

**A STUDIO EXPERIMENTATION OF
INTREGRATING TEXT AND IMAGE INTO
PAINTING BASED ON SELECTED GANDA
PROVERBS**

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(2009/HD/67/MAID)

**A GUIDE BOOK SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIRMENTS FOR AWARD OF THE DEGREE OF
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DECLARATION

I hereby declare that this guide book is my original work and that it has not been submitted for Masters Degree in any other University.

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APPROVAL

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DEDICATION

This guide book is dedicated to my family and all Art lovers.

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I owe a tremendous debt to my Lord Almighty who has always been my light and guide. May the Almighty God from the abundance of His unending love bless all those who have always wished me well!

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ABSTRACT

The study examined factors limiting integration of texts and images based on Ganda proverbs to effectively communicate social, political, economic and cultural issues as expressed in painting in the Greater Metropolitan Kampala. The study was based on exploration of the relationship between images derived from Ganda proverbs to create paintings. A qualitative approach was employed to support this exploratory survey. The exploratory research design used a formative approach that required a different position to the understanding of the status of using painting text and image in Uganda. It also called for an applied approach intended to facilitate an intervention into the stated problem by initiating studio practices and applying proverbial texts and images integration into paintings. The results established the factors that limit the new painterly approach to the integration of text and image using Ganda proverbs. Artists who combine text and image based on proverbs were recognized. The study identified and selected specific 'Ganda' proverbs that were used to articulate text and image in studio paintings. The data was collected from across a section of people with different knowledge and background, using stratified and purposeful sampling techniques. The same process was used to select the Ganda proverbs. In order to acquire primary data, the study used experimental visual observation to establish the role of text and image in Ugandan paintings. This also allowed the researcher to examine the existence or non existence of text and image in the present paintings and other arts such drawing. With reference to the entire guide book, the collected data regarding the text and image in painting based on Ganda proverbs will be found substantially different from those that preceded it. Texts and images based on the Ganda proverbs have been used in a symbolic approach to translate the linguistic, economic and socio-political aspects that would not only speak to uninformed but also to those who were only literary aware of the selected proverbs. The paintings aimed to lift up the morals of the whole community, and are ideally suited to the public spaces, Town halls and homes thus inspirational and educational sort of genre. This study further explored the value of musical instrument from Ganda culture in both realistic and abstract, and enhancing them with text. It could be any text but on this incident, it was proverbs (selected) from Ganda verbal communication which served two purposes of contribute to a compositional aspiration and because of their meaning, they strengthen the cultural content embedded in the paintings.

CHAPTER ONE: INTRODUCTION

1.0 Overview

This chapter presents the background to the study. It provides the genesis of painting right from the Pre-historic through the Civilization era, Renaissance, Industrial Revolution and the Modern times. It highlights the trends of painting using texts and image in the West, Asia, Africa and Uganda in particular. The evolution of incorporating text and image, and its importance is also highlighted. The integration of text and image inspired by Ganda proverbs was therefore carried out at Kyambogo University and its purpose of reference was to be extended to other Art institutions within the Greater Metropolitan Kampala. This renders the study possible since was carried out in the specified districts of Kampala, Wakiso, Mukono and Mpigi (Greater Metropolitan Kamapala).

1.1 Background of study

The art of painting originates from the Prehistoric era when man first painted on the surface of cave walls in Historic sites like Altamira (Spain), Lascaux, Chauvet (France), and Tasilli (North Africa -Sahara desert). The intention of those existed rock paintings were as a result of man's need for survival in his harsh environment. Art works were not for aesthetic contemplation as we know today but for ritualistic (magical) purposes and especially derivation of food and fertility concerns. Mark Getlein (2005)

In Africa, prehistoric art of painting is found in Nyero rocks Uganda, Twa rocks of Tanzania, Tasilli rocks in North Africa, Kalahari and Namibian rocks in South Africa. Today they illustrate man's creative ability to record historical happenings of their times. The prehistoric man in Africa in particular painted symbolic and representational images. Coulson and Campbell (2001). Most African rock art paintings rarely exhibits texts integrated with images, a case similar to their count part in Europe. Janson (1982).

During the Great Civilizatisation era of Egypt, Mesopotamian, India, China and Aztec, many painters borrowed from the Neolithic tradition of the Prehistoric era. Painted images of their heroes in civic and domestic chores. Later on included calligraphic writings to enhance the messages for instance the Egyptians used Hieroglyphs (see plate 9: pg 39) and the Mesopotamia Cuneiform. Typically, the Egyptian painters did their best to keep the community with issues which transformed in their time. The texts were done in a more juxtaposed style to give a clear narration about the images portrayed therein. Thus incorporation of text and image in painting began with the emergence the Great Civilisation of the world. Gardener (1996)

The Egyptians filled the spaces in between figures with hieroglyphs which brought in a stylistic way of integrating text and image for their aesthetic contemplation. The inhabitants' naturalism concept towards in their style of the art was highly influenced and the developed incorporation of text and image. The texts described the images depicted, actions taking place, requests for offering to the dead, hymns to deities and works spoken by deities to the Kings. The themes of the Egyptian painting were daily lives of the Pharaohs against the back-drop of their subjects. The hieroglyphic texts within any

painting typically formed an integral part of the whole composition. Similarly the Chinese masters often inscribed few lines of texts and painted pictures based on poems, and comparing them with their real world. They sought rather to find them visibly plotted out of the artist's enthusiasm. To enhance these paintings, they used text to accentuate the importance of their visual communication to the viewers.

In the Medieval period, Monks and Nuns illuminated manuscripts too. They integrated text and image to express the tradition of their faith unlike the Egyptians who filled in spaces between their images depicted to reflect day today happenings. They did so to glorify their leaders in light concept of life after death. In other periods like the Gothic era of fourteenth century, the painters graced delicate details as seen in such famous illustrated manuscripts of the English Psalter that depicts Christ in the temple, conversing with the elite scribes. They were made to be appreciated and treasured as pieces worthy of devotion. Gombrich (1983).

During the Renaissance era here the genre painting was reserved for especially historical intents and recode keeping the transformation of mankind. Unfortunately this term is misleading as it does not necessarily mean the painting of historic scenes. The paintings are narrative which typically involves several figures in action and emotionally engaged. History paintings aimed to elevate the morals of whole community. These genre paintings were inspirational and educational in nature.

The Industrial Revolution was the major technological, socioeconomic and cultural change of the late 18th and early 19th century that began in Britain and spread throughout the world. During that time, an economy based on manual labour was replaced by one

dominated with industry and the manufacture of machinery. Machines came to replace man in the manufacture of goods, materials and production of Art. Painting were characterised by the fact that it was not a particular style but full of experimentation in nature. (www.wikipedia.org/wiki/industrial_revolution)

Art history has shown evidence of the artistic use of text and image by artists as they sought for enrichment of visual communication in their pursuit of deeper meanings in the art of painting. Looking at the Ugandan historical perspective of painting, the researcher observed that from 1936, at the Art School of Makerere College. Art was indigenous, figurative in nature and full of imagery. In the early stages of its development, Trowell was driven by her belief in an African aesthetics. She introduced a curriculum that subordinated technique in favor of subject matter derived from local themes. Subject matter was based on rural narrative and religious activities. Free approach in paintings characterised Ugandan artists' works. Indigenous the art painting became and could have flourished and matured throughout Uganda and East Africa as a whole. Kyenyune (2003)

After 1962 Ugandan independence, the art style became representational in approach using painting and drawing. Colour perspective and shades in composition inspired from local imagery based on elements of traditional life and man-made objects has been fascination to painters. The paintings were possibly done with proverbs, myth and other cultural practices from our social life. Thematic content widened from religious activities on rural narrative to current social life.

It is important to note that artists at that time could have embraced their role as visual cultural historians recognizing significant purpose for their art in serving as an interpretive historical document of Uganda; examples are Norbert Kaggwa, Augustine Mukiibi and Elly Kyeyune among others. (www.artroom_sf.com)

By 1970s, the language and attitude to painting changed political in nature and the African popular culture too. Uganda during this period was engulfed in dictatorial rule and violent regime of Idi Amin Dada. This led to restriction on freedom of expression and economic decline that affected painting as well. The poor economy and insecurity discouraged the academic conditions and scarcity of materials for painting forced the artists into dynamic experimentation with locally available material. Artists unconsciously reawaken an aesthetic consciousness from the past traditions. Prof. Pilkington Ssendendo demonstrated this innovation; George Kyenyune (2003)

From 1986 to date, artists started experimentation with forms and content as well as local genres. Selectively reconstituted some aspects of traditional philosophy of evaluating rural life or local crafts. They could have used the existing circumstances and style of painting characterised by cultural renewal as a basis for a more profound introspection. For example, Dr. Kizito Kasule Maria who retains Picasso as a distant iconic authority though his immediate sources might be closer to home at Makerere School of Industrial Art, Uganda. In 1998 he also tried to incorporate text into his painting. Kasfir (1999)

Few artists also could have used text and images to express the complexities between Art and Politics in Uganda. These image and style might have created similarity

between text and image, fulfilling the artists' role of shaking up expectations. This intention could create a flat communication of conventional insight and thoughts of the artists to the viewers.

Today, some artists such as Prof. Pilkington Ssendo (Painter), Fred Kato Mutebi (Print maker) see plate 21: pg 55, and Stanislaus Olonde known as Stano (cartoonist) in the Monitor news paper, (January 31, 2012). solemnly incorporated texts and images to articulate socio-political and cultural situations in Uganda. Among the contemporary Uganda artists, they have used images derived from proverbs articulating the value of our rich culture.

Contemporary Uganda artists like Prof. Pilkington Ssendo recent active painter has used image and text which source was from a Ganda proverbs. Unlike his counterparts, for instance, Amanda Tumuiisme, Francis Ifee to mention, have only used proverbs as thematic sources for their visual representation. The researcher so far found none of them used digitalise working process and the conventional organic feels to add value to their communicative work more powerfully.

This stimulated intellectual response from Ganda people into visual communication of the study. Thus the researcher's quest led to new innovation of paintings with have organic feel in them. The painting compositions reveal and conceal the texts within the images. The studio experimentation of paintings in this study revealed a spontaneous presence which adds to the mystery and power of the conveyed message.

In other words, the proverbs are not the principle feature of the paintings but rather skilful manipulation of forms, colour composition whose basics elements are supplied by musical instruments and Ganda proverb. The paintings are rooted in local content images thereby projecting message that builds the youths.

However, having examined those paintings where artists are integrating image and text, the researcher sought to make a contribution of an organic feel to them which greatly inspired the researcher to investigate more into its cause.

1.2 Statement of the problem

In Uganda, few of the contemporary artists have integrated text and image based on the traditional proverbs such as of the Ganda to communicate the socio-political and economic salutation. The researcher explored the organic methodology of working and text that depicted the floral and rock surface in the painting. A style giving a three dimensional feels into the painting. Technique reveals and conceals text within the image to articulate the values in intellectual response from proverbs into painting. Proverbs were selected from Ganda as thematic source to portray painting using texts and images. Individual artists have painted images inspired by proverbs with and without text but have not been so successful to give a spontaneous presence into their painting to communicate to the viewing audience. It led the public not to acknowledge this mode of integrating text and image into painting. Therefore it was for this reason that the researcher sought to experiment a technique based on Ganda proverbs through studio painting to articulate text image integration.

1.3 Purpose of the study

The purpose of the study was to investigate factors limiting integration of texts and images based on Ganda proverbs to effectively communicate social, political, economic and cultural issues.

1.4 Objectives of the study

The objectives of this study were to:

- a) Establish factors limiting new painterly approach to the integration of text and image using Ganda proverbs.
- b) Identify artists who have combine text and image based on proverbs into their paintings
- c) Identify and select specific ‘Ganda’ proverbs to be used as text and image in studio painting
- d) Produce paintings based on integration of text and images using ‘Ganda’ proverbs

1.5 Studio guide questions

The following were the questions which guided the investigation:

- a. What are the factors limiting innovation in the use of text and image inspired by cultural beliefs such as Ganda proverbs in studio painting?
- b. Who are the artists that have combined text and image based on proverbs into their painting?
- c. What are the ‘Ganda’ proverbs that could be based on in studio painting?
- d. In what ways can the selected ‘Ganda’ proverbs be used as text and image in studio painting?

1.6 Significance of the study

The importance of this study is the promotion of Ugandan culture through text and image application based on Ganda proverbs into painting. This study helps making easy communication at rightfully time. The indigenous information of this research shall be

published so as to contribute to the international exiting knowledge in studio painting. The practice gives more life into studio painting. This giving a spontaneous presence which adds to the obscurity and power of the subject matter the artist is deal with. Hence creates more attractive side of the painting when applied the fundamental approach towards interpretation of the text itself with image based on the selected Ganda proverbs. On other hand this study will keep the Ugandan culture alive through educating the young generation by integrating text and image into painting from the Ganda proverbs. The study would be a source to dating the material culture as new reference in a high profile.

To inspire the painting artists to come together and institute a painting resource centre, which would be used for Art apperception, extension of knowledge on painting and used by scholars for research purposes. Ultimately, the study reveals the richness of the artistic traditions, emphasizes on Ganda proverbial text and image in painting which has made them aesthetically powerful communicators of history, knowledgeable, identity and values.

Curriculum developers can use the study to introduce painting design skills in the curriculum of both lower, upper secondary Schools and Universities to develop, and stimulate the learners' response to messages, with a view of making a favourable impact for thoughtful purposes. Its process involves strategic concept thinking, synthesise, creativity produce, and problem-solving.

Much of what we know about other cultures and times however, comes from artworks. The ministry of Gender would make the text and image to be a compulsory strive to promote and preserve the country's artistic skill and culture. The studio paintings

therefore were created honour and educate beliefs, and would place the researcher amongst reputable academicians in the field of painters.

1.7 Scope of the study

1.7.1 Historical scope

The study gave a historical account of painting and how text and image had been used. The research looked at the prehistoric, Early Great Civilization era, the Renaissance in Europe, in some cases Asia, Modern or contemporary Western world, and Africa with emphasis to Uganda.

Integration of texts and images has been found in the Early Great Civilization era. The researcher discovered that text and image paintings were used in the medieval and Gothic periods, expressed the traditional ideas of religions. In Africa, Uganda in particular, painting was used to express socio-political and economic issues but text and image less integrated in their works of art. Here the researcher looked at recent artists like Prof. Ssendendo, Ali Darwish, Ssenyondwa as well as those from the early years of modern art in Uganda which date from 1937. The pre-colonial time was also considered.

1.7.2 Geographical scope

The study was based in Kyambogo University Department of Art and Industrial Design-Faculty of Vocational Studies. Kyambogo University is strategically located in the central region of Uganda which has provided almost perfect representation of the visual art background for many institutions in Uganda. The studio experimentations and documentation were done at Kyambogo University.

The researcher intended this study for purposes of reference and extended to other selected Art institutions (Uganda Christian University, Makerere University and Kampala University, to mention) within the Greater Metropolitan Kampala. Kampala is the central area of the Buganda region. By virtue of its status in the country, the Greater Metropolitan Kampala habits all tribes in the nation. It happens to be the centre of the Ganda speaking community in the country. Most Art training institutions are found in this geographical area in Uganda and as such it has the highest number of practicing painters.

1.7.3 Content scope

The content scope of the text and image study was based on the identified objectives:

In the first objective, the researcher established factors limiting new painterly approach to the integration of text and image inspired by cultural beliefs such as Ganda proverbs in studio painting. In regard to this, the following were analyzed:

- Text and image: the interrelationship and strength of the two aspects.
- ‘Ganda’ proverbs
- Practicing artists
- Painted text and image – studio practice

In the second objective, the researcher identifies artists and their paintings that combine text and image based on Ganda proverbs. The researcher examined those paintings where artists are integrating image and text and found that the study could make a contribution there.

In the third objective, the study identifies and selected Ganda proverbs to be used as text and image in studio painting. The researcher supplemented these by selecting ‘Ganda’ proverbs and integrates specific text with image in studio painting.

In the fourth objective, the researcher studied the possibilities of integrating text and image in studio painting. ‘Ganda’ proverbs concepts created through painting text from collected data and manipulation visual imagery following a specific designing process. The researcher also painted and indirectly manipulates the selected ‘Ganda’ proverbs to create conceptual ideas of selected musical instrument. Various painting materials were used like oil paints, mixed media, acrylics and digital media as painting process.

1.7.4 Time scope

This study was focused majorly on period between 1995 and 2012. It was specifically to give current information about the production of painting using text and image in Uganda. It also looked at art historical eras when text and image were used in painting from various world civilizations as far as 4000 years ago. This was for the purpose of comparison and creating a wide range of literature citation.

1.8 Limitations

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

- a) The unstable and exorbitant high prices of materials identified for the studio work. This slowed down the pace of production. This as well prompted substitution of materials which in a way affected the expected quality of work.

- b) Collecting data: many of the paintings were not done in the set time frame. This was due to the mobility and unwillingness to respond to my interviewers.
- c) This study being a new approach in painting, posed numerous challenges. These included; selection of the appropriate tools, creation of the model and all other aspects of painting development.
- d) Long administrative bureaucracy which makes the whole system of the study too slow.

1.9 DEFINITION OF OPERATIONAL TERMS, KEY WORDS AND PHRASES USED

Cultural beliefs: These are norms, values, practices and customs of a particular society. They also include the material culture. In this research, it is linked with a practice of proverbial amongst the Baganda of the Greater Metropolitan Kampala.

Evolutional organic feel: An experience of floral or rocky surface texture in painterly nature.

Evolutional organic technique: A new painterly method of applying paint on canvas in the naturalist characterization.

Experimentation: Technique to explore paintings that express intellectual sense, the primary concern of this study.

Ganda proverbs: phrases that describes a body of intellectual information and says something of generally true in a language called Luganda.

Images : These are images derived from particular proverbs executed in an ironic two dimensions in the studio and to be public subject of

influence. These images are symbolic and appreciated by the groups that are attached in their usage.

- Integration** : the combination of two aspects revealed and concealed within the experimental painting composition.
- Optical illusion** : Create illusion of change, motion, feelings or illogical space in painting.
- Organic feels:** The textured impasto looks in the painting composition give the new dimensions in the art work.
- Studio** : Operational place; in and out door space to execute the experimental paintings. The researcher built the agents that elevate the morals in free style.
- Text** : This is a short phrase that the researcher associates to the cultural belief referring to a particular proverb.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

This chapter provides a critical review of the issues that had been explored and studied theoretically and empirically. It also provided the existing literature regarding text and image. The Researcher in this study sought and explored the expressive nature of painting in text and image using selected 'Ganda' proverbs to articulate the two aspects.

This study considered the nature of the relationship between image and text in a visual work. It proposed a need for a formal tool of analysis for image-text works.

2.1 Factors limiting the integration of text and image

Art history has shown evidence of the artistic use of text and image by artists as they searched for enrichment of visual communication in their pursuit for deeper meanings in the production. For Scholarly study, the researcher learnt from the exiting earliest art practices to establish the significant relationship between art and the use of text and image in painting. Text and image have been used since the great early Civilisation era to date in the contemporary era.

In Uganda today, there is less aesthetic appreciation of this uncommon mode of painting, yet it could communicate powerfully. Therefore it's unpopularity among the practicing artists has lead to the population not knowing about its existence as another powerful tool of communication in painting. 'True communication might not be possible'. Humans have their own perceptions of reality where they feel they connect with others. It is only the lack of real communication that prevents those personal realities from turning to utter loneliness and despair brought about by the understanding

that none of us can ever truly know another. In regard to the above, the researcher had embarked on the in-depth of text and image making in a painterly mode; entitled interdisciplinary art approaches of contemporary nature as a tool for communication.

The early painter in tradition and innovation especially in Europe expressed their painting with reality images in an attained to give a clear and impressive outline the

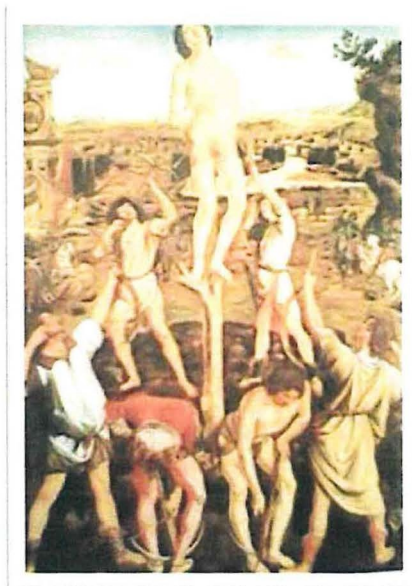


Plate.1 Antonio Pollaiuolo: The martyrdom of St Sebastian. Altar-painting, 1475.London,
National Gallery

happening of their time but without text incorporated see plate 1 and 2. Image is not the answer but an illusion to forget the question. The painting shows the way in which a Florentine artist of the second half of the fifteenth century, Antonio Pollaiuolo, tried to solve this new problem of making a picture both accurate in draughtmanship and harmonious in composition. Gombrich (1983)

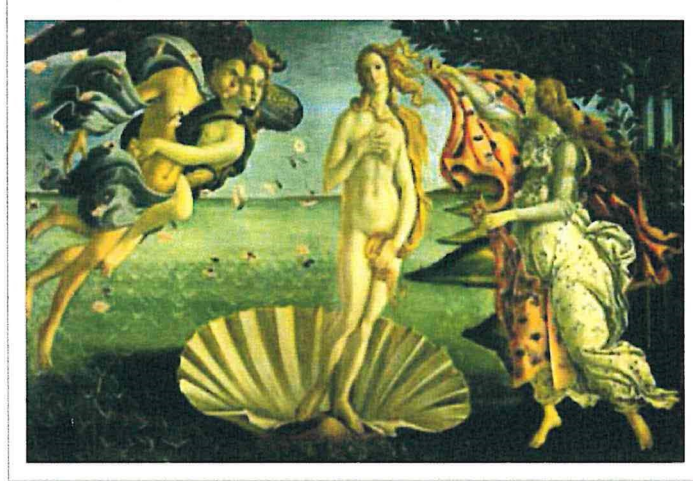


Plate.2 Botticelli: The birth of Venus. Painted for the Villa of Lorenzo di Pierfrancesco de' Medici, about 1485. florence, Uffizi

As these painters sought to communicate to their audience using images without text in painting, the researcher observed that their efforts could have been futile. By this, researcher meant that the viewers could have different opinions on the image statement painted from that of the artist. It is for this reason the researcher asserts that image alone might not maintain a strong position in the painterly communication nature as observed see plate 1 and 2.

One of the most famous paintings of Sandro Botticelli represents not a Christian legend but a classical myth 'The Birth of Venus'. The classical poets had been known all through the middle Ages, but only at the time the Renaissance, when the Italians tried so passionately to recapture the former glory of Rome, did the classical myths become popular among educated laymen as cited in Gombrich (1983).



Plate 3 Untitled

The painting of a singing man (plate.3) gives an idea of emotion gestures and expressions observation that must have gone into the artist's study of the subject. Image alone in this hides the artist's identity and sometimes the integrity.

The paintings above with their vague boundaries done using varieties of tools such as graphite pastel, chalk, oil, watercolours, and many others, clearly shows the subject. They show the artist's interest in using visual media to portray the message. Regardless of a particular discipline used in message communication, the artist does not show interest in raising the artistic value of the painting through text and image use.

In support of the above assessment, Nelson Goodman observed that, some artists, according to temperament have regarded expression either as sacredly occult or as hopelessly obscure.

In view of Goodman's assertion, this study observed that Islamic writing might be or have been treated with great importance in the Islamic faith. Image creation is unexpected in Islamic faith. Islamic art developed from many sources: Roman, Early Christian art, and Byzantine styles were taken over in early Islamic art and architecture; the influence of the Sassanian art of pre-Islamic. (Islamic Art and Architecture 2003)

In the bit of copy and developing Islamic technology, they employed Byzantine draftsmen in thirteenth century A.D to translate the images into their own without losing content. The way of translating, they formed visual imageless text records without images.

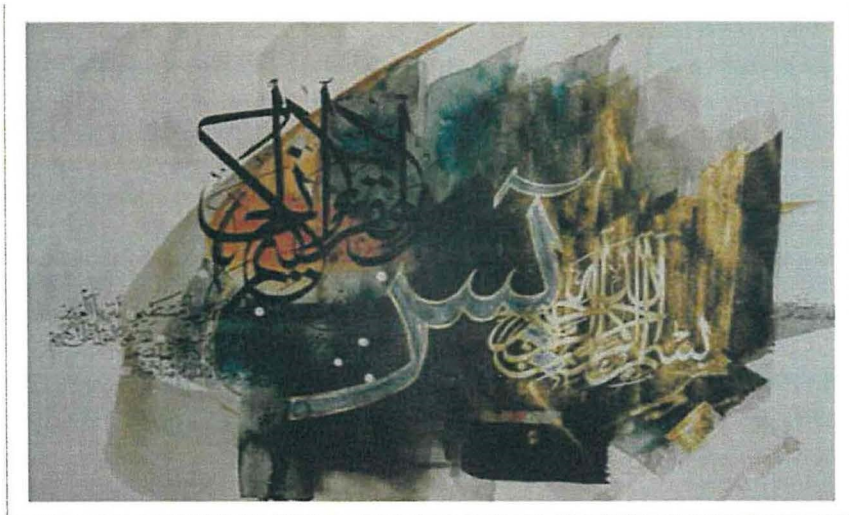


Plate 4: Osman Waqialla, *Opening of Surat Ya Sin, Chapter 36*. Inks and gold paper 18 x 23 cm

Therefore this study upholds the view that proverbial text and image could be a direct way to preserve a thought, legitimize a concept or make an idea concrete.

For instance a Sudanese artist, Osman Waqialla (see plate 4), whose early explorations of Arabic calligraphy led to the evolution of a unique style.

Waqialla's interest in Arabic calligraphy is seen in his early works. His mastery of the traditional skills and style is certainly indisputable. He was credited for liberating Arabic calligraphy from its traditional boundaries of sacred text, for his daring explorations of calligraphic expressions in non traditional, secular Arabic texts in both poetry and prose.

Camille asserts that, just as writing is marginal to speech and illustration in relation to inscription, here we see an image marginalized, literally in relation to other illustrations.

At this point he retains some of the traditional view of the diverting function of marginalia. Images are unfolding in the extra-textual realm where both artist and reader sought suggestive to break away from the wearisome codification of the painting and its illustration. Arabic dramatic letters are used in the production of Islamic paintings.



Plate.5: **Islamic art**

Ali Omar Ermes Qaf, "Al Alismaie Tales"(1983) Acrylic and ink on paper
National Museum of African Art, 96-22-2. Photo by Franko Khoury.

Ali Omar Ermes celebrates the rhythmic qualities of language. He refines boldly contoured Arabic letters to dramatic, abstracted forms and juxtaposes them with delicate detailed texts. This work, anchored by the sweep of the central shape, is animated by the

smaller inscriptions that include lines of Arabic poetry. The Islamic art is interested in the relationship between literature and painting. In this case he quotes poetry and cites its sources within his works, thereby connecting his images with larger discourses.

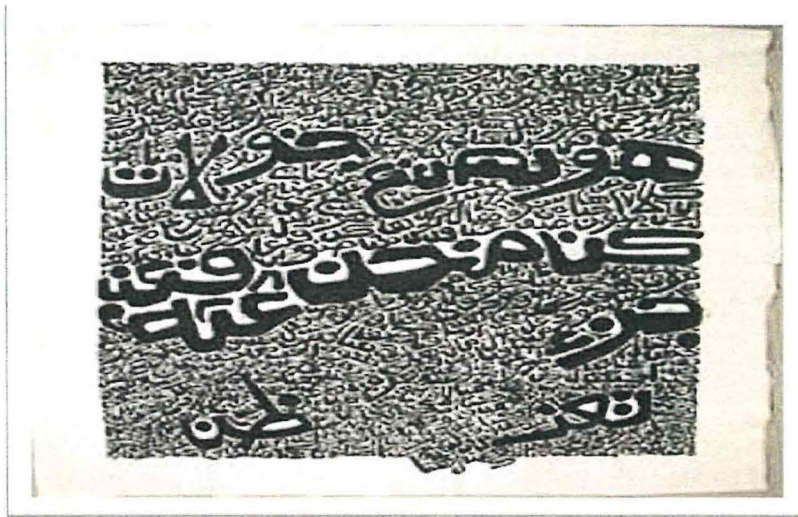


Plate. 6: Fathi Hassan "Samira's Story", born 1957, Egypt (Nubia) 1995. Acrylic on canvas, H x W: 250 x 250 cm. (98 27/64 x 98 27/64 in.)

In his works see plate 6, Fathi Hassan addresses the power relations between oral practices and the written text. He places particular emphasis on the plight of lost languages, such as that of ancient Nubia, through the domination of those imposed by colonial-era policies. Most of his scripts are deliberately illegible, invented forms that allude to Arabic calligraphy but yield little direct information.

By playing graphic symbolism against literal meaning, Hassan questions the largely Western assumption that the written word provides the best access to reality. (Battestini and Simon.2000) This study might have answered Hassan's assumption, truly the researcher believe that text add to image gives the entrance to reality in a painting with exceptional style.

In contemporary Uganda today, artists have also attempted to use metaphor, proverbs, folktales generate ideas in bit of preserving traditional culture. Artists like Amanda Tumusiime, Deusdedit Ssenyondwa among others who created images without text for art derived cultural beliefs.



Plate 7: Amanda Tumusiime, Enaku n'omushuana tibyosa omwe, 'pain is universal' (2000)

The images of women in water color, oil pastel used by Amanda (2000) to symbolize and portray a “kiga” proverbs from the Kigezi in Uganda reflecting how suffering is universal. Her main effort was to use visual images to portray the spoken messages in the “kiga” proverbs into the surface in order to preserve them. In creating the work, she used distinctive lines which gave an illusion of boldness and depth in the art.

The application of multi colours pigments in space within and around line effects makes the work painterly. However, Amanda’s painting does not give clearly the message to portray a ‘kiga’ proverb using the image without text.

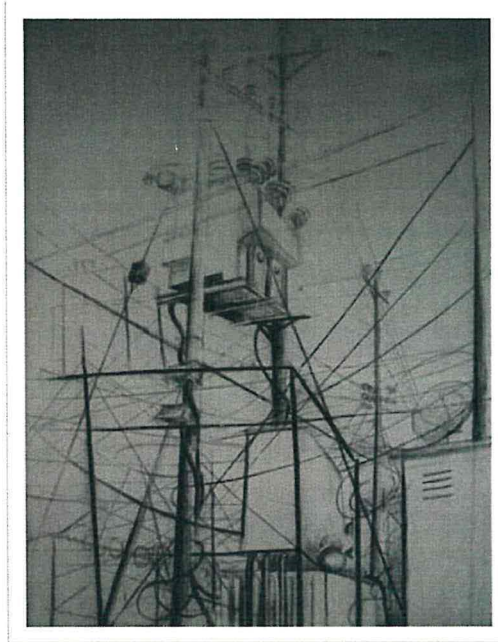


Plate 8: Deusdedit Ssenyondwa (2008), *Dependence*, 145 x
245 cm charcoal and chalk on canvas

This study also examines Ssenyondwa’s work “Dependence”; a creative visual interpretation of a metaphor. He analyses some existing ‘Ganda’ proverbs “Omulirano gw’okya bbiri” which is literally translates co-existence leads to interdependence among neighbours of the different people in families. While his major intention was to use electrical features as to make metaphoric content applied in visual art. Regardless of a drawing discipline see plate 8, he attempted to show some contribution of the development and preservation of indigenous ‘Ganda’ proverbs.

But image alone could not say it all of his art, rather had to a touch written statement to give an insight on his drawing.

It is at this point that the researcher holds a view that as long as a painting or drawing is with unclear boundaries and no text integrated with image, the artistic assessment might not be felt in the work of art due to the different options of the viewers.

The absence of text and image interplay could make painting or drawing concept an understandable to viewers. The interaction of text and image may create visual poetry space in these contemporary drawing and painting disciplines. The works employing text and image might tell stories about memory, identity and the power of visual language.

In doing so, they could bring Ugandan visual histories into the global debate on conceptualism, which often melds expression and image. In different ways, they could celebrate the marriage of aesthetic form and literal meaning. Play with the ambiguity of text and image might help us to consider the active role of the viewer in the "translation" process of 'reading' visual images.

2.2 Identification of artist who have combine text and image in their painting.

Image painting without text is like a day without light. The integration of text and image light up the artist and viewer's observations. Grant and Ron (1997) support this observation when they uphold that, conceptual rather than straight forward presentation of the message may at first seem strange to you, soon find it enhancing your innate perception of symbolism and you can pluck from the air and put to use in your art.

Grant and Ron were not directly writing about proverbs but what they wrote has a direct call to what this research is emphasizing to let the message in painting be presented proverbially text and image to facilitate audience attraction. This study shares views with Grant and Ron when they say that these ways of message presentation are effects that the artist will wish to achieve. They thought that he will want to encourage enhancing the innate perception of symbolism that lies around every artist.

The researcher is also of the view that integration of text and image does a lot to enhance dialogue between the painting and audience thus raising the artistic value. Text and image based on the selected 'Ganda' proverbs implies a message not only to the artist himself, but to whoever sees the artwork. It therefore became quite necessary to look at the ways in which these messages were presented and to see how raised powers of attraction thus the artistic values are achieved and maintained in these integrated text and image based on proverbs. The communication aspect, which emphasis for painting, is strengthened and more effective when the message is not straightforward to the audience. But the text and image changes the meaning of message in the painting.

To strengthen the argument, Dark (1954) asserts that, those who are interested in primitive art should therefore be acquainted with the discipline of anthropology as well as that of art.

The researcher agrees with Dark that there is a need of understanding text and image as well as the practice of applying paint other medium to a surface (support base). In art, the term describes both the act and result, which is called a painting.

(http://uk.encycarta.msn.com/encyclopedia/_abstract_art.html Encyclopedia Encarta)

Daniel (1971) states that, Paintings can be naturalistic and representational (as in a Still Life or Landscape painting), photographic, abstract, be loaded with narrative content, symbolism, emotion or be political in nature.

As the researcher created and studied art, discovered many kinds of subjects, visual symbols and themes which in most cases are representational in nature. Although, most philosophers accept that representation is not resemblance.

Gombrich has argued that visual representation involves manipulating signs, so that the language of art is more than a loose metaphor. Signs have a history, a tradition to be learnt. Goodman rejected the theory of resemblance but favoured one denotation. Symbols used in painting may be arbitrary and conventional, but looking at painting meant unravelling a code.

In regard, the unavoidable artistic statements in the cave paintings of Altamira in Spain as cited in Gombrich (1978). The inspiring artworks of Nyero Rock paintings in Eastern Uganda Coulson and Campbell observed that symbolisms in as old as human kind.

A studio painting of proverbial text and image as a model of expression would create numerous symbolic forms in nature. Painting text and image integrated composition or abstraction and other aesthetics may serve to manifest the expressive and conceptual intention of the practitioner.

Conceptual expression of the text and image imagination from the selected 'Ganda' proverbs was considerably used in this study. Art to provide text and image means to express the imagination in grammatical ways that are tied to the formalisation

of image. Text comes in sequences, each of which has a definite meaning. This art provided a range of forms, ideas with meanings that are malleable.

Four concepts dominate traditional aesthetics: beauty, representation, expression and form. Expression is potentially the most important for an understanding of the art. Fisher (1993) Expression is concept with many aspects. People express, word express, actions express and image. Each of those subjects can express ideas, thoughts, facts, feelings, attitudes, moods and so forth.

“Goya’s painting *The Third of May*, 1808 expresses outrage at brutality or war”; Goya’s painting expressed his bitter feelings toward political tyranny” and so on. Of all these possibilities for what can be done to express theorists of Expression, focused on the idea that artists. Their works do the expressing and that they express are emotion (include mood and attitudes) (Reflecting on Art. 1993: p. 324)

In the view of the above, the researcher observed, that proverbial text and image might be just like the undoubtedly artworks which could often express ideas, belief, arguments, and so forth, but so does ordinary discourse.

Looking at the historical account of using text and image symbols in painting, the researcher observed that this model of painting was widely used in the great early civilization era, the Renaissance in Europe, modern era /contemporary (Graffiti art and Pop art), and in traditional Africa (Democratic Republic of Congo, Sudan, Uganda among others). Painters surprisingly often used to apply text over image in painting. ‘Text and Image’ approach was popular in most of the cultures for thousands of years.

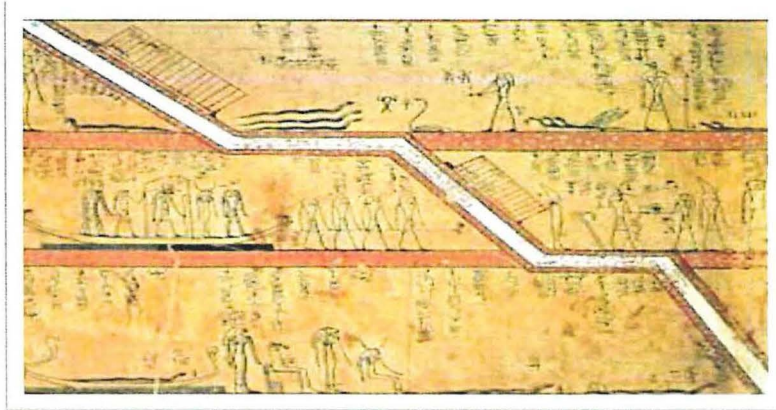


Plate 9, **Ancient Egypt: Text and Image Integration** Source

for image: Retrieved from

http://en.wikipedia.org/wiki/Image:Bayeux_tap.2009-9-15

This is a typical description of travelling through the land of death with lengthy commentaries popular type of ‘adventure literature’ in Ancient Egypt univalent of current adventure or horror movies.

In the description of the above Plate 9, Allen (2000) says that,

Hieroglyphs were the earliest form of Egyptian script, dating back to circa 3100 B.C. They were used mainly in religious and ceremonial settings and were inscribed on tombs, temples, statuary and funerary objects. Hieroglyphs consist of ideograms-signs that stand for ideas or things-and phonograms-signs that represent sounds in the language. They also include "determinatives," signs that clarify the meaning of a word in a particular context.

Reflecting on Allen (2000)’s description, the study observed that in Ancient Egypt, text and image art of painting was deeply incorporated in their works. Most of all their images have some text comments, sometimes very lengthy and long. This text and

image integration may be results of the hieroglyphic system where text by nature is an image, and image often can be read as a text.

Attempting to highlight the meaning of text and image in the art, Allen (2000) argues that literate individuals composed an elite and powerful segment of Egyptian society. Though most people had little formal training in reading and writing, they could recognize many hieroglyphs inscribed in family tombs and temples where they worshipped and in the form of amulets, and ensured of health and well-being.

As this study reviews the above scholar's explanations, it observed a provision of this model allowing for a shared language in the negotiation of meaning and helps the viewer to articulate what is being experienced in engaging with the works.

Similarly in Chinese culture long texts especially poetic comments are very typical for classical paintings. This is a typical description of travelling through the land of death with lengthy commentaries – popular type of “adventure literature” in Ancient Egypt as illustrated in Plate 9.

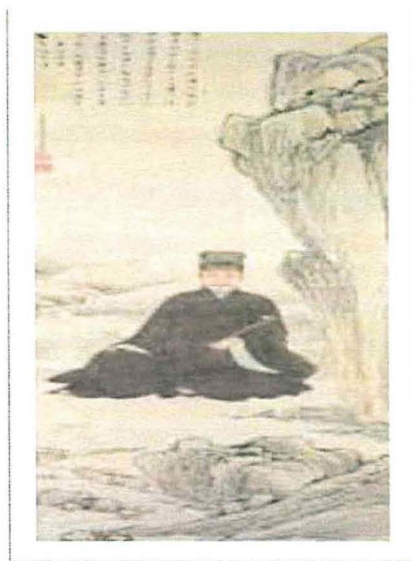


Plate 10: China 1667 - poetry over image

Source for image: *Retrieved from*

http://en.wikipedia.org/wiki/Image:Bayeux_tap.2009-

Chinese painting masters tried to recapture moods and putting together within their image in a poetic way. It was their ambition to acquire such a facility, and could write very often few lines of poetry text, painted a picture on the same scroll of silk. This is a portrait of the scholar Tseng Ch'ing 1667. Text and image give a great meaning of the message communicated in their painting to preserve the Chinese traditions. (See Plate 10: p 44)

The researcher observed that, integration of image and text could extend each other into new dimensions of meaning and visual impact in painting. Text as visual information and calligraphy as a visual form of language used, in image and text to tell a story in the proverbial painting.

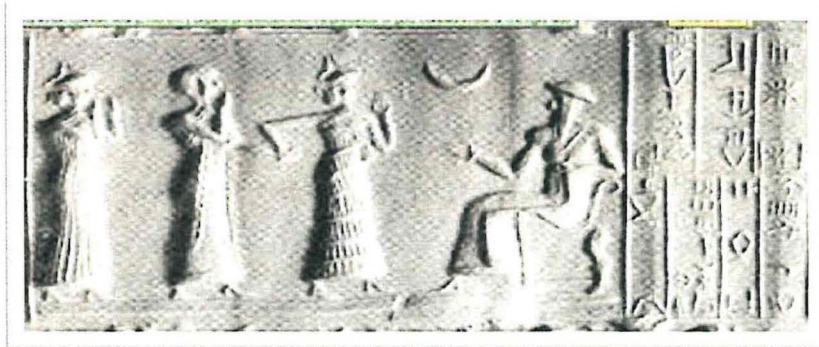


Plate11: Mesopotamia, Sumerian cylinder seal (2100 B.C.): image and cuneiform

text: Source for image: *Retrieved from*

http://en.wikipedia.org/wiki/Image:Bayeux_tap.2009-9-15

Sumerian cylinder seal (2100B.C.) depicts procession into the presence of god; cuneiform text at the right side. The earliest literate culture was summer in Mesopotamia. In the image part is combined with image text presentation. This approach with Text over Image was popular with most cultures most of the time for thousands years. As the

nomenclature suggests, the model in this research is a matrix of systems and functions which provide a mapping facility for decoding image-text works.

Interpersonal function positions of the viewer in terms of mood and attitude towards the work being analysed such as plates 1, 2 and 3. It enables the viewer to engage with the work, and the work in its physical space, through a range of choices from each system.

The representational function deals with the information conveyed and the meaning of the work. It functions to represent our experience of the world.

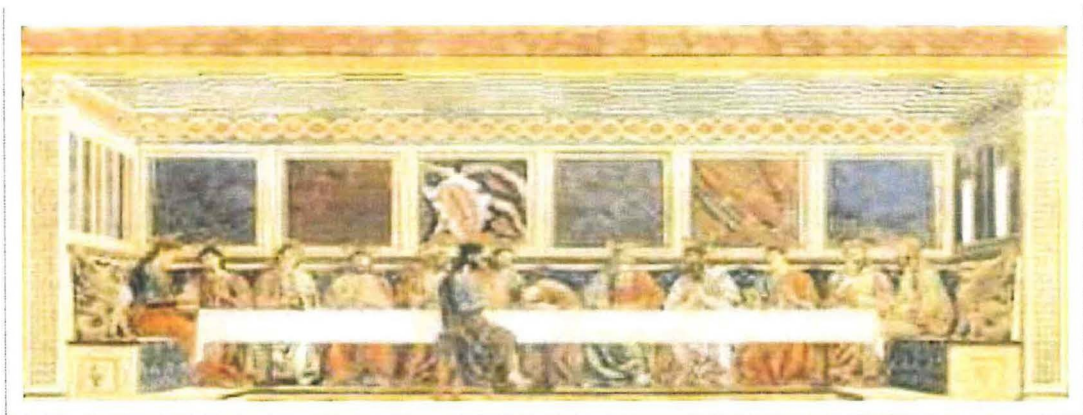


Plate.12: **The Last Supper:** Andrea Del Castagno “The Last Supper” (1445-50 Fresco.S.Apollonia, Florence)

Many modern cultures might have ignored text and image and regards it as something archaic. As a result of digital images regularly even do not provide quality to see or read such texts due to inadequate image resolution. The study observed that when images with natural resolution, we could find text over image much more often than we can imagine. Here is one example; Look at this Renaissance dated painting of “The Last Supper” plate. 12, at first sight obviously there is no text over this image.

The study analysed a zoomed image of a detail in this painting and observed that one could see that each apostle is named. The naming could be equivalent to bringing

object to a viewer or to eternity or both, as if they are the same. Everything important to paint is important to name, this might have two purposes. Its soul purpose is to get attention.

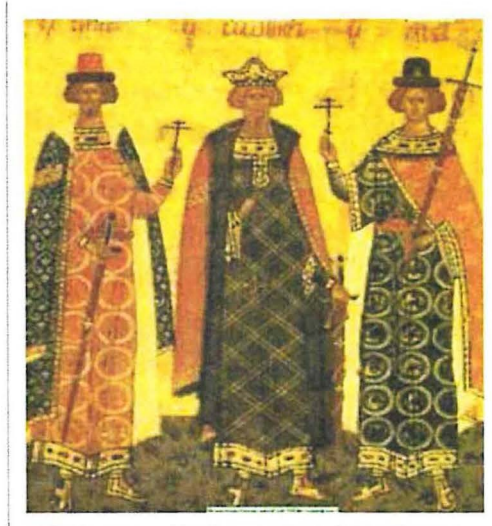


Plate.13: Russia, 15th century icon: obligatory text over image

The assumption might be foreign (proverbial) text and image in communicating make the painting distinctive and raise curiosity. And further could give efficiency in the text –image painting.

In the view of text and image in Orthodox Christian paintings, the research observed that Icon in Orthodox Christianity placed above or around the head stating the name of a saint. Names are written in Greek or Church-Slavic language with very special style of writing and unique conventions about characters, making texts appearing very different from mundane writings. One of such conventions is the use of so called *titlo* (<http://en.wikipedia.org/wiki/Titlo>), which is used deliberately to write names of saints. This Russian icon was painted at the end of 15th century, and it clearly demonstrates described

approach to naming. Modern tags help to make the text more understandable. The researcher observed the above painting that the style of writing names over heads of important persons is very similar as in ancient Greece or Orthodox Christianity icons. The researcher believes that the proverbial Ganda text and image might be very essential tool in helping the painted concept understandable to viewers.

Camille's 1987 observed in his article that,

Labouring for the Lord: The Ploughman and Social Order in the Luttrell Psalter, anticipates his more theoretical attempts to describe marginal images in Image on the Edge. He begins by questioning the assumption made for decades that marginalia was a useful resource for images of daily life in the medieval period. He cites one scholar in 1965 as saying the images "display a lively realism" and are useful for "understanding conditions of medieval living.

Camille then proceeds to investigate the image of the ploughman in the Luttrell Psalter. He traces the Biblical origins of the image through its relatively stable meaning in early fourteenth-century England as a symbol of the good Christian, sustenance, and fertility.

Camille deals with the marginal images as acting as kinds of exempla, but seems to weaken his statement of 1987, in which he had called them visualization of the proverbial experience. He notes proverbs "are not really 'texts.' Because of their oral matrix as 'sayings,' they suggest speech without a speaker, an utterance of universal application." Both proverbs and marginal images lack the iconographic stability of a religious narrative or icon." The researcher argued that this is precisely the value of marginal images, and in part an explanation of their relationship to both text and viewer.

In contemporary era, artists might have already arrived into a new argument in conjunction with the latest technology that is text and image abstract art paintings. This is truly a new approach to abstract art. A simple yet unique idea in painting styles in the world today. This type of paintings combines text with other objects in order to display a new and unique artwork. This radical approach has attracted many aspiring artists to apply it in their paintings. Art is the most natural means presenting visible expression of the invisible and transcendental of people, it is a language telling story of the tribe, the myths and legends of the glorious past.

Further, the increase in technologies might have also given artists the ability to experiment with new techniques. The study embarked on a studio experiment of 'Text and image Art' in which the artist could have given life to a simple text by using art with image. With playful mind, the researcher combined text with other objects to create a more attractive side of art in painting. Artists apply their own radical approach toward interpretation of the text itself as seen in the painting (plate.14).

This painting is a collection of women's voices that speak from the heart. Common to this artwork is the notion of "awareness"; the idea that if one trust what your inner voice is capable of experiencing, then the act of being alive will be that much greater. To follow this debate, it is the view of this study that Ganda proverbial text and image lead the onlooker into the deep thinking about what is seen and read. Therefore should be part and partial of the painting languages as one in communicating the intended concept. The attachment text is more powerful than image link, even image links with a good alt attribute but the researcher believes that combination of the two aspects might be stronger and influential deconstruction tool in painting art.

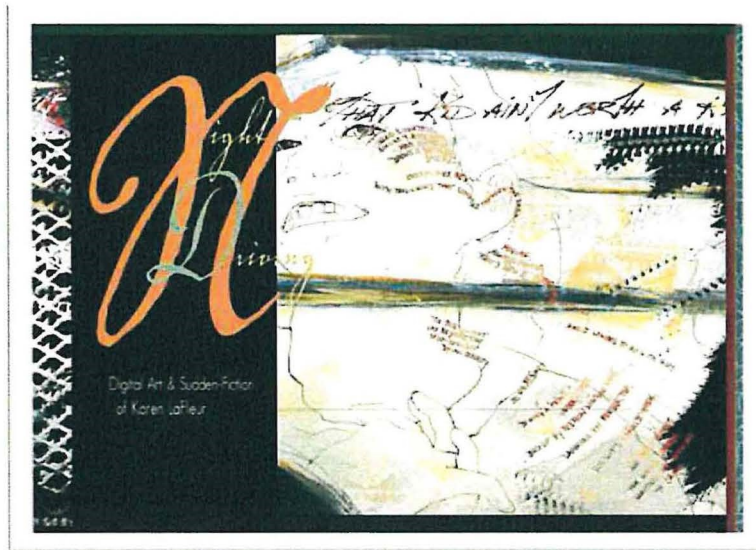


Plate.14: Karen, Lafleur **"NIGHT DRIVING"** - 2004

EXHIBITION: Cape Cod Museum of Art

Graffiti, art for political change, subversive or deconstructive art that may seek to question aspects of society without any specific political goal. In this case, the function of art may be simply to criticize some aspect of society. But we ought to differentiate two related question concerning pictorial representation: (a) How do we interpret images? Is it an operation similar to reading a text? (b) What makes it true that a picture is about a certain subject matter?

A skeptic might argue that images are not in reality about anything, that there is nothing but our interpretation of them hence ,the only real question is about what we interpret pictorial representations.



Plate.15: Source of image: Spray-paint graffiti on a wall in Rome.

George C. (2009) asserts that,

The ancient Romans carved graffiti on walls and monuments, examples of which also survive in Egypt. Graffiti in the classical world had different connotations than it carries in today's society concerning content. Ancient graffiti displayed phrases of love declarations, political rhetoric, and simple words of thought compared to today's popular messages of social and political ideals.

This study observes that Graffiti art and other types of street art are text and images that are spray-painted or stenciled on publicly viewable walls, buildings, buses, trains, and bridges, usually without permission. Certain art forms, such as graffiti, may be illegal when they break laws (in this case vandalism). With similar deconstructive art style that may seek to question aspects of society without any specific political goal. This study could have addressed the concern of sanity to humanity through the Ganda proverbial text and image art. Digitalised and Painted proverbial text and image printed, and on canvas which might create identity commitment attitude in viewers.

In the arts of Africa, written texts have a long, complex history. Ottenberg (2002), in his observation asserts that, from early Egyptian works to the most

contemporary art forms, artists have used the body as a primary "canvas" for inscriptions such as scarification or tattooing or as a site for displaying graphically rich materials found on clothing or jewelry. Of all inscribed surfaces, the body may be the most politically charged template for imparting meaning. Since it moves through space, the body mediates between the public and the private spheres, allowing individuals to address ideas about gender, identity, ethnicity and class through inscribed forms of adornment.

Inspire the use body as a primary "canvas" for inscriptions in the traditional art work, the researcher found it fitting to digitalised and traditional Paint the Ganda proverbial text and image on canvas, and prints to match the computer era to address the 'social concern of identity. The combination of text and image might have provided a means of cultural presentation in visual form i.e. text as visual information and image as a visual form of language. Imagery derived from the Ganda proverbs were portrayed in a symbolic nature.

In Africa writing systems flourished for thousands of years and have contributed significantly to the global history of writing. In text meaning, artworks from a range of periods, regions and media testify to the rich diversity of text and forms of graphic communication. They challenge conventional understandings of the text as something static applied only to paper, and they demonstrate the dynamic ways that artists from many African cultures have creatively used text, or the idea of script, in their works of art.

Dalby (1986) asserts that,

Texts are systems of interrelated symbols used to encode and transmit meaning. In Africa, these texts take a variety of forms. Some are phonetic alphabets, in which letters or characters represent the sounds of a language, while others are ideographic, comprised of abstract symbols that convey concepts, ideas or things.

In procession with the above, this study has used proverbial text and image painting intercreatively in a way to encode and transmit meaning. All of these proverbial texts might possess a dramatic, visual power that has inspired artist to deploy them in myriad ways and contexts. Whether inscribed on ritual or everyday objects, textiles, these African proverbial texts might be more than technologies of communication. They constitute versatile, aesthetically potent ways of knowing and affecting the world. In this painting, the artist's focus was on the exploration of the abstract dimensions of writing. Wosene explored both graphic and talismanic aspects of writing as well as illusion of multiple overlapping surfaces in his painting. His painting illustrates the strategy of double meanings which is metaphorically when writing poetry.

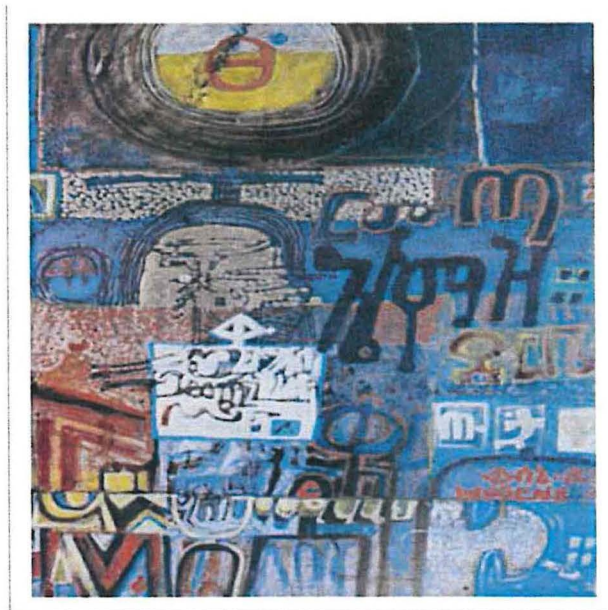


Plate 16: Wosene Kosrof, *Almaz*, 1982

To strengthen the argument that many phrases and compositions carry symbolism thus making metaphoric text and image be understood as a necessary and major component in oral language.

African artists could have often used text to detail the discrepancies and ironies of colonial narratives of conquest and to explore how writing has dictated the telling of Africa's histories. They incorporate text and image of visual forms to create works that express and often contest the dynamics of power, control and social relationships. Such powerful narratives challenge established structures of authority, shape public perceptions and assert identity.

In accumulation, artists may have drawn not only upon traditional African uses of scripts but also upon a rich history in modern and postmodern artistic practice that manipulates text to serve multiple aesthetic and communicative functions. Whether working in photography, painting, mixed media or site-specific installations, African artists may move beyond simple investigations of characters and calligraphy to produce highly personal and poetic approaches to text and image art.

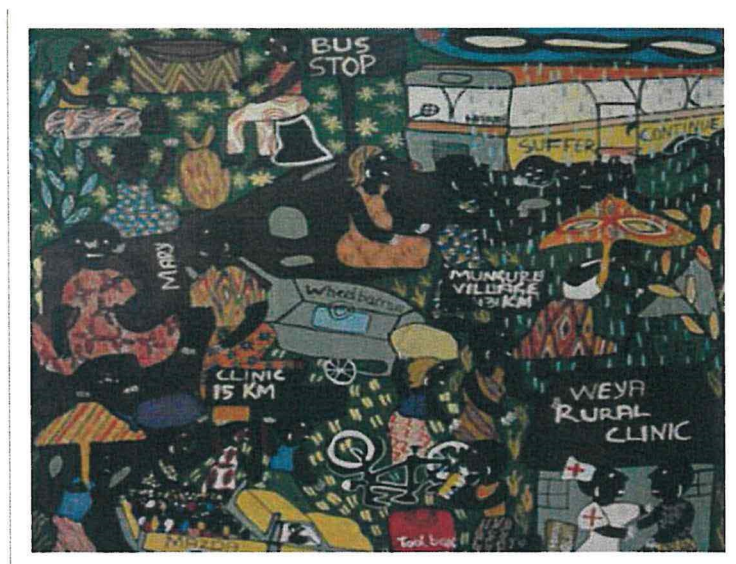


Plate 17: Mary, *Problems of transport*, c.1989

In problem of transport (1989) text and image are integrated by an exuberant artist called Mary. She comments ironically on one of the difficulties that lie at the heart of rural life and in doing so rivals the work of Moke, a Congolase urban artist. Moke's rendition of an 'express taxi populaire' shows a mastery of anatomy (see plate 17:p52). The paintings seem to be narrative, read from top left to right is as revealing of the African condition.

The paintings give the clear insight to Samba's explanation of the style and inspiration guide in his artworks.

Chéri Samba borrowed from comic art the device of 'word bubbles' which allowed him to interject not only narrative but also commentary into his compositions. Samba recalled how he came to use text in his paintings.

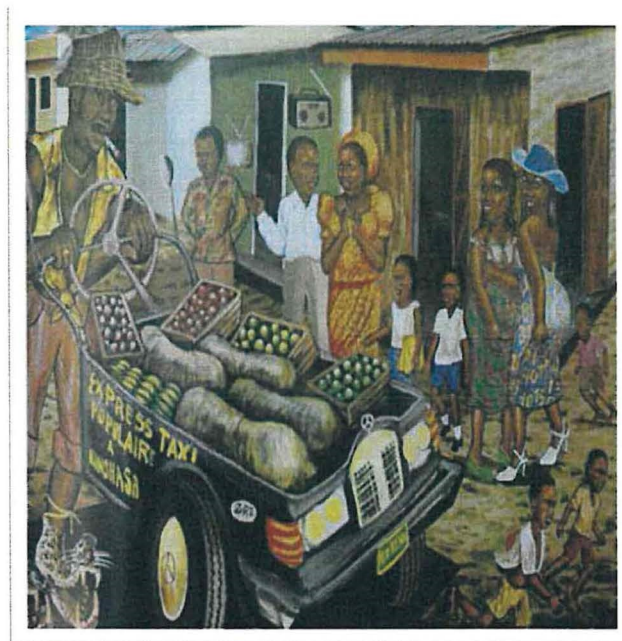


Plate 18: Moke, *Street Scene*, 1990

I had noticed that people in the street would walk by paintings, glance at them and keep going. I thought that if I added a bit of text, people would have to stop and take time to read it, to get more into the painting and admire it.

That's what the researcher called the 'Samba signature'; he put text in all his paintings.

Chéri Samba's paintings revealed his perception of the social, political, economic and cultural realities of Zaire (now the Democratic Republic of Congo), exposing all facets of everyday life in Kinshasa. His canvases offer a running commentary on popular customs, sexuality, AIDS and other illnesses, social inequalities, and corruption.

In a way of break from tedious tendency of painting images, Chéri Samba explained,

My painting is concerned with people's lives. I'm not interested in myths or beliefs. That's not my goal. I want to change our mentality that keeps us isolated from the world. I appeal to people's consciences. Artists must make people.

The meanings of message in this situation change depending on how they are transmitted. True, the researcher consents with Samba's argument that paintings based on facets of everyday life makes people through the artist. The artists' own opinions to address mentality that keeps us isolated from the world thus being sanity to humanity.

Sue Williamson investigates in the political and ideological underpinnings of the written word in South Africa. The artist selected images and passages from an old government tourist brochure that described the traits of local populations to those searching for "exotic" and "authentic" Africa. Heavy metal frames inscribed with fragments of anthropometric observations hold ethnographic photographs and

descriptions. The addition of metal chains or barbed wire literally traps the images for closer inspection.

With these disturbing works, Williamson transcends mere commentary on prejudice in pseudo-scientific literature on South Africa. She questions the fate of these texts and images that might be left over from an earlier period but today may open to new uses and interpretations.

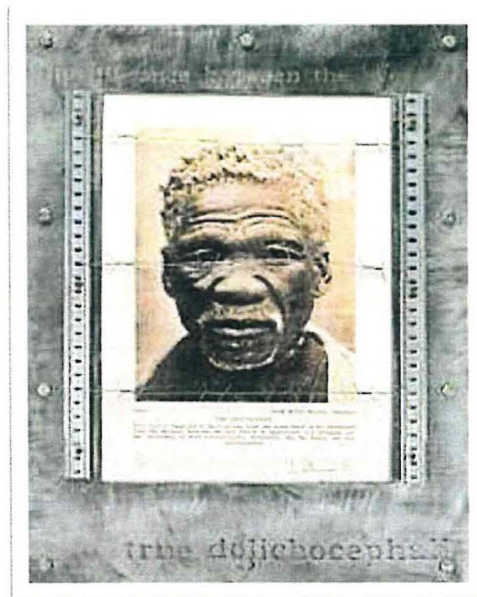


Plate 19: Pages from a Government Tourist Brochure: Hottentot Sue Williamson, b. 1941, England (1992) H x W: 53 x 45 cm. (20 55/64 x 17 23/32 in.) Private Collection, Carl Larkins

Willie Bester is one of many artists who occupy an intermediate position between the overly stereotyped polarities of the white and black. His painting with literary philosophical leaning, informally and depicts reality of life under an apartheid regime in South Africa. Bester employed the detritus of the street along with oil and watercolour in a collage like format augmented by minute calligraphic figures and symbols.

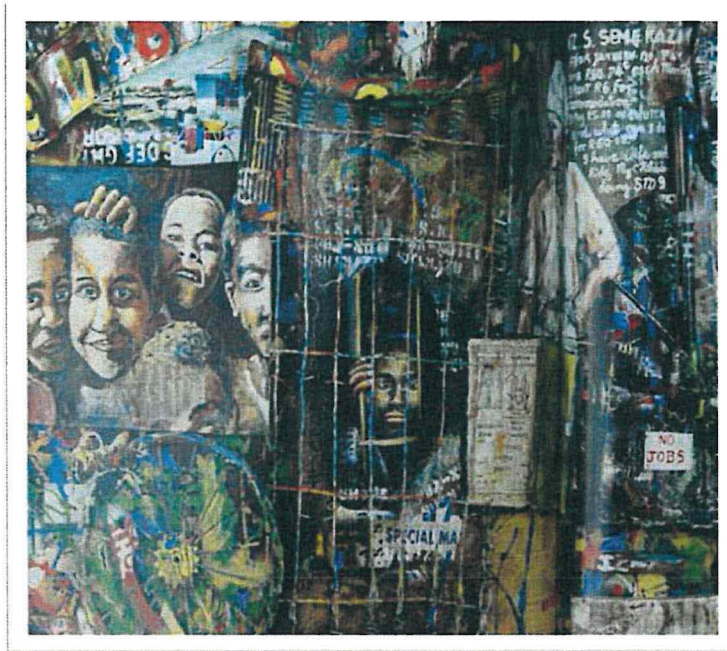


Plate 20: Willie Bester, Semekazi (The Story of a Migrant Worker), 1993

Unlike spoken language, text and lifelike systems might be dynamic, imaginative means for communicating. This meaning gain communicative strength when text is included. Inscription itself is powerful, when integrated with image creating creative act in painting.

In contemporary Uganda, visual art is at its nascent stage. Contemporary art started in 1937 through the efforts of Margaret Trowell. Whereas Trowell created a formidable foundation for art to prosper in Uganda, in the period 1966-1986 political turmoil inhibited progress. In fact art in Uganda might have lost its great grip on the international scene. After 1986, political, economic and social changes have created a vibrant environment through which Uganda's visual artists are slowly recovering their space on the global scene and progress is still slow.

Dating from ancient times to the present illustrate how African artists have used diverse forms of texts as symbols loaded with meanings to get something with fine-looking, empowered works of art. Often integrating text and image might be one way to express how power is accrued through the acquisition of specialized knowledge.



Plate 21: Fred Kato Mutebi, print (2003), "Stop the wars"

In Uganda, urban artists might have extensively explored text and image to express the Nexus between Art and Politics.

In this print the message Fred Mutebi clearly integrates text and image to express the complexities between Art and Politics. 'An image is worth a thousand words and the pen is mightier than the sword.' This implies text and image communicates in many ways through their appearance, placement and the very act of symbols. Integrated text and image as observed by this study might give a clear message to its viewers.

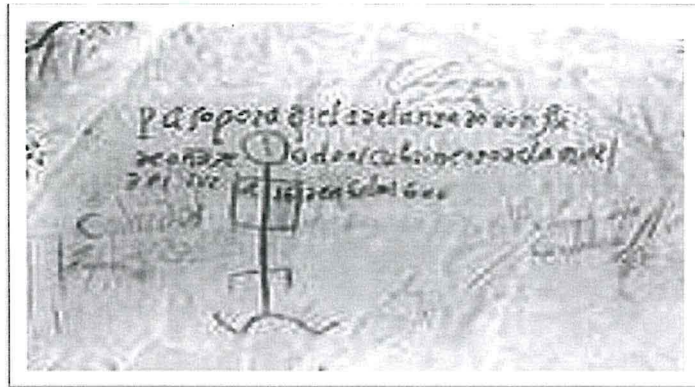


Plate 22: Image source: child art from Kyambogo primary School, Kampala

Child art, texts are powerful and images are potent. Each is form of communication that requires one to use critical thinking abilities. Both forms of expression can manipulate the way one thinks and feels. For instance this art, the child expresses his/her ideas through image and text which gives a clear visual understanding of the concept as illustrated in plate 22.

The Uganda graffiti practicing artist, a working example Samson Ssenkaaba; he has shown a multi talented creativity of the unconventional art with extraordinary imagination. The unfound creativity of text and image could have been greatly influenced by the grandeur of African arts, African cultures, vitality of African dance and Hip-Hop as a free expressive art form. Ssenkaaba seemed to be at the vanguard of a youthful art renaissance that refuses to be pigeon-holed into an outstanding artistic expression.

Many of Ugandan urban artists have drawn on their print-saturated environments for inspiration. They incorporate texts and subject matter from newspaper and television accounts of current events, recognizing the power of the media to mould public opinion. Others turn to posters and graffiti as a way to stake a public claim to ideas and issues.

With the global information revolution, computer technology may be opening a new chapter in the creative interplay of text and image for many Uganda artists.



Plate 23: Daived Kigozi 2010

The Mabarti street art: the taking art back to communities. The projects have been spearheaded by Sadolin, giving artists and their new audience the opportunity to dialogue. For instance, the painting (Plate23) shows the artists' madness with the level of theft and corruption that have infested Ugandans to the core. In his painting, a multitude of footsteps crisscross moving somewhere but going nowhere. He clearly speaks out his message through the use text and image integration in the painting.

This study observed that the mabarti paintings project operate within a broad unfenced thematic terrain. It has much room for artists to create unregulated composition.

Ronnex Ahimbisibwe has used text in his paintings taken from urban language fabrications particularly the Ghetto. In some cases pop songs have inspired these writings for example *Bayuda*, *Kifa Nsalita* among others.

Further the researcher looked Prof. Dr. Pilkington Ssengendo who is currently in active practice in painting, has used text and image sourced with a direct interpretation from the Ganda proverb such as 'enkumbi te limba' to articulate his images. The texts in his painting have colour tones similarly to the hues of the images. There is a colour connection in his painting. The researcher observed that the Ganda proverb could be the principle features his painting image and text.



Plate 24a Untitled

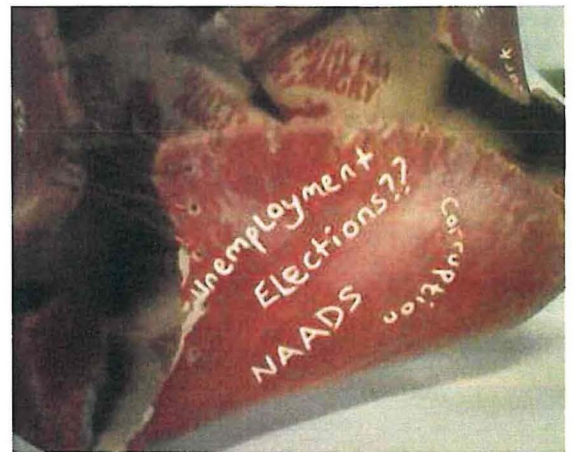


Plate 24b Untitled

There was an exhibition of pottery at the Makerere art Gallery (2011) where the pot was used as canvas to speak about the contemporary concerns. Text was extensively used shown in plates 24a and 24b. This art emphasis the concerns and venture challenges of the community unlike the study that projects a message that builds the youths.

The study also took a look at the proverbs that describe the role, status and place of the person in traditional African societies and demonstrates that these might be psychological weapons engaged in casting and confining for instance children into particular roles. These societies employed proverbs and popular sayings in prompting cultural norms with which persons are socialized into a culture of a community.

Therefore the 'Ganda' proverbs were used in this study to articulate text and image in painting. The Ganda proverbs are linguistic parts of phraseology which form elements of small folklore, comprising a number of other items, such as: Prognostics, puzzles, etc. They have specific linguistic, but also with cultural and folkloristic values. The proverbs are expressed in a brief, witty, ironic, sometimes in metaphorical or laconic way life truths, deep thoughts or moral rules put in a pregnant often in pictorial form. They put more emphasis on verbal form.

The Ganda proverbs traditionally are said to be an element of the so-called popular literature, although in reality many proverbs are evidently of artificial origin.

According to Kavulu David (1969),

The 'Ganda', a Bantu speak language called Luganda. It is a member of the Niger-Congo family of languages. Like many other African languages, Luganda proverbs are tonal, meaning that some words are differentiated by pitch. Words that are spelled the same may carry different meanings according to their pitch.

It is for this reason that the researcher selected the 'Ganda' proverbs to articulate text and image interaction in painting to address social political and economic concerns towards identity commitment of sanity to humanity. Luganda is rich in metaphor, proverbs and folktales. The language has no text of its own and it is orally passed on from generation to generation.

Africans who were engaged in trade along the coastal regions learned to speak European languages. Many Africans gained literacy in the Roman script, which they

employed to write European languages as well as their own. Today, Roman handwriting is used throughout Africa as a means of governance and international communication.

In recent years Ugandan artists have appropriated Roman script as a critical tool in exploring how writing as dictated in the telling and retelling of Africa's histories. It thus allows them to question, rewrite and reclaim their heritage so the 'Ganda' proverbs have served as a tool to articulate the text and image in studio painting with its engagement practice to the art institutions.

In this study, the researcher realized that integrated text and images could be strong tools of communication. They produce meaning and circulate ideologies in painting. The proverbial text and images might socialize the ideologies which are effectively communicative in a painting.

However, the study observed that the communication powers of text and image are surprisingly incorporated in painting, by some painters. This method was popular with most of the cultures of the times for thousand years.

In Uganda some artists have incorporated writings into their art with great intellect and creativity, many times as a way of faith, beautification, signature or gap fillers in an artwork. Thus the selected 'Ganda' proverbs were integrated articulate texts and images in conceptual manner painting, in which the idea(s) involved in the work took precedence over traditional aesthetic and material concerns.

CHAPTER THREE: METHODOLOGY

3.0 Overview

This chapter flows through the methodology. It presents the research design, samples, presentation and analysis for the study.

3.1 Research design

Basing on the exploration of the relationship between Ganda proverbial texts and images in the art of painting, and how this relates to the relevant concepts within the study objectives. This study was qualitative in nature supported by exploratory survey.

The exploratory research design used formative approach that required a different position to the understanding of the status of texts and images painting in Uganda. It also called for an applied approach intended to facilitate an intervention into the stated problem by initiating studio practices by applying proverbial texts and images into painting. The text and image were created 50, 50 to give equal carriage of the concept in the painting.

3.2 Samples

3.2.1 Population

The population that participated in this study comprised 60 Respondents. These included five Lecturers in the selected tertiary institutions. These institutions are Kyambogo University, Makerere University and Uganda Christian University Mukono among others. Thirty five practicing painting students, five practicing Artists (learned and self taught artists), and fifteen elderly (of age 40-70) members of the general public.

The population was selected from Kyambogo University, and other selected Art institutions within the Kampala Greater Metropolitan.

Basing on the fact that this study required data from a cross a section of people with different knowledge and background, a stratified and purposeful sampling technique was used to select the respondents. They were selected to give their experience and understanding integration of texts and images into paintings derived from Ganda proverbs. The study sought their opinions in regard to the role of proverbial text and image. The way it is used and the researcher's contribution to expand knowledge and appreciation of image and text in art relating it to published works.

3.2.2 Sample Ganda Proverbs

A purposeful sampling technique was employed in selecting the proverbs from which the studio based images and texts were developed. The Ganda have a number of proverbial phrases which are categorized under experienced conduct.

The researcher purposefully identified five published literature Ganda proverbs on the basis of portraying sense of unity revealed in the art works. Under the title '*ezituyigiriza obugumiikiza n'obunyiikivu mu bintu byonna*' (Being patient and hard working in every situation), this study found it a suitable theme for unity to solve the problem of identity commitment in Art institutions within the Kampala Greater Metropolitan leading sanity to humanity.

This was as a result of diverse Ganda proverbs understanding and interpretation by the population; these seemed to be more like sayings than proverbs. The selected Ganda proverbial phases from the published literature are:

- Akaami akatono-okanyoomera mitala wa mugga *'you can only demean a small man at a distance before reaching his area of influence'*.
- Addinnjana amawolu y'agaggyako omukuto *'doing something several times, yields satisfaction'*
- Agali awamu ge galuma ennyama *'two heads are better than one'* (Ecclesiastes 4:9-12)
- Akwata empola atuuka wala *'he who is patient, reaches great positions'*
- Awakula ennume tewakula emu." *nobody is indispensable'*

These could foster certain identifiable voices such as morals, warnings to mention a few. Uganda is faced with challenges of morals, for example, selfishness, disunity, isolationism among others. Never the less, all the above selected Ganda proverbs are pointed to thematic content of unity that should be inculcated among the public.

3.3 Methods of data collection.

The following methods of data collection were employed in this study:

- Library and Archival survey
- Studio interview guides
- Observation
- Photography
- Studio experimentation

3.3.1 Library and archived survey

This method was used to obtain data in order to address the concerns of objectives one and two of this study, and also sought to establish the role and factors limiting new

painterly approach to the integration of text and images inspired by cultural beliefs such as Ganda proverbs in Ugandan visual art context. To establish related works done and not done in analysis of this research.

Literary information available within and outside the libraries and galleries, Journals, articles and internet sources were examined. These did not only assist the study for recognition of existing literature, but also painted the meaning, relevancy and narration of text and image practice, and proverbs presented. It also highlighted a gap that this study attempted to fill, that is interlocking text and image inspired by cultural beliefs such as Ganda proverbs in painting. In the process of doing this, the role of text and image in arts and establishment of the factors limiting their usage in the art of painting were realized.

3.3.2 Interviews

To supplement the data collected through observation and documentary review, the researcher employed face to face interviews and discussions.

This method was used to get data on the role of text and image in arts, the relationship between text and image in painting, and the factors limiting new painterly approach to the integration of text and image in Uganda's paintings. This arrangement allowed the respondents resource persons, to freely express their views about the role and factors limiting the usage of text and image in painting, and their perceptive of the Ganda proverbs. These resource persons included selected artists and lecturers from visual and non visual arts.

3.3.3 Empirical observation

In order to acquire first hand information, the researcher used experimental visual observation to establish the role of text and image in Ugandan arts. This also allowed the researcher to examine the existence or non existence of text and image in the existing paintings and other arts such as drawing.

Empirical observation was further used during the experimentation proverbial phase to identify inspirational text and images that included melodic instruments, human figures, plants, animals and bicycle parts for this study. While this method was also used to identify tool and surfaces that were used during the execution of the design process in the study.

3.3.4 Photography

The researcher used photography as a source of visual literature. It provided visual literature of situational analysis; paintings of various text and image which gave an insight on how the two aspects could be integrated. Proverbial text and image were used to set plates that are presented in this report.

In finding of inspiring images to the development of text and image integration



Plate 25: picture of the week from Saturday Vision

April 24, 2010

the researcher undertook a study on collected photograph captions which stimulated him to the great journey of creativity.

The study observed the pictures in plate 25 and 26 are worth a thousand words but there need to include texts with the images so that the intended message of the artist is not lost due to the diverse viewers' perception. Artists use words to describe images, just as they use images to convey stories.

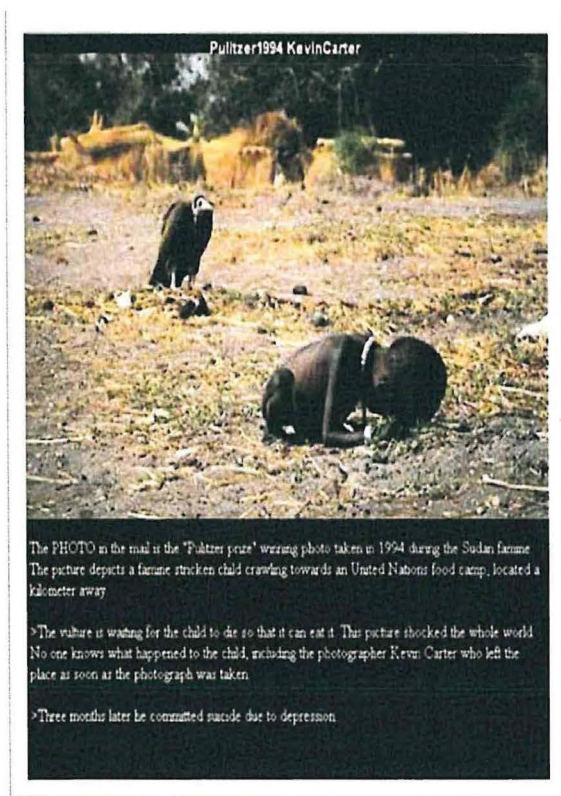


Plate 26 Untitled

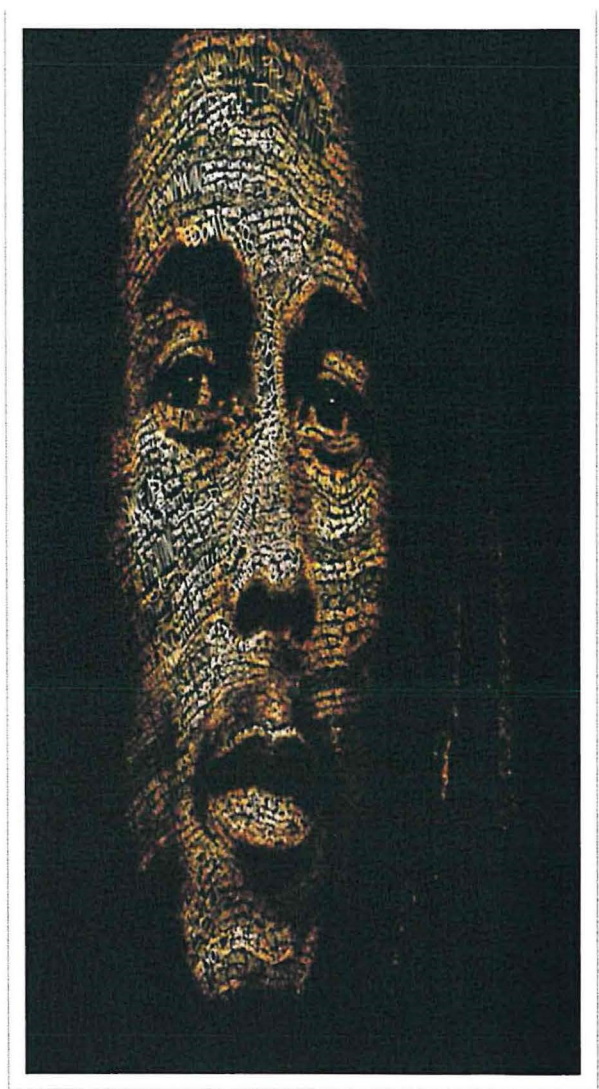


Plate 27 Untitled

Text and images appeared in conjunction, succession, and these juxtapositions may well as be read as narratives. The integrated proverbial text and image into the studio paintings were therefore treated as equal valuables. As observed, text in plate 27 was suppressed in the painting make it less important. In summary, integration of text and image could be narrative but nothing less than mutually constitutive.

In learning about objects and images, and in preparing resultant outcomes, this study employed a range of methods and sources, from observation, interview and oral history, to object analysis and documentary interpretation. What was at stake in the translation of sources, both visual/pictorial and written/verbal, in the production of these analyses. Posters, paintings, guidebooks, films, and other digital environments are just some of the cultural artifacts in which text and image intersect in particular ways as observed in plate 25 & 26. This also prompted the researcher to produce digitalized painting as part of the working process to give a clear insight for the final proverbial text and image painting.

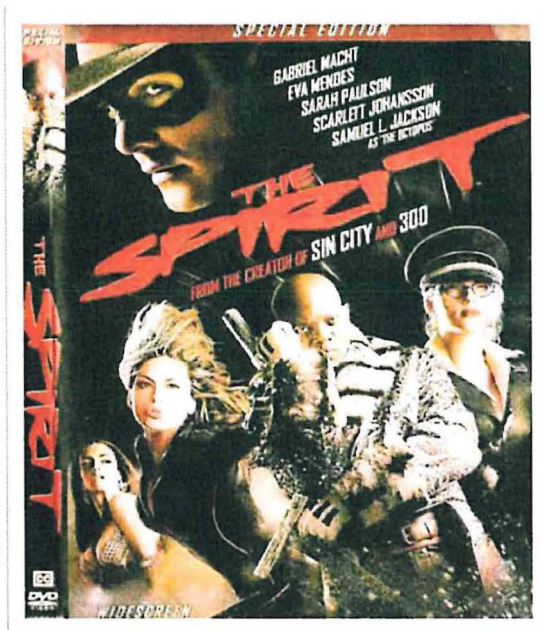


Plate 28 Untitled

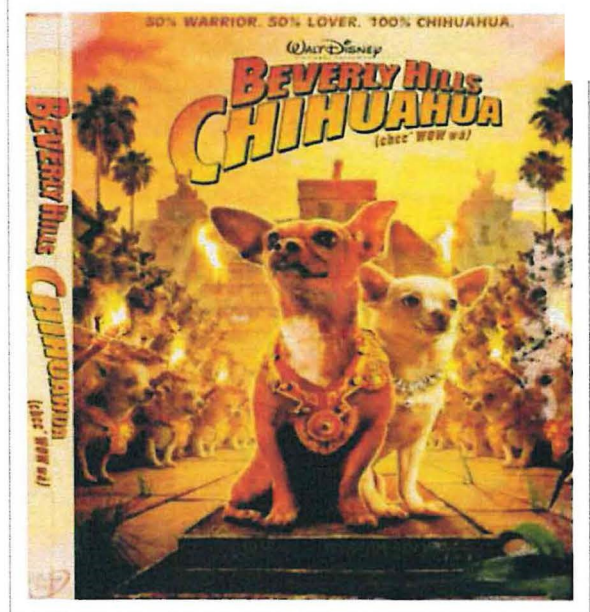


Plate 29 Untitled

The study reflects on their sources, the issues mobilised by articulating images and objects with text, and the ways in which their talking and writing conditions understood the cultural artifacts.

3.3.5 Studio experimentation

Studio experimentations involved identification of inspirational sources, materials to be used and execution of art works applied with proverbial text and images of cultural belief in painting. These were the Ganda proverbs. The researcher followed the procedure of creative process in painting. The creative process outlines the development sequence, decision, guidelines and established rules of painting proverbial text and image. From the look of the painted compositions, the researcher went beyond established rules. The paintings done in the last stages did not seem to fit in any of the established rules. This was a good thing because the studio experimental methods were able to create something fresh in the paintings.

One of the objectives of this study identified and selected the ‘Ganda’ proverbs which articulated text and image in studio painting that communicate the value and service of chosen proverbs as well as the recognized characteristic inspirational material cultural features.

3.3.5.1 The creative processes

After understanding the meaning of the proverbial phrases, details about Ganda proverbs were obtained from Nsimbi (1998) accounts of ‘*Siwa Muto Lugero*’ and the confined freelance textural artists without identity profile. This helped the researcher understand the value of Ganda proverb phrases, and their overall sanity strategies to the

Uganda sociality. The Ganda proverb phrases were purposefully selected and the texts were expressed directly into the painting whereas the proverbial images indirectly depicted Ganda proverbs. Proverbial text and image were integrated in a puzzle style of expression.

The study observed inspirational Ganda proverbs, which were assumed to characterize the situation of sanity to humanity context and would be possible to turn into text and image content. Topics such as considerate, delight, jubilant, confident and watchful were relevant to depict unity as the theme because of their inter link with the painted compositions and the Ganda proverbial phrases.

Knowing the subject, the strength of the text and image painting was issued largely from the strength of knowledge behind the Ganda proverbs. This study also took into account the view that the most direct sourced painting proverbs are not always the best. They often cause people to turn away from them. They often turn away from overly zealous and aggressive following campaign. Subtlety may impact on the viewer in a much more profound way than visual aggression. For example Prof. Ssengendo's proverbial painting source images directly from the proverbs (Enkumbi terimba).

a) *Subject Painted*

In truth there is nothing visually seen that cannot be painted. There are great numerous different approaches to take when painting. From a purely visual approach, to one that attempts to convey a message through symbols, to one that is very much message based and therefore the study considers that act of painting merely as a means to express another goal.

Choosing a subject in this study depended on exactly the selected Ganda proverbial phrases that the researcher wished to express in text and image paintings. It is for this reason the researcher started by asking whether this concern was merely with conveying visual appearances, socio-political messages, the specific attributes of painterly issues, expressing timeless narratives, emotions and perhaps even spirituality.

The chances are that this was a relatively easy question to answer as it reflected less general artistic preferences of the study. In doubt, the researcher looked to those artists that he admired to ascertain colour. They might have approached their subject matter with colour, and this affected their choice of subject matter.

There are significant crossovers in the approaches taken, and whilst being concerned with visual Ganda proverbial text and image appearances, and with the specific properties of painting. The researcher also believed that the artworks might have a fundamentally socio-political aspect. Equally, the 'painterly' element converges with a more symbolic element.

b) *Expressing the Message*

The key here is to express message in uncovered frame. This enabled the researcher to convey what was articulating clearly. No painting has ever suffered for its simplicity as such, but many have suffered for a lack of clarity. The painting clarity basically depended on skilful manipulation of form, colour composition adherence to the central message of text and image that is being conveyed. The painting need be true to itself and choosing a subject entails the artist staying true to the intentions.

In order to articulate the message, it was worth to undertake some sketch book preparation, gradually clarifying the approach as the study went on, whilst losing unnecessary elements. It was also well worth trying a number of subjects early on, before settling on that which best suits intended for the study.

The Ganda proverb phrases related to the inspirational features comprising of both natural and man-made objects which were in four categories: musical instruments, human figure, plants, animals and bicycle parts but the first two categories were extensive used in the creating proverbial images of the study. Related the Ganda proverbial text and image into the painting, this could uphold strengthen of the cultural content embedded in the art. The proverbs were not directly interpreted or depicted in image creation but rather skillful manipulation of forms and colour composition whose shapes are supplied by musical instruments arrangements based on Ganda proverbs. Finally having chosen a subject, a number of things were considered and depended on the approach the researcher took.

c) *Visual Approach*

The composing the paintings, were predominantly material culture using the selected Ganda proverb articulate text and image with aesthetic and cultural content. The researcher considered tone, colour, line and shapes as the most important aspects in this study. This was because the researcher had chosen subject matter most ideally suited to the choice of the study.

d) *Painterly Approach*

If concerned predominantly with painterly issues, this study took into consideration the fact that the subject matter remains important. The researcher as well

referred to subjects covered by old masters, thereby making it easier to focus upon the properties of painting.

e) ***Symbolic Approach***

When using symbols in this study, the researcher took a look to the work of the Symbolists and Surrealists who used symbols to convey spiritual issues, emotions and dream narratives. Undertaking a study on symbols; often symbols have many different meanings across different cultures, and sometimes this crossover of meaning can be beneficial, lending another aspect to the artwork. Therefore this study capitalized on human figure and musical instruments like the traditional drum, long drum, harp, tube fiddle, and wind pipe. In considering the above, it was possible to choose a subject to paint from an informed rather than purely random perspective.

3.3.5.2 Identification and experiment with materials

Choosing painting materials, this study depended on proverbial texts and images painted. The first choice was concerned to which medium the researcher wished to painting with.

a) ***Paint Mediums***

They are several different paint medias that the researcher chooses to use. This study used different mediums at different times. The following are the main mediums, with a short outline of their properties:

- Acrylic was generally considered to be easier to use out. It was a fast dry paint which led the researcher to put in question the working speed of the study.

- Oil was considered the golden standard of artist's paints. It is more adaptable than other paints, has a greater glow, and was painted very thin and extremely thick.

In the study, the paints were less used alone as a single medium but mixed to appreciate the understanding and portraying the subject matter in the painting composition. Choosing materials to go with these mediums depended partly on budget. The main thing that was remembered the best effects produced with the right materials.

b) *Surfaces*

Canvas was the surface used in this study. It was relatively expensive although thankfully, relatively inexpensive when canvas was self-made. The canvases were seasoned after priming for a period of three weeks to one month. The researcher observed that some of the canvases which had been seasoned for over a year provided the best painting surface in the study. Further the researcher experimented on double faced canvas spring from the basic to back. In this case the researcher painted text and image composition on either sized of the canvas based on the Ganda proverbs.

Paper comes in many different varieties suitable in varying degrees for painting in different mediums. Some care was taken to ensure that the paper does not buckle. Art board and canvas papers were ideally used for digital paint prints.

3.3.5.3 Sketch development

In order to develop a good body of work, ideas were developed over time. A finished painting is often the product of many preparatory sketches. Many of these sketches and formulative ideas were developed on the move, others in the studio. In either case, having them all to hand in one sketchbook helped the researcher to chart developments effectively, at the same time as picking out the ideas that really work from those that light in relationship.

a) *Where to Start*

Once having chosen a sketchbook, it was a good idea to stick to that one format over time. This made it easier to make comparisons of work as it develops. This study had a variety of sketchbooks that were used concurrently of different sizes: one or two pocket size sketchbooks and a variety of larger ones in order to scale up ideas.

b) *Using the Sketchbook*

The researcher's sketchbook became really when it was treated it as should be treated. For sketching, not over-precious with ideas. The best ideas were developed over time from continuous free flowing experimentation. From here ideas were sifted through. Interestingly, it was beneficial to leave the proverbial text and image sketches for a period of weeks before returning to them, time is often the best judge and decisions was best made when the initial satisfaction surrounding the finishing of a sketch had become less strong. At the same time a degree of organisation benefited the sketchbook, leaving few words detailing the intention behind the cartoon helped to make sense of sketches later on. Further the Buganda cultural emblem was included in the creative process of the

Ganda proverbial text and image paintings to link and give a sense of belonging. The paintings were given an attachment to the Buganda culture.

Having cumulated a body of sketches, it was as expected to single out more and less successful ideas. It was then important to make improvements on ideas through the digitalised process in giving a greater insight of composition.

c) *Loosening Exercises*

To further build confidence in drawing skills, there are a number of loosening exercises that were easily tried alone and in a group. The purpose of these development exercises was to free up the artist so that elements, subconscious creativity and chance could shine through. In this way the researcher learnt to make bolder statements, unrestricted by the niggling voice of judgment that often restricts the freedom of expression.

3.3.5.4 Studio practice

The proverbial text and image sketched out following steps in analyzing the Ganda proverb selected. Ganda proverbs often overlap in meaning. For example, it can be difficult to figure out the meaning of the proverb without knowing the character of the phraseology. The steps that follow show the sorts of things the study considered: selection of a proverb, mood of the proverb, determining the central idea of the proverb, analyse the character of the proverb and presentation. The development process was manually and digitalized approaches. The computer generated paintings, a painting in its self also gave an insight to the final text and image painting. The selected Ganda proverbs

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There are significant crossovers in the approaches taken, and whilst being concerned with visual Ganda proverbial text and image appearances, and with the specific properties of painting. The researcher also believed that the artworks might have a fundamentally socio-political aspect. Equally, the 'painterly' element converges with a more symbolic element.

b) *Expressing the Message*

The key here is to express message in uncovered frame. This enabled the researcher to convey what was articulating clearly. No painting has ever suffered for its simplicity as such, but many have suffered for a lack of clarity. The painting clarity basically depended on skilful manipulation of form, colour composition adherence to the central message of text and image that is being conveyed. The painting need be true to itself and choosing a subject entails the artist staying true to the intentions.

In order to articulate the message, it was worth to undertake some sketch book preparation, gradually clarifying the approach as the study went on, whilst losing unnecessary elements. It was also well worth trying a number of subjects early on, before settling on that which best suits intended for the study.

The Ganda proverb phrases related to the inspirational features comprising of both natural and man-made objects which were in four categories: musical instruments, human figure, plants, animals and bicycle parts but the first two categories were extensive used in the creating proverbial images of the study. Related the Ganda proverbial text and image into the painting, this could uphold strengthen of the cultural content embedded in the art. The proverbs were not directly interpreted or depicted in image creation but rather skillful manipulation of forms and colour composition whose shapes are supplied by musical instruments arrangements based on Ganda proverbs. Finally having chosen a subject, a number of things were considered and depended on the approach the researcher took.

c) *Visual Approach*

The composing the paintings, were predominantly material culture using the selected Ganda proverb articulate text and image with aesthetic and cultural content. The researcher considered tone, colour, line and shapes as the most important aspects in this study. This was because the researcher had chosen subject matter most ideally suited to the choice of the study.

d) *Painterly Approach*

If concerned predominantly with painterly issues, this study took into consideration the fact that the subject matter remains important. The researcher as well

referred to subjects covered by old masters, thereby making it easier to focus upon the properties of painting.

e) *Symbolic Approach*

When using symbols in this study, the researcher took a look to the work of the Symbolists and Surrealists who used symbols to convey spiritual issues, emotions and dream narratives. Undertaking a study on symbols; often symbols have many different meanings across different cultures, and sometimes this crossover of meaning can be beneficial, lending another aspect to the artwork. Therefore this study capitalized on human figure and musical instruments like the traditional drum, long drum, harp, tube fiddle, and wind pipe. In considering the above, it was possible to choose a subject to paint from an informed rather than purely random perspective.

3.3.5.2 Identification and experiment with materials

Choosing painting materials, this study depended on proverbial texts and images painted. The first choice was concerned to which medium the researcher wished to painting with.

a) *Paint Mediums*

They are several different paint medias that the researcher chooses to use. This study used different mediums at different times. The following are the main mediums, with a short outline of their properties:

- Acrylic was generally considered to be easier to use out. It was a fast dry paint which led the researcher to put in question the working speed of the study.

- Oil was considered the golden standard of artist's paints. It is more adaptable than other paints, has a greater glow, and was painted very thin and extremely thick.

In the study, the paints were less used alone as a single medium but mixed to appreciate the understanding and portraying the subject matter in the painting composition. Choosing materials to go with these mediums depended partly on budget. The main thing that was remembered the best effects produced with the right materials.

b) *Surfaces*

Canvas was the surface used in this study. It was relatively expensive although thankfully, relatively inexpensive when canvas was self-made. The canvases were seasoned after priming for a period of three weeks to one month. The researcher observed that some of the canvases which had been seasoned for over a year provided the best painting surface in the study. Further the researcher experimented on double faced canvas spring from the basic to back. In this case the researcher painted text and image composition on either sized of the canvas based on the Ganda proverbs.

Paper comes in many different varieties suitable in varying degrees for painting in different mediums. Some care was taken to ensure that the paper does not buckle. Art board and canvas papers were ideally used for digital paint prints.

3.3.5.3 Sketch development

In order to develop a good body of work, ideas were developed over time. A finished painting is often the product of many preparatory sketches. Many of these sketches and formulative ideas were developed on the move, others in the studio. In either case, having them all to hand in one sketchbook helped the researcher to chart developments effectively, at the same time as picking out the ideas that really work from those that light in relationship.

a) *Where to Start*

Once having chosen a sketchbook, it was a good idea to stick to that one format over time. This made it easier to make comparisons of work as it develops. This study had a variety of sketchbooks that were used concurrently of different sizes: one or two pocket size sketchbooks and a variety of larger ones in order to scale up ideas.

b) *Using the Sketchbook*

The researcher's sketchbook became really when it was treated it as should be treated. For sketching, not over-precious with ideas. The best ideas were developed over time from continuous free flowing experimentation. From here ideas were sifted through. Interestingly, it was beneficial to leave the proverbial text and image sketches for a period of weeks before returning to them, time is often the best judge and decisions was best made when the initial satisfaction surrounding the finishing of a sketch had become less strong. At the same time a degree of organisation benefited the sketchbook, leaving few words detailing the intention behind the cartoon helped to make sense of sketches later on. Further the Buganda cultural emblem was included in the creative process of the

Ganda proverbial text and image paintings to link and give a sense of belonging. The paintings were given an attachment to the Buganda culture.

Having cumulated a body of sketches, it was as expected to single out more and less successful ideas. It was then important to make improvements on ideas through the digitalised process in giving a greater insight of composition.

c) *Loosening Exercises*

To further build confidence in drawing skills, there are a number of loosening exercises that were easily tried alone and in a group. The purpose of these development exercises was to free up the artist so that elements, subconscious creativity and chance could shine through. In this way the researcher learnt to make bolder statements, unrestricted by the niggling voice of judgment that often restricts the freedom of expression.

3.3.5.4 **Studio practice**

The proverbial text and image sketched out following steps in analyzing the Ganda proverb selected. Ganda proverbs often overlap in meaning. For example, it can be difficult to figure out the meaning of the proverb without knowing the character of the phraseology. The steps that follow show the sorts of things the study considered: selection of a proverb, mood of the proverb, determining the central idea of the proverb, analyse the character of the proverb and presentation. The development process was manually and digitalized approaches. The computer generated paintings, a painting in its self also gave an insight to the final text and image painting. The selected Ganda proverbs

were conceptualised in gesture developmental process to articulate text and image in painting.

Image source and stages of development:

Plate 30: *Agali awamu*

Stage I

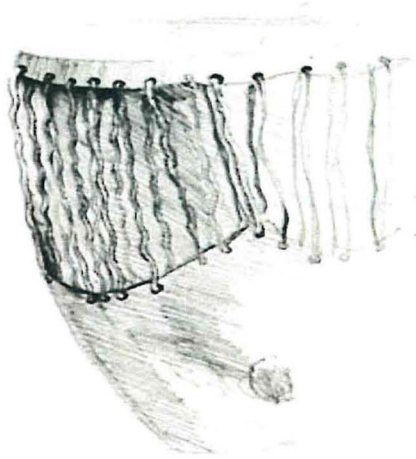


Plate *a* Step I:

The inspirational structure (*the African tradition drum*), the power that drives a performance



Plate *b* Step II:

Further development indicating the background treatment with image exploration to suggest the visual command derived from Ganda proverb (*agali awamu*), Making a formal wash painting placement, repetition and arrangement to emphasize shape. By using ink and water created several dark to light gradations to emphasize value.

Stage II: Developed from the studio findings studies (Computer Aided Design)

Suggested layout showing text and image placement



Plate *c* Step III: Initial digitalised text image painting

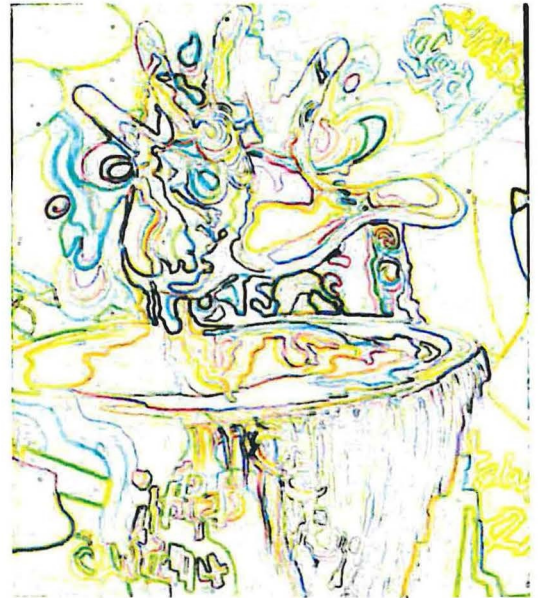


Plate *d* Step IV:
This visual impact results from manipulating space, which is suggested by the way shapes, lines, values and pattern have been used.

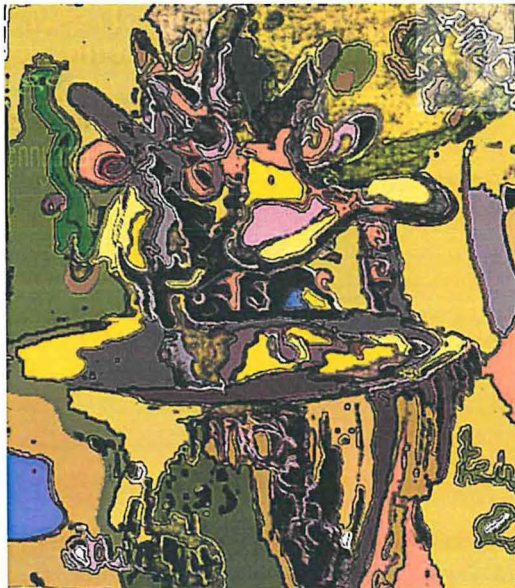


Plate *e* Step V: The many variations of painting created visual interest. Placement and repetition were used. The text and image painting is an overall sense of unity.



Plate *f* Step VI: Further digitalise development of colour suggestion

Plate 31: 'Awakula ennume'



Plate *a* Step I: Music performers, Initial image derived from Ganda proverb, 'Awakula ennume'



Plate *b* Step II: Further development of the Ganda proverbial image explored in ink and water in creating a composition through the movement of points in space. This was useful to link points, line and planes together in logical way to create the image (Music performers).

Stage II



Plate *c*



Plate *d*



Plate *e*

Step III: computer generated painting developments. Text and image were explored that suggested the command of visual vocabulary, express idea and emotion in highly imaginative manner. A range of filter techniques were used in development: artistic-fresco and brush stroke- ink outline.

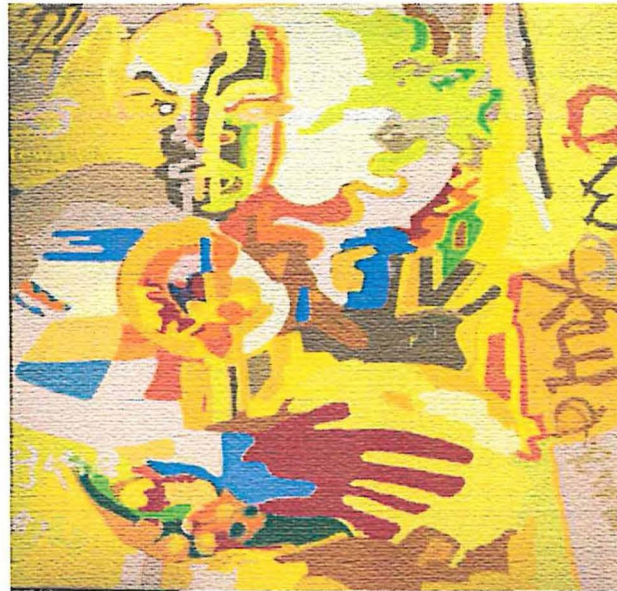


Plate *f* Step IV: Digitalise generated painting with suggested final development of colour to text and image painting

Plate 32: *Addinnyana amawolu*
Stage I

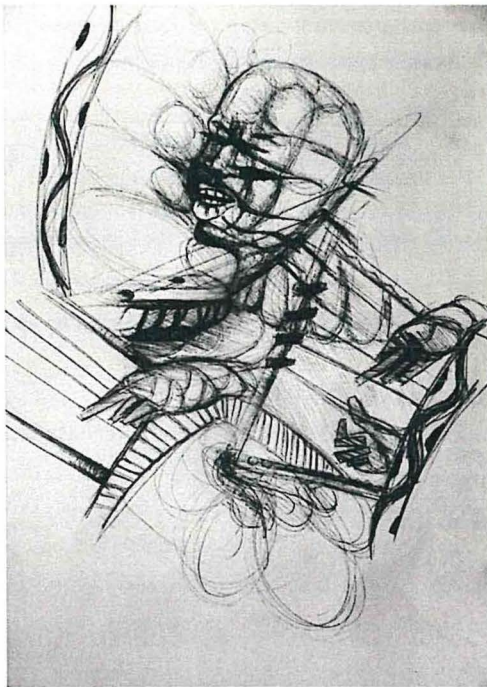


Plate *a* Step I: Harp-lute (Endongo) player
Initial image derived from Ganda
proverb, '*Addinnyana amawolu*'

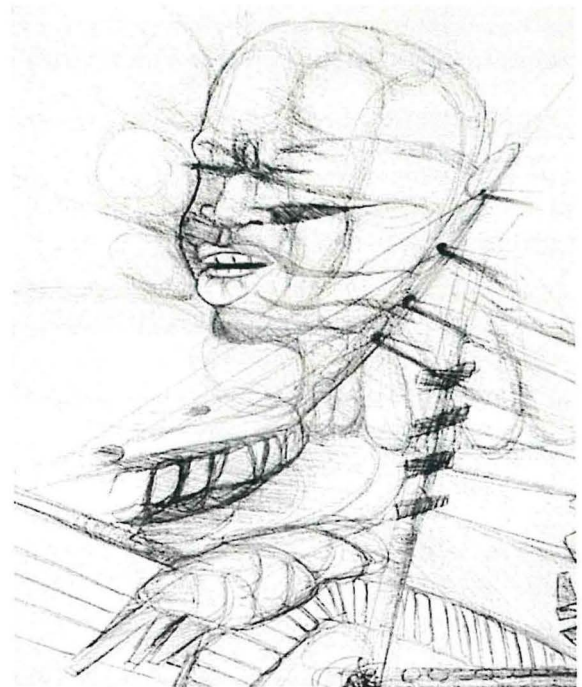


Plate *b* Step II: The proverbial image plane was
compacted to give a clear expressive and
description of the composition in question.
Using planes and gestural line in
development process

Stage II

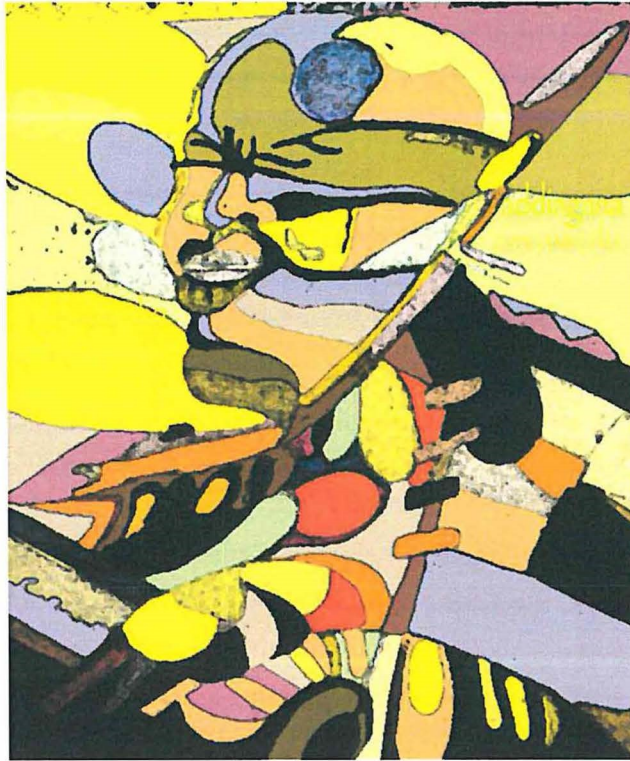


Plate *c* Step III: Digitalise development of colour scheme suggested to text and image painting. Fresco technique applied

Plate 33: 'Akaami akatono'
stage I



Plate *a* Step I: Initial image of half faced human playing a wind pipe derived from Ganda proverb, 'Akaami akatono'

Stage II



Plate *b* Step II: Suggested colour, placement of text and image conjunction and succession to other.

Plate 34: *Agali awamu*

Stage I

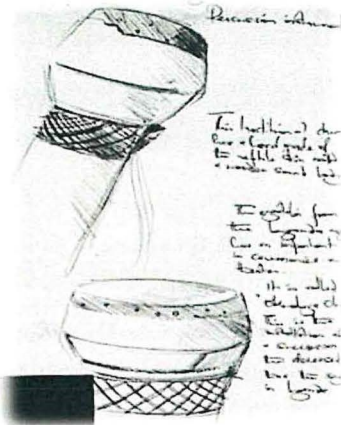


Plate *a*
Step I: The inspirational structure (the African tradition long drum, 'Engalabi')

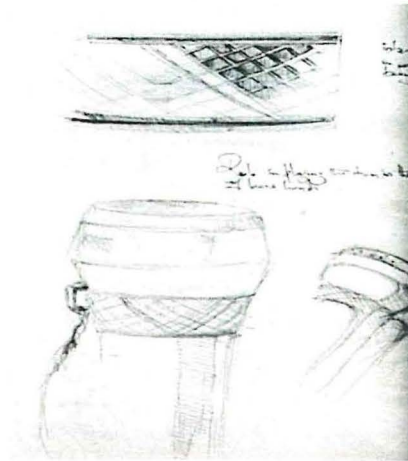


Plate *b* Step II



Plate *c* Step III: Initial image derived from Ganda proverb, '*agali awamu*'

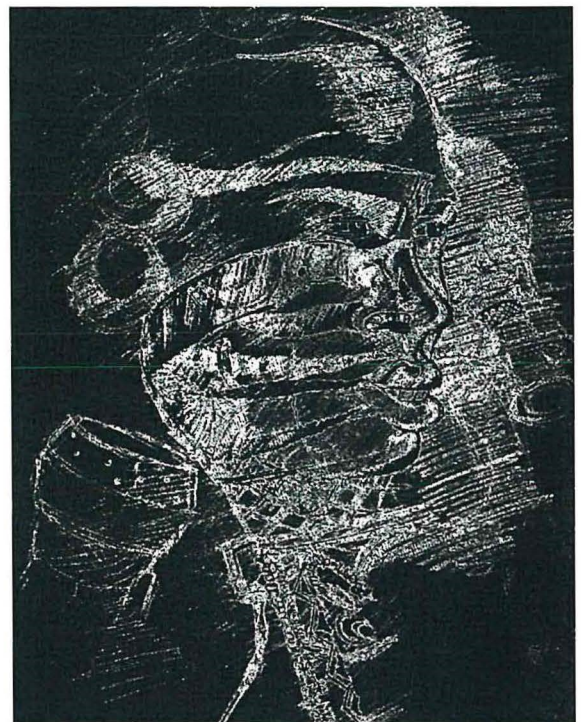


Plate *d* Step IV:
Cross hatched with white colour on black canvas paper

Stage II



Plate *e* Step V

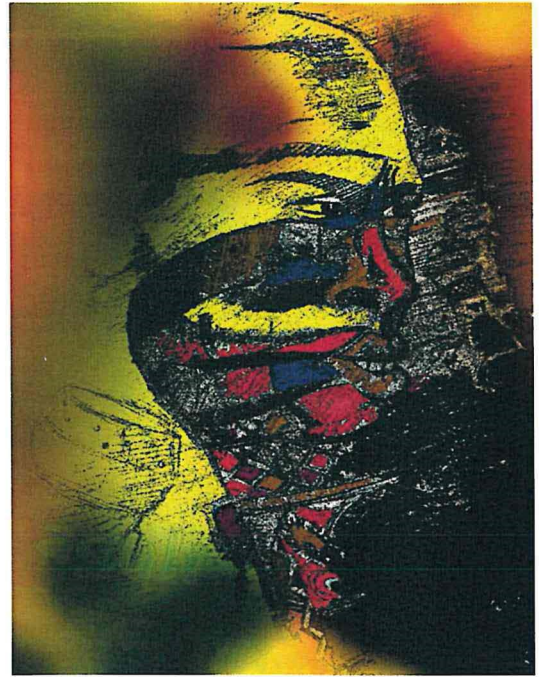


Plate *f* Step VI: Suggested design placement of text and image colour composition

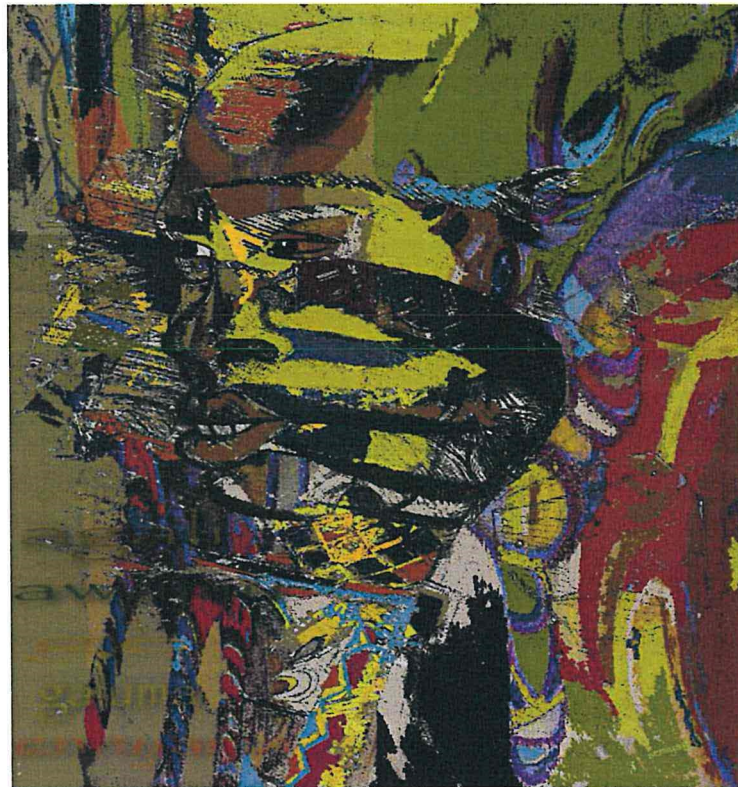


Plate *g* Step VII: further development of suggested thought placement intended for text and image colour composition.

Plate 35

Stage I

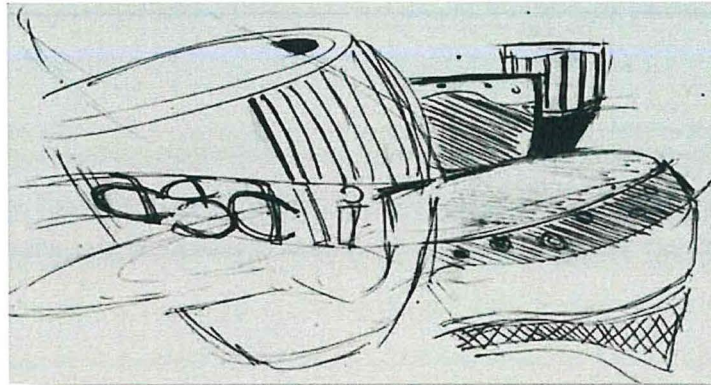


Plate *a* Step I: African traditional drum set image, arrangement overlapping each other with text embedded derived from Ganda proverb, 'agali avamu'

Stage II



Plate *b* Step II



Plate *c* Step III

Plate 36
Stage I

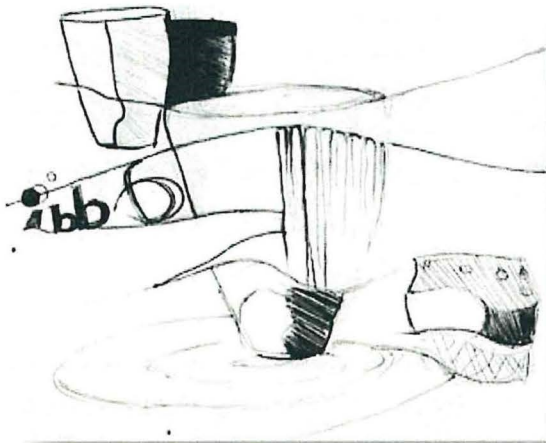


Plate *a* Step I: The African traditional set of drums image, derived from Ganda proverbs, 'Addinyana amavolu' and 'agali awamu'

Stage II

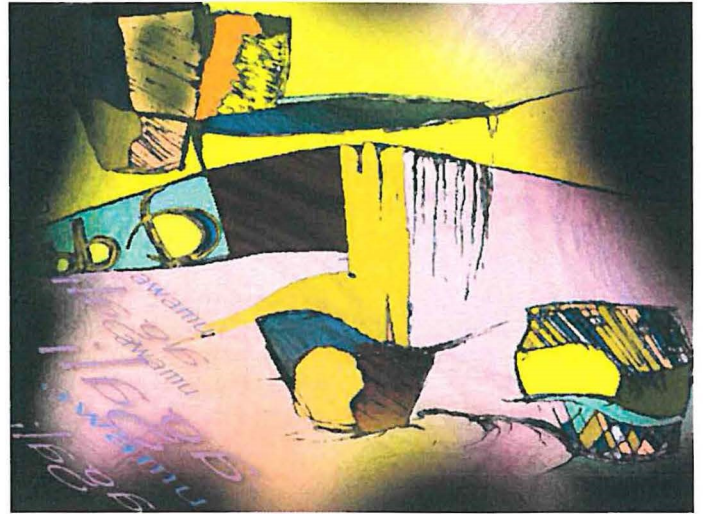


Plate *b* Step II: Suggested layout of text in reverse or direct wording and imagery in painting

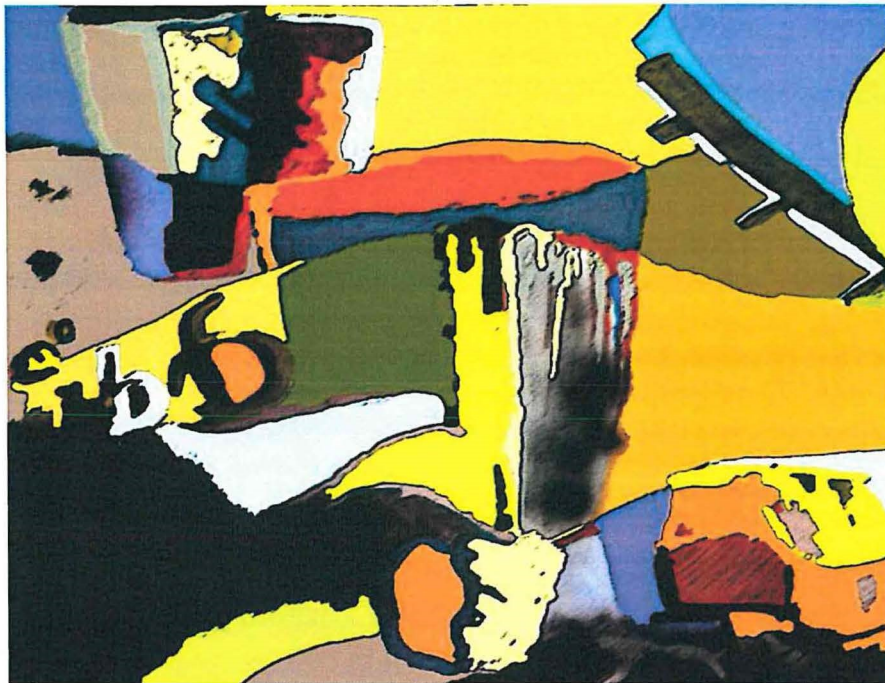
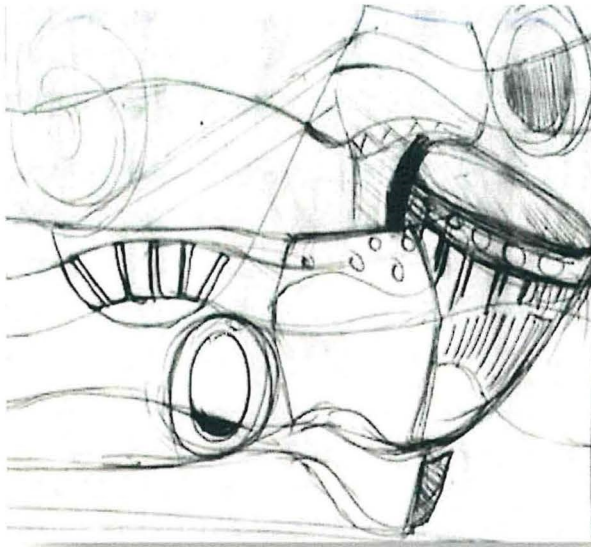


Plate *c* Step III: suggested idea placement intended for text and image colour composition in the painting.

Plate 37
Stage I



Stage II

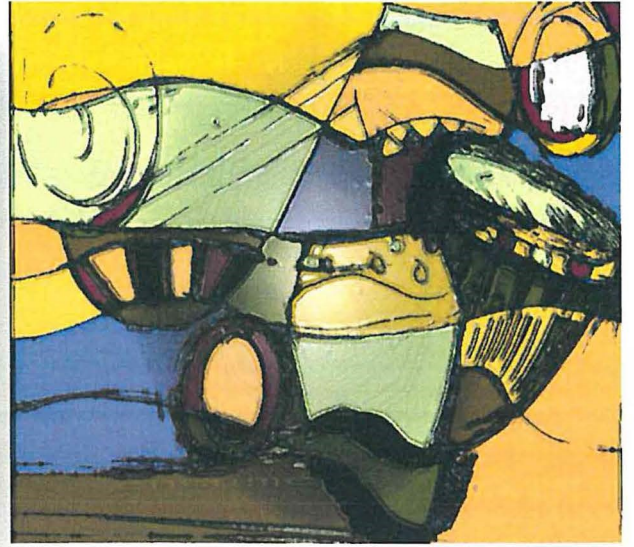


Plate a Step I: African traditional shaped musical instrument images arrangement derived from Ganda proverbs, 'Awakula ennume'

Plate b Step II

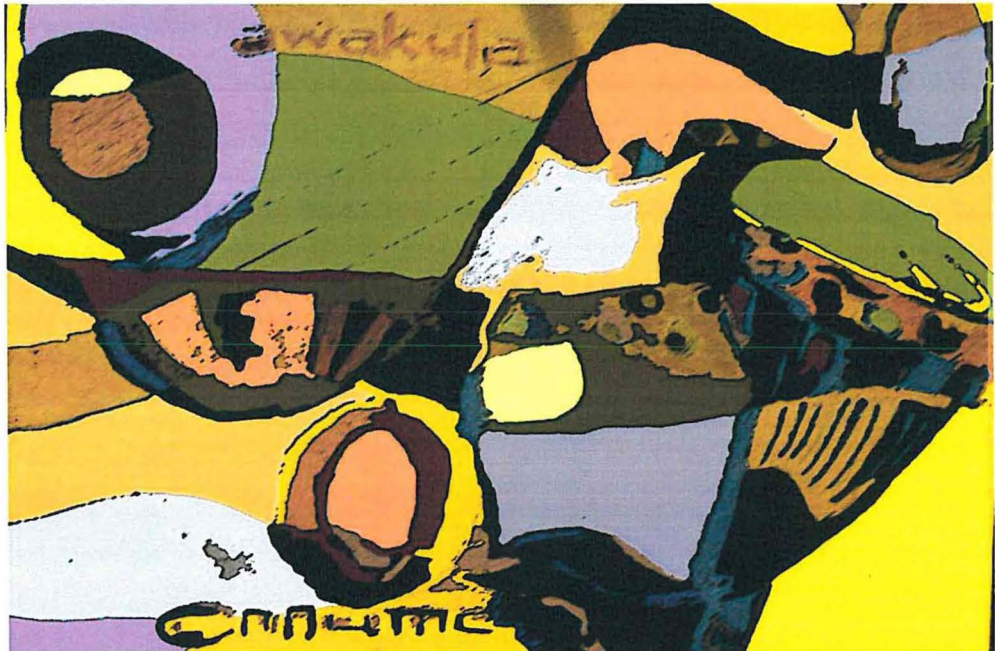


Plate c Step

plate 38

Stage I



Plate *a* Step I: African traditional musical drum shaped arrangement of text and image derived from Ganda proverbs, 'Addinnyana amawolu'

Stage II



Plate *b* Step II: suggested colour scheme



Plate *c* Step III: Further development of suggested colour scheme, light effects on composition using the digitalise approach



Plate *d* Step IV

Plate 39

Stage I

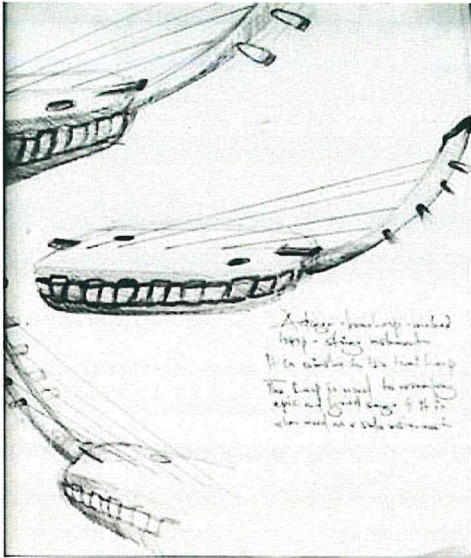


Plate a Step I: African traditional arched harp (Enaaga) which derivation of image linked to Ganda proverbs, 'Akwata empola'

Stage II

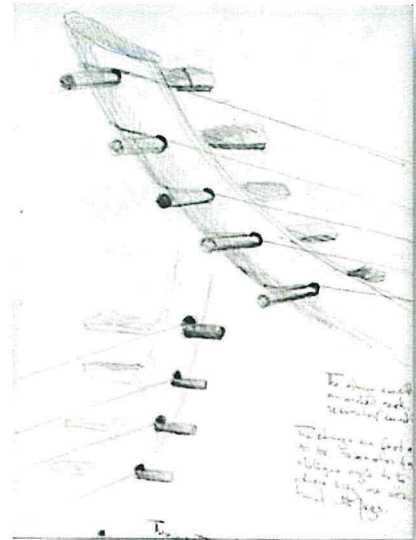


Plate b Step II: The image of 'Enaaga' was reduced to bow arched pattern showing a seeming converging tuning peg levels influenced by perspective give the illusion receding into distance.



Plate c Step III

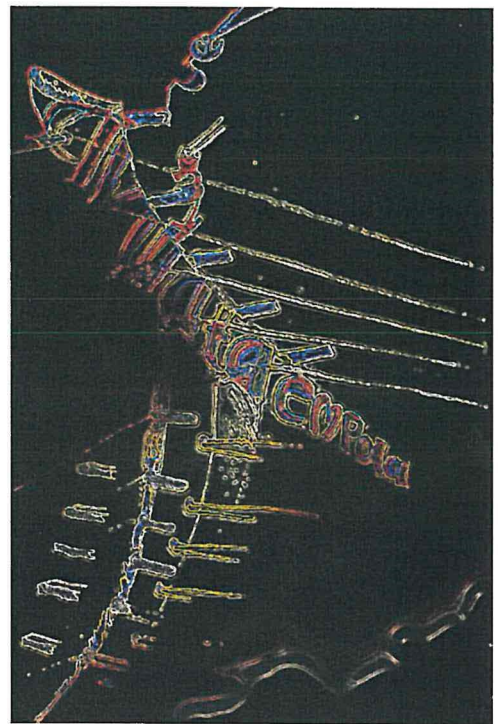


Plate d Step IV

Plate 40
Stage I

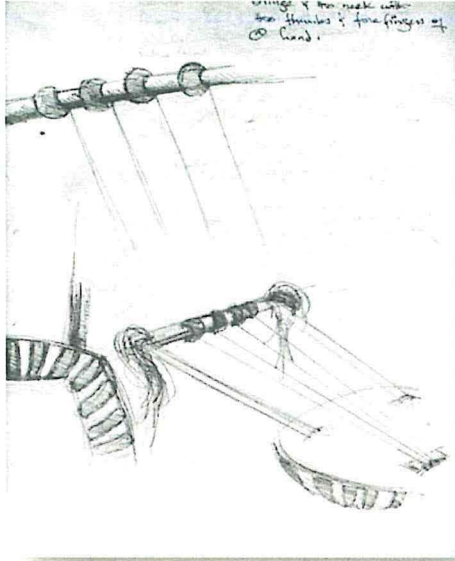


Plate a Step I: African traditional Harp-lute (Endongo) inspirational feature

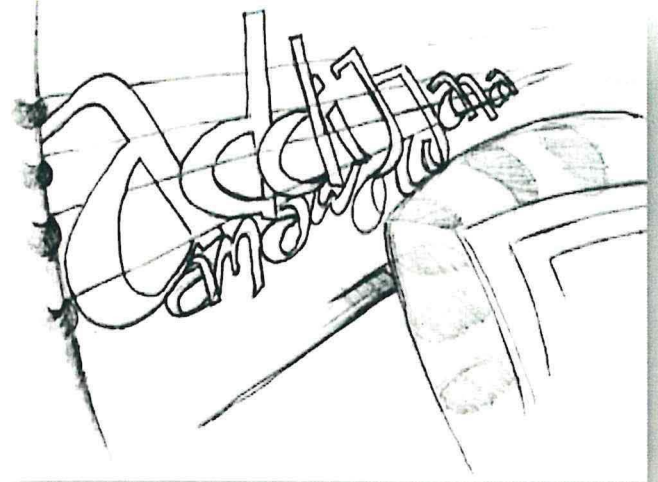


Illustration a Step II: proverbial text and image derived from the Ganda proverb, 'Addinyana amawolu' making use of text arrangement and line components receding into space creating an impression of perspective in the image



Plate b Step III: suggested colours for text and image painting

Stage II



Plate c Step III: Computer generated text and image painting using the stylized technique of glowing edges approach to depict the proverb.

Plate 41

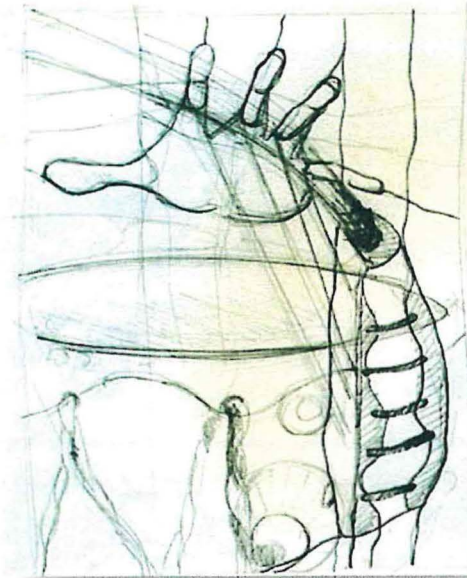


Plate *a* Step I: Line is possibly the most basic and immediate element of art. Processions of repetition were used to define the contours of shapes of a palm playing a drum and to record the link between images derived from 'Akwata empola', a Ganda proverb.



Plate *b* Step II: Further development of the Ganda proverbial image experimentation using ink and water to creating a composition through the movement of points in space. This was useful to link points, line and planes together in logical way to create the image

Stage II

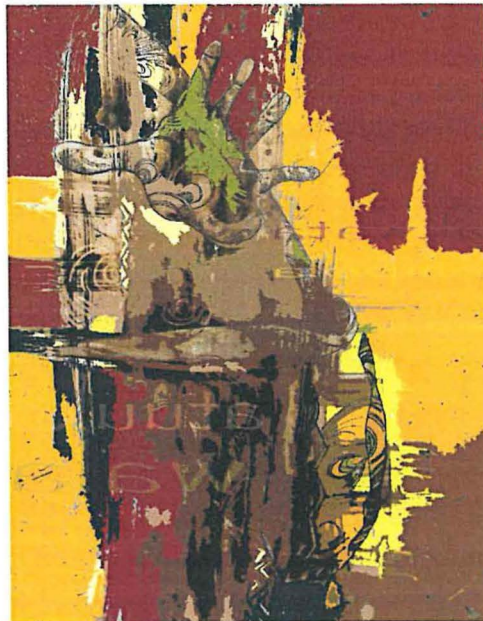


Plate *c* Step III: Suggested colour scheme.



Plate *d* Step IV: further developments of suggested colour scheme and text image impression.

Plate 42

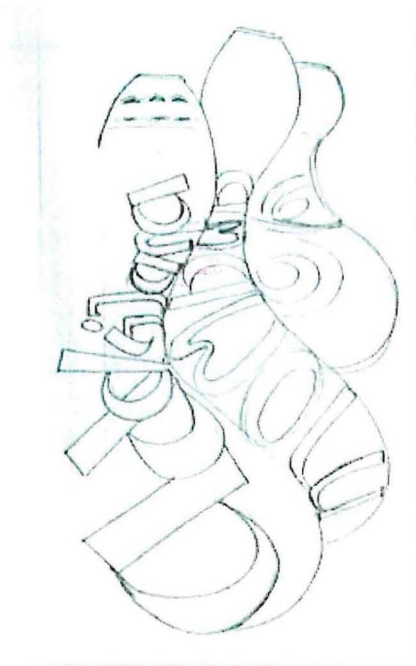


Plate *a* Step I: Line is possibly the most basic and immediate element of art. Line repetitions were used to define the contours of shapes of gourd musical shaker and to record the relationship between text and image derived from 'Addinnyana amawolu', a Ganda proverb.

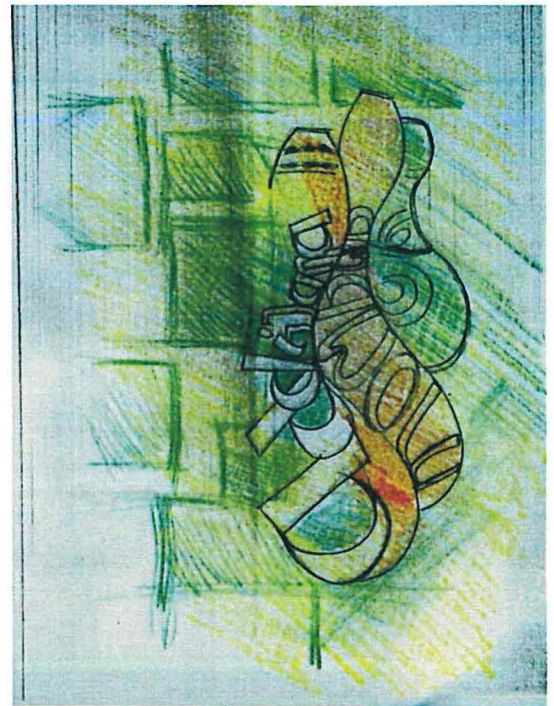


Plate *b* Step II: Suggested back ground treatment and text and image impression of the composition.

Stage II



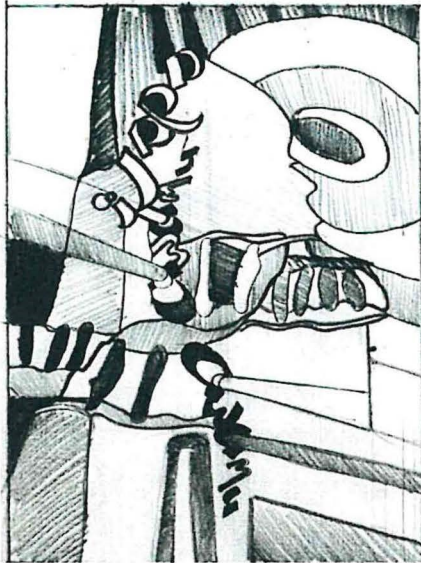
Plate *c* Step III



Plate *d* Step IV

Plate 43

Stage I



stage II

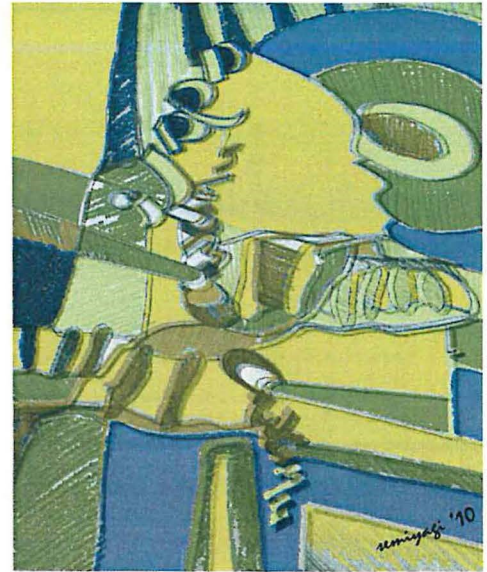


Plate *a* Step I: creating illusion of movement and depth. This required the use of repetition to create eye movement. The lines that cross each other formed complex intersecting patterns creating a greater sense of text and image depth. These effects are amplified by controlling the weight, value of the text and image mark lines derived from the Ganda proverbs, 'agali awamu'

Plate *b* Step II: computer generated painting with suggested selected colours

Stage III

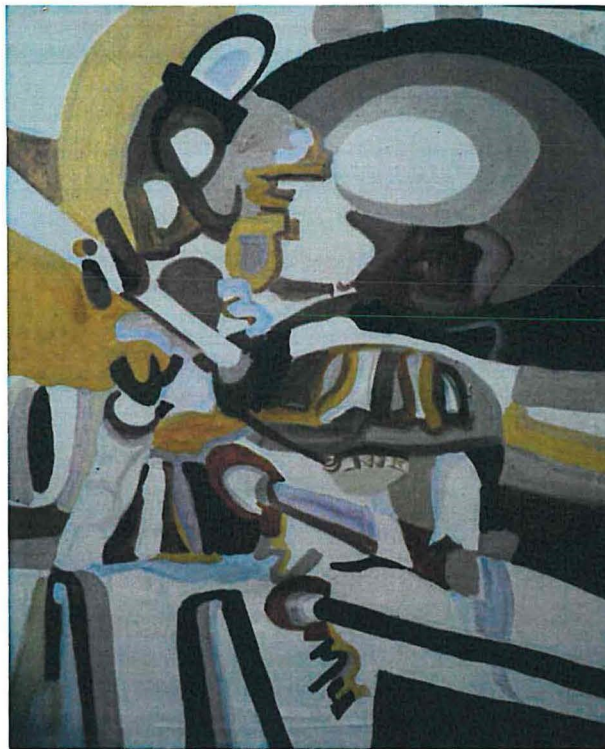


Plate *c* Step III: Further manipulation of line and colour value in manual traditional painting created a central centre of interest in the canvas depicting the sense of the Ganda proverb 'agali awamu'

Plate 44
Stage I



Plate *a* Step I: This indicates structural or conceptual relationship using line interlinks to give illusion of text and traditional gourd shaped musical shaker derived from the Ganda proverb, 'Addinyhana amawolu'

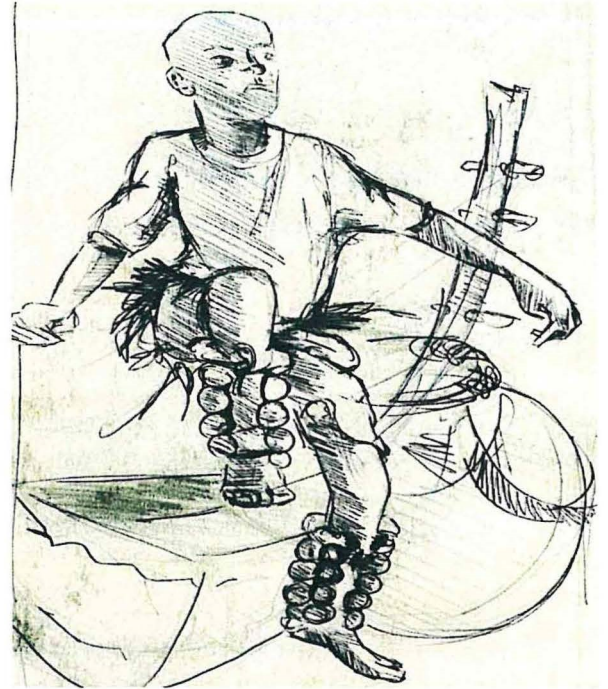


Plate *b* Step II: image African traditional performer derived from 'Addinyhana amawolu' a Ganda proverb using line and shape to describe energy, force and mood to determine the tension in composition.

Stage II



Plate *c* Step III: plates *a* and *b* drawing sketches combined giving the total conceptual strength within the composition. This was to establishing the rhythms and dominance contained by text and image masterpiece.



Plate *d* Step IV: Suggested colour scheme and plastic wrap artistic style on painting.

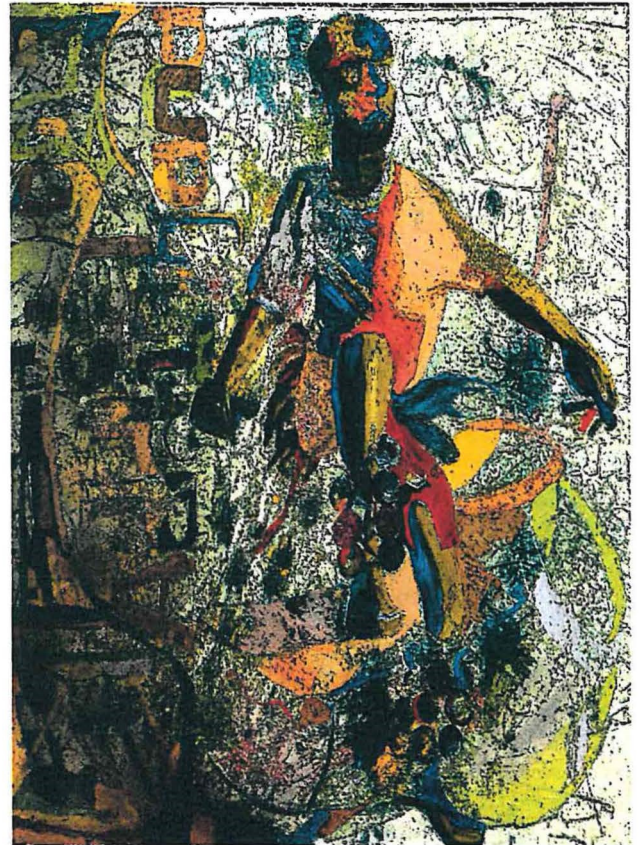


Plate *f* Step V: Advance development into fragmented painterly effect of the text and image composition.

Plate 45



Plate *a* Step I: Performing artists play arched harp (*Enaaga*) image composition derived from Ganda proverb '*Akaami akatono*'. Gestural drawing done quickly without attention to details aimed to draw the main action lines in the composition.



Plate *b* Step II: development of colour values to the proverbial text and image sketched composition.

Stage II

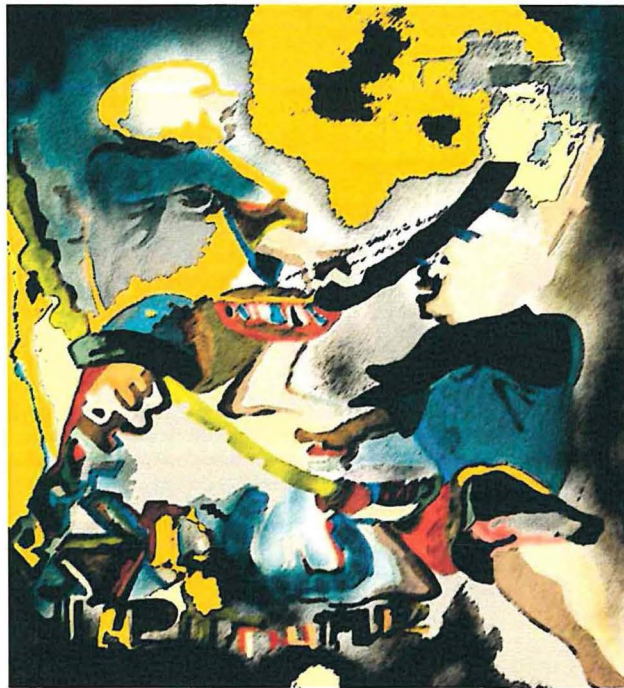


Plate c Step III: Suggested canvas colours

Plate 46

Stage I



Plate a Step I: Traditional musical performing artists' image composition derived from Ganda proverbs, 'awakula ennume' Water colour was selected to give the idea impression of the composition.

Stage II



Plate b Step II: Further colour experiments in digitalised manner gave an attractive composition display as final artwork.

Plate 47
Stage I



Plate *a* Step I: Traditional musical performing artists' image composition derived from Ganda proverb, 'agali awamu' watercolour image done in a linear style, which is dominated by outlines and fine detail on creating the image.

Stage II



Plate *b* Step II: Further development of digitalised mode of creating text and image with linear approach, was dominated by patches of colour and free brushstrokes in painterly style.



Plate *c* Step III: Attempting to place close together analogous colours, made the digitalised painting to glow with colour. To the eye of the viewer, pure colour next to each other was seemed to be mixed in the composition.

Plate 48
Stage I

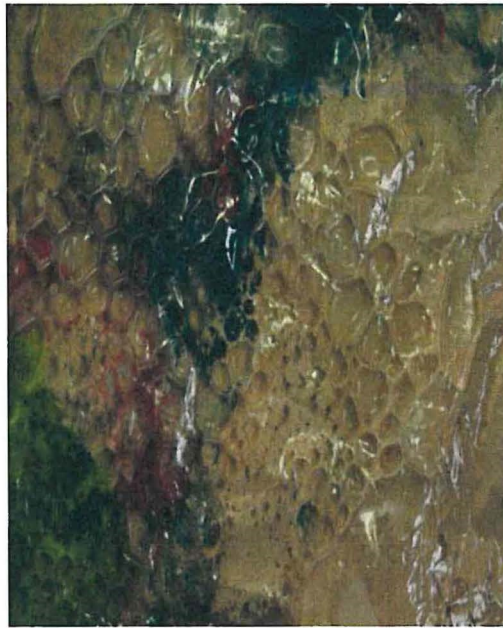


Plate *a* step I: Initial painting with unconscious manner of colour application in the canvas background. The image composition derived from the Ganda proverb '*awakula ennume*' was imposed on the background effects

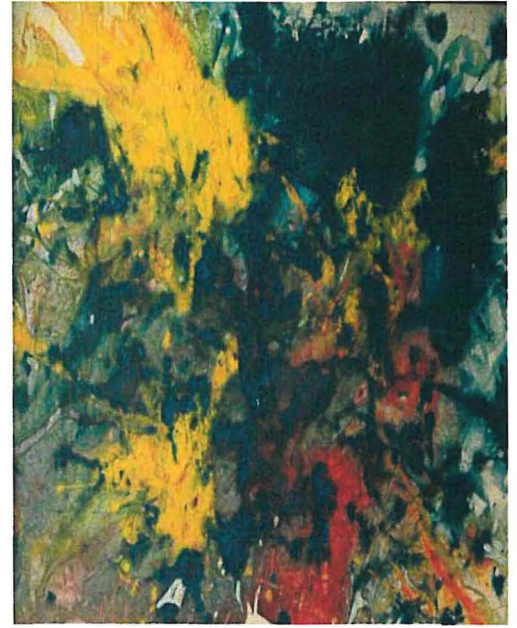


Plate *b* step II: Further attempted the style with image or text imposed on colour effect within the painting. The researcher saw this work reshown, impacting and a firming the Ganda proverbs

In paintings under plate 48, the researcher used the hand washing power, agitate to dissolve and foam. The foam was applied on the fresh or wet painted canvas. A light transparent 'kavera' (polythene) was covered on top of the coloured canvas in order to trap the air bubble effectives created on the canvas. The covered canvas was exposed under a warm conduction for a day or plus if not to some extent dry to give the desired effect. The polythene was removed off the canvas and the painting left to dry. The foam and polythene in the drying process were used to gain the naturalistic effects in impasto painting approach on to the canvas. These colour effect could be regard as the image to a selected Ganda proverb or add the reality to the in inspired proverb image.

There is a school of thought that argues that learning to draw and paint in a tight and methodical way could be the means forward above all else. The methodical approach to accurate drawing and painting requires a relaxed and risk-taking approach. In all of these developmental sketches, there was an underlying boldness of approach, which is sometimes referred to as gesture.

Artistic fascination with text and image is profoundly rooted in the desire to manipulate line, form, space, colour and perspective. The researcher used unconventional and invented text along with graphic symbols to explore the intrinsic tensions between visual forms and colour application. This study, harness the narrative elements and plasticity of text and image to create complex, multinational artworks that might address the communicative powers of visual language.

3.4 Validity and Reliability of research instruments

The research instruments (cited on p.65) however, employed in this study to gather the information were pretested and tested to measure, and determine the usage of text and image integration in painting. The instruments were found consistent, systematic and flexible to use in data collection. They gave an in depth understanding of text and image integration into painting. This made the execution of text and image integration into painting based on Ganda proverbs easy for the researcher.

CHAPTER FOUR

4.0 PRESENTATION OF STUDIO FINDINGS

One of the objectives of this study was to use identified and selected ‘Ganda’ proverbs as text and image in studio painting that communicate the value and service of a chosen culture (Buganda culture). The preliminary text and image of this creative process comprised of the studio findings of the selected Ganda proverbs (traits) as well as the identified characteristic inspirational features. The studio findings were influenced by paintings with culturally conscious texts and images.

4.1 Studio findings

Mixed acyclic and oil colour painting technique was used in plate 49 to executed text and

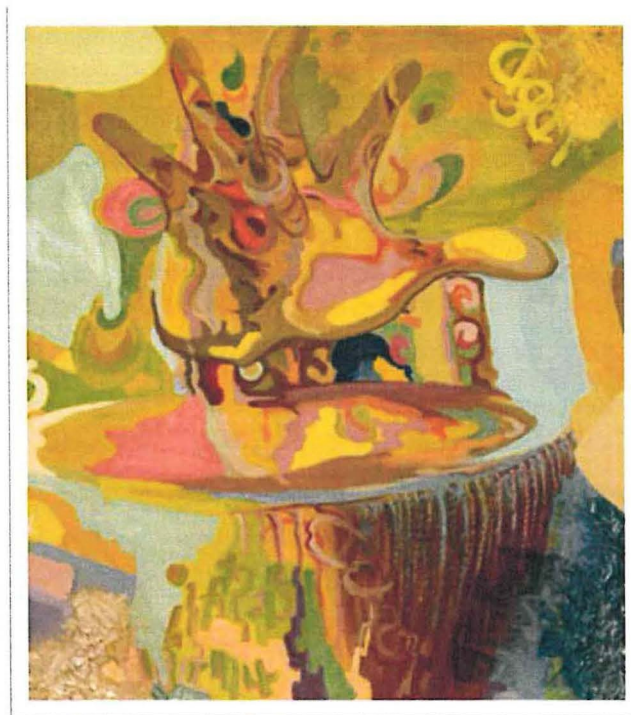


Plate 49 *Agali awamu: 'Jubilant'*, mixed medium on canvas (100cm x 89.5cm)

image basing on the Ganda proverbial phrase '*agali awamu*'.

The painter's intention was to create the painting with texts and images that communicate the value and service of sanity offered by this Ganda proverb. The open palm playing the traditional drum enhanced with text vibrating was to manifest the strength of combining two efforts of these aspects to give the glory that is within the work in Plate 49. The fingers and drum strings were to strongly point out the strength of team work.

Colour and composition: Multiple colours that are identical in fragmentation and placed purposely to explore the link between the element of light and colour in painting Plate 49.

Relationship between content and subject:

The multiple colours setting symbolizes the journey and tasks which are the challenges of life in different spheres, that through coordination (like the way the palm is posed) we can reach to prosperity. This prosperity is symbolized by text vibrating, fragmented coloured and stringed pattern on the drum image which may send information by imitating speech giving the rhythmic sound impressions of the drum being played. The combination of the text vibrating fragmented colours and stringed pattern on the drum image see: Plate 49.



Plate 50: 'friend with benefits' mixed medium, 61cm x 101cm

The work in plate 50 was manually executed with mixed acyclic and spray paint basing on this Ganda proverbial phrase 'agali awamu'. The two media had different methods of the application on to making this painting. Through the Ganda proverb assessment, the medium were blended together to give the totality of a painterly effect.

Painter's intention was creating a painting with text and image that communicates the values that gives uniqueness offered by this Ganda proverb. The drum images are posed in a perspective manner giving the illusion of depth and movement which gave a uniting factor into the painting.

The subject matter is within the text and set arrangement of drum images, together we can do more. Images of drums are portrayed in the action of overlapping each other. The entire composition is a symbol of togetherness or interdependence on each other.

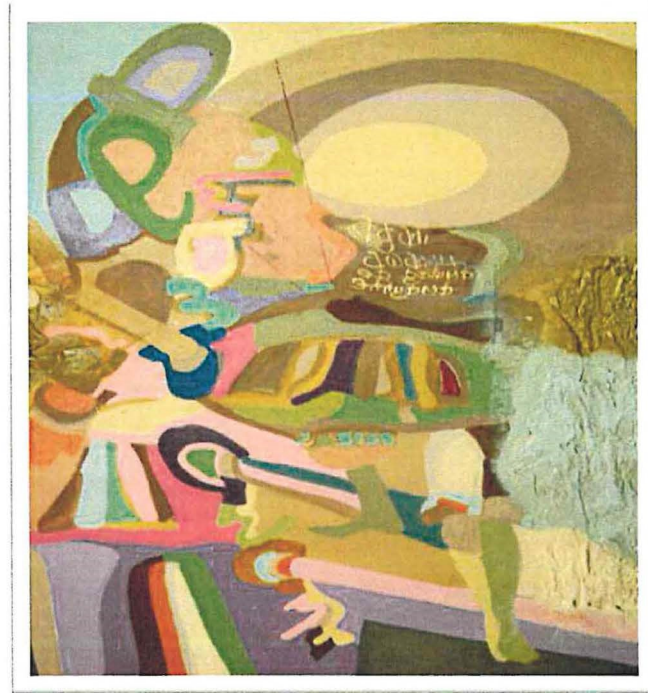


Plate 51: *agali awamu*, mixed medium on canvas (95cm x 80cm)

The text and image painting basing on the Ganda proverbial phrase ‘*agali awamu*’ was worked in acrylic and spray paint. It focused on line and colour variations in order to portray togetherness which yields strength in the community.

The painter’s intention was to create a painting with texts and images a linear perspective forming a focal point that communicates the value offered by this Ganda proverb.

Colour and composition: Brushstrokes combination with repetition of flat colours and images, value helped to give the painting in plate 51 an overall unity of illusion depth.

Relationship between content and subject:

The illusion standpoint of texts and image with diverse colours symbolizes experiencing life together, each one of you is part of the body; implying that we were chosen to live together in peace. This depicted through the amplified, controlled weight, and colour value of the text and image mark lines.



Plate 52 *Awakula ennume* 'mindful', mixed medium on canvas

(100cm x 89.5cm)

Acrylic and spray paintings were used to execute text and image in plate 52 basing on the Ganda proverbial phrase '*awakula ennume*'.

The intention of the painter was to create a painting with texts and images that communicate the significance and ideals presented through the Ganda proverb. The manipulation and abstraction of diverse colours, the singing heads, clapping and drumming hands are symbolically affirmation of different ideals but aim at the same objective set of music output.

Colour and composition: Mixed warm (yellow hue, red and ultramarine blue make the painting strong) and cool (purplish red, greenish lemon yellow to astringent) colour. The texts are vertically positioned to the images of the canvas. The text and image painting has portrayed the efficient of passing wisdom down to succeeding generation.

Relationship between content, subject and style:

The different fragmented images of performing musical artist represent the diverse ideologies or abilities of human understanding, and in this case the all ideologies could be any success in life. Using more than one symbolic image of performing artists and of different actives (like drumming, clapping, and singing faces) implies that most human ideology and abilities serves all kinds of people if mindful.

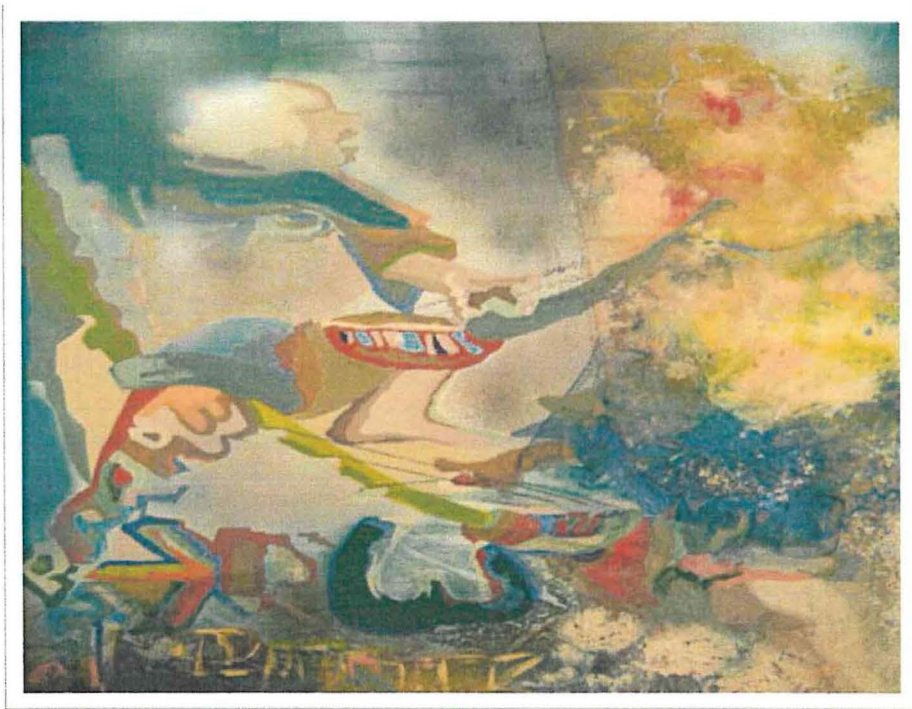


Plate 53: *awakula ennume* 'cultivate' mixed medium on canvas
(116cm x 123cm)

In plate 53, text and image painting basing on the Ganda proverbial phrase '*awakula ennume*' was executed in acrylics, oil and spray paints. The composition constitutes different dimensions of painting method held together to hold a single valuable of art.

It was intended to reflect that nobody should think that he or she is indispensable. There can be many other capable people or even better in a space available in a Ugandan social

setting as seen through images of musical artists playing the drums that communicates the values offered by this Ganda proverb.

Colour and composition: Brushstrokes mixture with repetition of colour and value helped to give the painting an overall unity. The comfraged image in the background signified concealed knowledge within the composition which describes a body of this intellectual information.

Relationship between content and subject:

The gestuculated actions of text and play harp images in Plate 53 composition symbolises the different abilities combined together that to could help develop a healthy, strong community with the purpose of living right and enjoy its results only if , do the hard work of getting along with each other, treating each other with dignity and honor as the traditional drum sets.

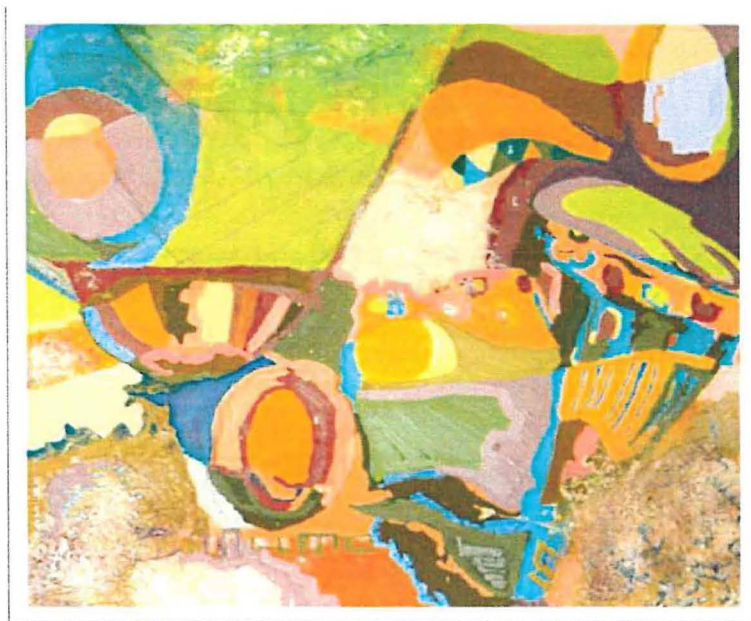


Plate54: mixed medium on canvas (100cm x 107cm)

The technique used was a manual executed text and image painting in Plate 54:p106, basing on the Ganda proverbial phrase '*Awakula ennume*'.

The painter's intent was to manipulate colours and forms of different abstracted musical instruments images enhanced with text creating a painting that communicates the value offered by the Ganda proverb.

Colour and composition: Brushstrokes combination with repetition of colour and value helped to give the painting an overall unity. The images composition makes sense at time but the information in them is concealed within the painting.

Relationship between content and subject:

The motion depicted in the texts and images of the musical instruments shows a strong element of focus. This composition sums up the struggle between generations to reform of identity system that reach a wider audience to retain any desirable control. The diverse shaped drums, arched harp symbolize different generations, displaced in time and space. The sound and music that comes out of the instruments is a powerfully richly satisfying content hence all being desired.

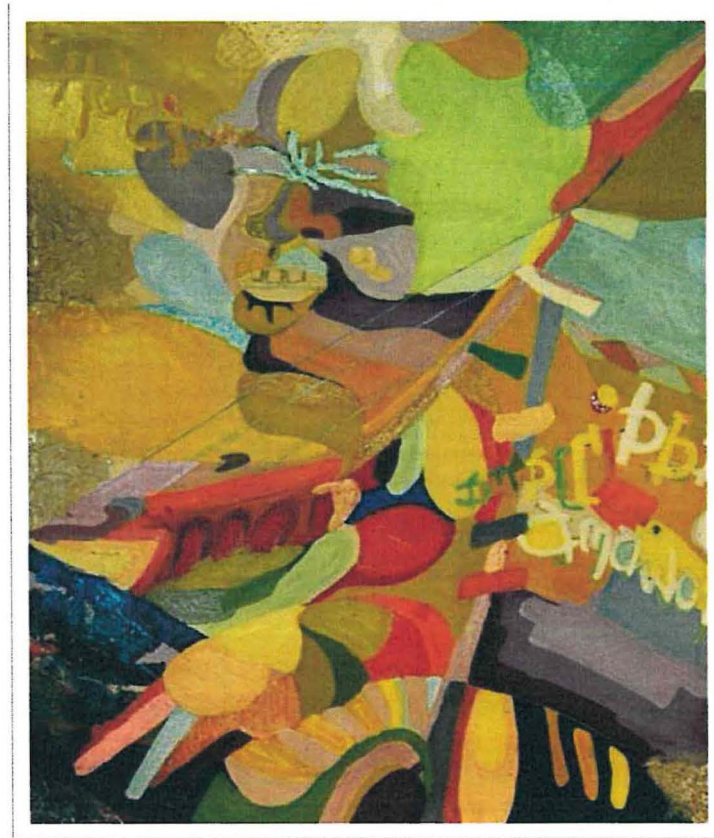


Plate 55 *Addinyana amawolu 'Rejoice'*, acrylic colour on canvas (100cm x 89.5cm)

The technique painting used was manual execution of text and image basing on the Ganda proverbial phrase '*Addinyana amawolu*'.

The painter's intention was to form a painting with texts and images that speaks the Ganda proverb worth and package. The head in background and the harp (musical instrument) at the front suggested to the audience the dramatic situation of focusing to the objective. The image of the hand playing the harp strings at lower painting was shown symbolically the repetitiveness in ideas giving bliss pattern in work plate 55.

Colour and composition: Mixed warm (yellow hue, red and ultramarine blue make the painting strong) and cool (Purplish red, greenish lemon yellow to astringent) colour giving the composition uniqueness with shades.

Relationship between content and subject:

Besides the stylishness and gorgeousness of the human head, it is well known for its diverse ideals. Upon this principles are represented by various sizes of coloured shapes with the texts juxtapositions to the images. The canvas images were painted with crack-like mark. Implying an element of building, thus the playing of the harp strings repeatedly also builds melodic rhythm. This inter composition was aimed at showing endurance which could build the nation's joy.

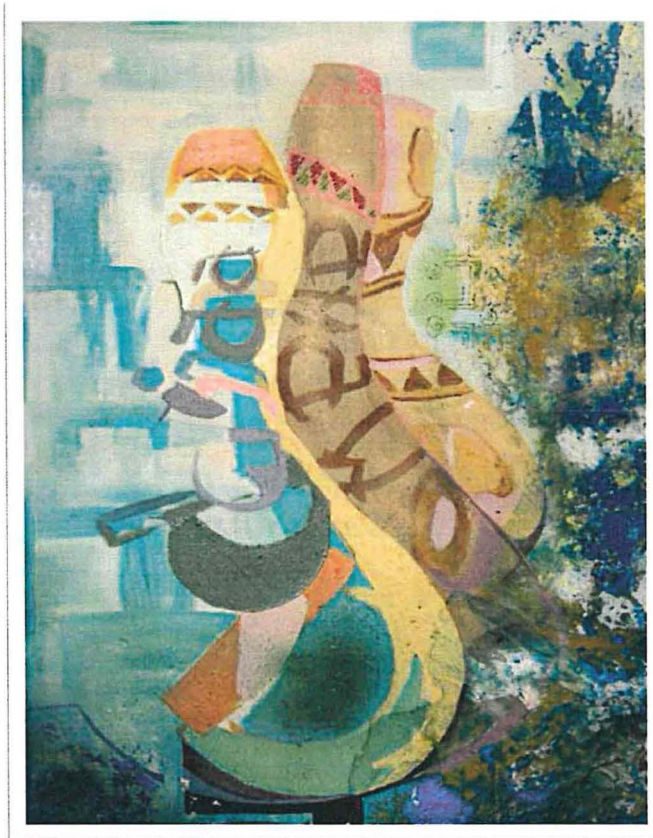


Plate56,'addinyana', mixed medium on canvas (95cm x 80cm)

Basing on the Ganda proverbial phrase '*addinnyana amawolu*', technique that was used executed text and image painting in plate 56 :p109, by hand.

The researcher's intention was create a painting with traditional gourd shaker images that overlap and embedded text that communicates the values this Ganda proverb.

Colour and composition: Brushstrokes combination with repetition of colour and value helped to give the painting an overall unity.

Relationship between content and subject:

The composition symbolically represents the impact of traditional gourd shaker services as incense in the musical melody. When repeatedly shaken, it depicts people's good judgment to build the nation's esteem. This shows that in the past, the continuity of culture and the assimilation of new idea depended on the success of the postfigurative system by which the young were taught about the lives of their ancestors. For instance the 'kisaakate' which trians the young social sanity.

In this plate 57:p111, a manually executed technique was employed structure text and image painting basing on the Ganda proverbial phrase '*addinnyana amawolu*'.

The painter's intention was to create a painting with enchating text and images that communicates the value and service offered by this Ganda proverb.

Colour and composition: Brushstrokes combination with repetition of colour and value helped to give the painting an overall unity.



Plate 57, *addinyyana amawolu*, mixed media on canvas (105cm x105.5cm).

Relationship between content and subject:

The enchanting text and images of a gourd shaker on right, along with a motioned dancer with rattles, making the series of short sounds as it moves somewhere with enhance its canvas fragmented background treatment. This depicting the importance of things that could be measured by how much time we are willing to invest in them. The more time you give something. The more you might reveal its importance and value to you. If you want to know a person's priorities, must look at how they use their time.

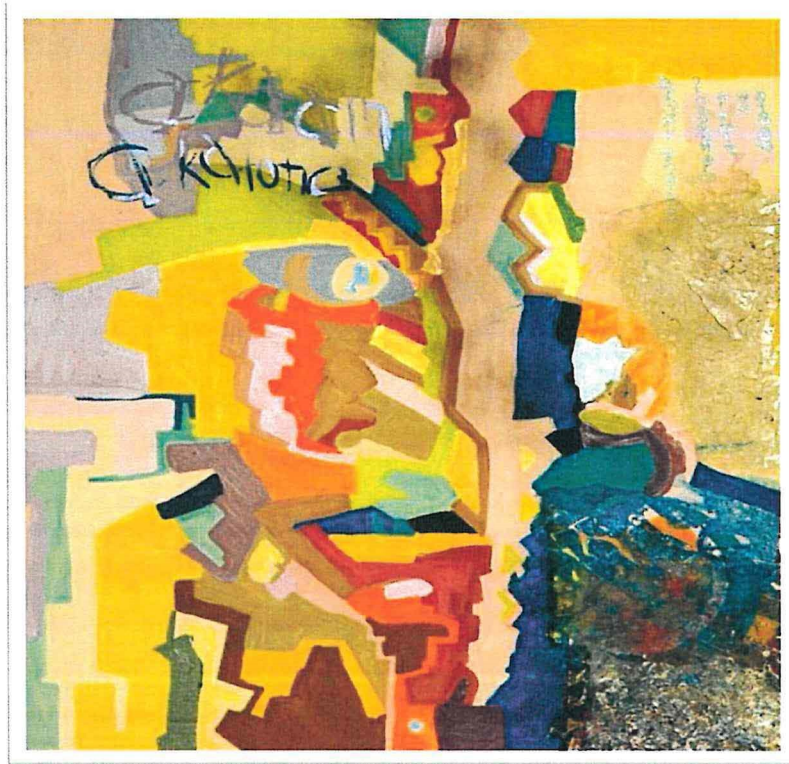


Plate 58, '*Respectful*' mixed media on canvas (100cm x 89.5cm)

The text and image painting in Plate 58 was manually executed basing on the Ganda proverbial phrase '*Akaami akatono*'. The researcher's intention was create a painting with texts and images that communicates the value and service offered by this Ganda proverb. The halved human face bellowing a wind pipe (at the lower paint) was used to give the illusion of something seeming not important but yet a key to the intention. The jagging wave-like features giving an exaggerated old ragged curtain hiding part of the face giving an impression respecting all fetched ethics though in small. The texts at the right vertically and the left horizontally positioned to the image of the canvas. The implication of this is to articulated emotion and energy within the painting.

Colour and composition: Brushstrokes combination with repetition of colour and value helped to give the painting an overall unity.

Relationship between content and subject:

Communication in this composition is emphasized by the jagging wave-like features that are placed within the half faced image bellowing a wind pipe behind an old ragged like curtain. The sound out of the wind pipe might undermine but it is powerful sender of information or signals by imitating speech.

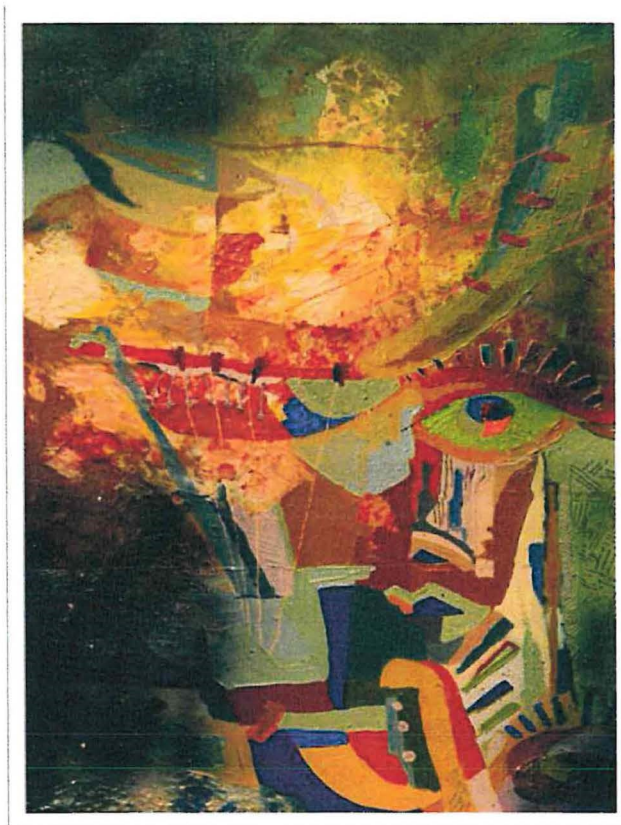


Plate 59: '*akatono*', mixed media on canvas (101cm x 61cm)

Acrylics and spray paints used were executed text and image painting basing on the Ganda proverbial phrase '*Akaami akatono*'. The painter's intention was to create a painting enhance with illusion of vanishing text. This is at a distance with keen observation they become visible that communicate the value offered by this Ganda proverb.

Relationship between content and subject:

The image of the human face, harp and text composition seem not seen at distance but seen at a closer rang, this painting suggesting the Ganda proverb. Symbolically the text and image painting represents, a word so small yet so large in feeling, filled with emotion overflowing with affection. Truly great things come in small packages (friendship).

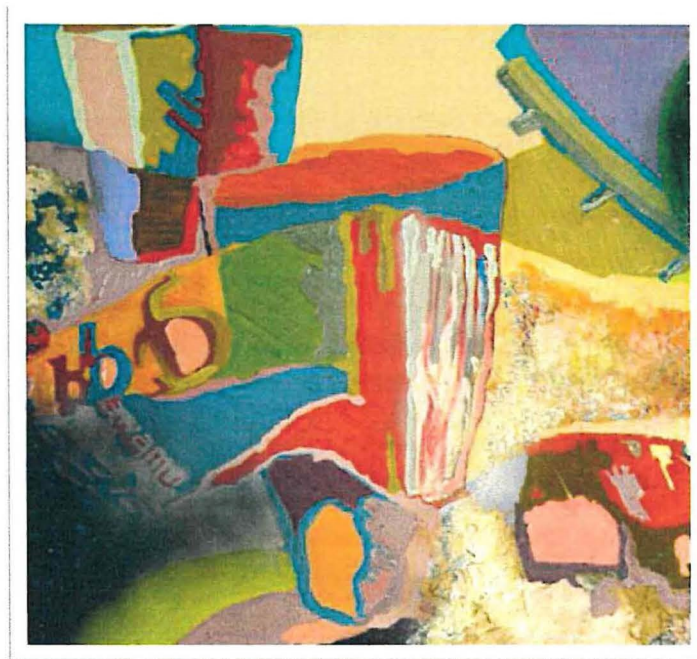


Plate 60, 'un titled' mixed media on canvas (100cm x 107cm)

The text and image painting in plate 60 was executed with manually technique basing on the Ganda proverbial phrases '*Addinnyana amawolu, agali awamu*'.

Painter's intention was to create painted images enhanced with texts that communicate the value and service offered by these Ganda proverbs. The strong rhythmic sound of the instruments is hard when they are played as a set characterizing element of the two proverbs.

Colour and composition: Brushstrokes combination with repetition of colour and value helped to give the painting an overall unity. The composition is function on a conceptual level, and information concealed in the image was experiential in nature.

Relationship between content and subject:

Efficiency is one of the qualities of text and image painting. In this painting the characteristic features described in the studio findings are used to portray this value. The entire composition sums up the human actions; spend much time talking, strong willed and single minded. Repetition and togetherness symbolized by the coloured waves text and image indicated the travel to success in existence.



Plate 61, 'Akwata empola' mixed media on canvas (100cm x 89.5cm)

The painting in Plate 61:p115 was manually executed basing on the Ganda proverbial phrase '*Akwata empola*'.

The Painter's intent was to craft a coloured fragment image painting that communicates the strong values existing by this Ganda proverb enhanced with texts.

Colour and composition: Brushstrokes combination with repetition of colour and value helped to give the painting an overall unity. The colour composition shows the segment built with at a time to create the image in puzzle style giving a sight into this Ganda proverb.

Relationship between content and subject:

Recognising colour, colour differing shade and brightness of text and images represents the right destination. In this case the right destination could be classification the composition success. Using more than one image and of different kinds implied that combination musical instrument sounds distance end to end serves and reaches out to all kinds of people through step by step principle.

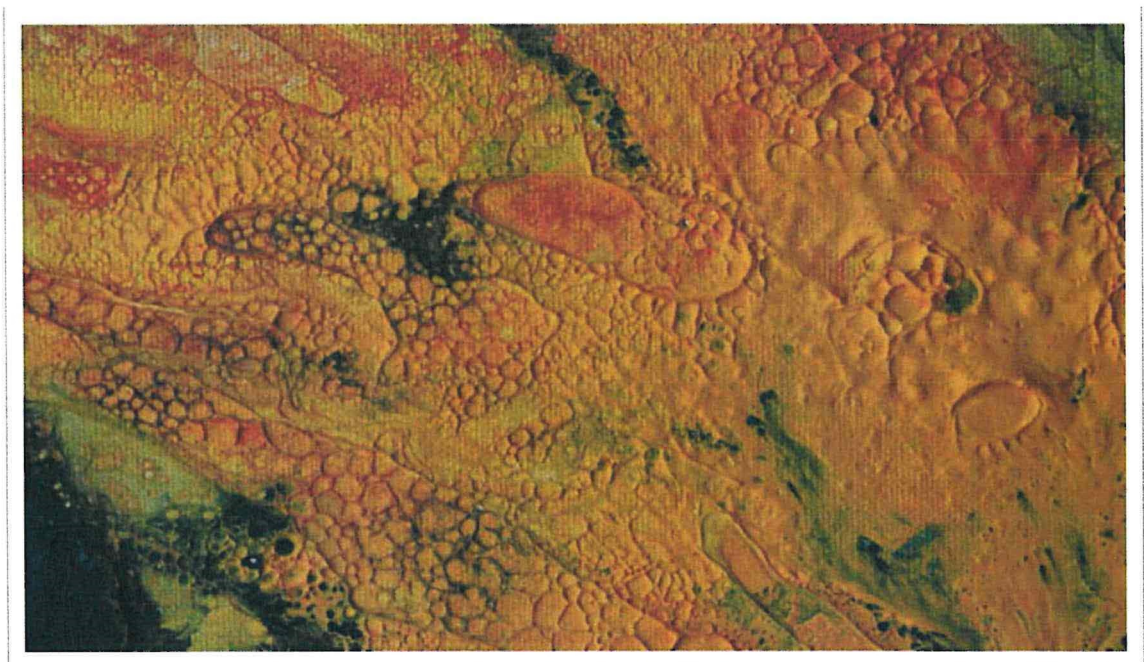


Plate 62, Togetherness Acrylics media on canvas (61cm x 101cm)

The work in plate 62:p116 was executed in acrylics colour with the impasto basing on the Ganda proverbial phrases such as '*agali awamu*'. Painter's intention was to create a painting with effort to invent different results of colour application that communicate the value and service offered by the Ganda proverbs. The work of art was an attempted to further the painting technique by manipulating the situation on the canvas to the experience of Ganda proverbs like '*Awakula ennume*'. The colour and composition were instinctive impasto combination style with repetition of naturalistic colour effects and value helped to give the painting an overall unity. The approach is important in that regard because they resource painting to happen. One painted panel being itself may impact visually. But when the panels are put together can a firm, reshown and be more visually engaging.

Relationship between content and subject:

The subject matter is within the colour effects and set arrangement of the painted panels which gives the sense of unity. The colour effects in impasto style could be regarded as images relating to the action of overlapped the selected Ganda proverbs. Like fiction, the entire composition is a symbol of togetherness and interdependence on each other in which the painting possesses a narrative dimension as discussed further in chapter five.

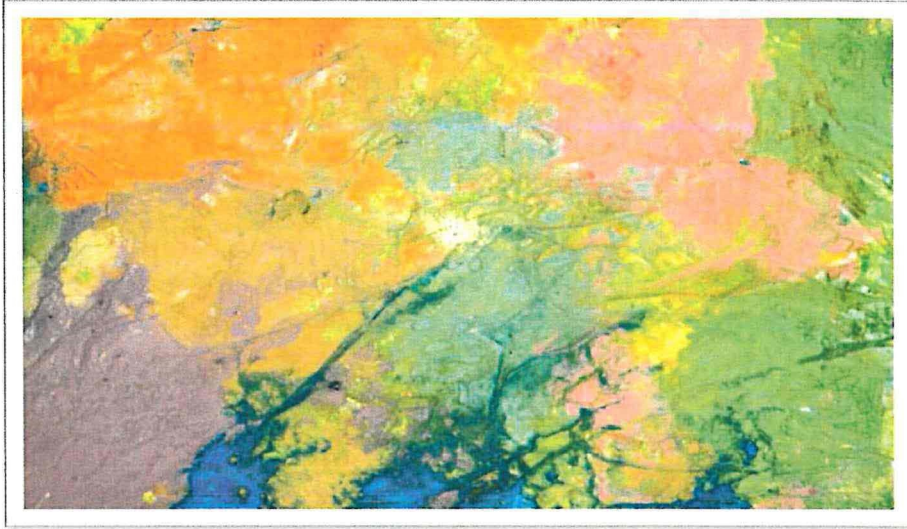


Plate 63: Confident, acrylic on canvas (100 cm x 90 cm)

Further in plate 63 was executed in acrylics colour with the impasto. It has different shapes and colours than other types of painting, and the colours are, in general, more subdued. The painter's intention was to create paintings that hold several different patterns, the majority of which have nothing to do with each other but can be combinations. Method related to tie and dye.

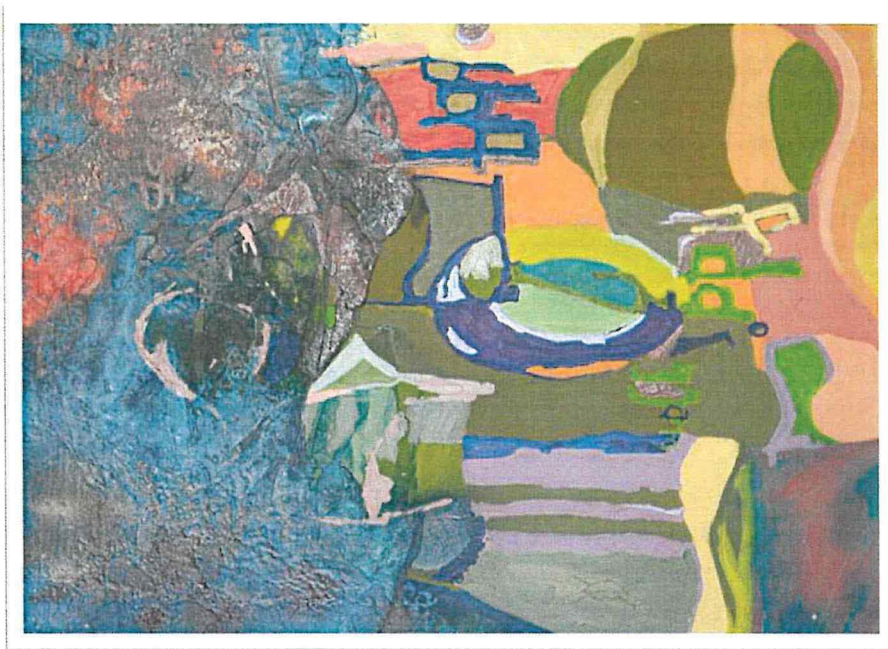


Plate 64: *'adaptive'* mixed medium on canvas (91cm x 111cm)

The painting in plate 64: p118 was executed in acrylics colour with the impasto and the spray paint basing on the Ganda proverbial phrases such as '*Addinnyana amawolu*'. Painter's intention was to create a painting to show how this new technique of organic feels can co-exist and blend well with other painting approach for example the working with glazes, acrylic paint, and impasto among other. This was result of retouching the worked out colour application that communicating the value offered by this Ganda proverb.

Having placed this painting in a landscape format, it gave the feel of co-existence of two approaches helping the painting to obtain an overall unity.

Relationship between content and subject:

In literal terms the painting is composed of shaped images instrumental interaction and operating within a given space enhanced with text. The arrangement portayed by these images and the two painting approaches stimulate a sense of sharing life message, our lives echoing the master's word just as the played musical instruments. We do not even have to say anything anymore, but we are the message to one another.

However, the painter made sure that paintings are speaking to viewers and not necessarily because of proverbs, but because of their internal energy and a sense of cohesiveness. These paintings actually make reference to Ganda proverbs. The text that Ganda proverbs provide, strengthen the quality and capacity of these paintings to sustain the visual and intellectual interest. The success of these paintings is not resulting from how eloquently they articulate issues of proverbs- because they do not do so that well, but rather because they are inherently powerful with an enduring artistic interest.

4.2 Review

This chapter has presented studio findings. As such, it has provided a painting analysis in which the technique and medium used; the painter's intention, style, colour and composition. It has as well provided each painting's relationship between content, subject matter and style. It is upon these findings that the discussion of this study is presented in the following chapter.

CHAPTER FIVE:

DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter presents the summary of the main findings of this study, an interpretation of the studio findings in relation to the introduction and literature review of this study is also provided. Discussion, conclusions and recommendations are given.

5.1 Discussions

No art is art without creativity. These studio experiential paintings revealed the researcher's inner competence as an artist. This competence was the uniqueness of organic feel which is not very popularized. Text comes in also to create that competence. This text, itself does not necessarily mean that it is going to be read in the painting. Text gives the stylistic aspects in the painter to articulate the painting and not the proverbs. The Ganda proverb texts were presented in an artistic style see plate 52. Unlike Prof. Ssendendo's paintings, 'Enkunbi terimba' the text and images have directly interpretation



Plate 52: '*Mindful*', mixed media on canvas (100cm x 89.5cm)

of the proverb in his work. The text is read in a direct image composition of his painting.

This study made an observation to the contributions of cultural beliefs towards the artistic and economic values for the art production by artists, for example Francis Ifee, Amanda Tumusiime, and Deusdedit Ssenyondwa among others who have used proverbs and metaphors. Also examined those arts where artists like Prof. Sengendo, Fred Kato Mutebi among other used image and text, making them interactive.

On the other hand, the study noted that there is likely a clear absence of revolution painting method like organic feel approach in most Galleries of Art. This emphasizes that valuable works of art at these centres are based on the basis of the painting value, rendering new techniques not to be part creative mind to the future painters.

This study's observation showed evidence of an organic feel approach, revealing yet concealing the text within image popularity. The painting is a spring board towards developing artistic individual analysis of social concerns to the people by the students in the above institutions among others.

These findings support the problem statement of this study and further highlighted the need of conventional approach into painting. The paintings get firmly placed in more competitive artistic position. It is on this note that this study through studio based exploration venture in this stylist application of painting.

This was evidently seen by the researcher, and sought to make a contribution to a compositional aspiration with a skillful manipulation of forms, colour composition with an organic feel. The shapes in composition are reflects musical instrument and Ganda proverbs. Paintings rooted in local content images enhance with text show in plate

49:p100. This organic feel painting concept was derived from Ganda proverb which could influence the art of painting.



Plate:65 'Awamu', mixed media on canvas (61cm x 372cm)

The painting in plate 65 shows a combination of panels that could advocate working together as a team and the sense of light to dark. This sense gave the logic of start with the known to the areas unknown. It is for this reason that the researcher ventured into this unique painting style having an organic feel to them, there reveals and conceal the texts within the image. Therefore the creation of visible texts into them could become redundant.

The creation of space between the painted panels gives a sight that the paintings were interlinked to present tone valuations in this narrative work. And the proverbs are explored within the narrative painting in the form of plot therefore advocate about working together as a team hence the arrangement relating to togetherness.



Plate 66 'Efficient' (100cm x 358cm)

Plate 66 is a co-joined paintings (works in plate 49, 52, 55 & 58) based on the four selected Ganda proverbs: '*Akaami akatono*', '*Addinnyana amawolu*', '*agali awamu*' and '*Awakula ennume*' are finally connected to make a narrative neural.

The neural symbolically affirms and impacts a strong element of building the nation's identity commitment. This neutralist ideal came about in pursuit the process of combating the insanity in relation to identity problem through usage of these Ganda proverb text and musical concert images. Unlike spoken language, text and image paintings have been dynamic and imaginative means for effective communication that bring sanity to humanity of unity.

This kind of expressive painting does not rely on subject matter but express its meaning of togetherness. The structural or design qualities were used to express feeling about the process of painting itself.



Plate 67: 'Addi', text and image paintings based on the selected Ganda proverbs: 'Addinnyana amawolu', 'agali avamu' and 'Awakula ennume', Plate 54 and 60 are finally connected to make a narrative neural (100cm x 214cm)

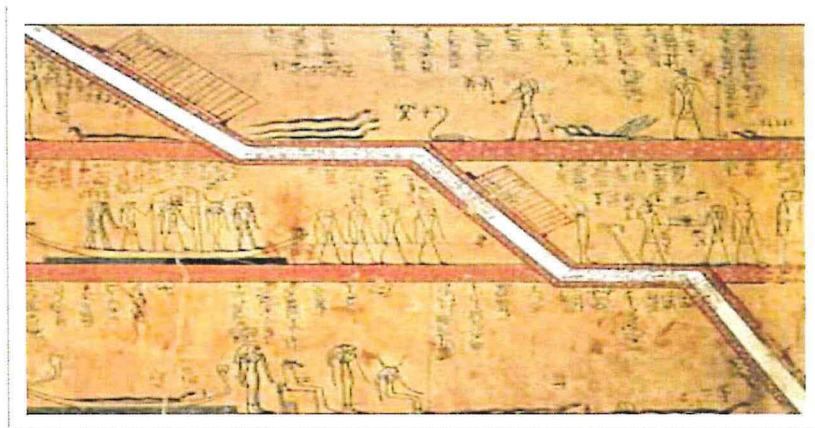


Plate 9, Ancient Egypt: Text and Image Integration Source for image:

Retrieved from <http://en.wikipedia.org/wiki/Image:Bayeuxtap.2009-9-15>

The composition in plate 67 symbolically represents the impact of text and image painting value that works with the people to build the nation identity. This version has similar messages as in plates 54 and 60 but give a greater interactive impact to its viewers. However this has a slightly different placement of the arched harp which gave connectivity between two canvas images. The Ganda proverb text and image painting can

inspire new generation for whom the struggle against ills of yesterday as well remain relevant for those still concerned with ongoing need to capture the experience. Every one depends on somebody and everything is connected to something as the musical instruments are interlinked to produce nice melodies.

Plate 66 and 67 are narrative neural as the Egyptian Hieroglyphs consist of ideograms-signs that stand for ideas that represent sounds in the language. They also include determinatives, signs that clarify the meaning of a word in a particular context. The text in the paintings was done in a more juxtaposition style to present a clear insight about the images portrayed therein see plate 4. Further this study observed that these paintings differ from the Egyptian Hieroglyphs in the area presentation where they are single works with conceptual space between them linked to each other to make a strong meaning of the narrative neural.



Plate 49 *Agali awamu 'Jubilant'*, mixed medium on canvas (100cm x 89.5cm)

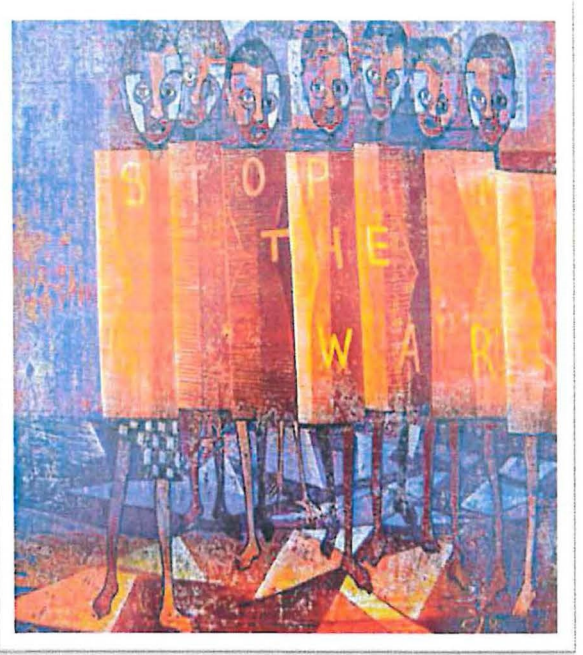


Plate 21, Fred Kato Mutebi, print (2003), "Stop the wars"

'Jubilant' plate 49: p 127, the painter used text and image to advocates for togetherness which brings jubilation in the community at unity through the presentational image of Ganda proverb *'Agali awamu'*. Thus the study came in agreement with Fred Kato Mutebi, 'stop the wars' Print (2003) that used text and image to expressing the Nexus between Art and Politics issues in his community to stop war and bring sanity of togetherness.

The studio text and image paintings based the selected Ganda proverbs are a model of expression that created numerous symbolic forms in nature. The Paintings in this study are naturalistic and representational, photographic, abstract. They are loaded with narrative content, symbolism, and emotion or educative in nature. This integrated texts and images are likely nothing less than mutually constitutive.

An organic feel painting with text and image is likely to be the most natural means presenting visible expression of the invisible. The paintings seem to go beyond the limits of human knowledge, experience or reason; this argument is supported by Elsy who asserts that , text and image art is a language telling story of the tribe, the myths and legends of the glorious past.

The findings revealed that the impacts of organic feel approach text and image within the paintings in Uganda like in any other African countries could be based on evolution of historical events. The study used conventional organic feel and invented text along with lifelike symbols to explore the intrinsic tensions between visual forms.

5.2 Conclusions

The images in this study were juxtaposed to bring out the other elements of art in the painted compositions and to enhance the communication of the Ganda proverbs. In the process of manipulating the creation skills, it furthered an evolutionary organic technique within the painting which is likely to stimulate the artists' resourcefulness and coding the content which is an essential component in the production of art thus might be fundamental in empowering the art of painting.

Seemingly, the organic approach may give confidence to the artist's development of skill to cause attention and interests towards the painting which could be a reference.

The study findings support a conclusion that organic technique with text revealed and concealed in image encourage the artist's development of concept and advance the character and style. Further, they might equip the artists with courage to educate, rebuke, collect and other knowledge of various issues of life.

The integration of texts and images with the organic feel approach were profound in this study to carry the invisible and fragrant components of art to be evident. The approach has provided additional abilities to attract the audience into current dialogues of Ganda proverbs through painting.

The study of this organic approach has a strong bearing to the levels of education hence addressing the mystery of consciousness to social cultural issue among the people.

Finally, the study has evidently been shown that cultural values are increasingly losing meaning especially with the people in urban areas. People are picking up hybridized life style which has no definite roots. Having employed organic feel into the paintings

contains a spontaneous presence which adds to the mystery and power of the proverbs and images therein thus empowering the cultural values.

5.3 Recommendations

Research findings hold up the following recommendations.

To empower the art of painting to become a fully fledged art communicator, there is needs for artists to use this evolutionary organic feel approach in their painting practices. Paintings based on concepts that address social issues should embody and interact with the viewer.

The study further recommends that the artist should create strong relationship between the text and image usage in new dimensions to raise the artistic value and develop painting into a fully fledged art order.

Painting instruction programmes of art at the intuitions in Uganda should support the use of this evolutionary organic technique in their set courses so as to empower creativity based on conceptual chains.

It is finally recommended that further research be carried out on direct interpretation of text and images in organic feel manner derived from the Ganda proverbs in pursuit of an in depth understanding and artistic value.

It was found in this study that organic feel approach with integration of text and image is very likely to strengthen the relationship between the art of painting and audience in Uganda.

5.4 Review

Based on the discussion, conclusions and recommendation about the findings, the study was heritage in nature. This art of painting describes that the researcher was inspired by a theme with the purpose of recognition in today's culture. The painting in this study relates to the artists who combined text and image in their personal heritage art works.

This research specifically focuses on unity as a theme. It explored it through series of related paintings. The use of text and image integration into painting as a record of ideas for art was important. This also gave optical illusion to articulating text and image derived from the selected Ganda proverbs. The use of a subject that you can recognize such as the human figures and ordinary objects was extracted.

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APPENDICES

Further sketch developments

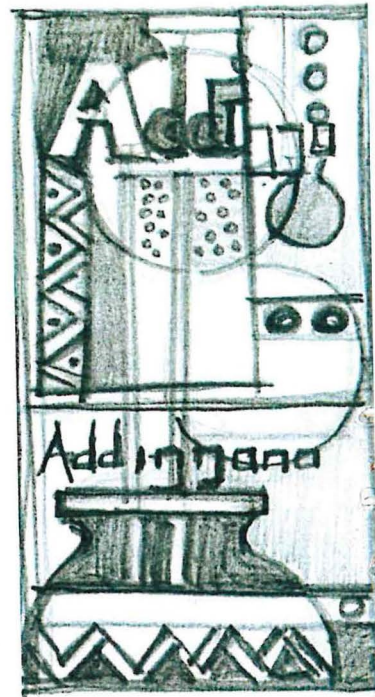
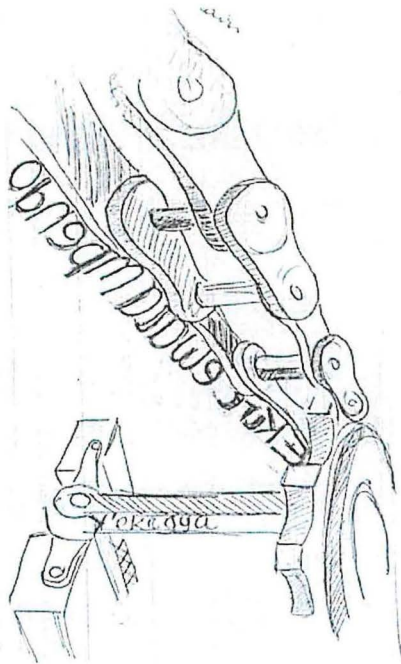
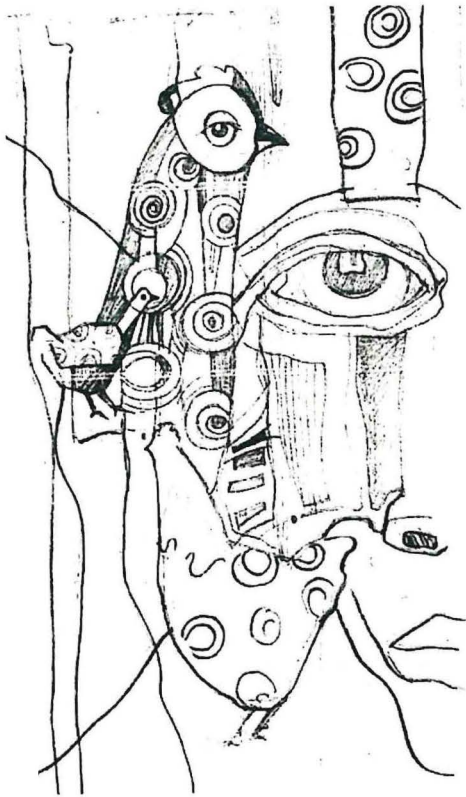
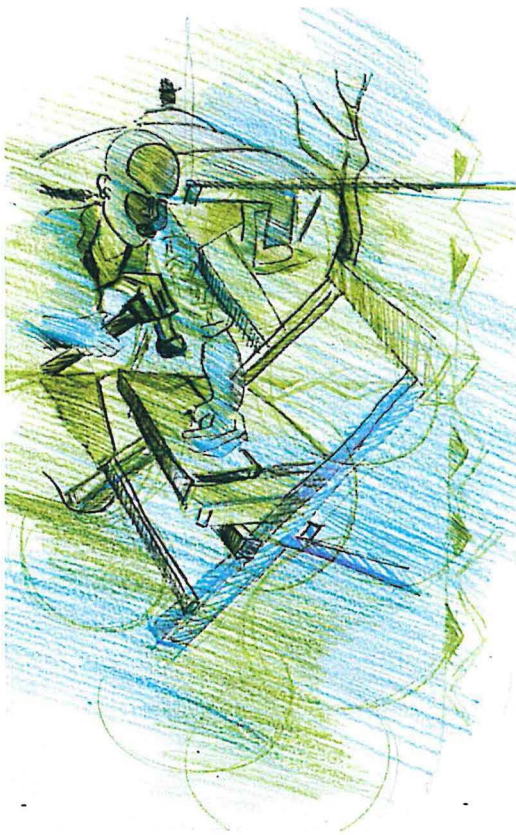
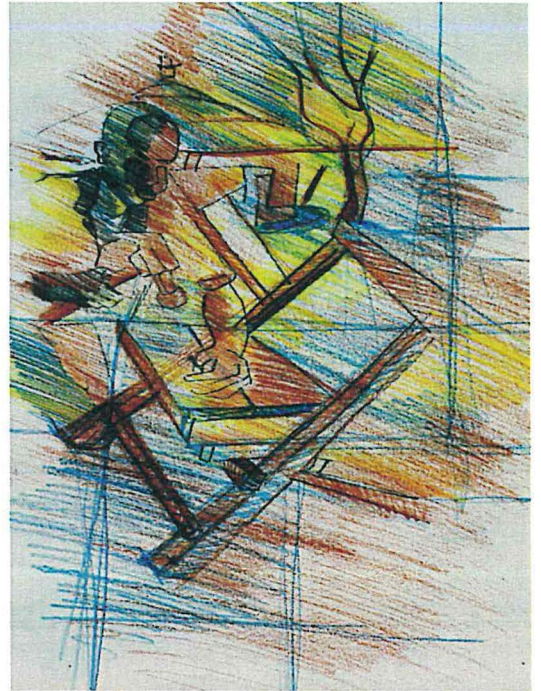
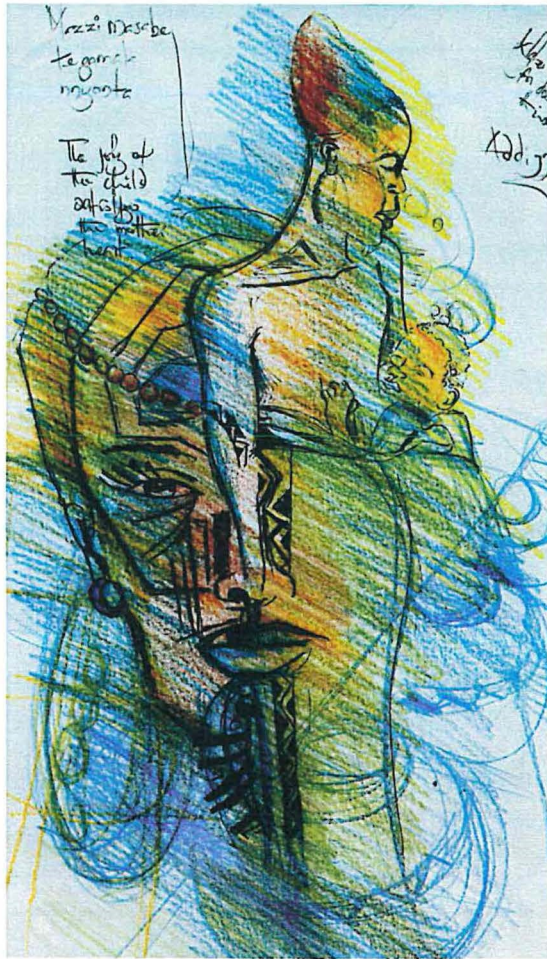
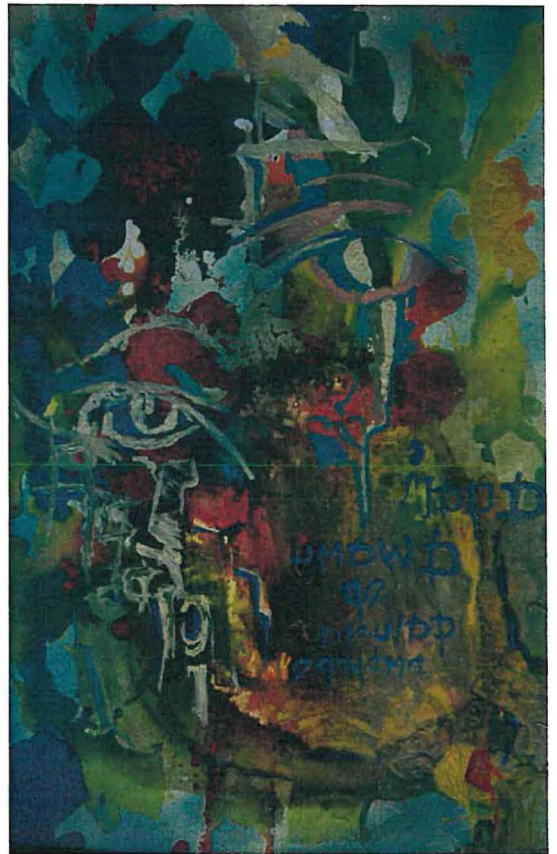


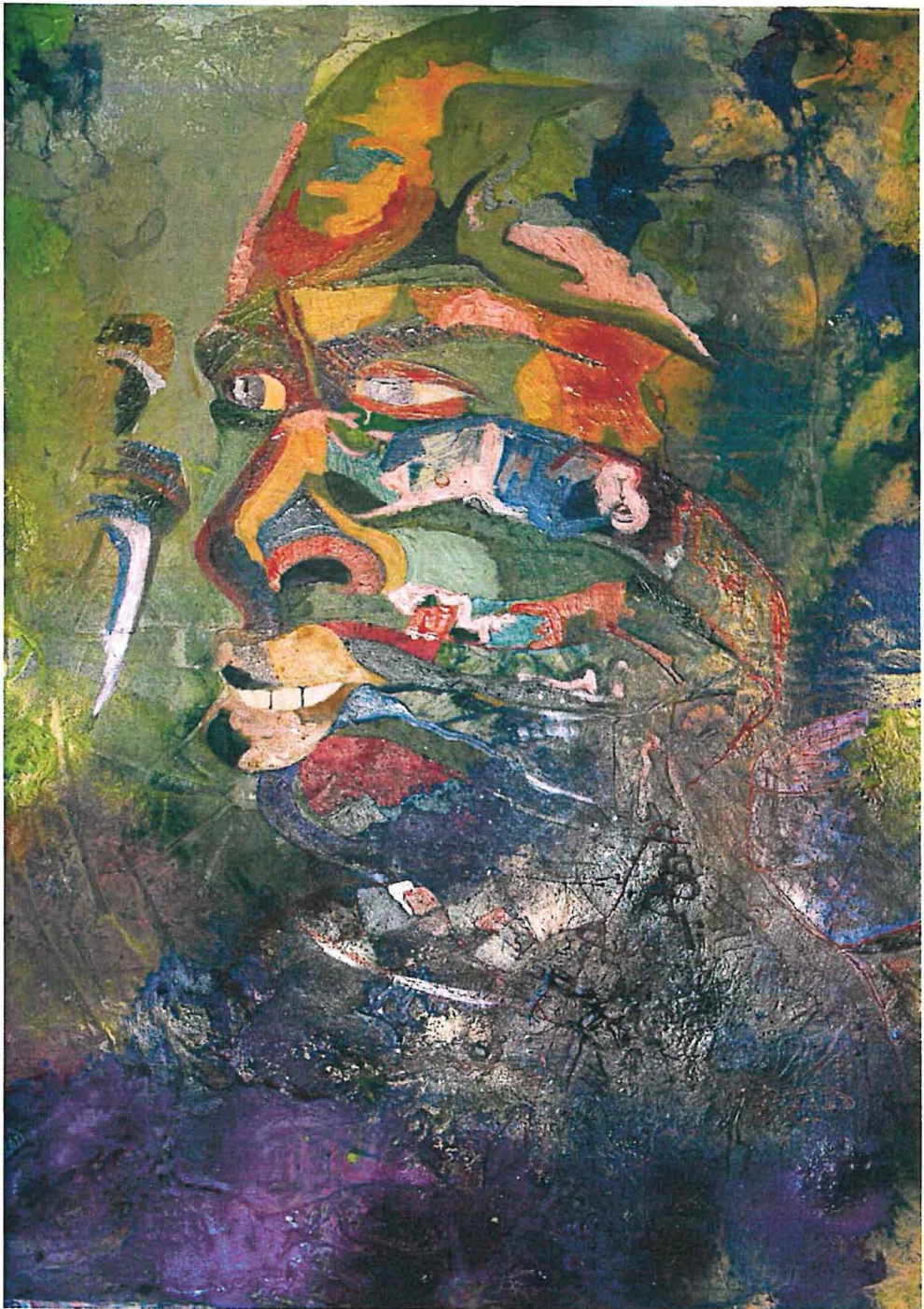
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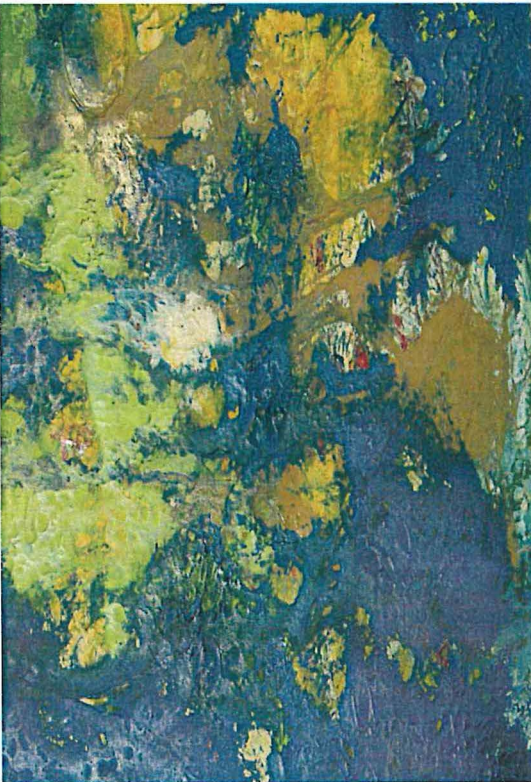
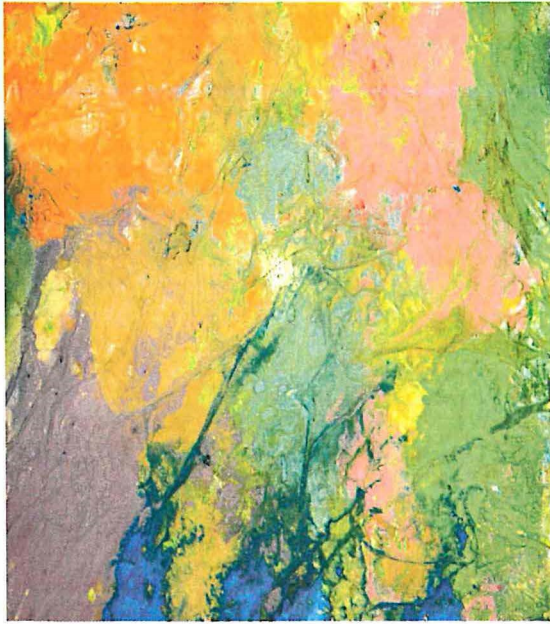


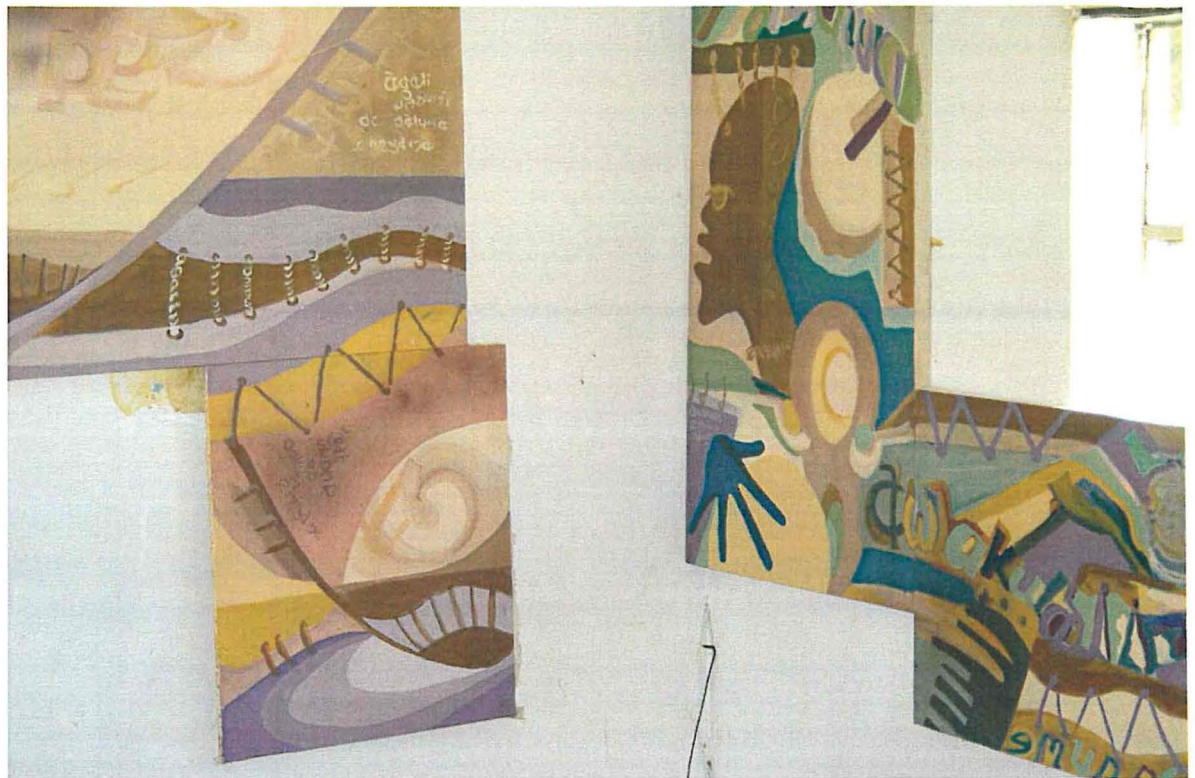






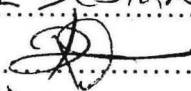






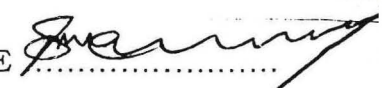
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
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