

Stylistic Tendencies Charactering Ugandan Visual Arts

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Abstract. *This paper discusses the diverse visual art practices in Uganda, highlighting the stylistic tendencies that gave prominence of visual art production and techniques which have created many possibilities for Ugandan artists to explore, tending towards the conceptual art of the present. The discussion focuses on the visual art developments which saw the emergence and influence of local materials and resources, during the 1970s – 1980s and the period of experimentation, artistic styles, creative consciousness and global art participation in 1990s - 2000s. The paper further gives an account on the establishment of Commercial art education in some tertiary and higher institutions in Uganda; the emergence of private art galleries and their significant contribution towards the promotion of Ugandan artists and the commercial art businesses. The analytical frame of reference focuses on local (and national) conditions of visual art reception, consumption and production of commercial art by selected, prominent Ugandan contemporary artists, attributing their contributions towards the development of visual art in Uganda.*

Keywords. Modern Art, Modern art, postmodern art.

Introduction

Like any language and social organization, art is essential to mankind as a means of communicating one's experience. As an adornment and creation of objects beyond means of most basic needs that support life, art has accompanied mankind since prehistoric times. Traditions, ideas, customs, beliefs, norms, values, attitudes and feelings and various forms of cultures can be expressed in art through engraving, sculpting or paintings. Due to its almost unfailing econsistence as an element of many societies, art may be a response to some natural or psychological demands as well.

Visual expression or account of a culture and its people can therefore be easily seen and interpreted by an individual. Hence, art is regarded as one of the most constant forms of human behaviour.

As the world continues to change and impact human life on a large scale, art continues to experiment with new ways of reaching its audiences by recreating stylistic tendencies that began by the emerging art movements most popularise since late 18th century through the 21st century where terms such as modern art, contemporary or post-modern art have defined the trends of producing art across Europe and other parts of the world.

The discussion throughout his paper places emphasis on contemporary art practices in Uganda which combine elements of

painting and sculpture, among other media. It draws on the characteristics of modern art and contemporary art, to create dynamic pieces that aim to challenge the viewer and spark thought.

Many contemporary artists in Uganda today use their work to comment on social, cultural and political issues, including race, human rights, economic inequality, and gender among other areas of interest or concern.

What is Modern Art?

The debate about the actual period when modern art began and its definition is still going on and some scholars refer to it as the art of the late 18th, 19th & 20th century (Gombrich, 1995). Other scholars agree that modern art is generally defined as the art of the present or recent times, Rabinovitch (2002), while some refer to it as style that “rejected” traditionally accepted forms of producing art, Arnold (2010). This belief assumes that modern art evolved in protest or rejection of “realism” and “naturalism” tendencies. Artists during this art movement emphasized individual experimentation in producing art works. They did not reflect traditional tendencies or principles of representing forms in their realistic or naturalistic states, but preferred to portray a subject as it existed in the real world, according to their unique perspective that rejected accepted or traditional styles and values. Some scholars commonly date modern art from the late nineteenth century to the 1960s or beyond. Traditionally, the evolution of modern art is constructed around a series of philosophical, intellectual and aesthetic trends that informed artworks created at the time. Later, the contemporary artists however focus more on the linkages existing between artistic styles than on a linear progression.

The period - 18th to 20th century, meant the point at which artists expressed and trusted their inner visions in their works, as well as using real life situations, images and social issues from modern life, as sources of subject matter. Innovation and experimentation were profound activities that the artists engaged in.

The period associated with Modernism, was usually characterised by significant social, cultural, technological and political developments in the western world. Industrialisation, urbanisation, new technology, the rise of the middle class, the secularisation of society and the emergence of a consumer culture resulted in new conditions in which art was created, exhibited, discussed and collected. The open market replaced patronage as the means of financing art, giving artists the freedom to engage in more experimental and innovative forms of practice. The

modernist period was characterised by a belief in the progressive tendencies of modernity, evident in movements such as constructivism, Futurism and cubism.

The “Modern” aspect was characteristic of self-consciousness, which occasionally led to experiments with form, along with the use of techniques that drew attention to the processes and materials used in producing visual art and other forms of art. The system rejected the ideology of realism and made use of artworks of the past by devoting to repetitions, incorporation, rewriting, reconditioning, travesty and revision of forms and stylistic tendencies.

The modern aspect further reflected a chronological and stylistic designation that was always art relegated to be made from the beginning of the twentieth century until after World War II.

Characteristics of Modern Art

Modern art movements were characterised by;

1. redefined boundaries of art that gave birth to freedom of expression;
2. creation of abstraction or imitation of appearance and
3. creation of a range of new techniques by means of experimentation

From Modern to Contemporary Art

The period dating since 1970s onwards is also described in terms of ‘Post-modernism’, which is a social, cultural and intellectual movement characterised by a rejection of notions of linear progression, theories, narratives and critical consensus associated with modern art (Modernism), favouring an interdisciplinary approach, multiple narratives, fragmentation, relativity and contingency.

The term contemporary Art, refers to current and very recent art practice, attributed approximately, to the period from the 1970s to the present. It also refers to works of art made by living artists Haute (2008). This kind of art tends to be assessed thematically and subjectively, drawing on an expanded range of theoretical and practical disciplines which can be driven by both theories, ideas, and also characterised by less distinction between the arts and other categories of cultural experience, such as entertainment, digital technology and mass media.

Characteristics of Contemporary Art

Contemporary art was characterised by changes to; accepted tradition and accepted taste in terms of style, understanding of a multiplicity of viewpoints regarding subject matter, issues and ideas about the role of object in space and relationships between objects which pronounced purpose & function and the use of everyday materials that comprised of local materials. Additionally, imagery of iconography from popular consumer culture which comprised of thematic constructions and the employment of contemporary technology in terms of application were characteristic of contemporary art.

The central characteristic that has distinguished contemporary art from its historical antecedents to that of a commodity, is almost exclusively owned, shaped, interpreted, judged, traded and marketed for the profit. A relatively small number of wealthy collectors, auction houses and other dealers, including the critics, curators, book and magazine publishers, and other insiders also make a living by supporting and feeding off this industry.

Uganda's' Visual Art Scene in the 1970s – 1980s

The periods between 1970s - 1980s, Uganda was isolated from the global aesthetic discourse due to "it's rugged political past" Kakande (2008). These periods were witnessed with civil wars that resulted in many civilian deaths and unrests during Dr. Milton Obote's and Amin Dada's regimes. The regime that caused most atrocities against the civilian population was that of Amin Dada, who instituted a militaristic rule which began in 1971 after overthrowing Milton Obote's regime through a coup. The regime was overthrown in 1979 by a combined force of Ugandan dissidents and the Tanzanian Army. Artists were restricted from expressing their views through art, avoiding apprehension by Amin's administration. They "continued to create overtly political images, which expressed disgust for leaders" Kyeyune (2003). Those who attempted to express themselves through visuals, were either forced to abandon their art activities or forced to flee the country. For instance, artist Charles Ssekintu's paintings had religious, social and political connotations, which criticized unethical conduct and moral degeneration that was evident in Uganda. His art works were rendered as an attack on government which caused Amin's operatives to force him to flee the country in 1975. The suppression of the artist's efforts to freely express their ideas didn't have a positive impact on the

production of visual art and participation in global aesthetic discourse. The artists in this era (1970s – 1980s), were highly expressive in style. The period witnessed an influx of western ideas. New materials and methods crept into the visual arts, and an inherent development in form and content became certain. Kyeyune (ibid), adds: “new media like batik, better adapted to economies of scarcity, proliferated... with shortage of imported materials and tools, artists investigated local materials”. Local themes and the available resources at the time arose from the misfortunes that were brought about by the unsteady political climate of the 1970s.

The Visual Art Scene in the 1990s - 2000s

During the 1990s, Ugandan visual arts corroborated advancement and achieved international attention and recognition in the world’s art scene, where Uganda was represented in the ‘Africa95’ Academy of Arts London exhibition in 1995. The 1990s – 2000s, greatly contributed to artist to become business entrepreneurs. This period also offered great business expectations to Ugandans in broader terms, economically, socially and politically. On the political scene, the promulgation of the constitution (1995), introduced aspects economically and politically created a business climate for artists to engage in the commercialization of their work. Among the aspects that the 1995 constitution introduced, was the freedom of cultural rights and expression Leyden (1996), which saw the restoration of cultural institutions that were previously abolished by the Obote II regime. Johnstone (2011), on analysing the ‘Evolution of visual arts in Uganda’, shared Professor George Kyeyune’s testimonies concerning the political messages that characterised the visual arts during the previous Ugandan regimes of Amin and Obote during the 1970s – 1980s, and why the 1990s visual arts had positive propaganda. He reiterates that the visual arts (of the 1970s – 1980s), became a decade of self-evaluation, where artists “showed disgust with their leaders” and how they later found a neutral ground of freedom of expression later in the 1990s after the Ugandan economy had stabilized under the National Resistance Movement regime. The period witnessed an influx of western ideas of stylistic tendencies. There was also extensive use of abstraction which tasked the intellects in attempt to appreciate the products of this stylistic stream as seen in works of General Elly Tumwine titled ‘Raising the Flag’, produced in 1990.

The artists of this period (1990s-2000s), also assimilated some of the creative philosophy and ideas of the artists of the previous period (1970s

- 1980s). Their dynamism had great impact on their works. They had skilfully advanced their creative abilities, making their works unique in form and content. For example, Daudi Karungi is known as one of the direct off-springs of artist Joseph Ntensibe (by association), as his mentor. Karungi is a mixed-media artist and arrived at the Ugandan art scene in 2001. He has rapidly become one of Kampala's premiere artists and his art works are collected widely by art collectors around the world.

The artists during the 1990s-2000s, were highly influenced by their mentors / masters, but propagated their ideas through schools, universities, exhibitions, work- shops, seminars, and lectures where some of them teach. They also combined abstract, realistic, and illusionistic ideas with ethnic designs to produce their popular and unique art. Also, through their various art works, they made commentary on social, political, economic and religious life of the people. They were also involved in various experiments targeted at creating artworks which were devoid of western art elements.

The rejuvenation of the arts after the previous regimes of Idi Amin and Obote II, brought about hope of Ugandan art benefiting from the international exposure through the triangle workshops were first introduced in 1997 in Iganga District in Eastern Uganda which also extended to other African states namely Zambia, Namibia, Zimbabwe, Kenya, South Africa among others. Internationally, on 4th October 1995 to 21st January 1996, Uganda was represented in the Academy of Arts London exhibition that was titled "Africa95" This exhibition contained over 800 works that were conceived as geographical and historical journey around the continent journey spanning millions of square kilometres and some 1.5 million years. Its aim was no less than to celebrate the art of an entire continent and it proudly proclaimed itself as the biggest and most comprehensive exhibition of its kind ever held in Britain, Leyden (2011). The aim of the exhibition was to stir up debate about African art. The Ugandan delegation by then was led by the late Professor Sengendo Livingstone, followed by a team of other artists that exhibited art forms that also included the performing arts.

The onset of commercial practices for contemporary art in Uganda was further promoted by the Triangle International Workshop and the Ngoma International Art exhibition, influenced the emergence of art studios in Kampala and also attracted international artists to work in Uganda. Kyeyune (2012), asserts that:

"The philosophy of experimentation and exploration of unfamiliar territory in art was applied at the Ngoma Artists Studio (NAS) because of its flexible structures which gave artists the opportunity to experiment.

This same philosophy had proved successful for both the Triangle International Workshops and Ngoma International Artists Workshop”.

Many upcoming Ugandan artists benefited from these international patrons in developing new skills that supported their talents in the various art disciplines. Several private art studios owned by the upcoming artists later emerged alongside those that were facilitated by the already famous artists at the time. A number of these young upcoming artists by that time had not received formal training in art at school or college level and formed the category of ‘self-taught’ artists. Over time, these artists progressively became established art businessmen and women, engaging in the production, marketing and also selling their art works through their own art studios or through primary art markets – privately owned galleries where they exhibit and sell their works for the first time and earn a commission.

The positive impact of these art practices during the 1990s propelled the emergence of art entrepreneurs that supported the Ugandan commercial art scene that has kept on expanding to date. For instance, Dr. Kizito Maria Kasule, who is a re known painter and one of the pioneer artist that emerged with the famous galleries that sprung up after the economic stability of the 1990s, is a prominent art entrepreneur, who has featured in several art exhibitions both in Uganda and abroad and is also the director of Naganda International Academy of Art and Design (NIAAD), a private school of higher education in art, which he founded 2006. Among the popular upcoming artist entrepreneurs of the 2000s, is Daudi Karungi, who is the director of AfriArt Gallery in Kampala and also a co-founder of the START journal. His contribution in promoting art and artists through these means have put Ugandan art on the international scene.

The art business community, especially around Kampala – also extending to the suburbs, particularly in the craft business, received support from funding organizations and individuals to foster the entrepreneurial aspect in promoting the art and culture as well Seilern (2013). The support for cultural programmes by international bodies such as the world bank, UNESCO, IMF, Ford Foundation among others, promoted the adjustment programme that Uganda had structured through economic development programmes since 1995 which later extended to the popular Poverty Eradication Action Plan (PEAP, 1997) and The National Development Plan (NDP, 2010/11). The private sector was also given the mandate to promote and handle the cultural activities. In 1998, the Ford Foundation arranged a workshop in Kampala to train artists to acquire entrepreneurial skills in setting up

and managing their art businesses. This was one of the initiatives that also supported the emergence of tertiary institutions and higher institutions of learning later, that paid attention to training artists to acquire commercial skills.

Establishment of Commercial Art Education in Tertiary and Higher Institutions of Learning

The Private sector was also allowed to participate in tertiary education, which saw five Universities and tertiary institutions coming up, starting with Nkumba University in Entebbe, followed by Michelangelo School of creative Arts along Entebbe road, Ndejje University, among institutions that later came up with commercial art schools as well.

Nkumba University was the first among private universities in Uganda to establish the School of commercial, Industrial Art and Design (SCIAD), with the objective of training artists for job creation after. The institution gained University status in 1994 and received a Charter from National Council for Higher Education (NCHE), in 2006. Previously, Nkumba University offered tertiary education under the umbrella name, 'Nkumba College of commerce' before it attained university status. The college already had commercial art courses offered at certificate and diploma level since 1979. The commercial art courses were initiated by the late, Elly, B. Ssemanda Kyeyune, who pioneered the art department during the college days. The introduction of the commercial art course at that time was a turning point in the history of art education in Uganda. Prior to this the basis of art education in Uganda was either fine art, taught at Makerere University School of Fine Art, or art education taught at several teacher education institutions in the country.



The Late Elly, B. Ssemanda Kyeyune-Founder of the commercial art school in Nkumba University

The commercial Art course at Nkumba was focused on training students to enable them engage in art that would serve to promote humanity especially in the economic sectors. Consequently emphasis was put on the graphic arts and the curriculum revolved around that area in teaching, methods and materials. Nkumba University exploited the 'commercial art' aspect and gained a lot of popularity for the nature of skills its art graduates had because the acquired practical skills complemented the economic demand of the Ugandan business community by advertising their products and services, in addition to methods and materials that were not commonly employed in other institutions. Given the entrepreneurial art skills, the graduates had a very strong attitude to business and work, which made them have a competitive edge over graduates from other institutions. A number of commercial Art graduates own businesses, especially along Nasser Road - in Kampala, particularly in printing. These young entrepreneurs, also contribute in creating jobs as well partner with the commercial art school (of Nkumba University), in offering internship/industrial training activities.

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The School of Commercial, Industrial Art and Design main block / gallery. In the foreground, is the bust statue of the late Musangogwantamu Francis which was erected in his honour.

The School of Commercial, Industrial Art and Design (SCIAD), of Nkumba University was established on a firm foundation of an interdisciplinary curriculum and given the latest industrial and technological revolutions, the training aimed at focusing the student's mind on the real and possible solutions for the future demands of the creative and service industry. To accomplish this, SCIAD provided and applied knowledge through artistic design and emerging technologies relevant to social, cultural, environmental and economic development. The School set goals to promote teaching, researching and applying creative art and design for the development of society and creative practice.



The Late, Associate Professor, Musangogwantamu Francis – Developed the Commercial Art School's modern physical and human resource structure

During the 1990s, through a grant, he assisted the university to get. A number of Makerere University former graduates and staff joined the art school (SCIAD) as fulltime time staff through him, to assist in setting up the current

academic standards that brought on board; Associate Professor Andrew Yiga, Dr. Venny Nakazibwe, Mr. Kanuge John Bosco, Mr. Jacob Odama, Mrs. Josephine Mukasa, Mr Kakinda Fred, Mr. Kaggwa Lwanga Charles

among others. These contributed in mentoring and training selected SCIAD graduates over the years, who attained their Masters Degrees, as assistant lecturers to fulltime staff positions after undergoing the junior staff programme that the late Musango had initiated at the school. The junior staff, that later attained fulltime and part-time status included; Mr. Mike Nandala (fulltime), who was a pioneer bachelors and master's degree graduate, and now a senior lecturer, Head of Department - Graphics communication Design/ PhD candidate, was followed by Mr. James Kasule (fulltime), Mr. Kivumbi Andrew (fulltime - Head of Department - commercial Art), Kazibwe William and Recently, Mr. Aron Bwayo (part-time), Ms Oliver Odongo (part- time), Eric Ssentamu and Harrison Walukurungi (part-time) are among the human resource efforts that the Late Musango's legacy had enabled, for the development of SCIAD's very own academic staff.

The Positive impact of allowing the private sector to establish art education centres put a greater emphasis on what is known today as popular art or commercial art. The purpose of promoting this kind of art emphasized the cognitive, Affective and especially the psychomotor education objectives. The later concentrated efforts to promote activities for training, or demonstration and measuring the trainee's skill acquisition abilities for application in the field of work and contemporary art practice. This created a sense of the artist's understanding of the society needs.

Industrial Training

The society needs based concerns created the introduction of collaboration measures between the commercial artists and the industry stake holders which led to the establishment of industrial training activities, where students were sent to organization's to acquire additional hands-on skills practice that also benefited the institutions training them, in terms of additional short time labour and interdisciplinary skill ideas generated from the internees in offering better services and problem solving. The trainees were able to identify practical challenges during their training and were able to assist the management of these industries or companies.

Industrial training is a multidisciplinary hands on field experience for students undertaking either a bachelors or diploma commercial course (or other practice based course), to have the field exposure to work closely with Industry and Business working environments, which is normally associated to printing or publishing firms, television and media among others. An assessment guide is normally presented to the

training supervisors for noting and evaluation during the training. The training is meant to be a hands-on practical exercises supervised by the host company and another supervisor from the institution that would offer the awarding of either diplomas or degrees. The objectives aligned to this kind of training firstly, enables trainees to get exposure of the working environments related to the academic programmes they are pursuing, secondly, to give trainees an opportunity to apply the knowledge they have learned in art and design at university or tertiary institution into practice in the art business and industrial art establishments such as printers and art galleries; thirdly, to enable trainees relate the knowledge (theory and practice) they have acquired in class, applicable to the real world of economic art placements.

Emergence of Private Art Galleries

The art graduates during the 1990s began to witness artistic opportunities in a new dimension and began adopting entrepreneurial strategies in producing art and also marketing it, which was supported by the emergence of commercial art galleries. "Today, you will run out of breath counting the galleries which have sprung up and those art events which are earmarked with pomp and glamour" Muwanguzi, D. (2011).

Gallery café and Tulifanya gallery were among the first popular galleries in Uganda established in the 1990s that collected artists' works which were thought to be marketable and hence promoted. Umoja art gallery and Design Agenda among others, also recently opened their doors to receive new emerging artists as well as promoting the old artists in the field of art.

Another category that contributed to the contemporary art practices in Uganda, alongside gallery exhibitions, later on, were the organised out door exhibitions such as the MishMash open garden exhibition which was sponsored by Orange Uganda (now Africel Uganda) that, operated once a month, then the Fireworks Annual Art Exhibition also organized by Fireworks Advertising Agency and the Signature Art Exhibition which is sponsored by several top-notch corporate companies.

Ugandan Contemporary Visual Artists

Some of the famous contemporary artists that emerged or attained fame in the 1990s to 2000s included those who became famous with the emergence of the first private commercial galleries - Gallery café and

Tulifanya, and those that recently came to the limelight of the current art business.

The following descriptions of selected artists, who have maintained significant contributions to Ugandan art scene, indicated the periods of their existence in the art practice and also depict some of their popular art works as well.

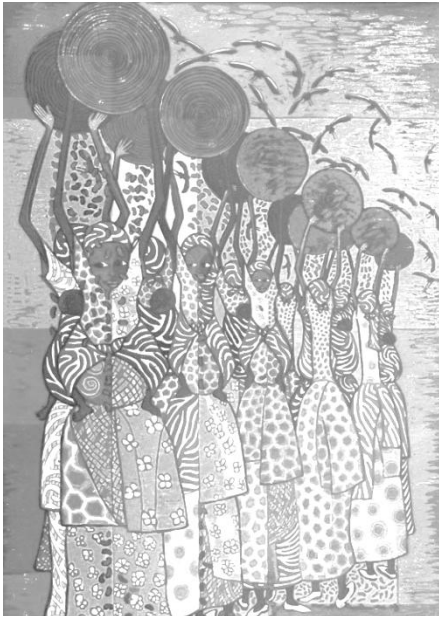
Prof. George Kyeyune (1962 – 2017)

Prof. George Kyeyune is a member of the Ngoma International Artists Workshop and well known sculptor, painter, art historian and educator – Attained his first Degree from Makerere University in 1984. His art explores a rich diversity of ordinary life of the urban and rural settings in Uganda. His themes are inspired by circumstances in which individuals struggle to earn a living, which he sometimes find absorbing, for instance, the livelihood of market vendors, hairdressers, traditional ceremonies, local transport cyclists and general social life of city dwellers.



*Local livelihood: hairdresser attending to a client while a young man also applies nail vanish.
Source: Start Journal of Arts and Culture*

Kyeyune is also a renowned scholar with over twenty publications in art history, most especially in the history of the 20th century art. His wide knowledge in this field of scholarly work, besides painting and sculpture, many other scholars have gone through him while carrying out various art investigations and has currently become one of the leading Ugandan art research historians at Makerere University.



Waiting for the wind by Fred Mutebi.
Source: *Start Journal of Arts and Culture*

Fred Mutebi (1967 -2017)

A famous Multi-colour woodcut artist who depicts stories about critical social events in Uganda and also portrays images indigenous to the Ugandan environment, was among the early artists whose name and fame the gallery establishments promoted. He was introduced to printmaking when he was a student at the School of Industrial and Fine Arts at Makerere University in Kampala, between 1990 and 1993. Mutebi also obtained a Fulbright Scholar-in-Residence at Christian Brothers University in Memphis and still produces coloured prints to date.

Dr. Kizito Maria Kasule (1967-2017)

Kizito is still a practicing artist and a renowned painter and also one of the pioneer artist that emerged with the famous galleries that sprung up after the economic stability of the 1990s - Attained his first Degree from Makerere University in 1992. He has featured in several art exhibitions both in Uganda and abroad, namely, the Kunst Rett Vest. Asker and Gallery Stilart, Gran in Norway in 2014, Makerere University Gallery, Kampala, Uganda, La Fontaine Gallery in Kampala (2008), Sakaraga Gallery, in New York USA (2006), Windhoek college of Art in Namibia(2004), he has exhibited at the National Museum of Kenya-Nairobi, Kenya, Paris Gallery in New York (2000) and Tulifanya Gallery, Kampala, Uganda (1998), where he began.

Dr. Kizito Maria Kasule is also the director of Naganda International Academy of Art and Design (NIAAD), a private school of higher education in art, which he founded 2006.



Dr. Kizito Maria Kasule and one of his paintings. Source: Diani Beach Art Gallery

Dr. Lilian Nabulime (1963 – 2017)

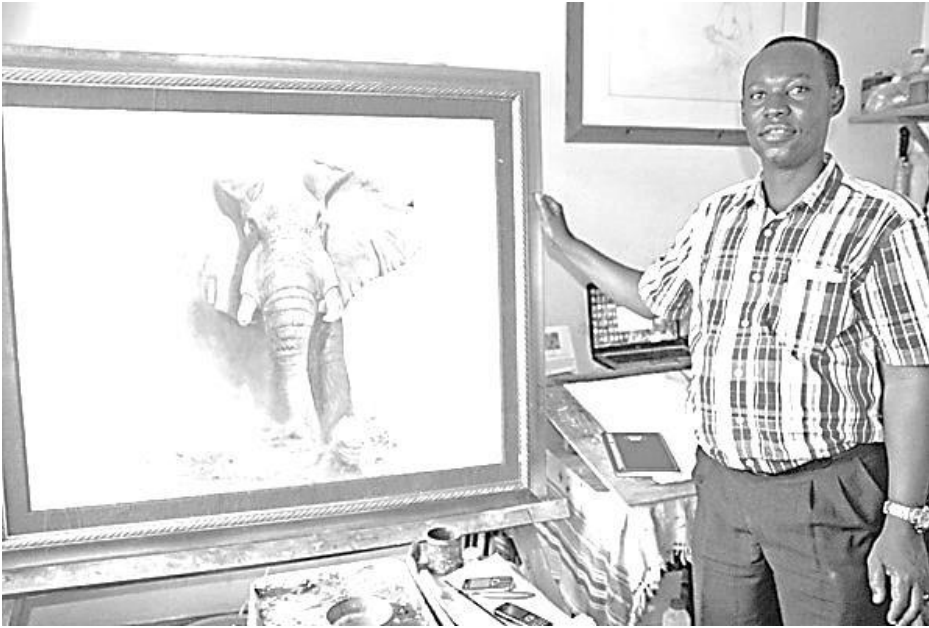
She is a sculptor who works on a combination of wood and sheet metals, to produce monumental sculptures. Her trade mark carvings are characterised by her tree stumps. Nabulime usually chooses a trunk in search for a motif from the stump from which she curves elongated, elegant sculptures, mainly women heads. In addition to her style, her sculptures carry a dynamic, organic rhythm that follows the grain and growth pattern of the tree which often produces a sensation of spiral movement. Dr. Lilian Nabulime is one of the few female sculptors in Uganda.



Nabulime with one of her sculpture pieces. Source: Daily Monitor, July 30 2012

Taga Nuwagaba Francis (1968 – 2017)

Francis Taga is a painter famously known for his wild life paintings. His favourite subject has always been wildlife and the human figure. He has a passion for culture and his source of inspiration for his cultural themes, are subjects derived from rural centres. He has been commissioned to do several projects on the subject of wildlife and has worked with numerous conservation and wildlife groups in Uganda, namely, Uganda Tourist Board , Uganda Wildlife Education centre, Ecotrust, the Jane Goodall Institute in Ngamba Island chimpanzee Sanctuary, including African Wildlife Foundation. His wildlife images have also appeared on Uganda stamps.



Taga Nuwagaba and one of his wildlife paintings. Daily Monitor, May 8, 2011

Maria Naita (1968 – 2017)

Maria Naita is an acclaimed contemporary female artist majoring in sculpture and painting. She moulds wood, copper or metal to produce her sculptures. Her sources of inspiration are from the environment and Ugandan culture. She has exhibited internationally and also serves as the director of the KANN Artist group, which was founded in 1998. And as a part of this artists group, she was among the artists commissioned to create the commonwealth Heads of Government Meeting (CHOGM) monument in Kampala.



Maria Naita: Sculpturing her heart to the world. Source: Daily Monitor, January 24 2015

Upcoming artists of the 2000s

One of the popular upcoming artists of the 2000s, is Daudi Karungi, who is the director of AfriArt Gallery in Kampala and also a co-founder of the START journal. His contribution in promoting art and artists through these means have put Ugandan art on the international scene. He and a number of other upcoming artists, including, Wasswa Donald (founder the Artpunch Studio), Eria Nsubuga-Sane, Ronex Ahimbisibwe, Paul Ndema and Kalungi Kabuye (lifestyle editor of the New Vision) , to mention but a few, are among the current fast-growing Ugandan artists on the Ugandan Artscape of the 2000s. These artists have created various platforms that have endeavoured to promote and represent Ugandan artists on an international scale, followed by participation in several ongoing national and international exhibitions.

Conclusion

Uganda's art climate is characterised by exhibitions, art fairs, community museums and performing arts, among others, which was brought about by the favourable economic conditions that were ushered in by the National Resistance Movement in the 1990s.

The freedom that was given to the private sector to set up centres of higher learning and vocational training centres across the country have significantly created opportunities for Ugandans to create their own businesses hence contributing to national development and commercial practice. The vocational centres have especially impacted

practical skills to those individuals that did not afford University education or were limited by the standards that existed to qualify them to attain higher education.

Nkumba University, one of the first private University to offer commercial art courses in Uganda has seen several of its graduates start up their own businesses in Kampala and other parts of the country that include, art shops/studios, vocational art institutions (e.g. Universal Institute of Graphics and Technology - Kampala and Living Stone media 256 ltd- Mbale), Art studios (Jinja Art Studio-Jinja) and printing companies along Nasser road in Kampala. Some have become scholars and administrators in different capacities.

The collaboration measures between the commercial artists and the industry stake holders which led to the establishment of industrial training activities, have established additional hands-on skills practice that have benefited the graduates, in offering better services, job creation skills and problem solving.

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