

Flight: A Collective History

CURATED BY SERUBIRI MOSES



BABIRYE LEILAH • MARGARET NAGAWA • SYLVIA KATENDE

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Flight: A Collective History follows the history and legacy of a collective of Ugandan women artists, specifically their 1995 exhibition *Women Artists On the Move* organized by Lilian Nabulime (Ph.D.) and others at the Makerere University Art Gallery. As an exhibition, *Flight: A Collective History* attempts to activate exhibition and art history within contemporary African art, specifically addressing the imbalance of the global-local formation of this field's history, as well as the need for a collective and more inclusive configuration of an African cultural and political history.

The exhibition foregrounds topics such as art education, intergenerational dialogue, exhibition history, and women artists in Africa, as well as the alliances between transnational feminisms, and Ugandan women artists during the early to mid-1990s. The exhibition includes new commissions by three artists: Babirye Leilah (b. 1985), who studied with Ugandan women artists at Makerere University; as well as Sylvia Katende (Ph.D.) (b. 1961), and Margaret Nagawa (b. 1971), who both showed sculptural works in the 1995 exhibition *Women Artists on the Move*

The exhibition is realized as part of the requirements for the fulfillment of the Masters of Arts degree at the Center for Curatorial Studies, Bard College.

Towards a Collective History

SERUBIRI MOSES

In 1975, the World Conference on Women was convened by the United Nations in Mexico City between June 19 and July 2, 1975. In subsequent years, during the 1980s and 1990s, the United Nations would convene more Conferences on Women in Copenhagen, Denmark (1980), Nairobi, Kenya (1985), and Beijing, China (1995). These conferences devised plans for action and policy regarding the status of women in global and transnational development. Policy transformation was central, yet the incorporation of women as a subject in global development was broader. The contribution of African feminisms to these forums was in the flagging of rape, domestic violence, peace and security as concerns for African women.

To recognize this contribution, particularly in the 1985 Third World Conference on Women in Nairobi, the former First Lady of the United States, Hillary Rodham Clinton, noted in her speech during the Fourth World Conference on Women: Action for Equality, Development and Peace (1995): “Wasn’t it after all - after the Women’s conference in Nairobi ten years ago that the world focused for the first time on the crisis of

domestic violence?”¹ African women, who had often been a counteracting force against colonialism and imperialism (even as historians left them out of history books), through ‘collective action’ had managed to resist colonial tax laws in 1929, Nigeria, Apartheid passbook laws in 1954, South Africa, and civil war in 1985, postcolonial Uganda.

This is confirmed in a 1993 essay by Sierra Leone feminist anthropologist Filomina Chioma Steady titled, “Women and Collective Action: Female Models in Transition”², in which Steady writes: “At a 1985 conference on ‘A Decade of Women’s Collective Action’ by the International Women’s Anthropological Conference, it was found that in all regions of the world there is evidence of a history of women’s collective action.”³ In this regard, “collective action” is seen in the field of art education in Uganda, where Ugandan artist Lilian Nabulime refers to exhibition-making at Makerere University Art Gallery as “bringing female artists together.”⁴

Shortly after the 1995 conference, Ugandan women artists who had participated in the writing of papers on art education, organized an exhibition, *Women Artists on the Move*, at the Makerere University Art Gallery. According to the introductory catalog essay by Lilian Nabulime, one of the exhibition’s objectives was to first and foremost “display artworks that relate to the objectives of the women’s conference in Beijing.”⁵ I have interpreted this statement to mean that the exhibition reflected “women

1 Clinton, Rodham Hillary. “Hillary Rodham Clinton’s Remarks: 1994 UN 4th World Conference on Women” Clinton Foundation. Nov: 1 2013, <http://stories.clintonfoundation.org/hillary-rodham-clintons-remarks-1995-u-n-4th-world-conference-on-women-9f3aac09c3f9>

2 Steady, Filomina Chioma. “Women and collective action.” *Theorizing Black Feminisms*. London: Routledge (1993): 90-101.

3 Ibid. pp. 90.

4 Nabulime, M. Lilian. “Ugandan Women and Art Education” in *Women Artists On The Move* (1995). ex cat. pp. 6

5 Ibid.

in art” as parallel to the “women in development” manifesto of the 1995 conference. Formally, the artists Margaret Nagawa, Lilian Nabulime, Sylvia Katende, and Rose Kirumira all used sculpture and abstraction to convey their perspectives on women in art in the mediums of wood, cement, and clay.

Harnessing the power of women in transnational solidarity evidenced by the UN conference, as well as the 1990 affirmative action policy by the Uganda Government to increase women’s entry points into university, *Women Artists On The Move* and its near precedent, *Artistically Speaking Women*, held at the Gallery Cafe earlier that year, renewed the confidence of women practitioners in the arts. Both efforts are noted as *firsts* in bringing Ugandan women artists together⁶. Thus, by continuing this gesture of collective action, this exhibition features artists who were part of the original 1995 exhibition, and their student Babirye Leilah, thinking about contemporary questions of power and gender performativity, and evoking the importance of the 1995 exhibition to contemporary debates in art, culture, and politics.

Flight: A Collective History begins with the work of Babirye Leilah, in a new commission of watercolor works made during September 2018. The works, which are portraits of gender-queer figures, continue Leilah’s thematic exploration and aesthetic references of traditional African masks. Here, the artist foregrounds the performativity inherent in the use of traditional masks found in Yoruba art. Further, her articulation of mask signals homosexuality, and the masking that is common within queer communities in Uganda. The portraits, which bear stylized facial features, reference beauty from a Yoruba aesthetic tradition.

According to African art historian Rowland Abiodun remarking on an Ere-Ibeji (Male Twin figure) from the nineteenth century: “Through the

⁶ Ibid.

carver of the Yoruba Ere-Ibeji also considers the depiction of the hair or coiffure, the face, and the limbs quite important, they are highly stylized. It is, however, depicting the eyes, mouth, broad chest, and the penis with cap (circumsized penis) perfectly that Yoruba critics may focus upon to judge the technical and aesthetic competence of an artist.”⁷ Thus, Leilah similarly introduces the stylized facial elements as part of Yoruba aesthetics which she first learned at the Makerere University Art School, studying sculpture with Dr. Lilian Nabulime, who works with the mask as metaphor for various social issues, in particular HIV-AIDS.

Dr. Sylvia Katende is known for works such as the large-scale public sculpture *Socio-Economic Growth of Kampala City* (1993) a model of which won a Kampala City Council public commissioning competition in 1992 and which currently stands in Kampala’s Centenary Park. Her work has reflected an attention to expression which, unlike the European movement, focuses on psycho-social experience in Uganda, and in relation to her teacher, Makerere University sculptor Francis Musangogwantamu, shows the war experience in reference to the Luwero War (1981 - 1986) and the Uganda-Tanzania war (1978-1979).

For this exhibition, Katende presents a newly commissioned ceramic sculpture, *Rising Up*. The work follows techniques in European abstract sculpture, while similarly incorporating traditional arts in Uganda. The apex of the work showing raised hands, proposes as the artist said, ‘revolutionary’ stance, while emphasizing ‘looking in’, ‘breaking through’, and ‘healing’. These acts refer to the re-activation of a collective feminist consciousness, in the face of new challenges for queer women, in particular.

Writer, curator, and artist Margaret Nagawa presents newly commissioned textile-based work as a reflection of her experience in both Uganda and

⁷ Abiodun, Rowland. *Yoruba Art and Language: Seeking the African in African Art*. Cambridge University Press, 2014. pp. 3.

Ethiopia. Her work, which incorporates traditional Ugandan barkcloth and Ethiopian cotton, connects to the legacy of textiles in East Africa, but not only. The work also illustrates the layers of sediment that comprise unknown histories and historical violence. With exception of the scholarship of John Picton⁸ textile arts have been mostly left out of art history surveys on Africa. Nagawa brings to mind a statement made by Ugandan woman artist Josephine Mukasa: “How can we link up our academic art to indigenous arts?” The question reflecting the gender in ‘we’ seeks a broader understanding and incorporation of textile and ceramic arts within the field of art. This includes Uganda’s centuries-long practice of barkcloth making.

Collectively, the works activate the silenced past of contemporary African art history and art education. They question: What is the place of traditional textile arts in African art history and art education? How have we incorporated the history of Lesbian, Gay, Bisexual, and Trans men and women in narratives of recent contemporary African art? These questions both reflect a different stance from the 1995 UN Conference in its global developmental focus, however, the immense power of ‘coming together as women artists’ that Nabulime and others envisioned in the *Women Artists on the Move* exhibition in 1995 remains urgent.

As an MA Curatorial Studies student of the Class of 2019 at the Center for Curatorial Studies, I acknowledge that Bard College is sited on Indigenous land.

⁸ Picton, John, and Rayda Becker. *The Art of African Textiles: Technology, Tradition, and Lurex*. Lund Humphries Publishers, 1995.

Stillness and Movement: Reflections on *Women Artists On the Move*

MARGARET NAGAWA

February 2019

The 1990s was a decade of promise in Uganda as the country emerged from two civil wars. This was a decade of possibility and outstanding achievements for women. I completed art school in 1993 and graduated from the Margaret Trowell School of Fine Arts with a First Class Honors in 1994. Some of my lecturers in sculpture were, and still, are esteemed women in their field: Dr. Rose Namubiru Kirumira, Dr. Lilian Nabulime, and Dr. Sylvia Nabiteeko Katende. Namubiru Kirumira's public sculptures were located at the United Nations Development Programme (UNDP) offices in Nakasero, Kampala. Many of my fellow students were women.

This new promise was felt in university education and was equally prescient in the country's politics. Political spaces such as the Uganda Parliament, had many prominent women including Winnie Byanyima, Cecilia Ogwal, and Miria Matembe. In the business sector, Dr. Maggie Kigozi headed the Uganda Investment Authority. The heavy cloud of a deeply inculcated inadequacy of women was lifting. Emancipation and equality were no longer theoretical concepts. As a student, my final sculptural work showed a forward moving woman communicating the progress women were making. In my spiritual life, I had embraced the Baha'i Faith whose principles include the equality of women and men. This theology appeared to be realized in cultural, political, and economic advancements for women at that time.

I was delighted when Lilian Nabulime invited me to be part of the *Women Artists on the Move* exhibition in 1995. Nabulime conceptualized this exhibition to highlight the creative achievements of women artists in Uganda after attending the 1995 Fourth World Conference on Women in Beijing, China. Her open curatorial idea enabled us to self-define and determine the nature of the relationships between us, our art, and audiences. This context had the potential for transformation of human relationships within the art community in Kampala. I showed a terracotta sculpture of a voluptuous seated woman with knees raised, and rounded in a downward-facing posture. She was meditative and self-composed, projecting a calmness that invited viewers to look inward at their core.

At that time, I attempted to chart a path for my growth. I was teaching at secondary school level, taking a Post Graduate Diploma in Education at the School of Education, Makerere University, and working at a newly established art gallery, The Gallery Cafe. I have discovered that the overlapping paths of teaching, learning, making and curating art are my suitable mode of practice. I have since lived in three other countries: United Kingdom, Ethiopia, and now the United States of America, across Eastern Africa, Western Europe and North America. In each country, I have met amazing women – friends, artists, curators - who have formed a supportive

layer for me to land gently and for us all to grow. In my artwork, I have experimented with a variety of materials specific to the countries in which I have lived.

The artwork I am showing in this exhibition, *Flight: A Collective History* at the Hessel Museum of Art, CCS Bard, tells our layered stories over time and place. *The Light in the Heart*, 2019, takes its title from the last sentence of Virginia Woolf's 1921 short story *A Haunted House*. The house in the story reassures its current occupants that all is safe amidst murmurs of past occupants: the ghosts of an old couple. The ghosts are looking for something. The resolution to the search is *the light in the heart* that the narrator feels with great conviction upon waking up. Working with Ugandan barkcloth and Ethiopian cotton, I have employed painting, weaving, and stitching to tell an archeological story of our collective histories of making a home in the midst of migration and relocation. I sift through fragments, memories, and myths attributed to place and home. I play with the idea of strata of sediment indicating layers upon layers of human and animal occupation of any given region. These might be tangible or illusory, but the levels in the land are visible representations of the spiritual world, a co-presence of ancestors and the living.

In Woolf's fictional story, the ghosts of the old couple walk through the house and garden trying to remember where they left what they seek. Walking can be a purposeful movement towards a destination. It can also be a contemplative wandering of the mind, possibly seeking refuge, and perhaps finding light within. *The Light in the Heart* is an invitation to viewers to be still for a moment, contemplate our existence in this particular time, our forebears' continuation, and our descendants for whom we will become the ghosts of tomorrow. As I made this artwork, I could not help but hum American songwriter Woody Guthrie's 1940s contested, patriotic, and colonial folk song, *This land is Your Land* while seeking a particular centering. This song conflates Native Americans, settler Americans, and immigrants in a discordant note of protest, alternative histories, or celebration.

Ugandan Women and Art Education

LILIAN M. NABULIME (PH.D.)

The Margaret Trowell School of Industrial and Fine Arts is one of the first schools in Makerere University. It is regarded as one of the oldest, modern art institutions in Africa. The school was founded by Margaret Trowell.⁹ It started during the 1930's offering hobby art classes on the founder's veranda.¹⁰ As the school developed, Art Teacher's Certificate courses

⁹ Margaret Trowell (1904-1985) was born in London, and studied at the Slade School of Art between 1924 and 1926. Trowell studied art education at the Institute of Education. She moved to Uganda, after briefly staying in Kenya.

¹⁰ Regarding Margaret Trowell's early art classes on her veranda, Ugandan art historian Amanda Tumusiime writes: "Trowell's art classes were initially humble: civil servants took art lessons on the veranda of Trowell's house at Mulago Hospital and later in a thatched hut in the garden when she moved from Mulago to Lweza (11km on the Entebbe Road). They continued until Trowell succeeded in convincing the college administration and the colonial government of the need to teach art to college students. Trowell earnestly began teaching art in Uganda in 1937 following an account she saw in the *Listener* of a successful exhibition of the work which Kenneth Murray's Nigerian students had put up in London. She writes that 'I decided that if they could do it there [in Nigeria], we must do it here [in Uganda] too' (Trowell 1957:103). That week, Trowell went to the principal of Makerere College, D.G. Tomblings (principal from 1925 to 1939), and lobbied to start 'experimental classes'. The principal gave permission to any student who wanted to go to Trowell's house on Wednesday afternoons and study art mainly as a 'hobby'. Trowell's students did needlework, painting, sculpture and drawing" Amanda Tumusiime. *Art and Gender: Imagin[ing] The New Woman in Contemporary Uganda*. Unpublished Ph.D. Thesis. University of South Africa. pp 105-106

were introduced. In 1954 the school attained independent status as a university department affiliated to London University. This led to further development and an increase in the courses offered, attracting students from all over East Africa and beyond.

The certificate courses were later upgraded to the Diploma of Fine Arts in 1957. In 1970 the diploma course was replaced by a Bachelors of Arts course, Master of Fine Arts (MAFA) and Doctor of Philosophy (Ph.D.) were introduced. In 1993 the school became a faculty and the name changed to the School of Industrial and Fine Arts, offering a variety of courses including painting, sculpture, graphics, design, drawing, ceramics and textile design to male and female students.

In the past the intake of female students has been small. However it has been increasing as the government has given a special treatment to female university applicants¹¹. This was a great move on part of the government to encourage more women to enter higher education. In the past women have always been left behind. This is not a problem for Uganda alone but is a reality elsewhere in the world.

At the Women Voices at Copenhagen's Social Summit (6-12 March 1995) in the Netherlands, The United Nations Secretary General Boutros Boutros Ghali pointed out that "most of the world's unemployed are women, the poorest of the poor are women. Poverty can not be eliminated, productive employment cannot be achieved unless women fully and equitably participate." Males have always been given the moral support, encouragement and school fees to study. Culturally the woman's position has been retarded through lower political, social, economical

¹¹ The 1987 Education Policy Review Committee recommended affirmative action policies to uplift the literacy rates in Uganda. This included a focus on gender due to the lower literacy rates amongst Ugandan women in 1987. The 1990 Government White Paper the resulting policy recommendation document would subsequently award 1.5 extra points to girls and women entering public university.

and fewer educational opportunities just to mention a few¹². Thanks to Museveni's government which has encouraged women to develop socially, economically and politically, through education. The government has offered high positions like Ministries to women. This includes the office of the Vice president to Dr. Specioza Wandira Kazibwe. Women can be found in leading positions in several major organisations today.

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UGANDAN WOMEN, CULTURE AND THE ARTS
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Women have traditionally received little encouragement in professional fields including the arts. For example in Hess and Baker¹³ Johan Zoffany's group of Fine Arts when celebrating the founding of the Royal Academy, there were only two women fine artists¹⁴. Women were not offered

12 This is an incorrect claim in reference to Uganda, as Aili Mari Tripp writes that, "Of the three individuals who could be addressed as kabaka or king, two were women - the queen mother (namasole) and the queen sister (lubuga); along with the princesses, they wielded considerable informal political power through their lineage positions (schiller, 1990: 462, 472). The namasole had her own court and estates and exercised powers that resemble those of the king (Gray, 1934);" quoted in Aili Mari Tripp, *Women and Politics in Uganda*. University of Wisconsin Press. Madison 2000. pp 32.

13 Thomas B. Hess and Elizabeth C. Baker anthologized the famous essay by Linda Nochlin, "Why Have There Been No Great Women Artists?" in *Art and Sexual Politics: Women's Liberation, Women Artists, and Art History* eds. Thomas B. Hess, and Elizabeth C. Baker, Macmillan, 1973.

14 Regarding women artists at the Royal Academy of Arts, London, in her essay Nochlin wrote: "There exist, to my knowledge, no historical representations of artists drawing from the nude model which include women in any other role but that of the nude model itself, an interesting commentary on rules of propriety: that is, it is all right for a ("low," of course) woman to reveal herself naked-as-an object for a group of men, but forbidden to a woman to participate in the active study and recording of naked-man-as-an-object or even of a fellow woman. An amusing example of this taboo on confronting a dressed lady with a naked man is embodied in a group portrait of the members of the Royal Academy of London in 1772, represented by Johan Zoffany as gathered in the life room before two nude male models; all the distinguished members are present with but one noteworthy exception--the single female member, the renowned Angelica Kauffmann, who, for propriety's sake, is merely present in effigy in the form of a portrait hanging on the wall." Linda Nochlin, "Why Have There Been No Great Women Artists?" in *Art and Sexual Politics: Women's Liberation, Women Artists, and Art History* eds. Thomas B. Hess, and Elizabeth C. Baker, Macmillan, 1973.

opportunities in Academies, discussions about fine arts, memberships in Fine Art Associations, like “The Academicians of the Royal Academy 1971-1972.”

In Uganda women have played a low profile in the fine arts field. This has mainly been due to our culture in which “a woman’s place is in the Kitchen.” Women and their art works have been regarded negatively. The education system has not been encouraging them to take proper professional courses. Many women have traditionally flocked to nursing, teaching, secretarial courses which have been regarded as the most suitable for women.

Female artists have found it hard to progress due to lack of freedom of expression which greatly affected their creativity, personality, minds and emotions. In the past women have not been able to obtain credit facilities or equal salaries in certain jobs and positions thus they have not always been able to support themselves. Fewer educational opportunities and family responsibilities have not allowed women to exploit their freedom of expression. Nevertheless, we still boast of great women artists like Theresa Musoke, Namuli, Dr. Gombe of Uganda and the late Fatuma Abdallah of Tanzania. Magdalene Odundo¹⁵ of Kenya, one of the finest contemporary ceramic artists, is also a good example. Women’s emancipation has liberated women’s minds and a lot of work and progress by women is taking place. A lot of work in the fine arts and crafts from rural women are being produced which is a great step for women in Uganda.

15 Magdalene Odundo who was awarded an OBE, and whose solo exhibition titled, *Magdalene Odundo: The Journey of Things* opens on 16 February, 2019 at The Hepworth Wakefield gallery, in a showcase which places her work alongside her influences: Edgar Degas, Barbara Hepworth, and ancient Greek ceramics, is described in the show’s press release as “one of the world’s most esteemed ceramists.”

UGANDAN WOMEN AS PROFESSIONAL ARTISTS

An artist cannot claim to be professional until they produce, exhibit and or sell their works. Ugandan women artists have not often taken advantage of the exhibition facilities in the country. In March this year 1995, Gallery Cafe presented the first women group art exhibition called “Artistically Speaking, Women in Uganda.” This exhibition, for the first time brought female artists together. This was a great stimulant for women to work hard and not neglect their profession. In may an idea to organise a group of women lecturers at Makerere University School of Fine and Industrial Arts was born after realising that female artists were abandoning their profession. Women artists tended to consider art as a man’s profession because they found it mentally and physically tedious. This group brings together undergraduates, graduates, and post graduate artists in Uganda.

It was also realised that female artists in secondary and tertiary institutions in Uganda were not as active as their fellow professionals in other fields. The aim of the group was to ease gender imbalance and inferiority complex among women artists. An encouragement for the women artists group to stand firm appeared in the newspaper on “Women 1995/No 8.” The major headline was, “A revolution has begun, and there is no going back.”¹⁶ This was stated by Mrs. Gertrude Mongella Secretary General at the end of the meeting of the Commission on the status of women, in the final “Prep Con” for the Fourth World Conference on Women. This is a very strong statement which leaves a impression on all women who hear or read it. It is an encouragement for women to stand firm on their objectives and strategies for the Beijing conference and later in their lives.

16 The full quote is: “A revolution has begun and there is no going back. There will be no unravelling of commitments — not today’s commitments, not last year’s commitments, and not the last decade’s commitments. This revolution is too just, too important, and too long overdue.” See: “Freedman, Estelle B. *Feminism, Sexuality, and Politics: Essays by Estelle B. Freedman*. Univ of North Carolina Press, 2006. pp. 102

This is the second exhibition calling women artists to join the struggle with women in other fields. Mrs. Mongella went on “This revolution is to transfer a fair share of resources into the hands of women who have been denied for generations upon generations and to make women leaders and decision makers after having been led for too many years.” These are great words because women have been left behind in all fields for example social, political, economic etc. It is a known fact that touching can greatly facilitate that learning process in combination with seeing so works of Art which are presented for example sculpture, paintings and fabrics are going to educate the public more on Beijing ‘95 conference which is mainly geared towards women’s emancipation, freedom, equity and self-reliance. In this exhibition we highlight our objectives which are as follows:

- a)** To display artworks that relate to the objectives of the women’s conference in Beijing of the women’s conference by providing them with income to acquire materials, make use of their talent thus encouraging self reliance reducing over dependency.
- b)** Since Art is one of the fields in which women can be self employed and self sustaining, the organisation aims at giving career guidance to talented women artists.
- c)** Promote female artists through joint exhibitions.
- d)** The exhibition will enable artists to know each other share views ideas and artistic experience and to gain confidence.
- e)** To educate the public about the importance of art and culture in society.

UGANDAN WOMEN ARTISTS AND BEIJING CONFERENCE 1995

As much as we would like to pursue our objectives the most dominant factor is peace, without it we cannot go far. During the conference on “Agents of Change”, Gertrude Mongella, explains that women are tired of wars and want to say enough is enough. The platform for peace for the 21st century women activists stressed that money for implementation of the platform action is in defence budgets. We are tired of wars, they should end. Let this money on weapons be diverted to education.

“If you have educated a woman you have educated a nation.”¹⁷ Without education women are handicapped; peace and Art cannot exist, referring to Uganda. In the 70's to 80's little art was produced and when Art is a great source of income which also attracts tourists who bring foreign currency leading to development. The participating women have been able to contribute to their families a great deal through their art works.

We female artists have an advantage as long as we have the necessary materials. We can employ ourselves as well as others. For example starting from the grass roots in villages pottery, charcoal stoves, crafts, these projects which rural women are engaged in, need guidelines for making good quality products and markets to sell their products and this falls into some of our objectives.

(...)

17 This quote is a paraphrasing of Ghanaian author Dr. James Emman Kwegyir Aggrey who said, “No race or people can rise half-slave, half-free. The surest way to keep a people down is to educate the men and neglect the women. If you educate a man you simply educate an individual, but if you educate a woman, you educate a family.” See: *Edwin W. Smith, Aggrey of Africa: A Study in Black and White* (London: The Garden City Press, Inc.) 1929. pp. 138-142

Artist list of *Women Artists on the Move* (1995)

Josephine Mukasa
Venny Nakazibwe
Mary Lwanga Naita
Katende Sylvia Nabiteeko
Margaret Nagawa
Nakisanze Sarah
Rose Namubiru Kirumira
Lilian Nabulime
Lydia Mugambi



Checklist of *Flight: A Collective History*

Babirye Leilah

Courtesy of Babirye Leilah and
Gordon Robichaux Inc.

*Senga Bisilikilwa (Auntie Who Keeps
Secrets)*, 2018.

Watercolor on paper, 9 x 12
inches

*Omusomi Nalweyiso (Schoolgirl
Nalweyiso)*, 2018.

Watercolor on paper, 9 x 12
inches

Lady B., 2018.

Watercolor on paper, 9 x 12
inches

Purple Beret Boy, 2018.

Watercolor on paper, 9 x 12
inches

*Senga Nantume (Auntie
Nantume)*, 2018.

Watercolor on paper, 9 x 12
inches

Senga Sebang (Auntie Sebang),
2018.

Watercolor on paper, 9 x 12
inches

Sylvia Katende

Courtesy of the artist

Rising Up, 2019

Glazed Ceramic sculpture
22 " high x 18 " wide; 10 " high
and 2 " wide

Margaret Nagawa

Courtesy of the artist

The Light in the Heart, 2019,
acrylic and thread on barkcloth,
cotton, and palm frond mat.

Approx. 67 x 114 inches



Hillary Rodham Clinton at the United Nations Fourth World Conference on Women, Beijing, China.
5 September 1995

National Archives and Records Administration
Sharon Farmer/White House Photograph Office



Margaret Nagawa

Clay sculpture

1995

Photograph courtesy of Kivubiro Tabawebbula

Reprinted with permission of Lilian Nabulime



Lilian M. Nabulime
Wood and Metal
1995



Sylvia Katende
Cement
1995



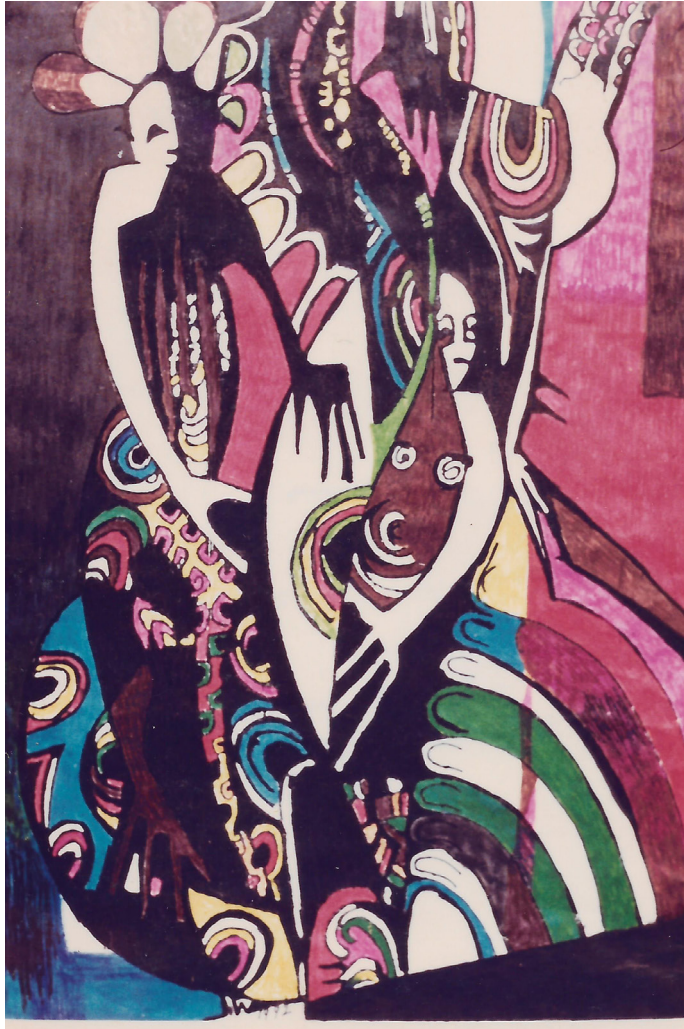
Rose Kirumira
Clay sculpture
1995



Venny Nakazibwe

Oil painting

1995



Josephine Mukasa

Water color

1995



Sarah Nakanze
Peacock
1995

Lydia Mugambi
Water color drawing
1995



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