDUCATION SECTOR**

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**(2009/HD/63/MAID)**

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REQUIREMENTS FOR THE AWARD OF THE DEGREE OF MASTERS OF  
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KYAMBOGO UNIVERSITY**

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**DECLARATION**

I, **KANANURA ELLY BARYA (2009/HD/63/MAID)**, hereby declare that this is my original work and it has never been submitted to any institution for the award of a Masters degree.

Signed:  .....

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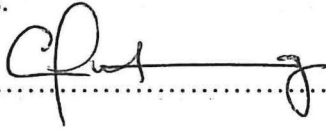
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**APPROVAL**

This dissertation has been submitted to the Board of Examiners with our approval as University supervisors.

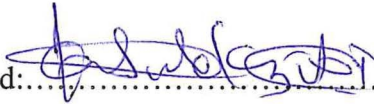
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## **DEDICATION**

I dedicate this book to my wife and children; Hope, Shamia and Eston for the support and prayers during this time of study. Thank you for standing strong by my side.

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**ABSTRACT**

Uganda has gone through turbulent times from 1962 to 2008. This was because of the nature of politics especially after Independence. These turbulent times have affected negatively most sectors. The purpose of this study was to explore through sculptural forms how these turbulent times affected the educational sector. The study was qualitative and exploratory and descriptive in nature. The study reviewed a number works in the same category whose photographs are included in this research. It involved 60 participants who were taken from different institutions of higher learning and conversant with sculpture and the history of Uganda. The study covered Luwero triangle and some parts of the Northern Uganda. The information from respondents was interpreted through sketching, studio work and sculptures capturing the turbulent times produced. The findings which are presented through three dimensional (3D) sculptures show that education like any other sector was greatly affected. That school infrastructure and scholastic materials were destroyed. These families were displaced and life lost. This led to loss of homes, stress and lack of concentration. The study found out that although government has since tried to restore the education sector with infrastructure which gives people hope, there are few permanent visual reminders that would deter the occurrence of the same situation. The study further found out that all these are not properly communicated to the people. The study recommended the introduction of sculptures depicting what happened such that people do not repeat the same.

## CHAPTER ONE

### 1.0 BACKGROUND OF THE STUDY

#### 1.1 Introduction

Since Uganda got independence in 1962, various political, social and economic turbulent incidents have happened and many were marred with confusion, disagreements, disturbance or commotion, restlessness and violence which this study referred to as turbulent times. By turbulent incidents in this study the researcher means negative political, social and economic upheavals or events which Uganda went through after independence. The time that followed, Uganda experienced political and social upheavals characterized with disunity brought by political rivalries led by Uganda Peoples' Congress (UPC), Kabaka Yekka (KY) and Democratic Party (DP) as major political parties by then. Following the 1962 elections, UPC and KY teamed up to form the first post independence government through what Karugire (1980) has called a marriage of convenience. This political alliance from UPC and KY was based on opportunistic and sectarian aspirations of the leaders of two political parties.

Despite this alliance, the army became divided under sectarian tendencies. By 1964, for instance, there was little attempt to recruit army from all parts of Uganda meaning that the character and composition of the national army would be inclusive. Politicians were splintered from one another from time to time turning to be 'Bantu versus Nilotics and finally Nilotics faction itself as the army was majorly from Acholi, Lango and West Nile.

Following the overthrow of the 1962 Constitution, on 24<sup>th</sup> May 1966, the army led by Idi Amin the then Army commander attacked the Kabaka's palace under the instruction of Obote I government and forced Kabaka Mutesa II to flee into exile. The attack of the Lubiri was characterized with killings all over Buganda and the complete abolition of the monarchs in Uganda. Soon after this, Uganda was declared a Republic. The attack of the Lubiri and exile of Kabaka Mutesa II marked the first major political incident which up to now is still haunting Uganda as a nation. It was a real beginning of political instability in the country.

President Obote I became a dictator after abrogating the constitution to one man constitution in 1966. He used his illegal powers to cover up his crimes. Many prominent Ugandans were subjected to detention without trial, most of them cabinet ministers who opposed his dictatorial regime. On 25<sup>th</sup> January 1971 Idi Amin Dada overthrew Obote I. From 1971 to 1979 Uganda was under the dictatorial brutal regime of Amin. Following the overthrow of president Amin in 1979, the disputed election was organized. These were followed by several armed groups rebellious against President Obote II government. Among these were: National Resistance Army/Movement (NRA/NRM), Former Uganda National Army (FUNA), Uganda Freedom Movement (UFM), Allied Democratic Forces (ADF), West Nile Bank Front (WNBF), whose activities heightened political turbulence in the community. After NRM came to power in 1986, other armed rebellions broke up like that of the former rebel in northern Uganda led by Alice Lakwena through her Holy Spirit Movement and the Lord's Resistance Army (LRA). Their activities resulted in killings, displacement into camps (both voluntary and forced) abductions of children, maims, rape, arrests (both genuine and arbitrary), imprisonment, torture, wars, riots and destruction of property, among others. All these contributed to instability which affected most sectors and in particular the education sector.

Economically, Uganda experienced the collapse of her economic system. Before 1972, the economy was largely in the hands of Asians who were expelled by Amin in 1972. The Ugandans were peasant farmers and the Asians dominated the economy. When they left, Ugandans mismanaged everything; the country lost a lot of trained manpower in industries and commerce. The civil service too was run by foreigners who were both Asians and Europeans. Asians and Europeans were replaced by untrained workers who lacked managerial and technical competence. The general infrastructure in the country was destroyed. Because of this, the per capita income fell so low.

In order for people to survive, illegal trade, referred to as *Magendo* started along borders of Uganda. *Magendo* was a practice which involved dishonest activities in the pursuit of monetary gain. Some Ugandans had to be involved in order to survive. Uganda became an importing country for every commodity. This was because there was no production within the country. Most shops in the city which were formerly filled with

valuable items such as Television, radios, cars, and clothes were replaced by tomatoes, ripe bananas and coco yams. Hyper-inflation became a fact of life. This was caused by shortage of essential commodities. For instance in 1972, a bar of washing soap cost unbearable price for a common person. By 1979 the situation was worse and it kept on worsening.

Socially, Uganda lost international respect. There was no respect for life and property, murder became an everyday event. Several public executions were organized around Kampala, extra-judicial killings became rampant too. This also led to poor relationship with many countries especially Britain, USA and India.

This study is concerned with the Social aspect, of which education is part and parcel, the turbulent incidents that affected political and economic sector which had a hand to play in education, for instance political turbulent times of wars led to the destruction of school infrastructure, unrest and sometimes closure. The turbulent times caused a lot of suffering to Ugandans irrespective of age, tribe or sex.

The researcher argues that the different aspects of turbulences in Uganda after independence affected all the country's sectors including education. To understand the genesis of these turbulences requires understanding Uganda's colonial history. This is because most Uganda's turbulences were as the result of British colonial rule. It was during the British colonial rule that independent kingdoms and chieftainships were amalgamated for easy administration into the Uganda protectorate. (Buganda agreement) As a result of this amalgamation, many kingdoms felt they had lost their identity.

It has to be noted that little was done during the colonial rule to develop Uganda into a single unified nation with a national identity. Instead, divide and rule was introduced and this affected the growth of national unity. Immediately after independence, the national leaders were more interested in personal survival than the wellbeing of Uganda as a country. No wonder the constitution was abrogated in 1966 only four years after independence. The time that followed the abrogation of the constitution was indeed full of turbulent upheavals.

According to Hornsby (2000: 1397), “turbulent times is a situation in which there is a lot of sudden changes, confusion, disagreements, and sometimes violence” This understanding of turbulent times is further strengthened by Weiner (1984: 1989), who explains it as “a situation of disturbance or commotion and restless. He further expresses it as an attribute causing disposition inclined to disorder; tumultuous; unruly: violent or a situation with violent disturbance or commotion, agitation; and troubled” Also Webster’s Intermediate Dictionary (1972) explains turbulent as causing unrest violence or disturbance. In this study, the explanation given above fits well what characterized turbulent incidents in Uganda since 1966. To put this in perspective, the transition from colonial era to independence gives us an insight of the turbulences that compose this study from 1962 to 2008.

## **1.2 Turbulent times in Uganda**

According to Karugire (1980), Uganda was established as a British protectorate in 1894 until 1962 when she got its independence. This period of 68 years is referred to as the colonial era. The issue of turbulence is not new to African societies and Uganda in particular. Prior to the coming of colonialists, kingdoms fought one another in an effort to expand their territories. Among such fights were powerful kingdoms such as Buganda, Bunyoro, Toro and Ankole, (Karugire 1980). However, the turbulences this study is concerned with are the ones where Uganda had been a British protectorate, later attained her independence in 1962, but remained divided among its members. Such incident is what Mugaju (1996: 6-7) illustrates as “colonial distortion, neocolonialism, underdevelopment, incompetent postcolonial leadership, ethnicity, militarism and religious sectarianism”

To understand Mugaju’s argument, we need to carefully scrutinize his catch words; he does not mention anything about expansion as it was the case in the traditional wars in Uganda, instead fighting as a sign of colonial and neocolonial tactics in governing the protectorate that was loosely put together. This was fueled by power struggles put in people’s mind that resulted in extrajudicial killing, arrests without trial, assassinations, wars, planting landmines, displacement of people into camps, poverty and inflation as well as tribal and religious diversionary.

Indeed it is Uganda's past history that led to turbulences. The era that excluded Ugandans from taking care of their affairs instead were left to foreigners' policy was the one doing it.

This is in line with Mugume (1999: 2), while presenting a paper on the 50<sup>th</sup> Anniversary of the Geneva Conventions of 1949, he asserted that;

It is well known that Uganda's past history of political, economic, social and cultural turmoil has often led to the eruption of wars. This geared the need to address various aspects of International Humanitarian Law. And the reflected turmoil resulted in internal armed conflicts and at times, external armed conflicts where the Uganda army has played a role.

As a result of the above, there was unemployment, land grabbing, theft and robbery, unfair distribution of resources, inflation and poverty and lack of essential needs.

As a result, murder, corruption, intrigues in elections, supremacy over power, tribalism, famine and poor education system dominated the political, economic and social arena of Uganda.

As Kyemba (1997: 44), narrates a story that four months after Amin's take over, Joshua Wakholi the then minister of Public Service and Cabinet Affairs Minister in Obote's cabinet, while in prison at Makindye reported thirty six army officers and one Corporal shot and slashed to death by three or four soldiers on Amin's orders. Kyemba quotes Wakholi saying that "the floor was a quarter of an inch deep in blood, and took them six hours to clean. Along with the blood, there were pieces of skull, teeth, brain tissues and empty shell cases". This demonstrated what Uganda was going through elsewhere in the country.

As we learn from Copson (1994: 3),

The costs of war for Africa's people, its culture and societies, and its economies have been immense. Indeed, measured in terms of death, refugees and displaced persons, and lost economic opportunities, African war is one of the great calamities of our era. It is also a calamity in dimension that is more difficult to measure, including the anguish and

suffering of millions and the destruction of traditional ways of life, perhaps forever.

The wars in Africa have become a common problem and have ravaged a big part of the continent such as Ethiopia, Chad, Angola, Namibia, Liberia, Mozambique, Somalia, Sudan, Rwanda, Democratic republic of Congo, and Uganda as well as some countries' level of development lagging behind the schedule due to their effects on education.

It is in this regard that Cula (2000: 19) contends that;

In Uganda, similar effects of war that have been seen in other countries could however, be summarized as being; destruction, devastation, and displacement. These affected the lives of human beings, their property and environment. They affected all aspects of human life such as cultural, political, economic and social aspects which are key factors in their survival.

It is in this social aspect of human life that this study is concerned, especially in the area of education where in one way or the other, the repercussions have been tense. Destruction and displacement of both people and property environment of all- leaving without shelter both at school and home; some have lived without basic necessities like food and clothing.

Internal Displaced Monitoring Centre (1999: 56), narrates the Allied Democratic Forces (ADF) in west and southwestern Uganda's continued attacks and planting landmines extensively and increased attacks on both rural and urban civilian targets, police outposts, and UPDF encampments. Students were abducted by ADF rebels from schools in February 1998, 30 of them were taken from Mitanda Seventh Day Adventist College in Kasese, in April rebels attacked a woman in Bundibugyo district and cut off her ears and nose. The forces hacked two civilians' women to death in Kasese District in May. The worse and deadliest attack occurred when the rebels killed 80 students of Kichwamba Technical College in Kabarole District by setting locked dormitories on fire. An additional 80 students were abducted in the raid. Also in June, ADF rebels abducted over 100 school children from a school in Hoima district. ADF conducted dozens of small- scale raids that resulted in hundreds of civilian's deaths. Vehicles and buildings

were burnt with the occupants. This raised fear in the area and especially in the area of education, because some schools closed due to insecurity. A similar worst situation had happened in October 1996 when the LRA rebels attacked and abducted 139 schoolgirls of St. Mary S.S Aboke in Lira District and more from Sir Samuel Baker Secondary School in Gulu.

Odok (2008: 86) asserts that;

At least 194 displaced schools in Pader District have returned to their original sites in the villages despite the acute shortage of classrooms and water for the pupils, according to Odok only 23 displaced schools were still stuck in the camp because their former classrooms at the previous site had collapsed. He cited a general problem of classrooms that most of the pupils were studying under trees and showed worry that during rainy season, many of the children may not go to school

All these tragedies pronounce what Uganda went through as series of turbulent times as have been unfolded by different people above, these turbulences had negative impacts on education which influenced the government to institute a commission of inquiry to look into the education sector led by William Senteza Kajubi in 1987. In their report, the government white paper (1992-2010: 3), asserts that;

The continuing deterioration in the economy during the last decades resulting from the devastating effects of war and civil strife, diminishing production in all sectors, worsening terms of trade, growing public debt and the declining value of Ugandan shilling, all leading to a marked squeeze in education.

### **1.3. Causes of Uganda's turbulences**

The major cause of turbulence appears to have been political, religious rivalry, land ownership, taxation, and cultural succession supremacy as noted by (Karugire 1980, Kiwanuka, 1982, Mugaju 1986).

Politics played a big role in the formation of turbulences, as everybody was fighting for his way. From 1962 Obote used political powers and his UPC party and KY alliance against DP in the post independence elections. Religious rivalry was another cause of turbulences as religion was the driving force in the formation of the political parties such as UPC by Protestants while DP was for the Catholics.

Forces bitter against one another were the colonialists-British in particular versus the colonized-Ugandans on one hand, the intertribal clashes such as Baganda against Banyoro, Batoro and Banyankole and ethnic clashes of Nilotics against Bantu on the other hand (Kyemba 1997).

By 1985 when the Obote government was overrun by a military council led by Tito Okello on 27<sup>th</sup> July, Kampala and other towns were immediately swept clean by looters. In Lira and Apac districts schools were raided and students tortured and killed by “Acholi soldiers.” However, the military council did not take long in power. From 27<sup>th</sup> July 1985 to 26<sup>th</sup> January 1986 there were also internal rivalries within the national army.

Although the making of the 1995 Uganda Constitution was partly meant to address Uganda’s turbulence, peace was not achieved in most parts of Uganda. The West Nile Bank Front and Lord’s Resistance Army continued to operate in West Nile and Northern Uganda. Subsequent peace deals were tried from the NRA and LRA, during the 1990s and from 2003 to 2008, but were no successful.

Most of these historical turbulences have been captured in print form which can be enjoyed by a smaller section of society that can read. The use of sculptural forms, therefore, would avail an alternative approach to the section of society who cannot read because art goes beyond reading and writing. This goes in agreement with Gordon, et al (1998) that “the process of recalling and combining observation images with mental imagination” is important in formation of new ideas, which shows much skill.

#### **1.4 History of education in Uganda**

Ssekamwa (1997) defines education as a process by which one generation purposefully transmits culture to the young, adult and the old for their social, cultural and economic benefit and for the whole society

This is in line with the education in the pre-colonial period; each tribe in Africa had different aims and different education system and taught its children, adult’s different knowledge and skills according to the needs of a tribe and environment. This was referred to as indigenous education. Uganda was using this type of education system and taught every child the culture, good behavior, ethics and language of the society in which those

young people lived.

Western education replaced this indigenous education with quite weak teaching on culture, indigenous languages and good behavior in society. It was mainly teaching the young boys and girls how to pass English, arithmetic, social studies, science and some other subjects at primary and secondary levels.

In Uganda indigenous education children learnt while they were producing useful materials and services for use in homes and in the rest of society. This education was non literate and conducted in homes mainly by responsible adult members of the society, this was known as production learning, students learned while at the same time they produced.

In 1877, Kabaka Mutesa 1 wrote a letter inviting European teachers to come and teach in Uganda as well as defending his country versus Egyptians and other foreigners, he also hoped that Europeans would assist him to create good diplomatic relationship with their countries.

Following this invitation the Church Missionary Society (British Protestants) came to teach people in Uganda formal education in the same year. These were followed by the Catholic French White Fathers Society in 1879. Arabs had earlier arrived in 1844 with Islamic religion and trade.

Until 1925, practically education was in the hands of Protestants and Catholic missionaries whose major mission from the beginning was not to make their converts literate but Christians. However, these missionaries taught writing, reading and numeracy to create literate Christians so that they could refresh their religious knowledge in their homes by reading books provided by the missionaries. While they did their utmost to improve educational facilities, their overzealous and approach to religion meant that their institution produced Roman Catholics or Protestants rather than educated Ugandans. Uganda's education since early colonial days developed largely because of the initiative of voluntary organizations especially of Christian missionaries. It is noted that good educational facilities during those days were available to a small elite group and the masses remained largely illiterate or poorly educated. It is when the protectorate realized that there were weaknesses in the sector and that from 1925; the government should start

exercising control over education by establishing a Directory of Education and expanded the systems rapidly during the fifties and sixties. (Lugumba 1973)

### **1.5 Education after independence**

After independence, the main guidelines for education development were provided for by the Castle Commission in 1963 which laid emphasis on the quality of opportunity to education for all the people of school going age, the raising of standards of agriculture, technical education and expansion of girl child education and provision of adult education.

During the period from 1962 to 1972 the education sector was stable despite the 1966 crisis that suspended the 1962 constitution and 1971 coup d'état that toppled President Milton Obote 1 by Idi Amin. During that period, the government did a lot to develop education through functional literacy. However, the period that followed from 1973 to 1979 saw the collapse of the sector; services could not be provided with ease. Few activities supervision and inspection were not provided. Institutions especially Non Governmental Organizations (NGOs) found it difficult to continue operating beyond 1979. This was because of insecurity together with arrest and murder of innocent people. (Mutibwa1992)

Although education was introduced over 100 years ago, Uganda still has 32 percent of its population unable to read and write (CIA fact book 2010). This section of population can only benefit from visual representation that goes beyond the limit of education.

### **1.6 Statement of the Problem**

Although the turbulent incidents in Uganda since 1962 have been recorded in print media, documentaries and other forms of communications, there has been little effort to analyze incidents through sculptural forms to show visually how the Uganda's turbulences affected the education sector. As a result of this, Uganda lacks visual sculptural forms from which current and future generation can learn about the effects of Uganda's turbulences on the education sector. This calls for the production of sculptural

forms inspired by selected turbulent events that could be accessed by many Ugandans irrespective of their education or poverty levels.

### **1.7 The Purpose of the Study**

The purpose of this study is to explore through sculptural forms how turbulent times in Uganda from 1962 to 2008 affected the Education sector.

### **1.8 Objectives of the Study**

1. To identify major turbulent incidents in Uganda from 1962 to 2008.
2. To analyze how the major selected turbulent incidents affected the education sector from 1962 to 2008.
3. To develop sculptural forms inspired by selected turbulent incidents from Uganda articulating the effects of the turbulences on the education sector.

### **1.9 Research Questions**

1. What were some of the turbulent incidents in Uganda from 1962 to 2008?
2. How have Uganda's turbulent incidents since 1962 affected the education sector?
3. In what ways can a studio artist draw inspirations from Uganda's selected turbulent past to produce sculptural forms articulating the effects of the incidents on the education sector?

### **1.10 Significance of the Study**

The researcher believes that the findings of this study are instrumental in widening the scope of knowledge in the discipline of sculpture. Therefore, this research is set to fill such a gap by developing sculptures that will inform different stakeholders such as educationists, scholars, government, general public and artists.

The study will provide awareness to the public about the dangers of these turbulences using Uganda as a study guide having undergone such experience. This will

enable to prepare counter measures to reduce similar incidents in future.

Researchers and scholars would use the study findings to act as a foundation from which to launch further studies in regard to the effects of turbulences for historical facts, archiving for reference.

Government bodies and organizations trying to fight for people's rights and wrong practices like corruption, office misuse, bad laws and law breakers which enhance turbulences in the country will benefit by using such sculptures as an important tool for communication to the public.

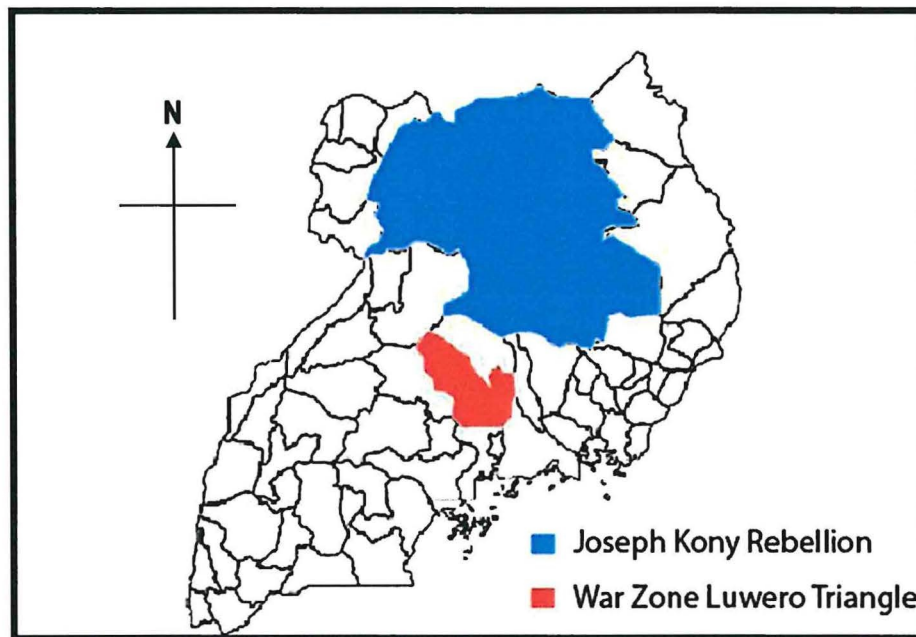
Finally, this study will be helpful to the visual industry in Uganda in training and informing artists on the creative use of sculpture to articulate political as well as social issues such as education.

## **1.11 Scope of the study**

### **1.11.1 Geographical Scope**

Although the geographical scope of this study seems to cover the whole of Uganda, emphasis was limited to Luwero Triangle from 1981 to 1985 and some parts of Northern Uganda in the traditional districts of Acholi, Lango and a small part of Teso region in the period from 1962 to 2008.

### 1.11.2 Map of Uganda locating the areas of study



Source: Online

### 1.11.3 Historical scope

The historical scope of this study dates the period from 1962 to 2008. This is the period Uganda underwent a series of political turbulences that are central to the construction of this study.

### 1.11.4 Content scope

The content scope was based on the objective of this study that aimed at identifying some of the turbulent incidents that befell Uganda from 1962 to 2008, analyzing how turbulent incidents affected the education sector in that period and developing sculptural forms inspired by selected turbulent incidents from Uganda articulating the effects of the turbulences on the education sector.

## 1.12 Limitations

Studio work has been hectic in terms of physical labour; that is carrying clay and looking for wood chosen to represent such turbulent scenarios. Conceptualizing the scenarios in Luwero and northern Uganda was not easy as it involved peoples' emotions.

Due to time factor, the researcher did not exhaust all the areas where turbulent incidents took place from 1962 to 2008, therefore some information that might be vital could be missing in this research.

Due to effects of war stigma, some respondents were not comfortable recalling the turbulent times which affected their responses to the questionnaire. Hence some respondents would give false information.

There was a problem of language barrier as some respondents never knew English; others were not ready to give information because of emotions inflicted to them during turbulent times.

There was lack of sources of inspiration because in some cases areas were already stable.

### **1.13 Definition of operational terms**

**Articulate:** To express or explain thoughts or feelings clearly in words/express ideas about a certain issue.

**Education:** Refers to the process of teaching and learning.

**Forms:** This refers to arrangement of parts in a whole.

**Inspire:** That power or act of moving the intellect or emotion.

**Installation:** A work of art that usually consists of multiple components often in mixed media and that is exhibited in a usually large space in an arrangement specified by the artist.

**Sculpture:** Work of art that is solid Plate or objects made out by carving or shaping wood, stone, clay and metal among others.

**Symbolism:** The representation of something in symbolic form or the attribution of symbolic meaning or character to something.

**Turbulence:** This is a situation in which there is a lot of sudden change, confusion, disagreement and sometimes violence.

## CHAPTER TWO

### 2.0 LITERATURE REVIEW

#### 2.1 Introduction

In this chapter, the researcher presents literature related to the topic under investigation. The literature presented highlights how various artists globally and locally have used art to articulate the political, economic and social issues in society. It also analyses the political, social and economic effects of the turbulent incidents in Uganda on the education sector from 1962 to 2008.

The sculptural works selected depict turbulent times in Uganda that affected the education sector from 1962 to 2008. The researcher also looks at sculptural works of artists from Africa and the rest of the world in order to understand, analyze and conceptualize how sculpture can help to represent a phenomenon.

#### 2.2 Sculpture as a symbol

In an effort to understand how sculpture can help in capturing the effects of turbulent times in Uganda on the education sector, it is important to discuss the meaning of the term sculpture.

Hornsby (2000, 1328) defines sculpture as “work of art that is a solid Plate or object made by carving or shaping stone, wood, clay or metal” This definition is supported by Jane Hill (1989:1) he defines sculpture as "an art form that traditionally stands in space which may have been modeled, carved or constructed". While Barry Midgley (1982:17), defines sculpture as "an art form which deals directly with real space and must occupy, interact or enclose actual space". On the other hand, Encyclopedia Britannica Vol.11, 5<sup>th</sup> edition, defines sculpture as the art of representing observation or imagined objects in solid materials and in three dimensions. Important here is “representing observation” which is the concern of the present study.

In view of the above observations, the researcher urges that sculpture whether two or three dimensional, activates space with a particular purpose of telling a story or conveying an intended message to a given society. It is, therefore, my argument that

though many times art is produced for artist sake, at the same time it is produced to inform an audience about something. For the purpose of emphasizing this point, the following works are selected and analyzed both within Uganda and outside Uganda:

### 2.3 Sculptural work that commemorate the impact of war



Source: Author

**Plate I:** War memorial

**Artist:** Kyeyune George

**Year:** 2000

**Material:** Metals and concrete

**Location:** Entebbe state house round about.

In Plate 1 above Kyeyune presents a sculpture called “War memorial monument” It is located at Entebbe state house round about to commemorate struggle for peace using a gun for the liberation war in Uganda. It is composed of two men in army uniform one with a gun, another one with a binocular on the rocket launcher. The monument signifies the capacity of the military to guard Uganda’s sovereignty and it is a symbol for the people who shed blood so as bring peace in Uganda. It also depicts the fact that sculpture can be used to articulate issues such as strikes, hunger and this reinforces the researcher’s use of sculpture to articulate turbulent times that may not necessary be war.



Source:Online

**Plate II:** Freedom fighters' Monument

**Artist:** Kyeyune G. Naita M. Tumwine E. & Mutungi.E

**Year:** 2006

**Material:** Metals, Plaster of Paris & Fiber glass.

**Location:** Kabamba military barracks.

In Plate II above Kyeyune and others present a sculpture called “Freedom fighters’ monument” it was produced in metal, plaster of Paris and fiberglass. It was commissioned by Uganda People’ Defense Force (UPDF) to commemorate the Luwero liberation war and to pay tribute to those who lost their lives in the liberation struggle of Uganda from 1981 to 1986. In the monument the artist presents a sculpture to represent when the Commander in Chief was giving orders to attack Kabamba Barracks. It was erected at Kabamba military barracks.



Source: Author

**Plate III:** Liberation struggle

**Artist:** Kavuma William

**Year:** 2006

**Material:** Metal Scrap

**Location:** Nomma Gallery

In the Plate III above Kavuma presents the sculpture called “liberation struggle” It demonstrates how the gun as a weapon was used in fighting. The sculpture was put up to educate artists and the public about the war in Uganda by use of a gun. The gun has been used to symbolize the effects of war on Ugandan population, while use of scrap welded together symbolizes the nation that was tone apart because of the turbulent times.



Source: Online

**Plate IV:** The Slave Trade Memorial

Artist: **Not known**

**Year:** 2006

**Material:** Concrete

**Location:** Anglican Cathedral Mombasa

In Plate IV above, the artist presents a group of sculptures called “the slave trade”. It is a sculpture of slave men and women placed in a pit, they have a collar around their neck and they are chained to one another. The chain used in this sculpture, is one of the original chains used at the time of the slave trade. The monument is very poignant. The artist has managed to convey perfectly the expression of pain and desperation on the faces of the slaves.

From this sculpture one is able to learn the period of slave trade and its effects on humanity wherever it happened on the continent of Africa. What one sees in the faces of the sculpture forms is an imagination of uncertainty, a sign of deprivation, agony and abuse of human dignity and human rights. The monument is a reminder to viewers to continuously fight for peace, justice and human rights.



Source: Online

**Plate V:** Vietnam War Memorial

**Artist:** Yeager William

**Year:** 1994

**Material:** Granite

**Location:** Highland park, New York

In Plate V above Yeager presents a sculpture from one part of the world, which commemorates events related to turbulence called “Vietnam monument” the artist demonstrates a soldier marching into a granite slab, set in a memorial garden. The Memorial commemorates the 280 men who gave their lives for freedom in Vietnam. It is intended to educate future generations of America about their experiences and sacrifices.



Source: Online

**Plate VI: Jewish Memorial**

**Architect:** Eisenman Peter and Buro Happold

**Year:** 2004

**Material:** Not known

**Location:** Reichstag, Berlin-Germany

In Plate VI above Eisenman and Buro present a monumental work called “Jewish memorial” It was built in Germany, it commemorates the lives of the Jews who perished under the Nazi rule during the Second World War. The artist uses rectangular forms standing up right at different heights as an illustration for the different Jews who were murdered at different ages. The thousands of rectangular forms seem to be standing for the known and unknown people, places and reasons for which the Jews were murdered. The steles are 2.38m. 0.95m wide and vary in height from 0.2m to 4.8m.



Source: Online

**Plate VII:** Waterloo monument

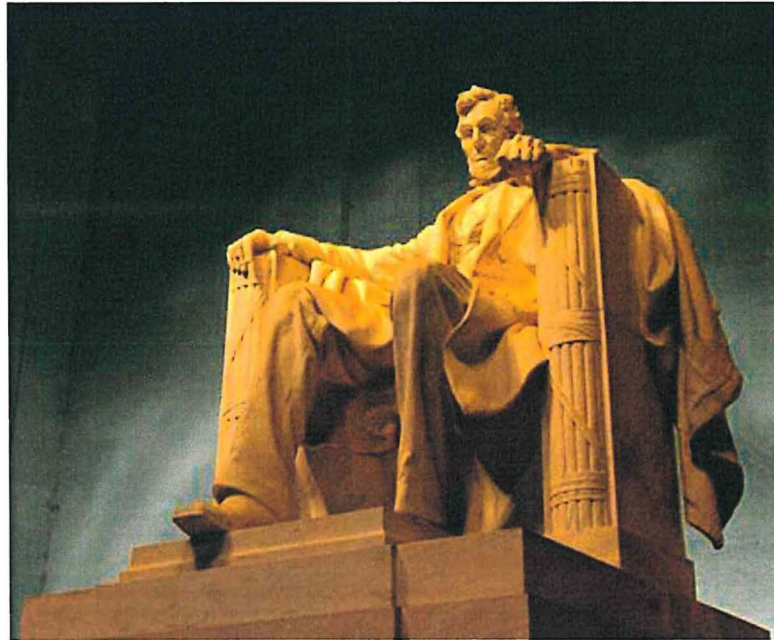
Artist: **Archibald Elliot.**

**Year:** 1817-1824

**Material:** Not known

**Location:** Scottish border

In Plate VII above Archibald presents the Waterloo monument which was designed in 1817-1824, it commemorates the famous Waterloo battle at which Napoleon Bonaparte was finally defeated in 1815. In this monument, a monumental analytical form – column with a soldier on a horse bold rides on top. It seems to symbolize the heroic men and women who sacrificed their lives to get rid of Europe one of its greatest war mongers Bonaparte. While the monument stands for those who lost their lives, on the other hand it tends to represent the military genius of Bonaparte.



Source: Online

**Plate VIII:** Abraham Lincoln memorial

**Artist:** Not known

**Year:** Not known

**Material:** Not known

**Location:** In the temple America

In Plate VIII above the artist presents a sculpture of Abraham Lincoln. It was elected in memory of his special contributions in America. The Lincoln memorial is a tribute to President Lincoln and the nation he fought to preserve during civil wars (1861-1865). It is quoted that: "In this temple, as in the hearts of the people for whom he saved the Union, the memory of Abraham Lincoln is enshrined forever" Beneath these words, the 16th President of the United States-the Great Emancipator and preserver of the nation during the Civil War-sits immortalized in marble. As an enduring symbol of freedom, the Lincoln Memorial attracts anyone who seeks inspiration and hope.

Therefore the attempted use of sculptural forms may be in line with Dewey, who is quoted by Mazinga (2000; 12), that "learning by doing and experience is better than mere verbalism".

This could be true as Whitechapel (1995: 1640), says that Ugandan artists exhibitions made with formal tertiary level of training, displaying a discourse about

resistance and the survival of the spirits, he defines the work that;

Each has been made under extraordinary circumstances of a college of Fine art remaining open through a period of civil war and mass genocide of following a life threatening personal experience at the hands of authority. Forming a matrix bounded by the recognizable way that individual practitioners a style of painting, and by repeating symbols that evolve or assume individual positions that address communal concerns about betrayal and appalling abuses of power that fueled a state of civil unrest in the country for some years.

The sculptural forms in this study have been meant to reflect the turbulent times Uganda has gone through following the death toll in most parts of the country, the economic down fall and the impact they created on Education sector that has created the education system to lag behind. The combination of death maims, torture, and destruction of property in this country has been meant to enlighten the experienced Ugandans what they have gone through sculpture in another approach, as the writer says in contrast with mere verbalism.

The genesis of the Holy bible, the creation story Good News puts God as the first sculptor when he said; “And now we will make human beings; they will be like us and resemble us. They will have power over the fish, birds, and all animals domestic and wild, large and small”.

The Lord God took some soil from the ground and formed a man out of it. Human beings were politically empowered since the beginning of the universe. However, it was dismay to God for man to disobey him; this was the start of turbulences towards humanity that have been carried to the time of this study. (Good News Bible 1976: 2);

This is in line with what Collins and Riley (1931: 221) said that “What qualities must one’s work possess in order to be fine, to be truly sculptural? The ordinary person finds sculpture well if it is lifelike”

The sculptural forms in chapter four depict turbulent times that befell Uganda from 1962 to 2008 as a manifestation that had a big impact on education sector.

Jane Hill (1988: 56), says that,

Sculpture has become too diverse in both methods of manufacture and in design concept, to label any particular group of artist with a name of style, the subject has expanded to include such discipline as installation performance art and video sculpture has drawn on the imagination and creativity of countless talented individual over generation and long may it continue to do so.

The researcher believes that sculptural work and installations is an indicator that visual interpretation of sculpture for turbulences in Uganda would communicate such situations for future redresses. This is due to the fact that little has been put down in sculpture as has been widely done in other Medias of graphics, painting, music and literature as well as in print form.

Cooper (2000), affirms record keeping in form of documentation as fundamental, he states that; “Under social and cultural contest one will become aware of the events and social issues of the time, the political of the society, its ethics its cultural background and occupation.”

For this matter, the visual interpretation in terms of sculptural form would be a significance document for Uganda, looking back to situations that has dragged the country into anarchy, fighting, killings, arrests (both genuine and arbitrary), displacement into camps with problems of overcrowding and such unrest conditions wouldn't favor the education sector in particular.

Such sculptural forms have acted as a source of record keeping in visual form for those that cannot read and write the history of turbulent times Uganda went through in the period 1962 to 2008. This is reflected by Segy (1975: 9), he asserts that;

African's lacked writing skills and therefore, could not preserve records, traditions were handed down orally with consequent risks of change and loss. The lack of writing, however, resulted in the focusing of creative energies up on sculpture making which preserved the African's most important concepts about the world and man's relationship to it.

He further said that, sculpture was an additional language through which the Africans expressed their inner life and communication with the invisible world, a language of communication used from birth to death.

Whitechapel (1995; 168), illustrates the visual prose war victims Plate IX that; “I was very upset by wanton destruction. Somehow it seemed so connected to the war (1982-85), and symbolic of the thoughtless killing of human beings”

A male monument housed in the atrium of Makerere Main Library, with its direct and beautifully executed reference to man’s violence, war victim is infused with an aesthetic sensibility which is both intellectually and spiritually informed. Indeed, this a true reflection of incidents of wars and their effects which happened in most parts such as in western Uganda during ADF attacks, in Northern Uganda during LRA insurgency which took long in the area and the liberation war in central Uganda-Luwero triangle. Though Nagenda dissociated the work with Uganda, having earlier given it a title “the war victim” 1982-86, to the researcher, the piece reflects the study of turbulent times portraying real experiences that hit the country.



Source: Pamplet; by Whitechapel

**Plate IX:** War victim (1982-86)

**Artist:** Nagenda Francis

**Year:** 1988

**Material:** Wood

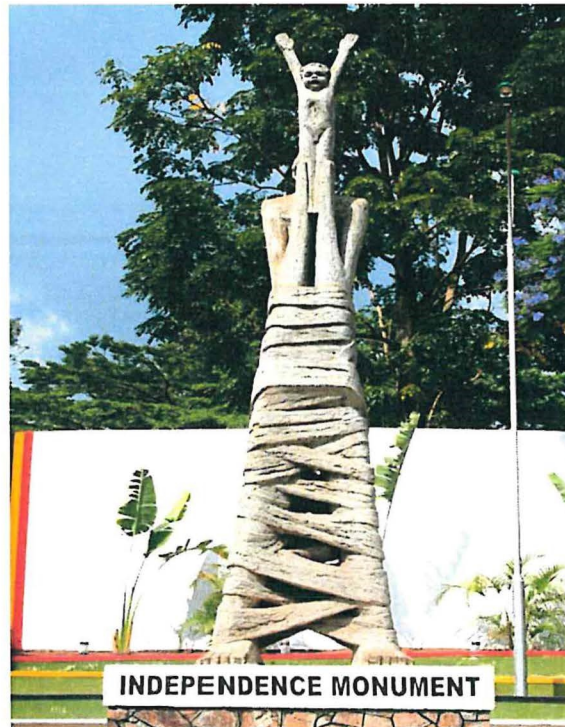
**Location:** Makerere University Main Library

In Plate IX above Nagenda presents a sculpture titled “War victim” completed in 1988. It was produced from a tree which fell down near Margaret Trowell School of Fine Art in 1985. It is a summary of Uganda’s history from 1975 to 1982 (Kizito 2010). The round intentionally created design on the abdomen, according to Kizito symbolizes the different regimes of 1970s and 1980s from which Ugandans suffered. In this sculpture, an amputee man whose head is cut off stands on half a leg which is amputated from around the thigh. From this sculpture, we see the use of sculptural forms on the effects of turbulent times in Uganda on the education sector.

Whereas many people cannot write and read, use of sculpture as a form of communication has been adopted though the number is still small, while many people in Uganda do not have money to buy material, Sculptures can also be made from cheap materials especially those that litter the environment (Namwebe, 2010) which can easily be accessed and identified with a big section of the community.

## 2.4 Other sculptures that communicate special events

To enrich the present study, the researcher analyzed various artworks of different artists. These sculptures carry both symbolic and representational meaning and are relevant to this study.



Source: Author

**Plate X:** Independence Monument

**Artist:** Maloba Gregory

**Year:** 1962

**Material:** Concrete

**Location:** Sheraton Hotel-Kampala City

In Plate IV above Maloba presents a sculpture called “Independence monument” which was erected in 1962. It was commissioned by the first post independent Uganda government and unveiled by the first premier Milton Obote. According to Kyeyune (2003), this monument, the mother Plate was used to symbolize awakening, triumph, and enduring.



Source: Author

**Plate XI:** The Stride

**Artist:** Naita M, and Kyeyune G.

**Year:** 2007

**Material:** Forged Metal

**Location:** Kampala City- Parliament Gardens

In Plate XI above Naita, Kyeyune and others present a sculpture titled “The Stride”, it is located in the heart of Kampala City, and it commemorates the Commonwealth Heads of Government Meeting (CHOGM). It was held in Kampala-Uganda 23<sup>rd</sup> -25<sup>th</sup> November 2007. The energy fraternity of the Commonwealth countries is symbolized by the confident strides of the family group elegantly moving together. The sculpture also symbolizes freedom, liberty and hope by seating and moving together as a family displays the plight in this sculptural work.



Source: Author

**Plate XII:** Golden jubilee monument

**Artist:** Kakooza George

**Year:** 1983

**Material:** Copper, Brass, Steel and Concrete

**Location:** Makerere University Round about

In Plate XII above Kakooza presents a monument titled “Golden Jubilee” It is composed of a bird hatching, it is erected in Makerere University round about to commemorate 50 years of the University since its inception. The researcher looks at it as a symbol of hope and continuity and hopes that the university will continue to serve, educate and give people skills for self development especially in the field of education which was among the sectors that was greatly affected by the turbulent incidences of 1962 to 2008.



Source: Author

**Plate XIII:** The Kabaka of Buganda Edward Mutesa II

**Artist:** Not known

**Year:** 2007

**Material:** Brass

**Location:** Kampala City-Grand Imperial Hotel.

In Plate XIII above, the artist presents a sculpture of Kabaka Edward Mutesa II; it is aimed at reminding Ugandans of the contributions of Mutesa II to nation building and his rule as Kabaka of Buganda and first President of Uganda after independence in 1962. It also reminds us of the turbulence that led to his deportation to exile, that eventually brought Buganda and Uganda in general to be disunited due to the disintegration of kingdoms. It symbolizes the respect from people of Uganda as a monarch leader and as Ex-President of Uganda.



Source: Author

**Plate XI V:** Colonel Garang a freedom fighter

**Artist:** Juakali Group

**Year:** 2010

**Material:** Wood

**Location:** Kampala City- Kabalagala.

In the same spirit, the Juakali Group presents a sculpture of late Garanga Plate XIV above standing majestically in Kabalagala-Kampala City to signify Uganda's support and role for the formation of the new state of southern Sudan.

Uganda having gone through the bad situation of turbulences which had a big negative impact on education sector some sculptural work has been done to boost the morale of education; Plate XV, XVI, and XVII.



Source: Author

**Plate XV:** Boys in reading mood

**Artist:** Lukuse Jimmy and Abeine Abdul

**Year:** 2007

**Location:** Art Centre, Kyambogo University



Source: Author

**Plate XVI:** Golden jubilee

**Artist:** Kyeyune George

**Year:** 1998

**Material:** Concrete.

**Location:** Kyambogo University Round About



Source: Author

**Plate XVII:** Mother guiding the child

**Artist:** Art students Kyambogo University under the supervision of Kagwa Norbert

**Year:** 1987

**Material:** Concrete.

**Location:** Kyambogo University Senate

**2.5 Other sculptures in the rest of the world that have stood testimonies for some events and enriches sculpture for historical facts and significance**



**Source:** Textbook  
**Plate XVIII:** Jericho head  
**Artist:** Not known  
**Year:** 7000 B.C  
**Material:** Tinted Plaster  
**Location:** Not known

In Plate XVIII above the artist presents a sculpture called “Jericho head” The head that was not intended to create life but perpetuate it beyond death by replacing the transient fresh with a more enduring substance. Similarly, turbulent inspired sculptures will not create life at all but will be a source of knowledge for historical facts of turbulent times that affected education from 1962 to 2008



Source: Online

**Plate XIX:** Stonehenge

**Artist:** Not known

**Year:** 2000 B.C

**Material:** Stones

**Location:** Southern England

In Plate XIX above, the artist presents a sculpture called “Stonehenge is” It is an art representation of concentric circles of megaliths, very large stones, surrounded in turn by a circular ditch. “Pile stone on stone” one of the most impressive and haunting works to survive from the Stone Ages. Such historical event empowers the researcher to use sculpture to articulate turbulent times that affected education since 1962 to 2008.



Source: Online

**Plate XX:** Stone images.

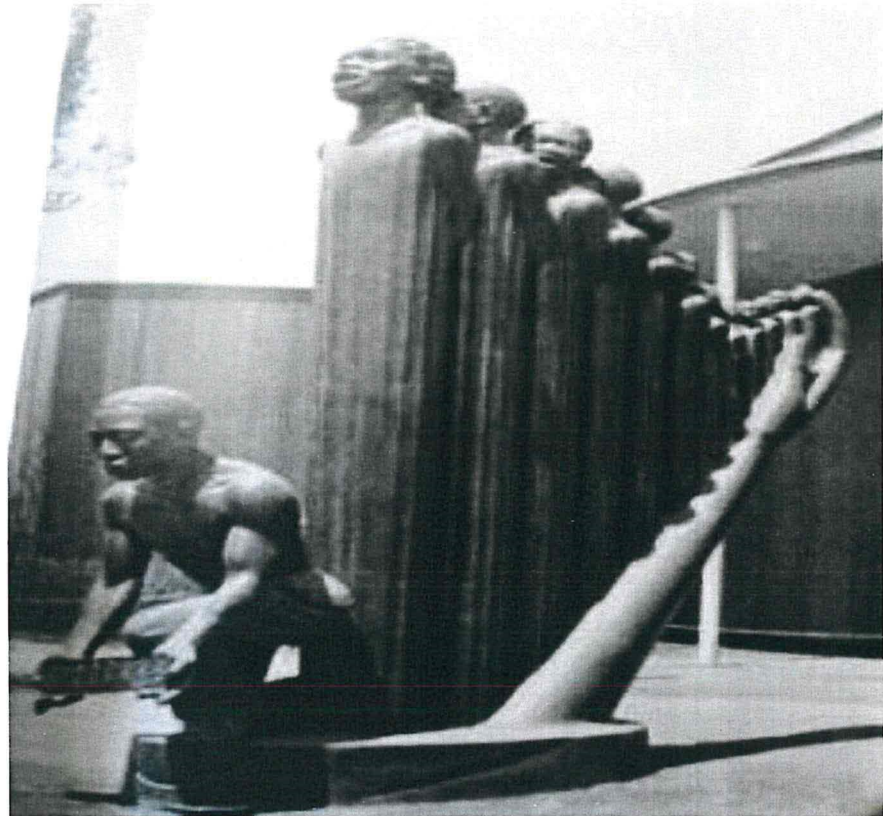
**Artist:** Not known

**Year:** 17th Century

**Material:** Volcanic rock.

**Location:** Easter Island

In Plate XX above the artist presents ancestral Plates of stone images carved from volcanic rock. Lined sculpture up on raised platform like giant guardians, they must have cast a powerful protective spell. Socially explosive realities of US race in 1930s. On studying these stone images below the researcher feels sculpture could also serve a purpose to articulate the turbulent times that affected the education sector from 1962 to 2008.



Source: Textbook

**Plate XXI:** Lift every voice and sing. (The Harp)

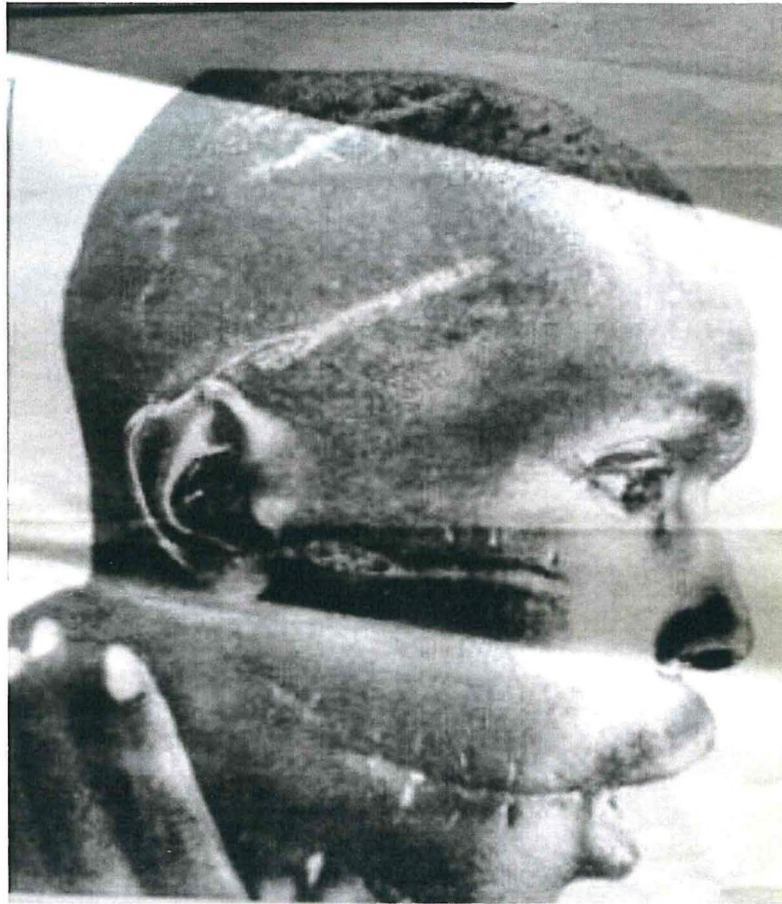
**Artist:** Savage August

**Year:** 1939

**Material:** Not known

**Location:** Scottsboro Alabama

In Plate XXI above Savage presents a sculpture titled “the harp” It is installed work to stand for celebrate surrounding the trumped up rape charges against nine men in Scottsboro Alabama. This created a whole new School of artist informed by African American culture. This is similar to the work installed to articulate turbulent times that affected education sector in Uganda from 1962 to 2008.



Source: News paper

**Plate XXII:** Genocide victim in Rwanda

In Plate XXII above the 50<sup>th</sup> Anniversary of Geneva Convention publication presents a victim of genocide in Rwanda. This is meant to enhance this study by analyzing and capturing other turbulent incidents related to the study. The publication illustrates this man above who was mutilated with machete by a militiaman in the genocide. Such trends were common in the Northern Uganda conflict during LRA insurgency in which many people were maimed, others completely become disabled.

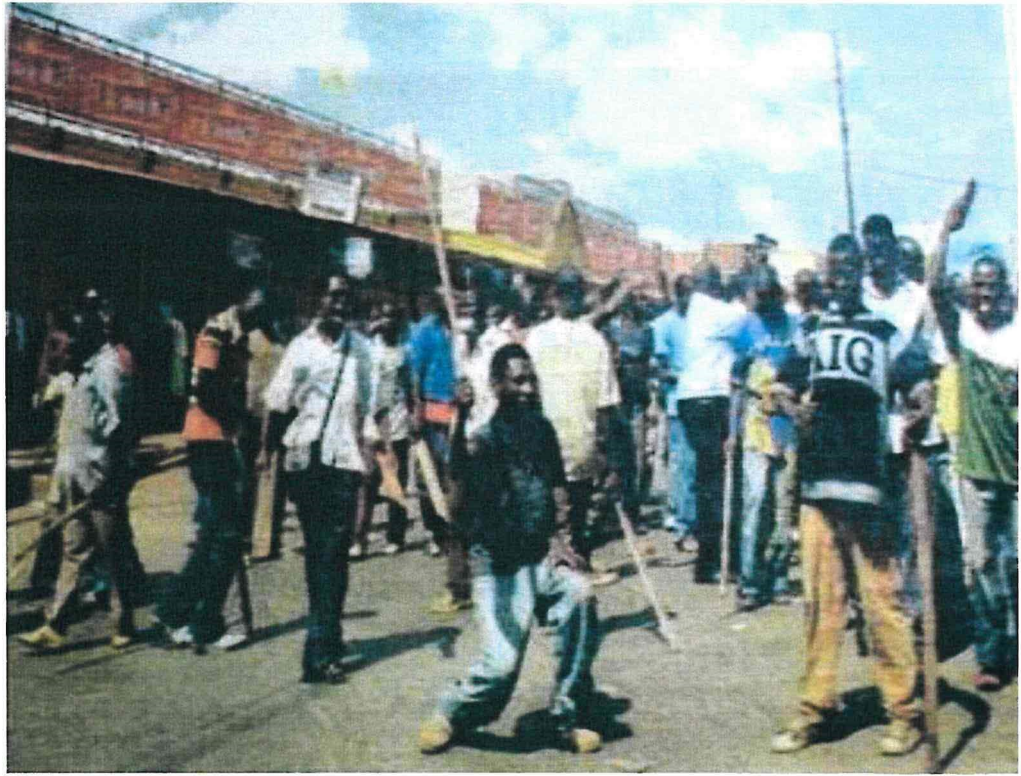


Source: News paper

**Plate XXIII:** Genocide in action in Rwanda

**Year:** 1994

In Plate XXIII above the 50<sup>th</sup> Anniversary of Geneva Convention publication further presents genocide in action in Rwanda. It illustrates the nasty occasion, showing when a young fighter is chased, caught and stabbed to death by the opponents from another faction while others were observing. Such scenario is related to what Idi Amin, Joseph Kony and their men were doing to the people of Uganda. Many people were stabbed and killed in front of their relatives.



Source: News paper

**Plate XXIV:** Rioting in Kampala

**Year:** 2008

In Plate XXIV above the Daily Monitor February 26<sup>th</sup> 2008 presents rioting in Kampala. Vendors were protesting on the streets in which two people were shot dead by the police. The vendors are seen with sticks and stones to use in the fight against the police. Such state of chaos had become common and had left many injured or dead throughout these decades since 1962 to 2008. Sometimes riots catch innocent people especially school children in particular hence impacting on education sector.



Source: Textbook

**Plate XXV:** Death toll

In Plate XXV above Binayisa T. (1994) illustrates the death toll as the climax of the turbulent times during the genocide in Rwanda 1994, Amin's regime 1972-1979, and the bush war 1981-1985.

## CHAPTER THREE

### 3.0 METHODOLOGY

#### 3.1 Introduction

In this chapter, the researcher presents the methodology used in the study. It contains the research design, area of study, population sample, sampling strategy, methods and procedures of data collection and materials for studio work.

#### 3.2 Research Design

The study used both exploratory and descriptive survey design to let the participants give their ideas and insights regarding turbulent times and their effects on education and how best sculpture could be used to articulate these turbulent incidents.

#### 3.3 Population Sample

The researcher selected a sample of 60 people to participate in this study. Their selection was based on the knowledge that each group had a unique understanding of the turbulent times. These include 8 lecturers, 40 under graduate students from Makerere Universities, Kyambogo University, Mukono University, Michelangelo School of Creative Arts and 12 sculptors within Kampala from Bukoto and Kabalagara who had attained 'O' level certificate and above. These were meant to contribute information that would lead to producing sculptural forms depicting turbulent times in Uganda from 1962 to 2008 and its effects on education.

Eight lecturers were selected to give information whether sculpture can be used to visually explore turbulence incidents in Uganda.

Forty students were selected to give information if sculpture can ably represent the past.

Twelve local sculptors were selected to give information as to whether sculpture could be a tool for the public to understand turbulent incidents in Uganda and their impact on education sector since 1962 to 2008.

### **3.4 Sample Strategy**

A purposive sampling strategy was used in this study to; identify respondents who could give useful information concerning the research questions, select the turbulent incidents that have formed the basis of inspiration for the studio work produced. The intention of involving the respondents was to seek views from them in respect to the incidents that formed a variety use of different materials for this study. The views gathered from the respondents enhanced the analysis and evaluation of results.

### **3.5 Concept Development Process**

The following themes were selected to form a basis for this research; Luwero bush war 1981-1985, this led to the destruction of persons and property as well as arrests (both genuine and arbitrary), schools were closed for some time, others burnt as well as some families, they were no scholastic materials as well as teachers in that period and because of these upheavals education lagged behind.

Northern Uganda conflict led by Joseph Kony against the government of Uganda, this war took long in the traditional districts of Acholi and Langi and some parts of Teso region, a lot of atrocities were committed such as maims, rape abductions especially women and youth into the army, forced marriages, families burnt and displaced and created a worst bearing situation on the education sector where worse still schools were burnt and sometimes students abducted and others killed, for example in Oct.1996 St. Mary's college Aboke in Lira District when 139 schoolgirls were abducted and more students from Sir Samuel Baker Secondary School in Gulu respectively.

By 1997 the government had instituted a policy of free Universal primary Education (UPE) for the children of going to school age, and in light of what the then Prime Minister of the republic of Uganda (1998) said that "...the program had turned out to be a gigantic undertaking... the enrollment in primary schools had risen from 2 million to 5million pupils in one year" (New vision Mon. April1998 vol. 13 No 93). This manifested nothing but large enrolment to put pressure on the existing resources for primary schools by then that were too handicapped. They were no enough teachers those that were there, were not qualified, lack of infrastructure especially classrooms, and scholastic materials for the increased enrolments all these had a lot of negative effects on

education sector. These provided a basis for the researcher to practically create drawings for these themes studied from observing sites in Luwero and Gulu District articulating the effects the turbulent times on the education sector. Supplementary observation was done in books, magazines, news papers, online and other easily accessed sources.

### **3.6 Methods of Data Collection and Procedure**

The researcher used the following methods of data collection, namely;

-Library and archival survey

-Interview

-Observation

-Studio experimentation

#### **3.6.1 Library and Archive Survey**

The researcher used this method to collect already recorded data regarding sculpture as a visual interpretation to depict turbulent times in Uganda that affected the education sector from 1962 to 2008. This method was used in discovering the history of turbulent times and turbulent incidences in relation to sculpture. Different scholars gave their views on turbulent times in Uganda and other countries that were affected in similar circumstances. The library gave the researcher access to information on how to make sculpture and how sculpture has been of importance to art world. In order to get data on the above concerns the researcher used extracts from books, magazines, journals, thesis, news papers, websites and sculptural work of artists .

Places that were visited for information were Kyambogo university library, Makerere University main library, Michelangelo School of Creative Arts, Margret Trowel School of industrial and Fine Art book bank, Uganda Museum in Bukoto Kampala, Mushanga S.S. library and Kitunga High School library.

### **3.6.2 Personal Interview**

#### **Procedure**

Kakooza (2002: 20) defines interview as “a conversation in which a researcher tries to get information from the interviewee and records it by him or herself” The researcher made appointments with various people to be interviewed, made preparations and formulated relevant questions. On the date of each interview, the researcher proceeded to the venues to find out: effects of turbulent times on the people, age and sex of people mostly affected by turbulent times and effects of turbulent times on education sector. In regard to this data; 8 lecturers were interviewed on how sculpture can be used to visually explore turbulent times, 40 students were also interviewed on the information regarding whether sculpture can ably represent the past and 12 local sculptors were interviewed to give information whether sculpture is a tool for the public to articulate turbulent times and its effects on education as well as materials for sculpture. Data from these respondents was recorded and then analyzed.

### **3.6.3 Direct Observation**

#### **Procedure**

The researcher used direct visual observation. He visited various higher institutions of learning /Universities offering art, galleries and parks and looked at sculptural works done in different materials, each telling a story that inspired the researcher to enhance his study of turbulent times in Uganda and its impact on education sector.

Different materials were observed and these evoked the researcher to build sculptures that would tell turbulent times.

All the data collected through observation was recorded and used during studio experimentation or analyzed to give a conclusive picture regarding sculpture and how it could be used to articulate turbulent incidences that affected education sector from 1962 to 2008.

### 3.6.4 Studio Experimentation

#### Procedure

Studio experimentation as a method of data collection was used to explore with different materials to produce sculptural forms articulating the effects of turbulent times on the education sector in Uganda. The sculptural works produced were based on the following themes namely:

- Riots, demonstrations, destruction and arrests.
- Luwero bush war
- Northern conflict led by Joseph Kony.
- Government policy on Universal Primary Education.

#### 3.6.4.1 Material used in studio work

The following materials were used to produce the sculptural forms:

- Burnt wood and wood eaten up by termite
- Fruits of different tree species
- Wax
- Clay and
- Other plant materials such as grass

**Burnt wood and wood eaten up by termites** were used in this study because of their unique colour that showed an interesting character to express riot, demonstration, and arrest.

**Fruits of different tree species** were used because they have unique colours and a cracking effect to express destruction.

**Wax** was used in this project because it is flexible to manipulate for models, it was used to express models of skeletons for death toll from Luwero triangle during the bush war 1981-1985.

**Clay** was used because it's cheap, flexible, easily manipulated for models, it was used to model skeletons and models of sculpture for this study.

**Other plant materials** such as grass and bamboo wood were used in making structures for the displaced persons.

### 3.6.4.2 Sources of inspirations and installation



Source: Textbook

**Plate XXVI:** Oversight in the process of progressive blindness (Installation i)

**Artist:** Andries Botha

**Mixed media**

In Plate XXVI above Andries presents an installation called “Oversight in the process of progressive blindness” this has been used by the researcher as a form of display in expressing numbers in this study.



source: Textbook

**Plate XXVII:** The Chair-(Installation ii)

**Artist:** Mabunda Goncalo

**Material:** Recycled weapons

In Plate XXVII above Mabunda presents an installation titled “The chair” this was used by the researcher as a form of display in expressing the impact of a gun in this study.

### 3.6.4.3 Other Sources of Inspiration

The sources of inspiration were captured from Uganda in the areas most affected by wars such as Luwero Triangle in Central and Northern part of Uganda.



Source:Textbook

**Plate XXVIII:** Death

In Plate XXVIII above the researcher demonstrates death toll. The collection of skulls was capture from Luwero to describe the height of war in Uganda from 1981 to 1985.



Source: Journal

**Plate XXIX:** Destruction as the result of war in Luwero Triangle

In Plate XXIX above the researcher expresses destruction of property in Luwero Triangle during the bush war that brought NRM to government in 1986.



Source: Journal

**Plate XXX:** The camp for Internally Displaced Persons

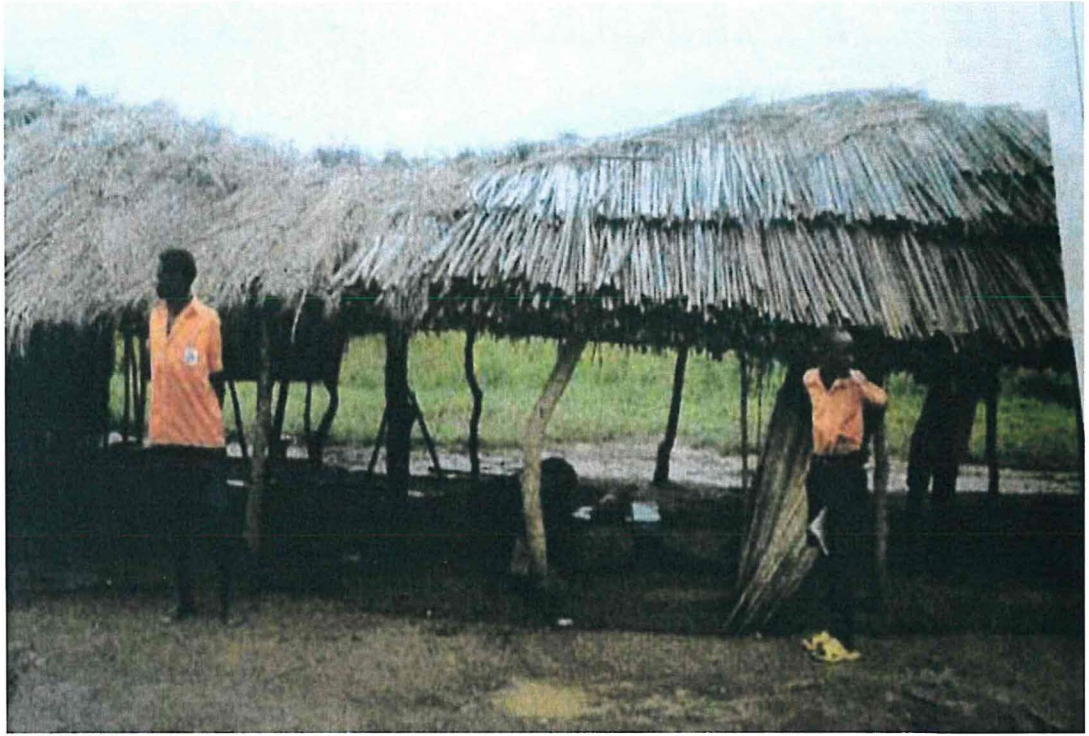
In Plate XXX above the researcher demonstrates the camp for the Internally Displaced Persons in one of the camps in Gulu District in northern Uganda.



Source: Journal

**Plate XXXI:** Gazette and congested camp (IDPs)

In Plate XXXI above the researcher demonstrates another congested camp gazette for the Internally Displaced Persons. This was captured from Gulu in northern Uganda.

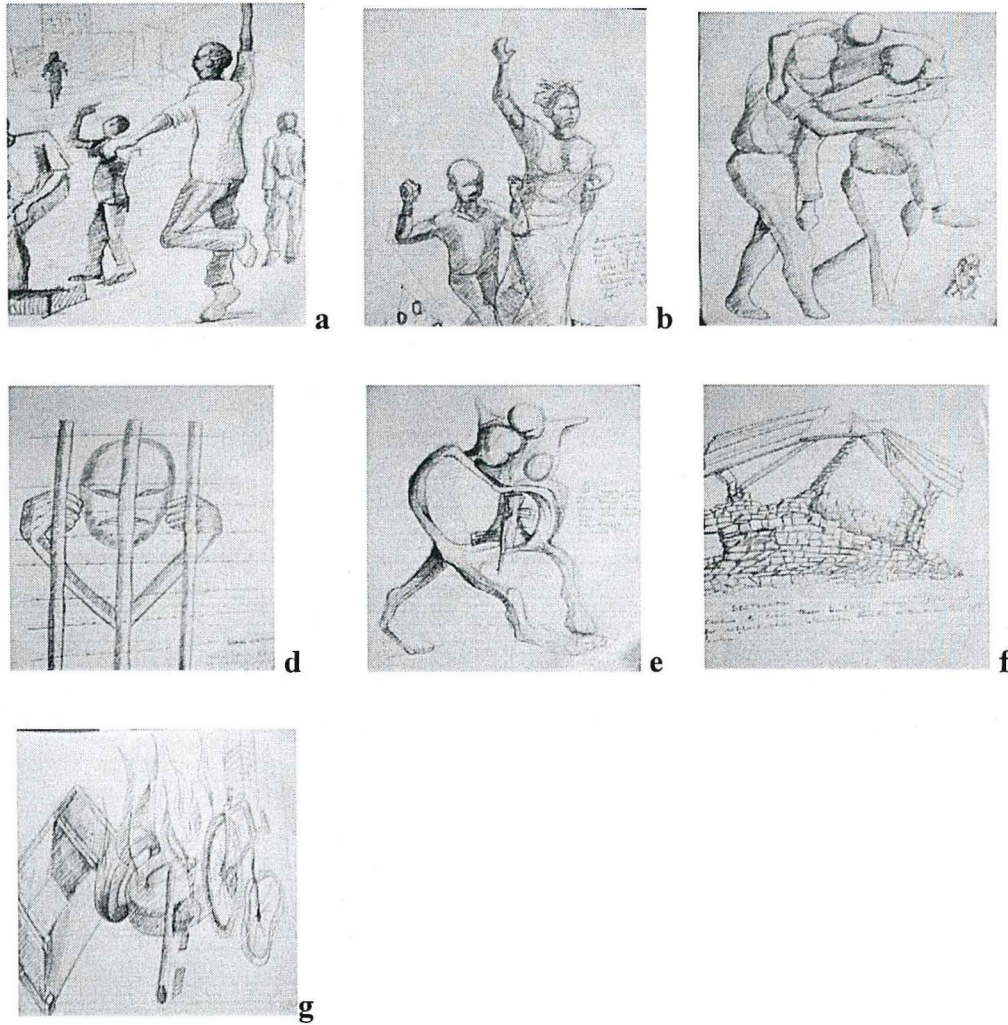


Source: Newspaper

**Plate XXXII:** A primary school in northern Uganda

In Plate XXXII above the researcher demonstrates a structure for one the Primary schools in Serere District in northern Uganda.

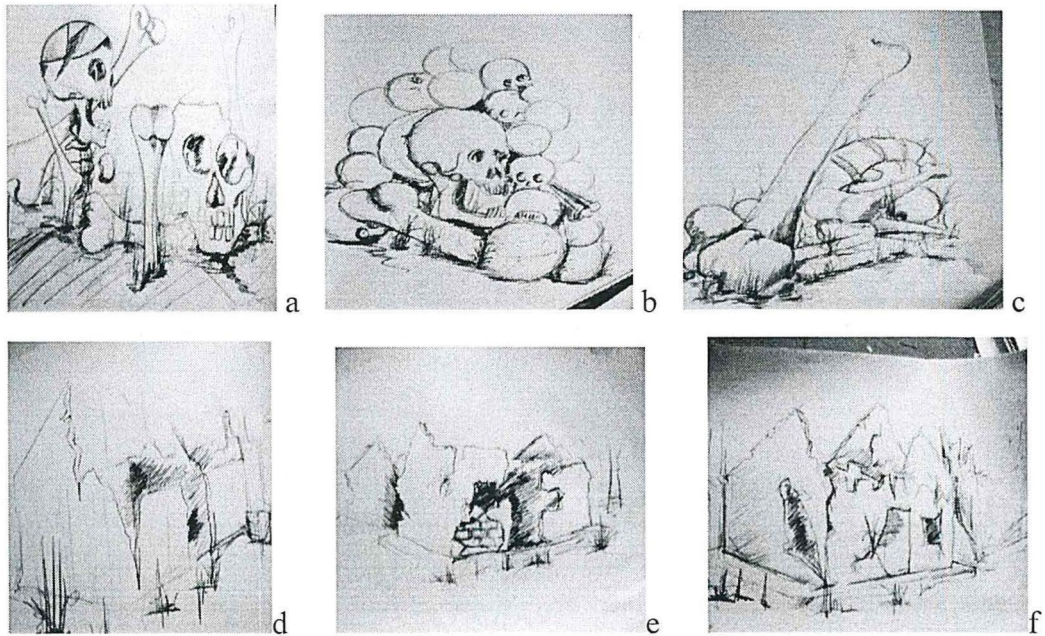
### 3.6.4.4 Conceptual drawings



Source: Author

**Plate XXXIII:** Conceptual drawings of riots, arrest, fight for the gun and destruction

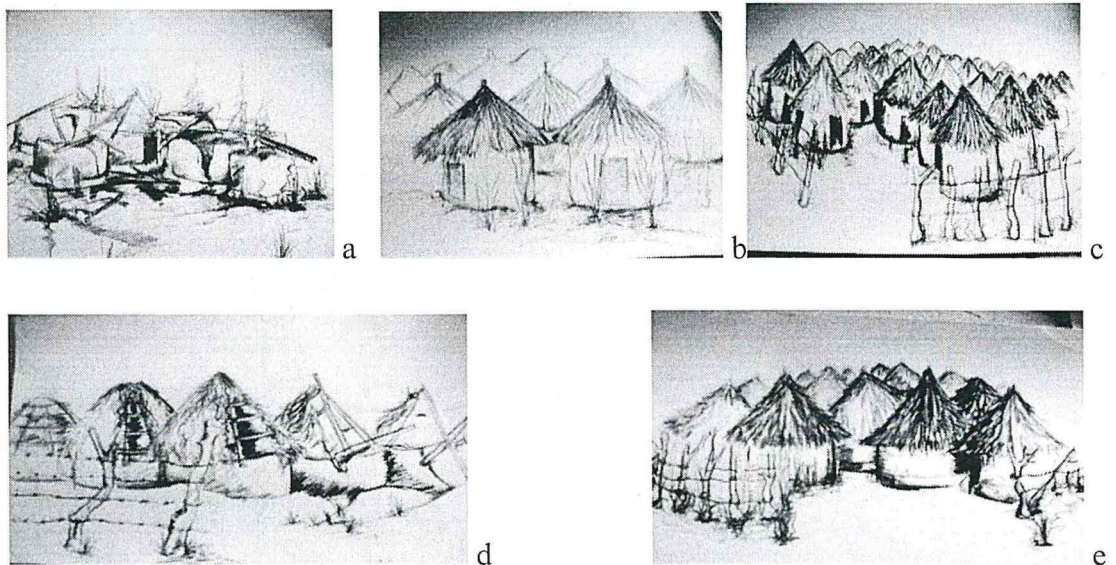
In Plate XXXIII above the researcher presents conceptual drawings depicting (a) riot in action, (b) the innocent in the riot (c) riot victim, (d) arrest (e) fighting for the gun, (f) destruction of property and (g) destruction with burning of kiosks and vehicle tyres. This was after studying different scenes related or similar to turbulent times in Uganda from 1962 to 2008, the researcher produced sketches about them conceptualizing the incidents of this study.



Source: Author

**Plate XXXIV:** Destruction in Luwero Triangle for both persons and property

Plate XXXIV above the researcher expresses the destruction in Luwero Triangle. It depicts the extra judicial killing as expressed in a, b, c from the collection of skulls. While d, e, and f depicts the destruction of property-buildings in particular in the Luwero again.

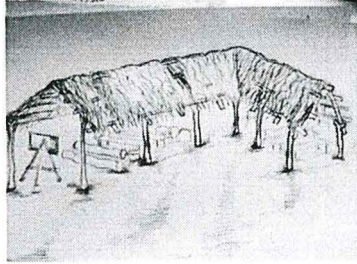


Source: Author

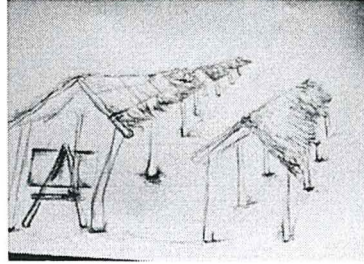
**Plate XXXV:** Life of Internal Displaced Persons (IDPs)

In Plate XXXV above the researcher expresses life in the camp in a, b, c, and e, living i

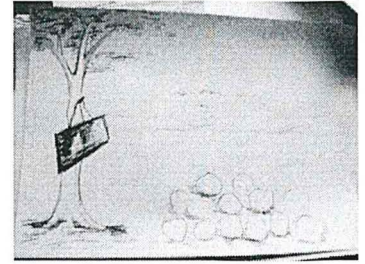
congested temporary grass thatched houses. These houses were venerable to fire outbreak, and living in congestion was associated with a lot of problems of epidemic diseases and other social problems such as rape, defilement, incest as well as competition for essential items. Such as water and food that was distributed.



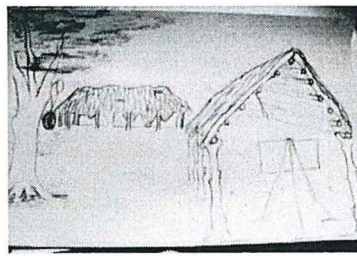
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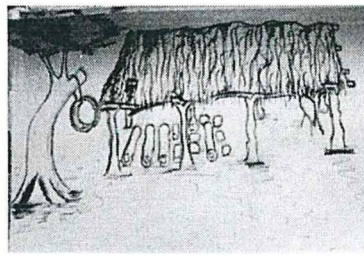
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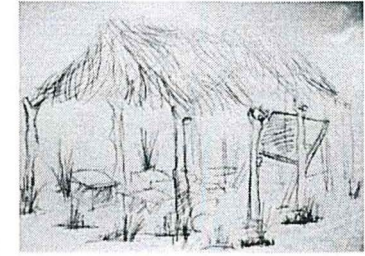
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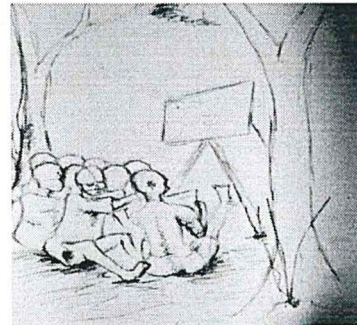
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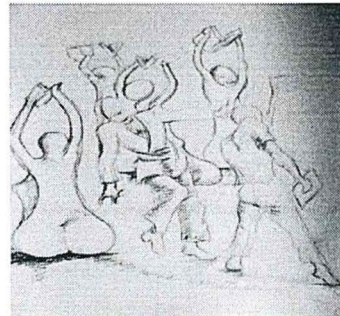
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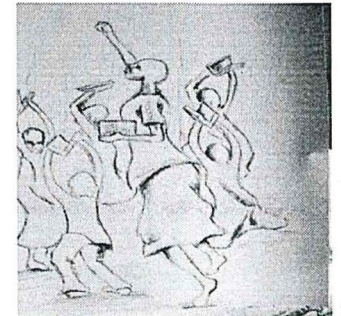
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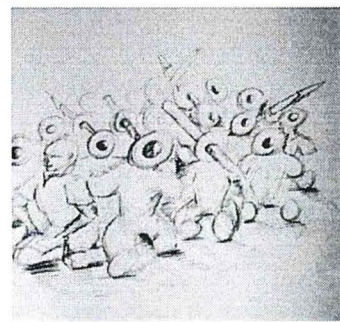
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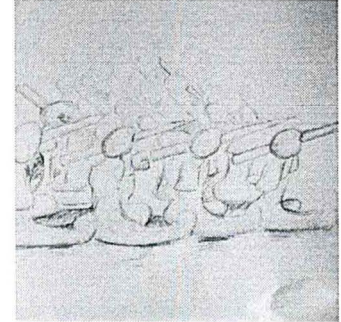
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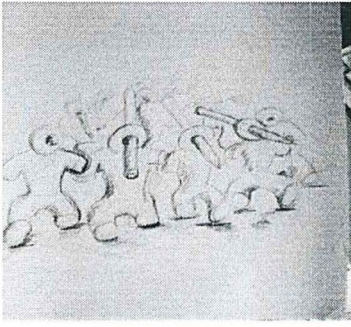
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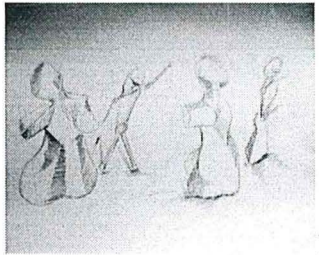
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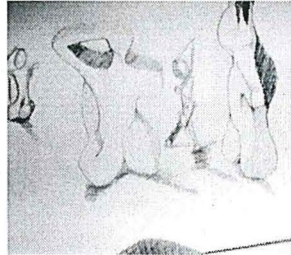
Source: Author

**Plate XXXVI:** School environment

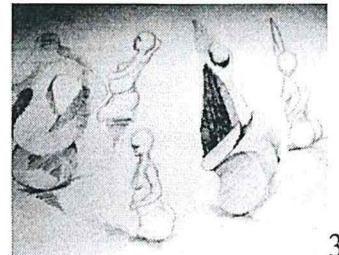
In Plate XXXVI above the researcher expresses school environment or school status. It illustrates poor structures g, h, i, j, k, l, while m, n, depicts classes conducted from outside in the open in big numbers and o, p and q depicts those that have finished school jubilating and r, s, t, u depicts a group of people who went to school but few managed to get jobs or are job creators with pens in the heads while others look miserable for not having jobs with holes in the head to symbolizing disappointment.



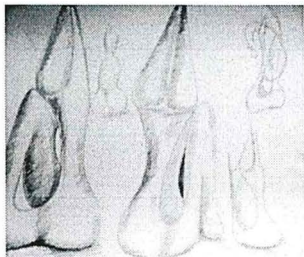
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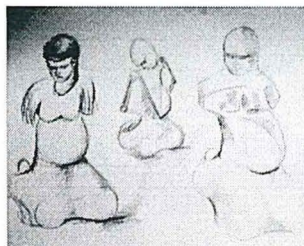
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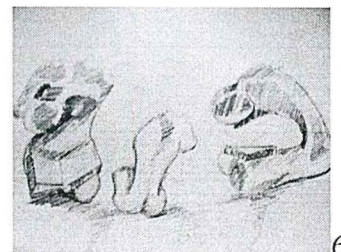
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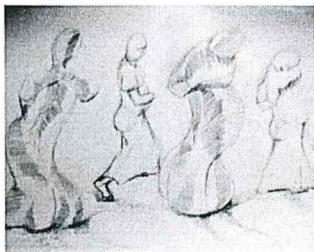
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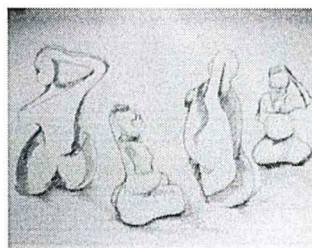
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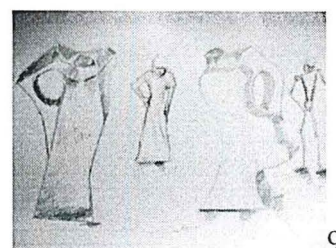
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7



8



9

Source: Author

**Plate XXXVII:** Studies of war victims

In Plate XXXVII, the researcher expresses studies of war victims I, 2, 3, 4, 5, 6,7, 8 and 9 they depict those that were maimed, lost limbs, hatched, raped with un wanted pregnancies, those affected by the guns, the sick, hungry and discouraged because of idleness.



Source: Author

**Plate XXXVIII:** Materials of burnt wood and wood eaten up by termites

In Plate XXXVIII above the researcher displays materials of burnt wood and wood eaten up by termites to be used in the studio work.



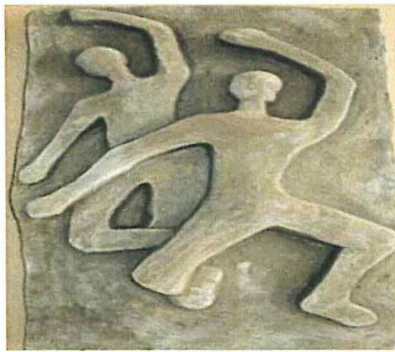
Source: Author

**Plate XXXIX:** Material preparation of burnt wood and wood eaten up by termites

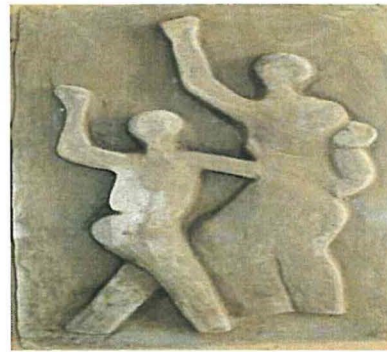
In Plate XXXIX above the researcher was preparing materials of burnt wood and wood eaten up by termites for studio work.

### 3.6.4.5 Modeling and casting

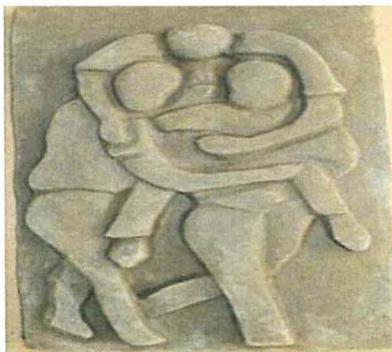
The study used modeling in clay and later the works were casted using wax. Plaster of Paris moulds were used; wax was melted and poured to create images of sculpture.



a



b



c



d



e



f

Source: Author

Plate XL: Marquette a, b, c, d, e, f

In Plate XL above the researcher demonstrates the Marquette of (a)

two men were demonstrating being part of riot. (b) A woman with two children one old are raising arms during riot signifying that they are innocent, the woman was carrying another young one on her back, (c) describes two men carrying a colleague who was hurt during the riot for treatment, (d) this comprises of two men fighting for the gun, (f) destruction; the Marquette shows flames of fire signifying that property was burnt during riots and (f) describes another destruction of buildings, all these signify that Uganda have been affected by turbulences most especially the education sector.

#### 3.6.4.6 Sculptural work for war victims, impact of turbulent times to the education sector



Source: Author

#### **Plate XLI: Work before firing**

In Plate XLI above the researcher displays sculptural work exposed in the open space so as to reduce moisture before it was taken for firing.



Source: Author

**Plate XLII: Work after firing.**

In Plate XLII above the researcher displays sculptural work after firing. Sculptural Pieces were still well arranged in the kiln. All the clay works were fired at 800 degrees centigrade in an electric kiln.

#### **3.6.4.7 Methods and techniques**

The methods used to produce these pieces of sculpture were assembling, building and construction, casting and modeling.

Under the theme of riot, destruction, and arrest the method used was assembling relief. This was done by patching cut pieces of wood with wood glue on the ply wood to the wanted design that have been sketched on the ply wood. The design made of burnt wood and wood eaten by termites, fruits of certain colour and texture that fit the topic of turbulent times because of their unique colour with black and spots signifying sadness and death Webbo (1984). Expressing death toll in Luwero triangle, techniques used were; casting and modeling for sculptural work of skeletons, building and construction respectively. Lastly models of war victims, large numbers of school children and jubilates were done in modeling technique.

## CHAPTER FOUR

### 4.0. PRESENTATION AND DISCUSSION OF STUDIO FINDINGS

#### 4.1. Introduction

This chapter presents and interprets the studio findings of the study. The findings are based on study of scenes of turbulent times with a purpose of using them to produce related sculptural pieces articulating the impact of turbulent times in Uganda that affected education sector from 1962-2008. The selected themes for sculptural work relied on;

- The impact of turbulent times on education sector from 1962 to 2008.
- Remedies for the impact of the turbulent times to the education sector.

#### 4.2 The impact of turbulent times on education sector from 1962 to 2008

Weiner (1984) explains turbulent times as a situation of disturbance or commotion and restless". He further expressed it as "an attribute causing disposition inclined to disorder; commotion; unruly; violent or a situation with violent disturbance or commotion, agitation; troubled.

Weiner's argument that 'turbulent times is an attribute causing disposition', inclined to disorder, tumultuous, this is reflected from a local perspective, according to Teacher Opoo-Gulu District;

Turbulent times attributed a lot of disposition of their status, schools lost order because of the movements from their families to camps, disorder was the order of the day, people lived under fear with violent and disturbances, schools closed and burnt.

Opoo further mentioned that this caused the Northern part of Uganda to remain under developed compared to the rest of Uganda.

Basing on the above observation, the researcher found out that turbulent times in Uganda caused a lot of negative impacted on education sector negatively. There was restless, commotion due to wars which forced families into camps with insufficient provision of basic needs, rampant killings as well as lack of scholastic material,

infrastructure and teaching man power in those days hence affecting the education sector. The researcher used the above effects to develop sculptural forms which depicted the impact of turbulent times in Uganda particularly in education sector.



Source: Author

**Plate XLIII:** Riot in action

**Material:** Burnt wood on ply wood

**Size:** 120cm X 80cm

In Plate XLIII above the researcher presents work titled “Riot in action” It is addressing a notorious behavior of riot that had developed countrywide as a form of turbulent incident that has greatly affected education sector in Uganda through these decades from 1962 to 2008.

Hornsby (2010: 1276) defines riot as “a situation in which a group of people behave in a violent way in a public place, often as protest” While Mairi (21<sup>st</sup> century dictionary: 1208), defines riot as “a loosely noisy public disturbance or disorder, usually by large group of people”

According Kirumira a lecturer at Makerere University; riots are some of the contributing factors to low levels of education in Uganda. The researcher used assembling technique by gluing the burn wood and wood eaten up by termites to form the

relief sculpture symbolizing riot in action. Two Plates represent people from the public holding things in their hands are seen in motion raising arms symbolizing riot, they depict people who after being grieved by situations such as corrupt, inflation in the economy, poor governance and bad laws resorted to rioting, such brought chaos in the area and affected education because riots led to closure of schools, destroying property and in the end education sector was affected. The researcher used burnt wood with black spots, and wood eaten up by termites. Black signifies anger amongst the affected people and wood eaten up by termites signify sadness.



Source: Author

**Plate XLIV.** The innocent

**Media:** Burnt wood on ply wood

**Size:** 100cm X 50cm

In Plate XLIV above the researcher presents a sculpture titled “The innocent” It shows how riots affected the innocent community and education sector at large. Hornsby (2010: 774) defines innocent as “being not guilty or not having done something wrong of a crime” The researcher used a woman carrying a baby and holding another grown up raising arms up showing how riots affected the community that was innocent or were not part of riot. In this sculpture, the researcher used figurative relief form in burnt

wood and wood eaten by termites by assembling them on the flat board. The sculpture in black spotted wood and wood tampered by termites provoke the audience or viewers and articulates how turbulent times affected the innocent community who are part and partial of the education sector. The woman and his young one raising arm symbolize torture and regret. While black spotted and termite tampered wood signify sadness.



Source: Author

**Plate XLV:** Riot victim

**Material:** Burnt wood on plywood

**Size:** 120cm X 80cm

In Plate XLV above, the researcher presents a sculpture titled "riot victim" it is addressing another turbulent situation of riot that affected education. Collin (2004: 1399) defines riot as "the disturbance made by unruly mob or in three or more persons" The researcher is showing how two men carrying a colleague who was hurt during riot for treatment as the result of riot; sometimes others lose their lives during such stampede of violence, disturbance of peace by the crowd. Others would be hit by security men, stray bullets, rubber bullets as well as other rude means that are deployed to stop riots such as tear gas. The sculpture was assembled on a ply wood in burnt wood and wood eaten by

termites. The upper part of the composition is congested with black spotted wood and destroyed wood which symbolize pain, agony and sadness that characterized the turbulent times which affected education sector.



Source: Author

**Plate XLVI:** Fight for the gun

**Material:** Wood eaten up by termites

**Size:** 120cm X 80cm

In Plate XLVI above the researcher presents a relief sculpture titled “fight for the gun” The gun has been the most weapons in the turbulent times. A gun can help to stop a fight or propel it.

Hornsby (1992: 330), defines fighting as “a struggle against somebody using physical force in a war, battle extra” While Clarence & Robert (1987: 794), define fighting as “a violent struggle” The researcher shows how two people were fighting for a gun during rioting, one pulling each other on his way either for fear or defense while the other could have been trying to stop the occurrence during riots. They were such violent disturbances that affected the education sector in Uganda since fighting would not stop from outside schools, during wars schools had turned be to battle grounds hence affecting the

education sector. The sculpture in wood eaten up by termites and burnt wood was used to bring the depth of pain and fear that was inflicted on people of Uganda during turbulent times especially by the gun. This resulted in many deaths which resulted in many helpless orphans that could not attend school. The sculpture fighting for the gun symbolizes how turbulent times affected the education sector.



Source: Author

**Plate XLVII:** Destruction i

**Material:** Acacia dry fruits on ply wood

**Size:** 100cm X 50cm

In Plate XLVII above the researcher presents a sculpture titled “Destruction i” It demonstrates the destruction of property and burning items during riots the most turbulent incidents that affected education sector.

Clarence & Robert (1987: 569), define destruction as “the act of destroying or break to pieces” Also Collin (2004: 43), defines destruction as “a state of being destroyed” The researcher illustrates how the destruction brought by turbulent times whose effects also affected schools as some were burnt to ashes leaving schools without scholastic

materials. The researcher used fruits, particularly from the pine trees for it's a unique breaking feature to signify burning fire and its fierce looking particles. Also the fruit's colour of dark brown signifies agony and anger. Symbolically the sculpture represents how turbulent times affected education through destruction.



Source: Author

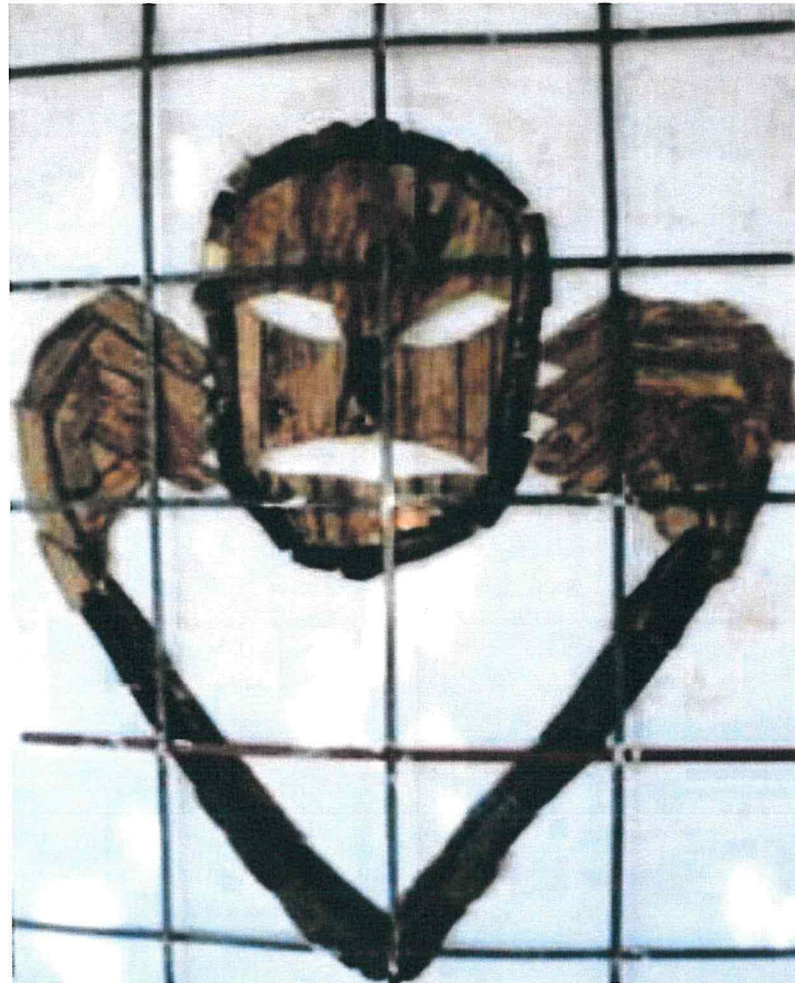
**Plate XLVIII:** Destruction ii

**Material:** Jacaranda fruits on ply wood.

**Size:** 100cm X 50cm

In Plate XLVIII above the researcher presents a sculpture titled "Destruction ii" It is addressing the destruction of buildings during turbulent times that affected education sector. As defined by Clarence & Robert (1987: 569), that destruction is "the act of destroying or breaking to pieces" according to the researcher himself through observation in Luwero and surrounding areas he agrees with this definition of destruction in this context. Homes, schools and shops were destroyed. The researcher used card board

patched on Jacaranda fruits to show a cracking effect with black and brown colour for violent symbolizing the turbulent times that affected the education sector.



Source: Author

**Plate XLIX.** Arrest

**Material:** Wood eaten up by termites

**Size:** 120cm X 80cm

In Plate XLIX above the researcher presents a sculpture titled “Arrest” It is addressing the impact of riot in which many people were arrested (both genuine and arbitrary). Clarence & Robert (1987: 114), define arrest as “to seize by the authority” There has been a lot of arrest due to riots and those that were arrested usually would take long in cells without being taken to courts of law and sometimes others died there. The researcher used burnt wood and wood eaten up by termites to signify agony and sadness. Also iron bars were used to depict a situation of lack of freedom during the period 1962 to 2008.



Source: Author

**Plate L: Death**

**Material:** wax, clay, polythen bags

In Plate L above the researcher presents work called “Death” They are models of human skull meant to emphasize the impact of war in which death is always the end result.

Collin (2008: 424) defines death as “the permanent end of functions of life in an organization or some of its cellular components” In support of Collin, Clarence & Robert (1987: 533), define death as “the act of dying or ending of any form of life in people or animal or plants” Casting technique was used to cast the models representing extrajudicial and indiscriminate killing which affected education sector in Uganda. Models were done in wax, Polythene bags and clay with colours of green, brown, black, pink; grey to represent death from different environments where they were picked and dumped such as bush, water bodies as well as in bare empty spaces other skulls were of burnt bodies.



Source: Author

**Plate LI:** Destruction of property in Luwero

**Material:** Card board

In Plate LI above the researcher presents a sculpture titled “Destruction” It is addressing the destruction of property particularly in Luwero triangle during the bush war 1981 to 1985.

Some schools were left without shelter, some closed for some time others remained operating in bad conditions. The researcher used cardboards to demonstrate destruction of buildings, painted with brown littered with other mixture of dark brown to signify sadness and agony



Source: Author

**Plate LII:** The Camp- i

**Material:** Cardboard, bamboo wood and grass

In Plate LII above the researcher presents work called “Camp i” It visually articulates a situation brought by the turbulent times for people to live in camps. Hornsby

(1992: 127) defines camp as a “place where people live temporarily in tents or huts” This was supported by Clarence & Robert (1987: 287), who define camp as “a group of tents, huts or other shelter where people live for a time” People left their homes to live in the camp for security purposes especially during northern Uganda conflict led by Joseph Kony. The researcher expressed this situation by using bamboo wood and grass to build the huts representing shelter for the congested population in the camp with its associated problems. The camp symbolizes and expresses a situation in which people lived in a state of physical and psychological confusion, fear, and torture and above all stranded.



Source: Author

**Plate LIII:** The Camp ii

**Material:** Cardboard, bamboo wood and grass

In Plate LIII above the researcher presents work called “Camp ii” It is depicting the life of the internal displaced persons (IDP). As earlier defined above by Hornsby (1992: 127), a camp is a place where people live temporarily in tents or huts. During the war in northern Uganda IDP camps were gazetted for security reasons for people affected by war. The researcher used grass thatched huts to symbolize a camp in which people affected by war have been temporarily resettled. The camps were congested with all its associated problems such as lack of basic needs, hunger and disease were rampant, early pregnancy due to idleness, schools and health facilities were not there or not enough this affected education sector as many could not go to school. The congested camp symbolizes torture, idleness and disease.



Source: Author

**Plate LIV.** The Burnt Camp

**Material:** cardboard, bamboo and smoke and ash

In Plate LIV above the researcher presents work called “burnt camp” It is representing the camp that was burnt during the Lord’s Resistance Army insurgency in northern Uganda. This was another worse situation of the turbulent times. The situation symbolizes torture, fear, loss of life and movement from time to time and from camp to another. The burning of camps created a situation where people would be attached to more than one camp site for reasons of relief items such as food supplies by relief organization. The media used was bamboo stems because they are easily manipulated to form shapes for round houses and has high potential to tickle creativity and innovation for artists. The burning of houses could not favor education and as a result many school going age children and teenagers could not go to school.



Source: Author

**Plate LV: War victims**

**Material: clay**

In Plate LV above the researcher presents work called “war victims” It is addressing war as having affected the education sector. Hornsby (1992: 1018), defines war as “a situation in which two or more countries or groups of people fight against each other over a period of time” The researcher developed models that symbolize torture, hopelessness by use of different shapes developed from imagination and studies of those victims affected by wars such as early pregnancy, maimed, the hungry and the haunted due to idleness.

#### **4.3 Remedies for the impact of turbulent times to the education sector**

The symbol of hope has been the most tremendous remedy for the turbulent times in the education sector. As stipulated in the constitution of the Republic of Uganda (1995), that every citizen of Uganda has the right to education.



Source: Author

**Plate LVI:** Class in progress - i

**Material:** clay

In Plate LVI above the researcher presents work titled “class in progress i” It is visually articulating a class in progress for those that got chance of going to school after the period of turbulence.

The researcher is showing a big group of students of various ages in class and many of them with missing limbs. Although they lost part of their body parts, they have shown hope of attaining education. Some classes were conducted from outside in the open and under trees due to lack of infrastructure and even the few that are there are in a sorry state and small, the teacher – pupil ratio does not balance and there is lack of instructional materials. The researcher found out that the above shortcoming brought by the turbulent times left education sector most affected. The researcher developed models

in clay to represent a big class under one teacher, lack of scholastic materials and infrastructure symbolizing endurance and hope.

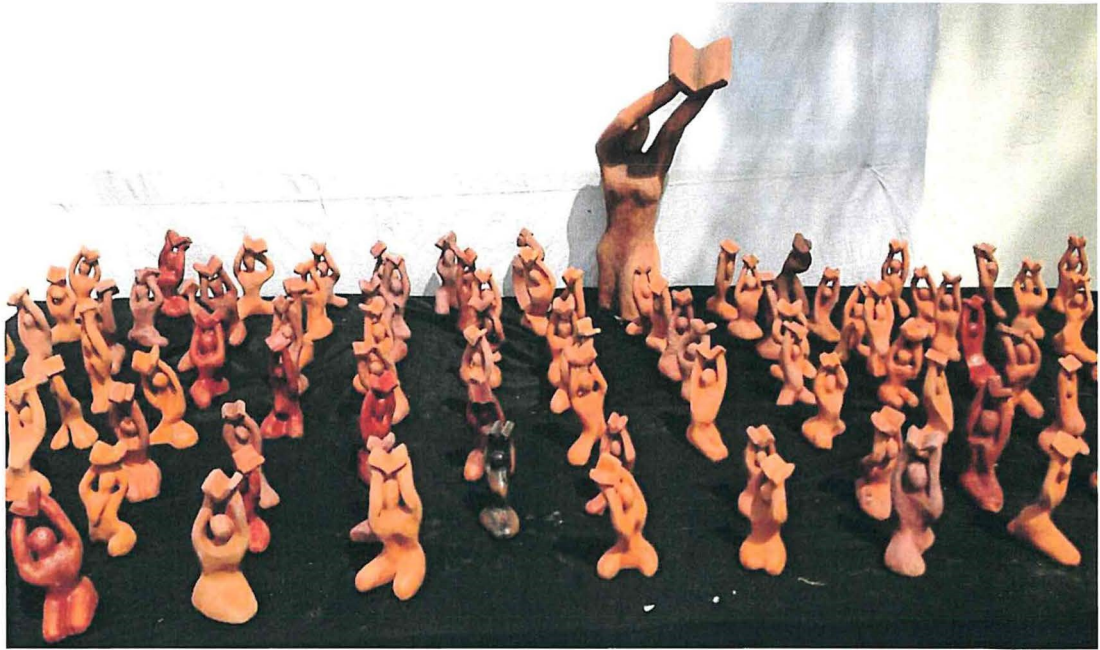


Source: Author

**Plate LVII:** Class in progress ii

**Material:** clay

In Plate LVII above the researcher presents work called “class in progress ii” It is visually expressing how large classes were conducted in the open manned by one teacher. The researcher is demonstrating another class in progress despite the war that left many hopeless, tortured and discouraged. The introduction of UPE and later USE brought a positive impact to people affected by war. The models were produced in clay to symbolize progress and hope that has been lost for long due to turbulent effects.



Source: Author

**Plate LVIII:** Jubilation

**Material:** Clay

In Plate LVIII above the researcher presents work called “Jubilation” It depicts joy after finishing studies.

Hornsby (1992: 489) defines jubilation as “great happiness, especially because of success” The researcher demonstrates the results of government intervention. The introduction of universal primary Education (UPE) and Northern Uganda school rehabilitation programme (NURP). This has enabled many young people who had hoped to attain education.



Source: Author

**Plate LIX:** Learnt but few got jobs

**Material:** clay

In Plate LIX above the researcher presents work titled “learned but few got jobs” It is expressing a situation where many got a chance of going to school as a result of UPE and later USE but have failed to get jobs.

The researcher illustrates numbers who graduated in different fields including the elderly and the disabled but after finishing fail to get jobs. Plate LIX illustrates some few members with pens others without symbolizing that few got jobs others are jobless, others look bent and haunted with holes in the head symbolizing something lacking and a miserable situation for not getting jobs.



Source: Author

**Plate LX:** School status

**Material:** Card board wood and grass

**Size:** 60cm X 20cm X 20cm

In Plate LX above the researcher presents work called “school status” It is expressing the status of school buildings as the result of turbulent times in Uganda. Apoo a primary teacher from Gulu asserts that “war have contributed to the low level of education in Uganda northern part in particular and has left their land underdeveloped than other parts of Uganda”

The researcher illustrates a grass thatched school as a symbol to the learning environment that has a direct bearing to the standard of education. It is made of cardboard, grass and wood. Lack of infrastructure, scholastic materials as well as qualified teachers affected the level of education in Uganda due to turbulent times.



Source: Author

**Plate LXI:** School status after government's input

**Material:** Cardboard and wood

**Size:** 100cm X 20cm X 30cm

In Plate LXI above the researcher presents work titled "School status after government's input" It is expressing the situation that has since improved. The researcher articulates the governments input in schools, such as adequate funding and more classroom blocks have been constructed. In Plate LXI the researcher depicts government's contribution to classroom construction. The government has achieved this through the Local Development Fund Grant (LDFG) at every Sub-county. With this fund, more classrooms, latrines, water tanks, furniture have been provided for in various schools. In addition, the government has created training centers to produce a required number of teachers in schools and that has reduced teacher- pupil ratio to 1:50 and more textbooks have also been secured to improve on educational standards. The pieces were built in cardboard and wood.



Source: Author

**Plate LXII.** One chalkboard in school

**Material:** Wood

**Size:** 100cm X 50cm

In Plate LXII above the researcher presents work titled “chalkboard” It is addressing scarcity of scholastic materials in the education system due to turbulent times. The researcher used a chalkboard in school symbolizing scarcity of scholastic materials such as chalkboard, textbooks, seats, bells and others for study purposes. The researcher designed a blackboard for this study in wood.

## CHAPTER FIVE

### 5.0 DISCUSSION, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Overview

In this chapter, the researcher presents the conclusion and recommendations. The purpose of this study was to explore through sculptural forms how turbulent times in Uganda from 1962 to 2008 affected the education sector. Discussion was based on the following areas in the sculptural domain: Abstract expression, Creativity and Installation. The conclusion was guided by the following objectives:

- a) To identify major turbulent incidents in Uganda from 1962 to 2008.
- b) To analyze how the major selected turbulent incidents affected the education sector from 19862 to 2008.
- c) To develop sculptural forms inspired by selected turbulent incidents from Uganda articulating the effects of the turbulences on the education sector.

#### 5.2 Discussion

The sculptural forms presented in this research communicate what transpired in Uganda such as riots in many parts of the country, wars in Luwero triangle, central Uganda and some parts in the northern Uganda. The researcher used both relief sculpture and round forms in abstract to create expressive forms for this study. The production of works did not entirely depend on the use of elements and principles of art or disregard them; instead they were only used to add emphasis so as to bring simplicity for easy dissemination of the message being articulated.

A combination of techniques commonly employed by sculptors some traditional others anchored in 20<sup>th</sup> century were employed in this research. These provided knowledge of materials that helped the researcher to explore and understand the relationships involved in creative process of sculpture.

### 5.2.1 Abstract expression

Sculptural forms have been produced to represent the incidents of turbulent times in Uganda from 1962 to 2008. Plate LV “war victim” describes the gist the turbulent times carried to the people of Uganda even though some survived with lost parts, it remains hurting and touching to the souls of many especially those that were affected and those still living having been raped, maimed, imputed, suffered hanger and many lost hope in themselves. Works produced were anchored in chapter one and two and built on earlier works such as that of Nnagenda “War victim 1982-86” the researcher depicted what happened in the post independent Uganda and how the education sector was affected. Similar sculptures such as war memorial Plate I, freedom fighters Plate II, Vietnam War memorial Plate V in chapter two helped the researcher to conceptualize images that depict turbulent times in Uganda. Such Plates arose a feeling of struggle and character that by use of a gun there should be positive or negative results, and in this note, both positive and negative changes were realized in Uganda after this period, which will never go out of people’s minds due to the presence of this sculptural research.

### 5.2.2 Creativity

The researcher produced distorted pieces of sculpture creatively to represent scenarios that reflect the turbulent times from 1962 to 2008. In Plate L “Death” indiscriminative death divested the country’s economy and had a negative impact on education. Education as the back bone of development should have led to development but instead Uganda continues to be one of the underdeveloped countries. Plate LIV “the burnt camp” shows a situation that left people homeless and hopeless, such situations evoke the viewers as well as artists when dealing with violence, wars, and other related incidents as well as death. It is a reminder not to repeat what Uganda went through.

Materials were deployed to enhance character by their attachment to nature and their aesthetic value to represent certain incidents. Plate XLVII and Plate XLVIII both titled “destruction” the researcher used fruits to show cracking effect of buildings and burning of property showing the extent education sector has been affected especially in terms of infrastructure in Uganda from 1962 to 2008. The researcher used pine and jacaranda fruits with breaking features to represent burning fire and vandalism during

turbulent times that affected education. The use of fruits meant to bring the viewers that there is a wide range of materials that are untapped for sculptural use and can easily be identified with them. This is in line with unique colour that signifies sadness, violence and death. In this research black and brown signify sadness, violence and death. While red symbolizes violence, destruction, and agony all that symbolize turbulent times that affected education sector in Uganda from 1962 to 2008.

The spontaneous flow of abstracted sculptural forms mixed with some semi-realism structure skulls created a feeling that suggested situations of disturbance, commotion unrest, and death as put by Weiner (1984). In Plate XLIII “riot in action” Plate XLIV “the innocent” the mother and the child are the symbol of how the public equally was affected by turbulent times and Plate XLIX “arrest” Plate XLV “riot victim” all these characterized the turbulent times showing the depth inflicted on most sectors of Uganda’s economy especially education.

### **5.2.3 Installation**

A variety of sculptural installations were selected in this research in Plate XXVI and XXVII to express large numbers. The researcher produced some numbers in sculpture signifying large number of persons and property that compose this research of turbulent times that affected education sector from 1962 to 2008. Plate LII “the camp i” and “the camp LIII ii” and Plate LIV “the burnt camp” show how life was complicated without most essential needs, having been displaced from their lands for security reasons. People relied on relief items from non- governmental organization and government itself, schools were not enough and those that were there, were in poor state for learning environment. The burning of camps by the rebels from time to time, would leave most families empty handed with no food in particular, people lived in fear, restless and hopeless, idleness was rampant as this resulted into early marriages and dropping from schools. Other outcomes were rape, stealing, and joining the army as young soldiers. Plate LX expresses the poor state of schools during turbulent times and Plate LXI explains government’s intervention to construct schools and Plate LXIII health centers respectively to solve problems of education and health that moved hand in hand during this study period.

The mirror Plate LXV, is a score board and source of evaluation for this study period. The bad and good events that took place from 1962 to 2008 have been reflected in this mirror. The bad times in particular reflects a poor image of agony and death that some parts of Uganda and its people befell particularly in Luwero Triangle and some parts of Northern Uganda, this image drew another worst perspective to education sector the source of study, in which schools were burnt as well as some families, pupils harassed and abducted to serve as rebel soldiers, a case in point are those of St. Mary's Aboke in Lira District in 1996 and Sir Samuel Baker Secondary school in Gulu District. Other children were forced into marriage; maiming and killings were the order of the day and other atrocities committed by LRA lead by Joseph Kony and his men.

The mirror on the other hand, reflects remedies of hope in education sector by addressing some of the problems that has allowed some children to go to school as reflected for those that got chance to go to school Plate LVI Class in progress and LVII, Plate LVIII jubilation, Plate LVIX learnt but few got jobs, Plate LX school status and Plate LXI school status after government's input.

The findings of this study add value to the body of knowledge and can be helpful in understanding the turbulent times in Uganda that affected the education sector.

### **5.3 Conclusion**

The study sought to explore through sculptural representation of how turbulent times in Uganda affected education sector from 1962 to 2008. A number of sculptural forms based on the objectives of the study were produced to articulate how turbulent times in Uganda affected education sector.

#### **5.3.1 Some identified turbulent incidents in Uganda from 1962 to 2008.**

The study identified the some turbulent incidents from the political view soon after 1962, with Obote 1 rivaled against the Kabaka of Buganda and the abrogation of 1962 constitution to a one man constitution in 1966 that was dictatorial, followed by Amin's brutal regime that registered the worst in political, economic and social set ups, the decades that followed also registered some elections intrigues, corruption, violence and unrest, displacements, torture as well as death.

Policy makers and implementers should encourage erection of public sculptures not only for education sector but other sectors too, to document the history of Uganda.

The government should use sculpture as a tool for solving problems such as turbulences and encouraging artists to produce more sculptures that communicate useful messages to the population.

Sculpture should be encouraged as an art discipline for cheap materials Uganda is endowed with like clay, waste products both natural and artificial that everybody would manage in terms of cost and access.

More studies should be carried out to address those areas that this research could have missed out.

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## APPENDIX A

KYAMBOGO



UNIVERSITY

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**FACULTY OF VOCATIONAL STUDIES**  
*DEPARTMENT OF ART & INDUSTRIAL DESIGN*

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5<sup>th</sup> March 2012

TO WHOM IT MAY CONCERN

**RE: INTRODUCTION OF MR. KANANURA ELLY BARYA**

The Department Postgraduate Committee of Art and Industrial Design, Faculty of Vocational Studies, Kyambogo University, hereby introduces the above student for your kind consideration.

Kananura is on the verge of completing his dissertation for a Masters of Arts Degree in Art and Industrial Design of Kyambogo University. He is in search of information regarding "Turbulent times in Uganda between 1980 – 2008; a Sculptural Interpretation of Education Sector."

We therefore request you to grant him a few minutes of your time and provide him with any information he seeks that is in your capacity.

Your assistance will be of great importance for research development.

We shall be grateful for any kind of assistance given to him

Thank you.

Yours faithfully,



Wathum Edwin,  
CHAIRMAN, DEPARTMENTAL POST GRADUATE COMMITTEE

## **APPENDIX B**

### **AN INTERVIEW GUIDE TO COLLECT INFORMATION FROM PEOPLE WHO HAVE EXPERIENCED TURBULENT TIMES IN WAR TORN AREAS OF UGANDA**

(Luwero Triangle in central Uganda and Northern parts traditional Districts of Acholi and Langi) from 1962 to 2008.

The purpose of this study is to explore how turbulent times in Uganda from 1962 to 2008 affected education sector.

#### **Particulars of respondents**

1. Describe an example of a turbulent event that happened in your area
2. When did this turbulent event occur?
3. How did you react to this turbulent event?
4. What are the causes of these turbulences incidents?
5. What did you lose during this turbulent event?
6. How did this turbulent event affect:
  - You as an individual
  - Your immediate family
  - People around you
7. What physical signs are there today that reminds you of these turbulent incidences?
8. Which group of people in your area that was mostly affected by turbulent incidences?
9. How can Uganda overcome such turbulent incidences in future?

## APPENDIX C

### AN INTERVIEW GUIDE TO COLLECT INFORMATION FROM ARTIST/ SCULPTORS (SELECTED RESPONDENTS).

The purpose of this study is to explore how turbulent times in Uganda from 1962 to 2008 affected education sector.

#### **Particulars of respondents**

1. What do you understand by the term sculpture?
2. Which materials do you consider to be appropriate for sculpture?  
  
Mention them;
3. Are there some of the sculptural works inspired by local materials?
4. Does the public benefit from these visual art works and if yes, explain how;
5. Do you use sculptural works to communicate events?
6. Which event do you know that has been communicated through sculpture?
7. Give two techniques that can be deployed in sculptural making.
8. Does the government of Uganda promote art in this country especially sculpture?
9. How can sculpture be improved in this country?