The Renaissance of Contemporary Art at Makerere University Art School

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A Dissertation Submitted in fulfillment of the requirements for the award of the Degree of Doctor of Philosophy of Makerere University

FEBRUARY 2003
Declaration

I hereby declare that the work presented in this dissertation has not been submitted for the award of a degree at any university.

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Date: 29/12/2003

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Date: 20/4/2005
Research Approval

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Dedication

This dissertation is dedicated to my daughter Joanita Nalongo Nanfuuka, to my mother Maria Nansubuga, to my friends Joanita Nabachwa and Annet Kayongo.

I wish to acknowledge Associate Professor P.M. Sorgerick, and Dr. A. Yiga who guided me during the proposed stage of this study. I am also grateful to Dr. Kivumbi and Dr. S. Bwambwa for having inspired me to embark on a PhD. programme. To you, Mr. D. Kayongo, I am grateful for your academic and moral support.

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The successful completion of this thesis has been through concerted efforts of various individuals whom I would like to acknowledge. In the first place, I wish to express my profound gratitude and heartfelt appreciation to my supervisors, Dr. P.K Baguma and Dr. K. Ssempagi, for the guidance and enduring patience that they accorded me during the course of this research. Their support, assistance and constructive criticism were very instrumental in the successful completion of this research project.

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LIST OF ACRONYMS

FSCTMT : Former students of Cecil Todd and Margaret Trowell

FSMAS : The past students of Makerere Art School who graduated after 1981

PPAIMAS : The past and present art instructors [lecturers] of Makerere Art School

PUGSMAS : Present undergraduates and post graduate students of Makerere University Margaret Trowell School of industrial and Fine Art
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ABSTRACT

This study examined whether the 1960’s in relation to the 1950’s and 1970’s were a decade of the renaissance of contemporary art production at Makerere University Art School. The study had three specific objectives:

i) To examine whether the period of 1960s in relation to the 1950s and 1970s is seen by artists as the decade of the renaissance of contemporary art at Makerere University Art School.

ii) To find out in which ways the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere Art School.

iii) To find out how the different art teaching practices of both Margaret Trowell and Cecil Todd affected the growth of the art cultural consciousness at Makerere University Art School in 1960s.

An exploratory survey design with both qualitative and quantitative procedures was used to gather data on 91 participants picked using purposive sampling. Qualitative data was analyzed using content analysis and quantitative data using percentages. The majority of the participants reported that the 1960’s in relation to the 1950’s and 1970’s were a decade of the renaissance of contemporary art at Makerere Art School. However, this renaissance had its origin in the 1950’s, reaching its maturity in the 1960’s. It was found out that despite the divergences in the art teaching practices of Cecil Todd and Margaret Trowell their teachings had a positive impact on the development of the art of cultural consciousness at Makerere Art School in the 1960s. The political independence movements of the 1960’s in Africa, the presence of different art students of different nationalities and cultural backgrounds, the presence of experienced and highly trained art teachers, and the availability of art materials stimulated the production of culturally...
conscious art at Makerere during the 1960’s. It was recommended that future scholars on art focus studies on the art productions of Makerere from the 1930’s to the 1940’s and from the 1980’s to the present. Further studies on the influence of politics, religion, and economics to the development of visual arts at Makerere should be done. Future researchers should look at other forms of art, which have not been included in this study. Future researchers should also focus their efforts towards finding out how contemporary art can be made more culturally conscious at Makerere in particular and Uganda in general in the 20th and 21st Centuries.

No sooner had this happened then Uganda, the once of Makerere, became independent among the free nations of the world after sixty-two years of British colonial rule. This independence meant that Uganda was now free to determine its political, social, cultural, and economic destiny. The independence celebration events in Uganda added vigor to the cultural expressions at Makerere University. During the celebration, Nipigi Wakhlongo, one of the most outstanding literature students of Makerere and a modern African writer wrote the famous 22nd October, a play which was culturally conscious.” According to Mbababi (1979:82), Nipigi, in his play, analyzed one situation and understood the process of history that needs us. He exposed the acceleration imposed upon us by our foreign education and remained in “the times of joy, and independence of the knowledge of the struggle, which lay ahead.” Three months before the

1 The 22nd was a decade of great changes and transformations in Uganda. Many African countries, including Uganda, Kenya and Tanzania became independent. In Uganda, African music, dance and drama were introduced in the Catholic Church worship. African clergy took over the leadership of church in Anglican, Catholic and Protestant churches. Makerere University College of East Africa ended its affiliation with the University of London. There was also a review of the general education system in Ugand. Four more independent schools were added. Mukasa A. R. The crisis of SSA education in Uganda 1960-1970 pg 31-47. Franklin C. (1980) Ngogo cultural education. The renaissance of the African mind. Aldine: Stilte Books Vol. 18 no 3(December 1980)

2 Black Harvest was Nipigi’s famous play. Written by a Kenyans, for Uganda’s Independence, it was performed by Kigenye, Tumuhimbete and Nsibante, Malawi, India and England. This play was staged at The Uganda National Theater in October 1962.

CHAPTER ONE

INTRODUCTION

1.1 Background

The 1960s, a period of African independence, greater change, and expectations, were a decade of cultural rejuvenation in Uganda in general and at Makerere University in particular. After ten years of affiliation with the University of London, Makerere became a fully-fledged University of East Africa with two partners in Nairobi and Dar-Es-salaam. Following this, Makerere became a centre of intellectual debates in the heart of Africa.

No sooner had this happened than Uganda, the seat of Makerere, became independent among the free nations of the world after sixty-two years of British colonial rule. This independence meant that Uganda was now free to determine her political, social, cultural and economic destiny. The independence celebration events in Uganda added vigour to the cultural rejuvenation at Makerere University. During the celebrations, Ngugi Wathiongo, one of the most outstanding Literature students of Makerere and a modern African writer wrote the famous Black Hermit, a play, which was culturally conscious. According to Bahadur (1979:52) Ngugi, in this play, analyzed our alienation and understood the process of history that made us. He exposed the acculturation imposed upon us by our foreign education and reminded us "in the tears of joy; and independence of the bitterness of the struggle, which lay ahead." Three months before the

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2 Black Hermit, is one of Ngugi's famous play. Written by a Kenyan, for Uganda's independence, it was performed by Kenyans, Tanzanians and Ugandans, Malawians, Indians and Britons. This play was staged at the Uganda National Theatre in October 1962.

independence of Uganda, the African writers’ conference that sought to guide African writers and define what was African was held at Makerere University. This conference emphasized the need to use borrowed tongues to carry the weight of African rather than European experience.

Soon after independence, the Makerere Department of Music, Dance and Drama was set up for a serious study of these intertwined aspects of African culture. No sooner had this happened, than Okot. P. Bitek, a celebrated Ugandan poet, took over the directorship of the prestigious Uganda National Theatre. Immediately after, Bitek replaced the British council’s grand piano with a drum announcing that “Our National instrument is not the piano, tinkle, tinkle, but the drum - boom, boom, boom” Kasfir (1999:166).

During the 1960s, Makerere University School of Fine Art, one of the departments of Makerere University College of East Africa, reached its apex of visual excellency and intellectualism. Under the strong academic and administration leadership of Professor Cecil Todd, it graduated from an amateur institution to a recognized Art School. The art curriculum was transformed to resemble those of west-European art schools, to include core subjects of the drawing, history of art and art appreciation to support the enlarged electives. Non visual subjects of study such as Germany, philosophy, chemistry and religious studies were also introduced to broaden students’ perception of life and thinking.

In order to improve the standards, the teaching staff was increased. Like Todd, many of the lecturers were graduates of the Royal College of Art - London. Some African artists

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4 In July 1962, the African writers conference was organized by Gerald Moore of the Department of extramural studies at Makerere University, Northcote Hall. For more information about this, see Ngugi wa Thiongo (1981) Decolonizing the mind pg. 5-7, 20 and 22.
7 For more information about this see: David & Charlse (1969): African Art: The years since 1920. Indiana University press pages 95-110
whom Todd had trained at Makerere Art School and subsequently sent to different European Art Schools for postgraduate studies later joined these.8

In the 1960s, Makerere University Art School became a centre of lively intellectual discussions. Art magazines and journals such as Roho and transition provided students with the opportunity to air out their views about art and life in general.9 Topics of discussion and analysis included Africanisation of art in schools, African mythologies, religion, architecture and contemporary issues like fashions. Among contributors to these magazines who were both supporters and opponents of the Africanisation of African art were Elimu Njau, Eli Kyeyune, and Cecil Todd respectively.10 In terms of art market, the 1960s were a promising decade. Apart from this intellectual and professional vive, there was also a promising market for Makerere artworks. Thus indeed, the existing quality assurance of art standards and students’ admissions assured high standards of which the school was famous both locally and internationally. Both Makerere University Gallery and Nomo Gallery provided space where students could exhibit their art for the public to view and to collect.

There were states and institutional art funded projects. The state took over the traditional role of chiefs and kings to patronize art production. The apex of this patronage was the commissioning of the construction of the Uganda Independence monument, which was unveiled by the Prime Minister of Uganda.11 Religious, and learning institutions such as Rubaga Cathedral Parish, Villa Maria Parish, Makerere University, St. Augustine and St. Francis Chapels, Shimon Demonstration School, St. Henry’s College Kitovu, Kaba

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9 In 1960 Jonathan Kingdon started Roho Art Journal at Makerere Art School. Copies of it still exist in Margaret Trowell School of Industrial and Fine Art MUK. ‘Transition’ was started in 1963 students and staff wrote and provided visual materials for this magazine. For more information about this see: Kingdon J. (1995). Makerere Art School in Seven stories about modern art in Africa by Clementine Deliss pg 281, White Chapel, Paris, New York.


11 In the 1960’s, the government of Uganda commissioned different artworks. Some of them are to be found at the gate of the parliamentary buildings in Kampala, the Uganda independence monument by Gregory Maloba at Sheraton park formerly Kampala park, and the Obote portrait which in the 1960s was at the
pre-preparatory school and different Makerere Halls of Residence commissioned artists to produce artworks.\textsuperscript{12} There was also a big expatriate community of art lovers and collectors. According to Nobert Kaggwa, the financial opportunities of artists in 1960s were very promising. There were many jobs for artists both in private and government institutions.

Being the only art school of its nature in East and Southern Africa, except South Africa, its influence was very real in East African boarders. Thus, serious students intending to study fine art had found that Makerere was their first choice. Consequently the school got the best-gifted aspiring art students. By the 1960s it admitted students from as far as Sudan, present-day Zambia and Malawi. The existence of students of different ethnic backgrounds made the school a melting pot of cultures.\textsuperscript{13} However, the nature of art produced during this period in terms of cultural consciousness for years has remained an unresolved issue. While the visual productions of this decade to many people reveal a strong sense of African cultural consciousness, to others it reflects the over Europeanisation of African art.\textsuperscript{14} The existence of these diverging views has prevented a clear intellectual and visual understanding of the cultural identity of the art productions of the 1960s among artists and the general public. It is therefore the objective of this study to establish whether the 1960s in relation to the 1950s and 1970s were a decade of the renaissance of contemporary art production at Makerere.

\textsuperscript{12} Many of the artworks commissioned by the mentioned institutions are still displayed. Makerere University chapels, halls of residences have the biggest collections of these artworks. Those in Lubaga and Villa Maria churches (Cathedral) are also still there.

\textsuperscript{13} In 1960s, Makerere University Art School used to admit many foreign students. Among them were Tanjani from Zambia, Kaunda from Zimbabwe and Matti from the Sudan.

\textsuperscript{14} In 1995, Dr. Kivubiro gave a lecture to both staff and students of the Margaret Trowell School of Industrial and Fine Art. The researcher attended this lecture. It emerged among the young generation of artists that the artworks produced at Makerere Art School did not reflect African cultural consciousness. It is important to note that the older generation of artists who attended the artworks of the 1960's demonstrate a clear sense of African cultural consciousness. In November 2000, the German Cultural Centre organized a public lecture on the theme, 'Ugandan Art'. It was again emphasized by the majority of artists that there were artists in Uganda but not Ugandan artists and therefore the art produced in Uganda did not show African cultural identity. Among the participants, were: The Dean of the Art School, Mr. Bruno, the Associate Dean, Mr. Kyeyune G. and Kakande A., a Lecturer at the Art School.
For this reason, the researcher argues that for a better understanding of the renaissance of contemporary art at Makerere University Art School, there is a need to proceed with a clear understanding of both European and pre-colonial Ugandan political, social and cultural realities. In addition, there is need to appreciate the events which led to the colonization of Uganda, including the implications of the 1900 Buganda agreement. This is necessary because contemporary Art in Uganda, like else where in former European colonies in Africa, is partly a legacy of European colonial educational systems. In Uganda as we shall see in chapter two, it was not considered a first priority in the British colonial expansion and educational policies. However, when the need for it arose, it was then introduced in school curriculums to serve the needs of the colonial services.

More still, Pierre (1980) points out that separating off of art from other aspects of social and practical life is a social historical construct and is arbitrary\(^{15}\). Indeed, Vansia (1984:viii) argues that the study of any art outside the context of the historical place of origin and the political, social and cultural set ups of the situations in which it is produced, is bound to produce shallow information. An awareness of the historical setting needs to permeate all research about art, if art is to make sense at all. Art cannot be understood properly without history\(^{16}\).

In view of this, this study observes that clear knowledge about the political, social and cultural realities of European and pre-colonial Ugandan events, will help to situate properly Makerere University in general and the School of Fine Art in particular, in a proper historical perspective. This will broaden our understanding of the factors which led to the foundation of Makerere University Art School, and the development of the renaissance of contemporary art at Makerere.

In the following pages, the researcher analyses the pre-colonial European political and economic events, the colonization process of Uganda, the 1900 Buganda agreement and

\(^{15}\) Bourdieu P. (1980). The aristocracy of culture, media and society vol:2 No 3 pp. 225-54

its implications in the creation of Uganda as a country and finally the lands and peoples of Uganda.

1.2 European second industrial revolution and the colonization of Uganda

The second industrial revolution of the mid nineteenth century was the machine age which compelled every European country concerned to demand more outlet markets and sources of raw materials to satisfy the needs which the revolution itself had stimulated (Muga, 1975:26). By the nature of its own activity, this revolution created capital, which needed more opportunities for investment. The raw materials, which the industry needed, were lacking in Europe. Many new industries demanded various raw materials such as vegetable and mineral lubricating fuel oils, textile fibres for electrical instruments, rubber for tyres, soap minerals such as manganese, phosphates, chrome ore, lead, copper and gold which could not be cheaply obtained in Europe.

Furthermore, the industrial revolution created wealthy, and middle class people who gained power directly or indirectly in those European countries and were able to influence their home governments for their own ends'. Towards the end of the nineteenth century the expression "the flag follows the trade" was a familiar one. Investing in colonies in order to secure markets for European goods and raw materials required the pacification and political organization in order to stop intertribal wars, slave trade and African organized trade. It also required introducing the conquered and pacified people to the European modes of life and products. But above all, colonial expansion required agents or pioneers who could take the initiative with the blessing of their home governments and bring about the necessary colonial expansion overseas. Owing to the fact that the British government was unwilling to risk spending colossal sums of money on colonial military expansion, private commercial companies were granted official Royal charters to further British interests. These included inter alia, the Imperial British

East Africa Company\textsuperscript{19} and the Gold Coast Imperial Company in West Africa. They championed British colonial expansion policies and secured colonies on behalf of Britain. From these observations, the researcher argues that from the beginning of colonial expansion policies, in Africa, the first priority of British government and its trading partners was to develop trade and commerce. For this reason, therefore, promoting and preserving indigenous art practices was not part of the colonial expansion agenda.

Although the main objectives of chartered companies were commercially driven, they always found themselves involved in social and local politics in order to achieve their commercial objectives. The consequence of this was always political and military conflicts in areas where they operated.\textsuperscript{20} Moreover increased rivalries between Europeans of different ethnic and religious groups in Africa and local instabilities necessitated direct involvement of the British in areas administered by chartered companies.

\textbf{1.3 The 1900 Buganda Agreement}

The arrival of European Missionaries explorers and business men and their activities in Uganda, initiated the process that culminated in the 1894 declaration by Great Britain of a protectorate over Buganda and the subsequent signing of the famous 1900 Uganda Protectorate Agreement, between Britain and Buganda.\textsuperscript{21}

Prior to the declaration of the British protectorate over Buganda and the 1900 agreement, certain events had made it inevitable for Britain to leave its commercial as well as

\textsuperscript{19} For more information about this see; Thomas. P. Olensky T.P.(1996): Uganda, Tarnished pearl of Africa. Westview press pg.19 also see; Galbrith J., Macknoon and East Africa 1878-1895; S study in the New imperialism Cambridge University press (1972), also see, Jackson J. (1930):Early days in east Africa. (London: Edward Arnold, )

\textsuperscript{20} In 1891-92, Lugard got involved in religious and political wars in Uganda. He supported the Anglican community in Buganda against that of the Catholics. This culminated into great loss of property and human lives. For more information on this, see; Reports by Captain Lugard F.D. on his expedition to Uganda (London: Doherty, 1890, 1891 and 1892)

\textsuperscript{21} For more information about this see; Kavuma P. (1979): Crisis in Buganda 1953, pg 30-36. Also see Wild John Vernon W.J: The story of the Uganda Agreement (Nairobi, East Africa literature Bureau); also see; Anthony D.L. and Pratt Richard R, Cranford (1960): Buganda and British over rule, 1900-1955 (London: Oxford university press pg. 3-159)
political interests in the hands of the Imperial British East Africa company. Kabaka (King) Mwanga's killing of Bishop Hanington in 1885, the burning of Mwanga's rebellious christian pages, and the Carl Peters friendly treaty with Mwanga in 1890, all alarmed Imperial British government.\textsuperscript{22} The 1900 Buganda agreement is a clear testimony that the colonial forces in Africa had no intention of advancing indigenous art practices among the conquered people. All its articles as discussed in the following paragraphs addressed political, security and economic concerns, which the colonial forces considered to be more important for the progress and promotion of trade and commerce. For a better understanding of this argument it is vital to analyse the significant aspects of the 1900 agreement.

The 1900 agreement, far from being an agreement of protection, established British sovereignty over Buganda and other territories that make up present Uganda. Had it not been for this agreement, probably the history of Uganda would have taken a different course. This treaty changed completely the political, social and economic set up of Buganda and the surrounding territories and created a new revolution. Politically it defined the political Boundaries of Buganda Kingdom with more added territories from defeated Bunyoro Kingdom. Above all it changed the political authority of the king of Buganda while before this agreement the king had wielded power at his discretion.\textsuperscript{23} His lukiko (parliament) became the supreme law and decision making organ. The Kabaka in fact became the spokesman of the colonial government to his people.

Socially, this agreement changed the ethnic (Ganda) Judicial systems. While in the past the king had the right over life and death, it introduced the office of chief justice and the colonial government reserved the right on judicial cases of non-Africans and coporal punishments. The implication of this is that while the non-Africans were residing in Buganda, they could not be tried in the local court even if the cases committed were against indigenous customs and traditions.

\textsuperscript{22} For more information about this, see; Thooren J. (1942) Black Martyrs, London-sheed and ward, pg 128-291
Prior to the 1900 Uganda agreement, land was a symbol of cultural identity and wealth in Buganda. Apart from the clan land the Kabaka owned the remainder and distributed it to his subjects and clans as he saw fit. However, with the signing of the 1900 agreement, land was distributed to the Kabaka and the members of the royal family and chiefs. The rest of the land became crown land.

Economically, a new-monetary system was introduced. Poll, hut and gun taxes were introduced. The Indian Rupee-currency became a medium of exchange, replacing the old bartering systems. While in the past the Baganda chiefs were collecting taxes for their Kings in form of animals, servants, wives and other goods, they, together with the Kabaka, had now to collect tax and pay it to the colonial government. Instead of the colonial government taking the blame for these hated taxes, the Africans who collected it became unpopular.

However, the most important aspect of this agreement was the promise of the British government to protect Buganda from external invasion, as long as the Kabaka remained loyal to colonial government and its institutions. His position as Kabaka and those of his people were to be preserved. Therefore, in real terms the British retained the ultimate authority over the Buganda institution and people. Surprisingly, while this agreement bound the Kabaka and his people to be loyal to the agreement, it did not do the same to the colonial government. Neither did it allow the Baganda to dissolve nor suspend it in

Kampala, Nairobi, Dar-es-salaam pg.45
24 Prior to the 1900 agreement, each clan had ancestral land. The clan ancestral land was the headquarters of each clan and this land was a symbol of cultural identity. For more information on this see; Thomas P. Ofansky (1996). Uganda tarnished pearl of Africa 1996. West view press pp. 24
25 The 1900 agreement created poll, hut and gun taxes. Every male from 18 years and above was required to pay tax. Each hut in a homestead was taxed. As a consequence of this, people congested themselves in either one or two huts in order to avoid paying a lot of tax per hut. Gun tax was also introduced probably to reduce the number of guns in circulation.
26 Prior to the 1900 agreement, the chiefs in Buganda collected taxes for the king in form of animals, white ants, seeds, barkcloth etc For more information about this, see; Sir Apollo Kagwa (1952) Ekitabo kye mpisa za Baganda. The customs of Baganda.
27 For more information about this see; E Hertsiet, H (1909) The map of Africa by treaty 3rd Ed vol: 3 (London; hmsio, pp948-950 in these pages the full text of the 1900 agreement is given.
case the colonial government proved to be unfaithful to the agreement. It did not either specify the duration of protection.

From this analysis, it is now clear that commerce was the first priority for colonizing Uganda. This explains, as we shall see in chapter two, why initially the colonial government did not take primary responsibility in setting up schools, and why art, which was not primarily considered important, was reluctantly accepted in school curriculums. If art had been seen by colonialists as a tool of boosting commerce and trade, like the way agriculture was seen in providing raw materials for European industries, the researcher asserts that it would have been a key priority area of the colonial government concern. Because of its judged low value, it took fifteen years after the foundation of Makerere for art to be reluctantly introduced to the students of Makerere College. After 1900, the British transformed the African modes of life into resembling those of the western world. They introduced European clothes, Christianity, visual new artistic expressions, formal education, administration and health services. In the process, a lot of traditional or indigenous ways of life and art practices were inevitably disrupted and even many put to an end.

After giving this brief account of the prevailing political, social events in Europe which led to the colonization of Uganda and the signing of the 1900 Uganda agreement, the researcher now turns to the lands and people of Uganda.

28 Ibid.
29 For more information about this, see: Ofcansky T.P (1996). Uganda tarnished pearl of Africa, west view press pg21-26
1.4 The lands and people of Uganda

Like else where in Africa, details about the early pre-colonial Uganda periods are sketchy and based largely on archeological findings and oral traditions. However, Uganda can largely be called a country of immigrants. As we shall see later in this chapter many present inhabitants of Uganda migrated from outside the boundaries of present Uganda. According to Ofansky (1996,14) as early as the fourth century B. C, African cultivators, hunter-gatherers and herdsmen lived in the dense rain forest that surrounded Lake Victoria basin. The cultivators seem to have been Bantu- speaking people, who apart from their Agricultural expertise used iron to make weapons and farming tools. It was these cultivators who forced the hunter-gatherers to move their homes to remote mountainsides. This implies that the cultivators and hunter-gatherers developed a system of art production such as weaving, spear and hoe making, to support their respective means of survival.

The rise of the kingdoms and centralized states was a slow process that occurred over several centuries. How it started and who started it is not very clear. However, what is important is that Bunyoro Kingdom sometimes referred to as Bunyoro Kitara Empire was the first to emerge as a centralized state. It was first ruled by Tembuzi people and later by Chwezi people between 1350-1500 AD. After 1500 AD, the Chwezi were overthrown by Luo-Babito who migrated from present day southern Sudan and founded different ruling dynasties, within the interlacustrine region of East Africa, who originally were under the subordination of Bunyoro-Kitara empire. The researcher further observes that the emergency of kingdoms and centralised states such as Bunyoro and Buganda led to the creation of the art of royal regalia to support elaborate ceremonies which were associated with royalty, power and status in the respective societies.

30 Minority of the present in habitants of Uganda, the Bantu, Kalenjini and nilotics-Luo migrated to Uganda from different directions. The Bantu migrated from West Africa, via Central Africa Republic to Democratic Republic of Congo and then settled in Uganda. The Nilotics came from present day Sudan and the Kalenjin probably from Ethiopia. For more information about this see.
1- The I,wooo people Uganda Journal; vol,5 No1, 1937 pp1-21
2- The Nyoro state (Oxford: clarendon press 1971)
3- The History of Bunyoro- kitala (Nairobi; Oxford University press, 1970)
Due to internal administrative and military weakness coupled with various diseases, Bunyoro Empire collapsed and some principalities of Buganda, Ankole and Toro among others became independent. The collapse of this empire meant also the end of some art practices and the emergence of new ones to reflect the rise of new states and powers. By the second half of the nineteenth century, Buganda had emerged as the most powerful and well-organized kingdom within the greater lakes region of East Africa. By 1848 Buganda had already established trade links with the East African coastal Arab traders. Following this trade linkage, the mode of visual expression of Buganda started changing into a new direction. The Chinese and Arabic ceramic art, textile and fashions were introduced in the country and became available for the well to do class of people. Consequently, the new, foreign, "modern" and seemingly popular art forms and expressions gradually replaced the traditional African art of pottery, barkcloth making and usage.

Village councils and clan elders ruled the northern territories of Uganda, which had no ruling dynasties. Muga (1975,45) points out that in Africa these people were drawn from the older men of the clan families who, by virtue of their age, were considered more experienced and wiser in matters of local government. No one man had greater power than others did in the running of the clan. Wisdom, which was concomitant with old age, was important as a factor in appointing a man a member of the council of elders or headman of the group to which he belonged. The council of elders was responsible for the moral, legal as well as for the political well-being of the society. The knowledge and responsibility of elders extended to keeping the traditions of art making and teaching it to the younger generations. Therefore the elders were the encyclopedias of the secrets of art production. Their accumulated experiences in different arts were a treasure to their different communities.

Like other African countries, pre colonial and post colonial Uganda was and is still a land of many ethnic groups. These include among others; Baganda, Bakiga, Banyankole, Bamba, Basoga, Banyoro, Banarwanda, Bagishu, Basese, Bavuma, Batagwenda, Batoro, Karamajong, Acholi, Langi, Lugubara, Madhi, Bagwere, Basamya, Japadhla, Baruli, Kakwa, Alur, Jie, and Dodoth. To these indigenous ethnic groups, non-Africans such as, Indians, Pakistanis, Germans, Americans, Russians, French, Britons, and Arabs have become part of Uganda ethnic groups. The existence of different ethnic groups in one country means that Uganda is a melting pot of different art expressions. The presence of many Christian and India Buddhist religious inspired arts and indigenous art practices are a testimony to this.

1.5 Pre-colonial cultural Heritage and Traditions in Uganda

Basing on the above given different ethnic groups in Uganda, this study asserts that pre-colonial and postcolonial Uganda was and is a mosaic of many cultural traditions. This is because all the above mentioned ethnic groups who migrated and settled into the present Uganda came with an infinite variety of cultural practices. Though these ethnic groups came from different geographical and cultural backgrounds, they lived shoulder to shoulder and while each was unique, they influenced one another through works, trade and sometimes inter marriages. The consequence of this was the creation of new political and social-cultural expressions and art forms through innovations and replacement processes.

1.6 The concept of art in this study

The question of what is art is one that has been asked for a very long time and to which there has never been unanimity. In view of this, the study acknowledges the prevailing and the previously given scholarly definitions of what art is. For example John Stuart Mill states that art is but the employment of the powers of nature for an end. Cocteau

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33 For more information about this, see; Ofansky T.P. (1996) Uganda tarnished pearl of Africa (west view press Colorado pg72)
34 Mill J.S.(1984), What is art?. In art related topics; Related studies for art and design students by Bob,
observes that art is science in flesh. Yet according to Talstoy, (1964:8.7), Art is a means of communication necessary for the life and for the movement towards the good of the separate individual and of mankind and uniting them in common feelings. On the other hand, for Margaret Trowell, art is an all-worthy handicraft, from daily work and ploughing to Cathedral building.

All the above observations by different scholars are an indication of the difficult nature of defining what art is. The definitions also are examples of how different art scholars have tried to define what art is according to the different circumstances they have found themselves in.

It becomes even more complicated when it comes to defining art is a in a traditional African context where there was no distinction between art and crafts, distinction between court art, religious art and popular art (Moude Wahlman 1974, 9). Yet many western studies in the past have compartmentalized African art into arts and crafts. This trend has prevented a better understanding of traditional African art and therefore the need to coin a new art definition which encompasses both the conventional meaning of art and the traditional African visual understandings.

In view of this, this study asserts that the conventional scholarly usage of the word visual arts to include the main art of sculpture painting, ceramics, graphics and photography among others, should be broadened to include the normally rejected crafts art as art. This is because to exclude crafts from being regarded as true artworks which can be categorized in the main areas of visual arts mentioned above would be a big blow towards developing a better understanding of traditional African art values, which were embedded in the "crafts." It has to be understood that before the introduction of modern art in Africa and before the advent of colonialism, there was no difference between art & crafts or non-figurative and figurative art. The categorization of African art into "crafts" and "art" and

35 Ibid page 81
36 Ibid page 81
37 Margaret Trowell 1937: African arts and crafts: Their developments in the school, pg 33, Longman, Greens & Company London
its evaluation along figurative concepts is a colonial consequence rather than a concept of African people.

As Carline (1968) points out, some of the crafts before colonialism had over centuries reached a very high level in art and techniques in Africa. To separate crafts from art would be to exclude art from the daily lives of the people of Africa, particularly those of East Africa where their art was highly manifested in applied objects (Nyachae Wanyiku 1995, 162). More still, according to Carline[1968.240'], crafts in many parts of Africa constituted the only "contact" which many people had with the creative process in art. If the Africans who produced those art works during their time, and for particular reasons, were satisfied that what they produced was the best of their visual senses of creativity, there is no reason why some traditional African artworks should be classified as crafts and others elevated to a status of art. To do so would be to distort the aesthetic values in the craft which were very much attached to social-political functions rather than the conventional aesthetic values of line rhythm, composition, shape, line colour and form. Moreover Carline points out that by the 1880's people in Britain were already fighting the distinction drawn between crafts and fine art.

From the above reasons, therefore, according to this study the different ethnical entertainment, farming, hunting and fighting implements and tools plus canoes will be classified and recognized as sculpture. Body decoration including adornment, architectural decoration and painting, and cave art painting will be acknowledged as painting. Thus, where the words 'decoration' and 'adornment' are used in this study they refer to painting. Cooking pots, beer pots, water pots, smoking pipes and other related clay artifacts are considered as ceramic art. Where the word 'pottery' occurs in this study, it is also used to mean ceramics. Other artifacts, which cannot be classified in the categories mentioned above, such as headdress, are also recognized as artworks. By categorizing the once regarded "crafts" into art, this study observes that like painting and

sculpture, the crafts eminently express the different creative capacities of African people. The crafts as functional art forms, demonstrate the same inventiveness of African people and mirror their environment in material and design inspiration like the very non-functional arts of sculpture and painting (Thelma, 1974, xii). It is also important to note that the categorization of "crafts" into the arts of painting sculpture and ceramics is intended to create an orderly procedure for discussion towards a better systematic understanding of traditional African Art values, and their various modes of artistic expression.

1.7 Statement of the Research Problem

The 1960s, the decade of independence were a period of cultural re-awakening in Africa in which European concepts of art began to be questioned. As an alternative, artists in Africa turned to their cultural traditions for inspiration and as a means of creating culturally conscious contemporary African art (Nicodemus, 1995). Unlike in West Africa where this cultural consciousness was stronger, at Makerere it seemed weaker and short-lived. Some artists in Uganda today even believe that the art of this period at Makerere was "European" in nature without African "roots" and therefore not art of cultural re-awakening (Ngugi Wathiong’o 1987). Yet other artists think that it was in fact a socially conscious art (Namono, 1997). The existence of these diverging views about the African cultural nature of the art production at Makerere during the 1960s have become a point contention and concern among artists and scholars and have adversely affected the understanding of the history of art development at Makerere. This necessitates undertaking this particular research in order to come up with a clear scholarly position on African cultural nature of the 1960s art production at Makerere Art School.

44 Ngugi Wathiong’o; quoted by Prof. Carol Sicherman in Ngugi’s colonial education. “The subversion……of the African mind; in African studies review volume 38, number 3 (December 1995 pages 11-41
1.8 The Purpose of this Study

The purpose of this study was to investigate whether the 1960s in relation to the art productions of the preceding decade (1950s) as well as the following period (1970s), were a decade of the art of cultural consciousness. With this view in mind, the researcher set the following research questions.

1.9 Research questions

1. Why are the 1960s in relation to the 1950s and 1970s seen by artists as the years of the renaissance of contemporary art at Makerere University Art School?

2. In which ways were the 1960s in relation to the 1950s and 1970s, a decade of the art of cultural consciousness among artists at Makerere University Art School?

3. In which ways and to what extent did the art teaching methods and philosophy of both Margaret Trowell and Cecil Todd affect the growth of the art of cultural consciousness at Makerere University Art School?

1.10 Objectives of the Study

With the above three research questions, the researcher formulated the following objectives to be achieved in the process of the research project.

1. To examine whether the period of the 1960s in relation to the 1950s and 1970s is seen by artists as the decade of the renaissance of Contemporary Art at Makerere University Art School.

2. To find out in which ways the 1960s in relation to the 1950s and 1970s were a decade of the art of African cultural consciousness among artists at Makerere University Art School.
3. To find out in which ways and to what extent the different art teaching methods and philosophy of both Margaret Trowell and Cecil Todd affected the growth of the art of cultural consciousness at Makerere University Art School during the 1960s.

1.11 Scope of the study

Geographical scope:
This study mainly covered the geographical area of Kampala district centering at Makerere University Art School.

Content scope:
This study has considered the artworks of painting and sculpture and history of art by students and staff, done during the decades of the 1950s, 1960s and 1970s. It has also considered the subject of Art History taught to the students during the above three decades mentioned. This study has also dealt with the African and European art values in the artworks of the 1950s, 1960s and 1970s, the different art teaching methods and philosophy of Margaret Trowell and Cecil Todd during the 1950s, 1960s and 1970s. It has also contemplated the renaissance of contemporary art and the art of cultural consciousness at Makerere University Art School during the period's of the 1950s, 1960s and 1970s.

1.12 Significance of the study

The study provided knowledge on whether artists see the period of the 1960s in relation to the 1950s and 1970s as the decade of the renaissance of contemporary art at Makerere University art school. Furthermore, it provided information about the different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among the artists at Makerere Art School. In addition, the study has also provided knowledge on how the art teaching practices of both Margaret Trowell and Cecil Todd affected the growth of the art of cultural consciousness at Makerere
University Art School during the 1960s. All this is important since it will help future researchers, scholars, and art teachers to learn and appreciate the mainstreams of the art of cultural consciousness at Makerere during the 190s, 1960s, 1970s and its significance to artists and the general public. It will help them to understand what caused the production of the art cultural consciousness at Makerere during the 1960s. Consequentially, this will enable artists to determine their sources of inspiration and styles of art execution if they want to produce contemporary art of cultural consciousness which has relevance to their needs and aspirations. This study has also elicited philosophical images of the art of the 1960s in relation to those of 1950s and 1970s. In the process of doing this, deep analytical meaning of the symbolic art objects, colour and forms of the artworks of the period understudy have been generated for both teaching and research purposes. Thus the discrepancies among different artists, scholars and researchers regarding the art of cultural consciousness of the 1960s at Makerere have been adressed in this study. This paves way for a better understanding of the history of modern art development at Makerere. This study has also sensitized both students and staff of Makerere Art School who have participated in the research process about the visual African achievements of the 1960s as well as those of the 1950s and 1970s as a foundation for the present and future art explorations. It will also inspire government policymakers about the importance of culture in economic, social and political development of Uganda and put more financial resources in researches aiming at rejuvenating Uganda's visual cultural values.

1.13 Definition of operational terms

Contemporary art

In this research, the word ‘contemporary’ art is used to refer to modern art, which was produced at Makerere University Art School during the decades of the 1950s, 1960s and 1970s.
Renaissance

The term renaissance is coined here to mean the best of the art of African cultural consciousness, which was produced at Makerere University Art School during the decades of the 1950s, 1960s and 1970s.

Cultural identity and cultural realization

The term identity and cultural realization are used in this study to refer to the art of African cultural consciousness.

Traditional African cultural values

Ogwai (1989), defines the concepts of African art as animism, fetishism, mythology, magic and divination⁴⁵. However, in this study, the term traditional African cultural values are used here to mean African religious practices, moral and social values and politics/organization of society. Traditional African art values in this research means, the artistic values of decorativeness/narrativeness, pronounced static quality, arbitrary proportions, abstractionism, spirituality, longitudinal round style, African social, religious and political subjects, ceremonies and events.

Western art values/European art values

In this study, western art values refers to the artistic qualities of realism, naturalism, Missionary education colonial education, the art teaching philosophy of Cecil Todd and Margaret Trowell principles and elements of art. Revitalization of ideas.

Cultural Consciousness

This term is used in the study to refer to the renewal of traditional art values in a modern expression, which respects contemporary art values/realities.

Proportion

The term ‘proportion’ is coined in this research to mean both the size of the format used in art production and the relationship between form and the characteristics of the art

forms.

**Colour use and symbolism**

Colour use and symbolism in this study refers to the types of colour used in art production and the meaning attached to them. Art of Cultural identity.

**Message conveyance**

Message conveyance is coined in this research to mean the aims, methods and means of communication used by artists in the 1950s, 1960s and 1970s to transmit their visual information to the audience.

**Aspirations**

This term is used in this study to refer to the artist's objectives of art production and communication.

**Longitudinal round style**

In this study 'longitudinal round style' refers to the rotundity.

**Inspiration**

In this study it refers to those general aspects of life, which inspired artists in the period under research in this study.

**Religious practices**

It is in this study coined to mean the different religious activities, events and beliefs in both traditional African religions and Christianity.

**African religious practices**

It means in this study the different African religious activities, events and beliefs practiced by Africans in their social-cultural lives.
Subject matter

It is used in this study to refer to content of an artwork

Art of African cultural consciousness

This refers to modern visual ideas conscious of the African past values and contemporary art practices.

1.14 Organization of the dissertation

In chapter one, the researcher presents, the cultural rejuvenation process of the 1960s in Uganda in general and at Makerere University Art School in particular. The researcher also analyses the pre-colonial Uganda and European political, social and economic events that led to the colonization of Uganda, the colonization process, the lands and people of East Africa. At the end of this chapter, the statement of the problem, purpose and objectives of the study, operational definition, scope and significance of the study are presented.

In chapter two, the researcher presents the literature review of the study. In the process of doing this he analyses the traditional African values and traditional African art values as well as European art practices. He discusses the integration process and how it leads to revitalization of visual ideas and hence the renaissance of contemporary art.

In chapter three, the methodology used in this study is presented. In chapter four the results of the study discussion, conclusions and recommendations are given.

In chapter five, the researcher give the discussions of the findings of the study and in chapter six, a summary of the study, conclusion and recommendations are all presented. Lastly, bibliography and appendixes are given.
CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents the conceptual and theoretical framework of the study. In the process of doing so the researcher analyses the different traditional values of African art, how they were perceived by the people, and how they were related to the diversity of art produced before 1900 and before the introduction of modern art training at Makerere University Art School. It also presents the relationship resulting from the integration of these values with those of western art.

Figure 1- The Conceptual Framework For The Study

Traditional African Cultural Values
- Religious practices
- Moral social values
- Politics/Organization of the society

Traditional African Art Values
- African various modes of artistic expression
- Decorativeness/narrativeness
- Pronounced static quality
- Arbitrary proportions
- Abstraction

Western Art Values
- Missionary education
- Colonial education
- The art teaching philosophy of Cecil Todd and Margaret Trowel
- Realism and naturalism
- Principles & elements of art--Mythologies (Christian)

Integration
- Replacement Syncretism

Harmony Revitalization Renaissance
According to Figure 1, the study of the art forms of any people has a lot to do with the cultural background from which the art springs\textsuperscript{46}. This is because, like language and social organization, art is essential to man. As an embellishment and creation of objects beyond requirements of the most basic needs of living, art has accompanied man since prehistoric times. Due to its almost unfailing consistency as an element of many societies, art may be a response to some biological or psychological need. Indeed it is one of the most constant forms of human behaviour\textsuperscript{47}. For this reason, therefore, this study is conceived along the premises that the past traditional African cultural values, namely religious beliefs and practices, moral and social values, and political organization of society influenced the traditional African Art. Traditional African art forms symbolized the hidden religious, social and political manifestations of the society. Art as a reflection of African values had specific characteristics namely, various modes of artistic expressions, decorativeness/narrativeness, pronounced static quality, arbitrary proportions, abstraction, spirituality, and round style. If the traditional African Art values are integrated with Western Art values, namely: missionary education, colonial education, the art teaching philosophy of Cecil Todd and Margaret Trowell, realism and naturalism principles and elements of art, replacement, alternative and syncretism of visual culture will occur, leading to harmony and revitalization of ideas: thus the renaissance of contemporary art. Integration is a progressive mutual process of adjustment whereby innovation is made compatible with pre-existing stage (Oke, 1984,179-198)

\textsuperscript{46} Ogwal R. (1989): a history of East African art: pg.2. BAFA thesis MUK Margaret Trowell School of Fine Art

\textsuperscript{47} Every culture whether primitive or modern, has left behind marks of art, either intentionally or accidentally to mark its existence and activities as evidenced by different civilisations such as the Greek, Yoruba cultures among others.
23 Traditional African cultural values and Traditional art values: The general various modes of artistic expression in Africa and East Africa in particular before 1900.

Pre-Christian Uganda had a strong tradition of applied art (Trowell 1939 –1953) which was, like most others, rooted in myths and religious practices. Later Christianity that was also the proxy of Colonial education discouraged these traditions as paganism and idolatry. The researcher would like to argue here that not all-African art traditions were pagan and idolatrous. Many of them served non-religious or social services. Take for example the Karamajong wooden stools, which were, used for sitting and headrest purposes which had nothing to do with religious or idolatrous purposes. Unfortunately this was not acknowledged or realized by Christianity. Instead all African artworks were largely classified as idolatry and pagan objects. Thus, the practice and handing over of the traditional art to new generations was severely obstructed (Wagaboje 1995). Education instead of promoting the arts and "crafts" in Africa contributed to their decline (Carline 1967).

Here, the researcher would like to concur with Cecil Todd (1961), and point out that centuries before recorded history, before man could read or write, he developed a faculty of artistic creativity as part of the will to live. It was this faculty of artistic creativity, as Gardener (1980) points out, which led man to produce early cave art that was the manifestation of his intelligence, imagination and creative manpower. The Nyero Rock

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50 Carline Richard: (1968) Draw they must
paintings of Uganda among others, is a case in point. From this observation it is therefore clear that the growth and the development of art in African societies was a result of the quest for creativity to produce art which served several purposes in different societies. In view of this, the researcher agrees with Brain (1982:1) that art in Africa, it has always been very much a part of the people’s life, manifesting itself in every aspect of their working, playing and believing world. Art was used to complement social existence, just as social existence supported the practice of art, as seen among the Sukuma people of Tanzania where drawings were made by members of the secret society on the floor of the huts using fingers to entertain novices and visitors. There was no strong marked difference between sculpture, painting, music, dance and drama. Three dimensional as well as two dimensional forms (masks) and (freestanding sculpture) were used to enhance music, dance and drama and this in turn influenced partly the production of visual arts, as seen among the Yoruba people Gardner (1980:437).

The point to emphasize here is that art in Africa was always interwoven, one form with another and all with life itself (Kennedy 1991, 21). Therefore the researcher would like to point out that in many African ceremonies plastic and performing arts were the cement of the African community. Art was so much part and parcel of the daily life of the community that when you talked about fine art, dance, music and drama you actually talked about the people themselves, their daily activities, their day to day aspirations as a community, their joys, their feared enemies, their faith and tears they shed together. Thus fine art, music, dance and drama were a common language that expressed the body and the soul of an African community. Further more they were a language that expressed their faith in God that created them, the God that gave them fertility and food, the God that protected them from cruel forces of nature which were mysterious and frightening. It is against this background that Gardener (1980:437) observes that in understanding the

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53 Nyero Rock paintings in Teso-Eastern Uganda, are some of the pre-historic artworks in Uganda.
55 For more information about this see: Roho II, by Kingdon (1962) Makerere Art School.
range and quality of African art, customary definitions must be broadened to include more than monuments, and objects that can be displayed in museums. This is important especially with the art of masquerade, which depends on music, dance and costuming for its real vitality. It should be noted that art, music, dance, and drama were done according to the laid down tribal rules and every one was expected to know them. The African music, dance and drama were mainly instructional as seen among the Baganda (people) in Uganda. It is against this background that pre-colonial art in Africa, and Uganda in particular, is analyzed.

Very little at the moment is known about the early African art. However, through recent systematic archaeological excavation, many sites containing artefacts such as Nyero rock paintings, Bigo-byia Mugenyi, Mubende pottery wares, Luzira clay sculpture, Nsongezi artefacts all of them in Uganda, provide some evidence of the existence of an old tradition of art development in East Africa in general and Uganda in particular. It is important to note that the cultural patterns exhibited by the visual and performing arts in Uganda before 1900 is so varied that the importance of foreign influences is undeniable. This is because according to Were (1976) before the colonization of East African by Europeans, Arabs had conquered and ruled the East African Coast. They came with their art which they extended to the interior of East African through the long distance trade. For example in 1848, the cotton textile fabrics and ceramic artworks in form of plates and cups were introduced in Buganda Kingdom. The researcher would also like to emphasize that Turner (1969) has the understanding of culture as a processional unit. If culture is a processional unit then one cannot expect art of a given people to be static. Change and surprise are constant (Kennedy 1991,15) Moveover during the 15th and 16th centuries, the Luo people from the present Republic of Sudan migrated to Uganda and settled in Bunyoro-Kitara Empire where they founded the Babito dynasty. These

Evanggel Publishing House, Kisumu - Kenya pg. 106 - 109


60 In many African societies, for example among the Baganda, each dance had rules that have to be followed while practicing it. Dance activities were not performed only for entertainment, but also for educational purposes.

61 For more information about this, see: Were,1976, The history of East Africa through a thousand years

newcomers came with new technical skills, which spearheaded the development of ironwork, and reed palaces. With the development of iron working it meant that the people of Bunyoro Empire could now exploit the forest wood reserves and develop the art of canoe and mask carving, and military artefacts. The Babito dynasty also according to (Karugire, 1980) are believed to have either initiated or promoted pottery work making as evidenced at Bigo-bya Mugenyi which was their headquarters or capital. Again, during the rule of King Nakibinge of Buganda about the 17th century, the Basese people migrated to the mainland Buganda and came with the Lubale cult—art which had many bead and metal artefacts which have survived in Buganda up to the present day. By giving this information, the researcher is emphasizing the point that the development of visual and performing arts in Uganda before European penetration was a result of both diffusion and acculturation process. Nevertheless, it is clear that despite increased intercultural diversity in East Africa the indigenous people played a significant part in determining the development of new cultures, reflected in their unmitigated expression of their time, needs and aspirations.

It has been argued by previous scholars, such as Kakooza (1973)64, Namono (1997), 65 Apenyto (1998), 66 Agthe, (1997)67 and Carline (1968) that East Africa had no strong tradition of art particularly three-dimensional work but rather a strong tradition of crafts. To explain the course of this absence Agthe [1989] has pointed out that the conditions which favoured the making of great and often bulky art in Africa required a sedentary life endowed with ample rainfall for agriculture. In contrast to West Africa, East Africa was predominately by Steppe and Savannah that made it semi-arid. Such conditions, Agthe argues, [that they] encouraged migration as populations were constantly on the move in search of water and green pastures. To this, Nyachae adds that

63 For more information about this see: Lugira A.L. (1970): Gand Art, Osasa publication, Kampala
64 Kakooza G. (1973): Contemporary attitude to visual arts in East Africa, MA thesis MUK. In this thesis Kakooza argues that East Africa had not strong traditional of art particularly three dimensional art
65 Namono C (1997): Contemporary art in Kenya, Tanzania and Uganda between the 1930s-1980s M.A thesis MUK. In this work she argues that there was no strong tradition of art in East Africa
66 Apenyto Maria A (1997): Visual contemporary art in Uganda 1950 - 1965 as M.A thesis MUK. In this study she affirms that there was no strong tradition of art in East Africa compared to West Africa
the geographical and physical conditions of passage especially the necessity for frequent movement, dictated that the region’s multiple ethnicity developed highly portable elements of material culture. Hence the primary strength of Kenya’s and Uganda’s narrative tradition, the decoration of functional objects and body endowment. This study observes that the above claims are based on the European distinction between art and crafts in Africa. The researcher also argues that this distinction is artificial, since until comparatively in recent years, all forms of art were purposeful. According to Carline (1968) in the art of the past - that of Egypt, Greece, India, and Renaissance Italy - there could be no distinction between art and its relevance to the respective societies. This study notes that to say that East Africa had no strong tradition of art especially three dimensional but rather a strong tradition of crafts is to fall prey to Western aesthetic evaluation which designates painting and sculpture as art [Nettleto and Hammond 1989], and decorative utilitarian objects as crafts. It is also to deny the visual creative sensibilities of the people of East Africa that were widely expressed in non-representational form. Indeed, Wahlmon (1974, 6) observes that the categorization of art and crafts is one of the handicaps we have to try to overcome when we look at the art of Africa. For the weaver, the dyer, the basket maker, the hairdresser and the calabash-carver are regarded as artists no less than sculptors, the musicians or the dancer. Thus in Africa one did not go to one place to hear music, another place to hear poetry, a third place to see dance and a fourth place to see sculpture. African art did not exist in a vacuum, it was viable for social, political, religious and historical reasons (Maunde, 1974,9) Therefore, this study asserts that like painting and sculpture, the "crafts" eminently express the different creative capacities of African people. The "crafts" as functional art forms demonstrate the same inventiveness of African people and mirror their environment in material and design inspirations as the "non functional" arts of painting and sculpture would do (Newman, 1974, xii). For this reason, therefore, the

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72 Ibid page 9
researcher observes that there was a strong unique tradition of non-figurative art in East Africa different from both the figurative West African and European art before 1900.

Agthe's argument that East Africa did not have conducive climatic sedentary conditions for the production of a great and often bulky art as it was in West Africa is also questionable. This is because East Africa provides the evidence any where in the world of the development of distinctive human activity, with what can be termed as cultural objects (Mark, 1996,117)\textsuperscript{74}. If human activity with material culture first developed in East Africa, this study notes that, even art as an expression of society developed in at the same level with other social, economic and political developments not necessarily with the same philosophy compared to other parts of Africa\textsuperscript{75}. The existence of Cheke Rock Shelter paintings in Kondoa district in Tanzania, Kikuyu carved dance shields in Kenya, Kamba and Nyamwezi female figures and stools in Kenya and Tanzania respectively shed light on the existence of a great unique tradition of a bulky art in East Africa before 1900 (See appendix A, illustrations 12,13,14,and15).

This study further asserts that the absence of three dimensional art in East Africa should not be taken as the control measure for determining the existence of art in societies. The production of any type of art in a society has a lot to do with the cultural background of the society concerned. Societies express themselves artistically differently according to their norms. If the cultural background of the people requires applied art more than three-dimensional art, then applied art will be produced. If it requires three-dimensional sculpture, then sculpture will be produced more than any other type of art. Therefore for the sake of clarity the researcher notes that the study and understanding of the various modes of artistic expression in Africa and East Africa in particular before 1900 must be based on the acceptance that there are many harmonious divergences in types of art. Divergences in representational and non-representational art forms. This is not to say that Africans of that time considered differently the types of art they produced, but rather

\textsuperscript{74} Mark John (1996): Africa the art of a continent pg.117: Royal Academy of Arts, London, Munich New York

\textsuperscript{75} For more information about this see Wahlmon Maude (1974): Contemporary African arts: pg.8, Field Museum of natural history: Chicago-Illinois
to emphasize that a critical present analysis of art in Africa and East Africa in particular before 1900 reveal these interrelated divergences.

After giving a general analysis of the various modes of artistic expression in Africa and East Africa in particular before 1900, the researcher now turns to art in Uganda before 1935.

2.4 Art in Uganda before 1935

The question of whether there was art in Uganda before 1935 is a controversial issue to many scholars of visual arts in Uganda. The understanding of art in Uganda has been complicated with the categorization of art into representational and non-representational. This study stresses that this classification limits our understanding of art in Uganda because there was no concrete demarcation between representational and non-representation art before colonialism. This study therefore does not consider these classifications. It treats painting as painting, sculpture as sculpture and ceramics as ceramics basing them on the definition given in the dissertation statement of this study. It has to be noted also that the previous scholars such as Lugira (1970), Margaret Trowell (1947) who categorized Uganda’s art as non representational and that of West Africa representational, have largely done so when comparing West African art products with East African art. However, the researcher argues that Uganda’s art before 1935 should be appreciated in its own right without comparing it with any other art form. Such an approach can produce concrete knowledge about the characteristics of art products in Uganda before 1935.

In 1899, Kollman stated that: Uganda, the most northerly and the most powerful Negro Kingdom on the Victorian Nyanza, is peopled by a race which is entitled to our attention in consequence of its high degree of civilization, contrasting sharply in this with other

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76 Lugira A.L and Margaret Trowell were among the first scholars to study art in Uganda. In their researches they categorized art into representational and non-representational. For more information see Lugira A.L.: Ganda Art 1970, Kampala Osasa Publication and Margaret Trowell and Wachman: Tribal crafts of Uganda 1947 - Oxford
native populations. He added that the high cultures of the Baganda, their furniture often of artistic make and all articles in ordinary use are incomparably better than those of the neighbouring countries. He continued that the singular artistic skills that they display in all industrial arts which is unique among the peoples on the lake at any rate is not surpassed by any other tribe. These observations are a clear testimony that the people of Uganda before 1935 had an art, which was embedded in their civilization, which emphasized their keen artistic sense. This artistic sense of creativity was also recognized by Max Weiss (1910), Stuhlmann (1910) and by Johnston (1902). Johnston observes that Ugandan civilization, arts and crafts have a certain distinct cachet of their own. It is this distinctivity in the Ugandan art before 1935 which compels the researcher to point out that the psychological inclination of the people of Uganda as well as their historical development played a role in determining the uniqueness of their art. For example according to Lugira (1970, 32-33) the Baganda were war like people who through constant expeditions against adjacent countries brought home so many cultural elements and thus affected an inter-African acculturation through the sifting and assimilation of other countries’ goods to their advantage. This means that the people of Uganda were fully aware of the importance of visual fertilization of ideas through deduction and addition visual processes. After giving a background overview of art in Uganda before 1935, the research presents art in Uganda before 1935 basing it specifically on painting, sculpture and ceramics.

2.4.1 Painting

The history of painting in Uganda cannot be discussed meaningfully outside the context of indigenous languages of Uganda from which it acquires its vocabulary. Ngugi

77 Kollman P. (1899): The Victoria Nyanza, the land, the races and their customs with specimens of some of the Dialects, London, pg. 31
78 Ibid
79 Ibid

80 For more information about this see: Johnston. H: The Uganda Protectorate; 2 vols. London 1902
Wathiogo (1996, 13) has put it rightly that any language has a dual character. It is both a means of communication and a carrier of culture. Thauren who states that ethnical characteristics go hand in hand with language supports Ngugi’s argument. Therefore, a proper understanding of painting in Uganda should go hand in hand with examination of some of the indigenous languages to find out whether the indigenous people have terminologies used in connection with aesthetic activities in painting. For this reason therefore, the researcher examines the Baganda terminologies connected with aesthetics of paintings as an example.

Among the Baganda the following terminologies are used in connection with aesthetic activities in painting. Kusiiga means literally smear. In applying colorful, liquid, greasy or powdered substances, it carries the sense of painting (Lugira 1970, 32). Enziru = dark chocolate. Addugala ngenziru obulungi

Bumuto = so beautifully black as a nziru fruit (ashiny dar café au lait - Coloured fruit taken metaphorically for a fair complexion (Lugira 1970, 34).

Kagongolo = enzirugala yakagongolo = fairly brownish - black as the colour of a myhapod found in Buganda (Lugira 1970, 34).

Myunfu - red - nsimbi

Katakke - light black

Enginaga - fairly black

Kukuba kifánanyi = this means literally to beat image, to strike, win, use energy and force, depict.(Lugira 1970 17, 38).

From the above examples of aesthetic terminologies connected to painting among the Baganda, the researcher would like to assert that painting existed in Uganda before 1935. If there had been no painting then the Baganda esthetic terminology mentioned above

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86 Ibid 34
87 Ibid 34
88 Ibid 38
would not have developed into existence and usage. Basing on this argument the researcher refutes previous arguments of previous scholars such as Margaret Trowell, Richard Carlile and Aloysius Lugira who argued in the past that there was no painting as an art in the real sense in Uganda. The existence of cave painting in Teso region, architectural painting among the Bahima, body painting among the Banyoro, Baganda and the Bagishu among others in Uganda are all clear testimony to the varied types of painting in this country. To disregard the above categories of art would be to deny the painting achievement of our ancestors who, through their different cultural ways of expression, developed this type of art into vivid symbols which have survived the test of time. It would also be to fall into the trap of some of the past scholars who recognized art basically along the Western aesthetic formulations. The fact that the painting the researcher is discussing was done by different people, using different peculiar materials and methods, and for different purposes, is enough to show that its aesthetic appreciation calls for a broader objective and analysis which recognizes the peculiarities, time and space, material, methods and purposes. It is such an approach, which can yield deeper meaning towards understanding painting in Uganda before 1935. It is against this background that the researcher categorizes painting in Uganda before 1935 into three groups, namely: body decoration/adornment, cave painting, and architectural painting/ornament. This is not based on the aesthetic values attached to each category of painting but rather from the desire to give a detailed and proper understanding of the creative sensibilities of the unknown authors of this art.

2.4.2 Architectural art painting

This study asserts that architectural painting in Uganda was peculiar. It was not practiced as its known in the present formalities. It was a unique art. For better clarification, architectural painting can be divided into two groups, namely: exterior and interior. Exterior painting was done on the walls of the houses/huts. It varied from society to society. Among the Bahima, it was only executed on the façade of the hut (Margaret
where cow dung mixed together with mud soil formed the core of the wall. On this surface wall, the rich western Uganda volcanic soils provided different soil pigments/colours such as kaolin, which were used as painting materials. Yet among the Bagwere, Banyole, Bagishu and Basoga of Eastern Uganda according to Stephen Musenero (1999), the entire exterior walls of the houses/huts were painted also using different earth colours. Geometrical forms in white, ochre yellow and brown pigments enriched the surface qualities of the houses with different coloured patterns. Musenero points out that a good painted house was a symbol of the owner's wealth, cleanliness and social status. The job of painting houses was the duty of the children and women. Through this division of labour, mothers passed on to their children the art of painting houses.

Interior wall painting was another kind of art, which was common in Uganda. Unlike exterior wall painting art, interior painting involved not only the use of earth colours but also the use of other non-painting media such as skins, spears, shields, bark cloth and mats. The use of these different art objects enhanced not only the aesthetic qualities of the walls of the houses but also the ground floors, which were covered with different coloured mats and skins/hides. Lugira indeed has summed up this type of art by stating that:

"The Ganda have a keen sense of mystery that leaves things hidden. This is the reason why we find many things placed or hung in front of something which it is desired to preserve as mysterious. To conceal something in the manner is called "kutimba" and as to some extent things used this way are often ornamented and thus kutimba, in connection with work of art, craft or even today photographs signifies to decorate, to adorn, to embellish (1970,39)."

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89 Margaret Trowell: Man: A monthly record of anthropological science: Royal Anthropological Institute of Great Britain and & Ireland, XLVII, 1-16 January 1947, pgs. 2-3
90 Musenero Stephen is a Mugwere and an ex-seminarian from the congregation of Apostles of Jesus Moroto 1987-1996. Interviewed on 11 Nov 1999 at his Mbale Residence - Uganda
From the above argument, it could be right to assert that before the kind of collage painting was known to western modern societies, various ethnic groups in Uganda were already practising it. The use of different materials and methods of architectural painting by various societies of Uganda indicates the creative powers and sensibilities of the human race of the peoples of Uganda. For the human race in Uganda, architectural painting was an integral part of the architectural design itself and way of life. Materials for painting were not bought as it is today, but nature provided them.

2.4.2 Cave painting

This study observes that Uganda has a wealth of cave paintings which were done far back before 1935 particularly in Eastern Uganda (Ogwala 1981, 26-45). Among the Iteso people of Eastern Uganda paintings were done in community caves which served as shrines. The evidences of this are the Nyero rock paintings where magnificent geometrical, decorative, narrative and symbolic works of art were done using local pigments (colour) obtained from the surrounding environment. The Nyero paintings are characterized by several sets of concentric circles, loops, long sausage shaped forms which are divided into segments and canoe shaped designs (Ogwala), (see appendix A1, illustratrion 11).

Different theories have been advanced to explain why cave art works were produced. From an artistic point of view Margaret Trowell (1947, 2) asserts that these art works were produced obviously for magic religious purposes. She is supported by Ogwala (1981,33), who clarifies that it was not an art for art's sake but rather sympathetic magic could have been one possible reason. These two are also supported by Gardener (1982, 26) and Janson (1986, 26) who attribute the production of cave art to magic reasons.

While all these theories advanced above might be true, this study observes that it’s

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93 Margaret Trowell: Man a monthly record of anthropological science, January 1947, page 2, XLVII, 1-161. Royal Anthropological Institute of Great Britain & Ireland
96 Janson H. w (1986): History of art, pg. 26 Thames and Hudson Ltd. London
important to acknowledge the great accomplishment of the cave artists in Uganda. Their art is art. It is not enough to say that cave artists produced art for magic reasons. Rather it is also important to emphasize that it was an art which was so skillfully and beautifully done, originating from their cultural environment which also celebrated their great artists who were the authors of this art with repeated patterns which emphasized rhythm and balance, see plate. This study argues that paintings were executed in such hidden places in order to protect them from the destructive changing climate. The researcher also asserts here that much as it is convincing that this art was done for religious and magical reasons with intent to succeed in hunting, it can as well be true that sheer artistic sensibilities prompted the production of this art.

Apart from Nyero cave art, there are also other rock paintings in Uganda, namely: Obmin, Nora paintings, Onenyi and Kokoro. The existence of all these rock or cave paintings underlines a tradition of painting in Uganda.

2.4.4 Body painting

This study realizes that many previous scholars on indigenous painting in Uganda have not considered seriously body painting as an important form of painting in the real sense before 1935. Instead a lot of effort has been directed to rock painting. Indeed pioneer scholars on the customs, art and history of some ethnical groups in Uganda such as Lugira [1970], Roscoe, [1911], Margaret Trowell [1953], Kaggwa [1958] and Kollman [1899], basically considered body painting as a form of decoration rather than painting.98

The researcher therefore proposes to go beyond this perception and argues that body decoration is real painting which deserves to be recognized and appreciated in its own right. In an environment such as Uganda’s where cotton canvasses, hard boards and

98 For more information about this read: Kollman P.(1889): The Victoria Nyanza: The land, the races and their customs, with specimens of some of their Dialects, London 1899.
- Roscoe: The Baganda: Their customs & beliefs, 1911 London.
permanent architectural walls were non-existent for painting before the arrival of
Europeans, this study asserts that the human body was the canvas, the architectural wall
and hard board on which paintings were done. It was a museum, gallery and theatre on
which different visual symbols were displayed for the public to see. Morton [1994, 20-
28] emphasizes this point when he states that: ornament the body and it becomes
theatre, its wearers become performers in a show.

It is the position of this study that despite the fact that western art did not traditionally
consider body decoration as painting, it was a valid form of art in African cultural
perception of painting. History of art indicates that early man painted on rocks because
that was the format he had. Egyptians executed murals on architectural walls because
they had permanent building structures. The modern artist has learnt to appropriate new
technology based materials and techniques in order to widen the artistic scope of
expression.

For this reason, therefore, it can be postulated that body decoration as a form of painting
was a timeless and ubiquitous social indicator. To those who practised it, it summarized
their status, life history and ethnic affiliation. Indeed, while it is true that many ethnic
groups in Uganda practised body painting for ritual purposes such as the Baganda and the
Bagishu, it is important to note that it is characteristic of man habitually to reinforce and
enhance his natural qualities by artistic means (Lugira, 1970, 41). This means that the
desire for man to enhance his aesthetic qualities of body appearance at times is
paramount to the practice of body painting rather than doing it for magical-religious
purposes. Lugira (1970, 41) argues that man takes pain to maintain his person in proper
condition, he enhances, disguises or alters personalities of his personal appearance such
as features, complexion and growth of hair. The significance of these lies on the different
values attached to aesthetics of the physical body. For example among the Baganda, the
aesthetics of physical beauty is explicitly built on the assumption that one should make
oneself attractive (Lugira). Therefore the desire to be attractive inspired and necessitated

100 Ibid page 21
the painting of the human body using different forms and materials of painting. Even to
the body painting which was done for ritual purposes such as during initiation rites, the
candidates among other intentions were painted different colours enhanced by different
artefacts in form of ornaments such as amulets, cowries shells and skins to add vigour
and beauty to the ceremony (Nabofo, 1999). 102 The Gishu exemplifies this issue.

In addition, the researcher would like to peruse the line of argument that even though
artworks painted on human body were short-lived, this should not be used by scholars of
any kind to disregard body painting as a real form of the art of painting in Uganda before
1935. Morton (1994, 28) points out that; its being short lived does not diminish the
importance, which was attached to it on special occasion. 103 Moreover, post modern art
such as the conceptual and installation, a lot of it lasts only seconds, and is enjoyed
almost through the illusion of seconds, but it is interestingly appreciated and recognized
as art. 104 Therefore this study sums up by asserting that body decoration in Uganda
before 1935 was real art of painting. It was popular, individualistic because everyone
who wanted it whether young or old practised it. 105 It was also communal because some of
it involved communal ceremonies such as initiation rites, circumcisions and war battles’
artists used materials which were accessible to them, and as long as the purpose for
which the paintings were produced for was over, that was the end of the artworks.

2.5 Sculpture

According to Arnason (1986, 90) the basic subject of sculpture from the beginning of
time until the twentieth century had been the human figure. It is in terms of the figure,
presented in isolation or in combination in action, or in response that sculptors have

102 An interview with Nabofo, an art teacher & B.FA student at Makerere University on 7/8/1999 at
Makerere University, Margaret Trowell School of Industrial & Fine Art.
104 In 1995, the researcher attended at Makerere Art School Prof. Bella Feldman’s conceptual & installation
art workshop in which some works produced by students lasted for only few minutes or hours. In 1995 the
researcher also attended an exhibition opening in Johannesburg at the glass art workshop where artworks
produced in glass and plastics lasted for few seconds and then blown out using electricity.
105 Body painting in Uganda, was largely produced during ceremonies for example during mbalu
celebrations among Bagishu of Eastern Uganda and during initiation rites among the Ssebei people of
Eastern Uganda.
explored the elements of sculpture, space, mass, volume, line, texture, light and movement. Arnason’s observation is supported by Fenton (1986, 7) who points out that traditionally the artifice of sculpture has inclined to representation specifically to representation of the human body. The researcher would like to clarify that these observations and many similar others similar have led many scholars such as Margaret Trowell, Nyachae as already pointed out to conclude that there was no tradition of strong sculpture in Uganda or in East Africa. Unfortunately many of these scholars have come to this conclusion through the process of comparing East African art with the strong West African figurative art practice. But should the absence of sculpture and masks of the genre similar to those associated with traditional African art from North, West and Central Africa be used as a yard stick to determine the presence of sculpture in Uganda before 1935 or before Margaret Trowell’s arrival in Uganda? The answer is no, and the research would like to emphasis here that there was a wealth of traditional sculpture in Uganda before 1935, which in many cases was non-figurative. The researcher further notes that this type of sculpture deserves to be recognized and appreciated within the different ethnic aesthetic systems in which it was produced, without comparing it with other traditions of African sculpture of other regions of the continent.

Concurring with Arnason (1986, 90) that the elements of sculpture are space, mass, volume, line, texture, light and movement, the researcher would like to propose that the following art works, among others the spear, pallet bell, hoes, drums, stools, and grinding stones are sculptural forms which meet the above mentioned elements of sculpture. Moreover, Struppeck J (1952, 1) has defined sculpture as man’s expression to man in two and three-dimensional forms which again offer an insight that a range of artistic expositions in Uganda have met sculpture definitions. Indeed, modern world movements of sculpture such as Dadaism have broadened our understanding of sculpture to include even those objects out of the ordinary environment of modern man to be recognized as

109 Struppeck J. (1952): The creation of sculpture, pg. 1, Reinhart & Wiston, New York
sculpture pieces. Examples of these are Pablo Picasso's Bulls Head (1943) which is made out of handlebars and a seat of a bicycle and Marcel Duchamps's bicycle wheel (1951). Therefore, this study posits that the abundance of different materials for sculpture production in Uganda before 1935 such as metal, clay and wood meant that art works in both three and two-dimensional forms could be produced. The different types of sculpture found in Uganda before 1935 were not only produced to be looked at and admired but also had different specific functions (Eyapu, 1987).

This study affirms that while it is true that the aesthetic production and appreciation of sculpture in Uganda might have been confined to the established standards of judgement in each ethnical group, it is important to note that some sculptural forms such as the Ganda and Nyoro spears, Ganda and Nyoro drums reflect a sense of common experience. This was probably a result of what Juny (1992) has called shared sub-consciousness between different cultural groups. Having given a general overview introduction of sculpture in Uganda before 1935, the researcher now analyses the different categories of sculpture found in Uganda before 1935.

2.5.1 The Spear Sculpture

This study notes that while it is true that spear sculptures were used for hunting, defence against wild animals, enemy invasion, and for cultural activities like marriage among the Iteso people, last funeral rites among the Basoga, Baganda, Banyankole and Batoro as Eyapu (1997) and Lugira (1970) have pointed out, it is important to note that our appreciation of these art works should go beyond the functional aesthetic values for which they were primarily produced. This will give us a better understanding of the

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110 Gardener L. in his book: Art through ages observes that Dadaist artists selected objects out of ordinary environment of modern man and exhibited them as sculpture, he gives Pablo Picasso 1943 and Marcel Duchamp's examples.

111 Uganda has abundant natural materials such as clay, wood and metals, which can be used for sculpture production.

112 Eyapu E.C (1987): The Teso metal-craft: BA research paper MUK

113 Lugira A. M: Ganda art (1970): Osasa Publication-Kampala pg.121

114 Eyapu E.C (1987): The Teso metal-craft, B.A. Research paper, pg.58
spear sculptural forms in relation to other sculptural works in other parts of the world. Fenton (1986) points out that the art of sculpture is unique. Unlike pictorial art and literature, it occupies real space in the world. 115 This observation fits well with the spear sculptural forms of Uganda under question. They occupy space not only when they are being used in action such as in wars and ceremonies among other functions, but also when being considerably rested against the wall in cultural fashion. Therefore to fully understand the nature of the spear sculptural forms, it is important to examine some of their characteristics from some ethnical groups of Uganda. Analyzing the Ganda spear, Kollmann (1899, 35) observed that the Ganda spear (ffumu) has narrow and tapering blade, the widest portion is not at the extreme base so that the shoulders slope upwards. It has banished edges and often gives the appearance of having two wide shallow blade courses. The sockets are heavy with an open split and one nail at the back.

The Soga spear sculptures have marked characteristics. Margaret Trowell (1953, 234) asserts that the blade of the "Soga spear sculpture" is extremely heavy for sides parallel for most of its length. The socket is short with an open split and is fastened by one nail, the shaft is often short so that it may have been used as a stabbing spear. The butt is unique, its socket is similar to that of the blade. Below this it widens out into a circular ridge, then a long portion with a square cross-section. 116 See appendix A, Illustration 1

From the above two described characteristics of spear sculpture, this study affirms that the artists of the spear sculpture understood the aesthetic value of the artwork they produced. They took greater care to perfect the shapes and forms of the spear sculptural not only for functional purposes attached to them but also to satisfy themselves as artists with a duty to serve their societies.

Eyapu observes that the early work of producing spear sculpture was a tedious as well as economically expensive exercise; so very few people or warriors could possess a spear. Owing to this scarcity, throwing of the spear at an enemy was avoided and running near

and stabbing was the system as seen among the Iteso and Karamajong people of North Eastern Uganda. Because of the scarcity and the great use of the spear, several rituals were attached to it. In some tribes of Uganda such as the Iteso, where there was evidence of spiritual affliction of a family by the spirits of the dead, the spears stabbed the sacrifice offered to the spirit of ancestors. Spears were also used for religious purposes by healers during the exercise of exorcising the bad spirits from the afflicted victims. They were also used during fishing and for dancing by the possessed persons.¹¹⁷

The researcher concludes, as regards the analysis of spear sculptural forms, by stating that the character of spear sculpture in Uganda before 1935 was dependent upon each ethnic group as well as the individual's economic and social religious status.

2.5.2 Pellet Bell Sculpture

In her study of: The Tribal crafts of Uganda Margaret Trowell. (1953) classifies bells in five groups, the natural bells, wooden bells, forged bells, welded bells and percussion bells.¹¹⁸ However, for sampling purposes, the research examines the aesthetic value attached to the forged bells, welded bells, and percussion bells. This study also notes that Margaret Trowell did not consider bells as sculpture but rather crafts. This study, however, objects to the bell being regarded as crafts, and evaluates them as sculpture pieces. For examples of pellet bell sculpture (see appendix A, illustration 2).

2.5.3 Percussion bells

This type of sculpture was very common among the circumcising communities of Uganda. Describing their characteristics, Margaret Trowell states that during the circumcision rites among the Gishu, a bell accompanies dances, which may or may not have a clapper. The bell is suspended on a piece of wire or string from the dancer hand and struck in a swinging motion against an iron bracelet, which is worn in the same arm

¹¹⁷ Eyapu E.C (1987): The Teso metal-craft BAFA, Thesis Makerere University, pg. 58
¹¹⁸
below. Nabofu (1999) who emphasizes that the percussion bell sculpture provides even up today a rich sound accompaniment to the Gishu music and dance, supports Trowell's observations

2.5.4 The welded bell sculpture

Welded bell sculpture was very common particularly in Buganda. This type of sculpture was produced for royal functions. They were used as doorbells at the gates of the royal enclosures. Examples of these are to be found at the gate of Kasubi tombs and at the gate to the courtyard in the Lubiri in which the "entenga" drums are housed (Margaret Trowell 1953, 337). 121

2.5.5 Forged bell sculpture

There were three categories of forged bell sculpture, namely; the narrow rectangular strip of iron folded up like the letter to form a cup of the bell in which the clapper is suspended. There was also the second category, which was characterized by a top narrow carved neck, which joins the front and back sheets of the cup. 122

Margaret Trowell further points out that the third type of forged bells is characterized with a graceful neck which ends like a bishop's crook, bent two edges of iron plates which bend forward until when they almost meet. 123 From the above examples of bell sculpture, it can be deduced that bell sculptures were very common in almost all tribes of Uganda. They varied in size and traditional use. Among the Batoso, for example, they

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119 Margaret Trowell (1953): The tribal crafts of Uganda; Oxford University press, pgs. 326-327, London, New York, Toronto
120 During an interview with Nabofu an art teacher and art student at MT/SIFA, she confirmed that percussion bells were used for enhancing Gishu music dance and drama.
122 Ibid
123 Ibid
were used in dancing. The bells provided a very rich sound accompaniment to the music. The whole sound made by the large pellet bells and small pellet bells merge the drum sounds to create harmonious melody. In other tribes such as Baganda, Basoga, Banyoro and Bakoki the bell pellets were used in hunting, dancing and in initiation rituals. Made from iron and copper, the Pallet bells were also used by traditional healers for spiritual healing. They formed one of the major paraphernalia that constituted the elders divining apparatus.

2.5.6 Hoe Sculpture

This study observes that indigenous hoes were some of the metal sculptures produced in Uganda before 1935 and were made by black Smiths Forge. They were of various types for example, among the Baganda (people) according to (Lugira 1970, 89)\textsuperscript{124} there was a hoe which had a blade with a tag lashed to short arm of angled shaft, and the iron hoe-headed with a flattened shoulder flat section, see appendix A-1, illustration 3. The researcher would like to argue here that the existence of more than one hoe types of sculpture is an indication that the communities who produced them were progressive in their trade/profession.

2.5.7 Wooden Sculptural forms/mixed media

This study is noteworthy in that those canoe sculptural forms were some of the nonrepresentational sculptures produced in Uganda for functional purposes. The significance of this is that if canoes were purposely produced for specific functions, then their aesthetic evaluation should be based among other things on how they fulfilled those functions. Canoe sculptures were produced by different ethnic groups of Uganda such as the Banyoro, Baganda, Basoga and the Iteso. They were used in fishing, brewing and fighting purposes as seen among the Baganda and Basoga people.\textsuperscript{125}

\footnote{Lugira A.M. (1970): Ganda art; pg.89, Osasa Publication, Kampala}

\footnote{Those communities living near water bodies were experts of canoe art making}
The canoes varied in size according to the duties they were used for. Some canoes such as the royal ones were of big size since they were meant to carry tens of royal troops for war purposes. They were made from seasoned logs of trees, and certain rituals had to be followed in the process of their execution.\textsuperscript{126} There were also those which were for beer brewing. These were very common among the Baganda and Basoga where banana growing for beer making was common. Sailing water canoes had pointed fronts, which allowed easy penetration of water tides. Inside, they had U - shaped forms and curved forms, which gave them a sense of roundness and balance, dominated the exterior. The beer canoes, like the water canoes, had U - shaped forms in the interior. They had extended huddles on both sides, which allowed easy transportation from one place to another. For examples of canoe sculpture, see appendix A, illustration 4.

\subsection*{2.5.8 Drum Sculptural forms}

This study asserts that the origin of drum sculptural forms in Uganda is not known. However, it is clear that by 1935, drums were already part of the different ethnic groups of Uganda, and in some kingdoms such as Buganda and Bunyoro, they were part of the royal regalia for the ruling families. According to Nagenda (1998), drums were some of the most famous sculptural art works forms in Uganda. The drum in Uganda and many other parts of Africa, especially among the interacustrine people, is a symbol of royalty and authority.\textsuperscript{127} This view is supported by Kasimaggwa (1983, 32) who points out that among the Baganda, drums were a symbol of royalty, power and authority and held an important place in both secular and religious life.\textsuperscript{128} Mixed media was always used in the process of making. Seasoned logs of wood were holed out using axes and chisels. Skins and hides of animals were always stretched on the top and bottom of the holed out forms using skin or hides strings. They varied in size, importance and form depending on the

\textsuperscript{126} An interview with Musuza Paul a blacksmith at Kasebati, Bukulula subcounty Masaka district on 28 Oct. 1998
\textsuperscript{127} An interview with Nagenda F. a Minister in Buganda government on the theme: Ganda drums on 20 April 1999 at MUK School of Fine Art page 9. Kavuma, an interview with Kavuma an MA student at MUK school of Fine Art on 3\textsuperscript{rd} Feb. 1999, on the theme Ganda music dance and drama.
\textsuperscript{128} Kasimaggwa E.W (1983): The art & crafts of Kasubi Tombs, pg. 32 BA thesis, Makerere University, School of Fine art.
roles they were produced for and the social-religious and political status of the owner. For example, there were 93 royal drums of Buganda according to Roscoe (1911). While every strong log could be used to produce drums, the royal ones were made from the mvuule tree (chlorophora excelsa) (Kasimagwa 1993, 33)\(^\text{129}\). They played important roles in the enthronement of Kings, initiation rites and last funeral rites.\(^\text{130}\) They were symbols for communications\(^\text{131}\). Most importantly, they were used in music, dance and drama performances. The use of mixed media allowed the creation of a rich surface quality with different textures and patterns. The strings of hide/skins were tied firmly around the log to fasten the hard big upper top skins on the drum with the lower bottom skins. This in turn created diagonal segments, and prevented the wooden forms from warping and from rapid disintegration. Due to the changing climate some drums were beautifully decorated with cowries shells or beads. For examples of drum sculptural forms,( see appendix A, illustration 6). There were also many other mixed media sculptural forms used for musical purposes such as the arched harp of the Acholi, Langi and Iteso, the tube fiddle and the thumb piano. From the above observation on various drum sculpture forms, the research notes that the artist who produced them understood the importance of their significance. They produced them to fulfil multiple functions in societies, and took greater care to enhance their aesthetic qualities

\textbf{2.5.9 Stool sculptural forms}

This study observes that stools of varying forms and sizes were some of the most common and well-carved sculptural ideas in Uganda before 1935. The northern and eastern regions of Uganda, particularly the Iteso, Acholi, Langi and Karamajong were some of the best carvers of wooden sculptural stool forms. Some stools such as Kom Obwool of the Acholi had round tops, Kom-adni had a worrier shaped shield and both of these had one leg (stand) which was circular in form. Some had two shaped legs with

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\textsuperscript{129} Kasimagwa (1983): The art & crafts of Kasubi Tombs, pg. 33 B.A. Thesis in Makerere University School of Fine Art

\textsuperscript{130} Nkambaga J. in his BAFA thesis: The artefacts in Kyadondo 1989, gives different usages of drums and their different categories in Kyadondo county

\textsuperscript{131} Mubache C. in his BAFA Thesis: wood-crafts & decorative art among the Gishu asserts that drums were of multiple purposes in that they were used for entertainment, relaying information, especially inviting for
rectangular tops and bottoms. See appendix A, illustration 7. Thus when one examines critically the head rest stool of the Karamajong for example one cannot fail to admire the high sense of design, characterized by simplicity and perfectionism all contributing to enhance the purpose for which stools were produced.

2.5.10 Stone Sculptural forms

Uganda is a land of many old rocks. Despite this, however, stone sculptural forms were not so much well distributed as it is with metal and wooden art works. Stone sculptures were very common in the dry lands of Northern and Eastern Uganda. Sculptural ideas in form of grinding stones for millet and simsim butter making were always similar in shape, mounted in the same way but different only in size depending on the number of people in the family or community who were using them. The most important thing to note here is that stone sculptures were ever changing in shape and form due to the nature of the rock, climate changes and the constant grinding of agriculture products.

2.6 Ceramics

This study notes that the art of pottery making by forming and firing clay has been practiced from the earliest civilization. Evidence of pottery in Uganda, dates from thousands of years back. As a testimony of this, previous scholars on "tribal crafts" in Uganda like Branchi (1931,17), Margaret Trowell (1953), Cole (1967,235), and Lugira (1970) emphasize this view in their efforts to trace the origin of ceramics in Uganda. Available archeological findings of fired pottery from Nsongezi in Southern Uganda, Ntuusi in Mawongola county, all point to the fact that ceramics in Uganda has existed for hundreds of years. For this reason therefore, this study observes that pottery art was one of the most developed in Uganda before 1935. Before the coming of metal hardware and plastics, there was a great diversity in pottery being elevated as an object that had no possible substitute, and pottery formed the substantial livelihood and culture of the people meetings or religious services.
(Ife 1987). Indeed Kasira (1988, 17) complements the above argument by pointing out that from the earliest times, the pot has remained a symbol of man’s craftsmanship and the ancient civilizations are judged by the degree of skill and beauty that are contained in the pottery. The significance of this is that pottery production prior to 1935 was qualitatively sounding because pottery forms served the purposes for which they were made and their forms continue today to inspire present ceramists (Kwesiga 1989 and Mugisha 1999). Herbert (1954:42) points out that, judge the art of a country, judge the fineness of its sensibility by its pottery; this is a sure touchstone. This observation emphasizes the role of ceramics, as creative aesthetic forms of expression.

2.6.1 Milk pots

It is observed by this study that many ethnic groups of Uganda such as the Banyoro, Banyankole, the Karamajong and the Itoh abstracted great importance to cows because they were regarded as a symbol of wealth and food; as such milk pots were treated with great care. According to Roscoe (1923, 225-8), different materials such as graphite, gelatinous juice of Rukoma shrub, butter and blood were used to enhance the beauty of the milk pots. The importance of this is the fact that the people of Uganda before 1935 produced and appreciated the beauty of ceramics. This study also notes that the milk pots have survived up to the present day in some cattle keeping ethnic groups of Uganda, especially among the Bahima and Batusi. The milk pots have a wide opening in order to make washing easy. The inside of those pots/bowls is usually well finished. The forms are given continuous segmented decorations partly to allow easy handling during milking and cleaning exercises.

132 Ife F. (1987): Pottery in Madi. BAFA, Thesis Makerere University, pgs. 5.9 - 14
134 Both Mugisha J. 1991, and Kwesiga P. 1989 in their MA Theses they emphasize the high sense of quality of the traditional Ankole ceramics/pottery.
135 Read H. (1965, 42) the meaning of art, pitman publishing co-operation New York
136 For more information about this see: Roscoe J. (1923): The Baganda.
2.6.2 Beer pots

It is asserted in this study that beer pots executed before 1935 varied in size according to different types of beer made in different regions of Uganda. They were of medium sizes. They were normally decorated with local earth colours and with incised patterns using found objects such as bones. In Buganda, the researcher observes that there were two types of beer pots, the ‘Matogero’ which were big and could at times store over 60 litres of beer and the ‘Nsuumbi’ which was small and it could contain between one to five litres of beer. A lot of care and importance was attached to them because of the value, which was attached to beer (Busagwa 2001).\(^{137}\) (See appendix A, illustration 8)

2.6.3 The water pots

Ife Francis states that pottery industry in Uganda before 1935 developed because man as a social being is never self-reliant, but rather must produce the little within his scope and trade out the surplus for the pursuance of other demands. Therefore potters had to produce products of high quality, revealing a consciousness of aesthetic appeal since they were the experts of the trade. Water pots have survived in many communities of Uganda up to the present, though the size and the extent of usage have changed in one way or another. The researcher notes that water pots were decorated with red earth particularly around the neck together with repeated incised patterns to allow easy handling and to enhance their beauty. Indeed different tribes of Uganda have pottery forms, which are used for ritual, decorative, and smoking purposes.\(^{138}\) For examples of water drinking pots, (see appendix A, illustration 9).

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137 An interview with Busagwa, a 90 year elder at Kasebuti – Masaka district. Mr. Busagwa is one of the few remaining Baganda with knowledge on traditional Ganda customs. He is also an expert at bark cloth making.

138 He F. (1987). Pottery in Madi: In this research paper, he emphasizes the wide range usage of pottery wares in different tribes in Uganda. This is also emphasized by A. Lugira A.M (1970) in his work, the Ganda art.
2.6.4  Cooking pots

Before the introduction of metal saucepans, cooking pots were generally in every home in Uganda. In some ethnic groups of Uganda notably among the Bakiga, the cooking pots are still common. However, their popularity is waning due to their practical industrial metal substitute. The clay bodies of cooking pots were relatively thick compared with other pots, which were not serving the cooking purposes. Their size capacities corresponded to the family size requirements. The thickness of the cooking pots also was intended to keep heat retention capacity even if the pot was removed from the fire.

As regards ceramics production in Uganda before 1935 it is noted that, while women usually did pottery, only men produced some pots such as those of the royal families, and there were sanctions against women making pots or even approaching clay-pits and pottery workshop areas. Royal potters/ceramists such as those working for the Kabaka of Buganda had special status and titles, insignia and privileges such as exemption from taxes (Margaret Trowell and Wachman 1941,54, 56).139

2.7  Smoking pipes

Smoking pipes were very common in Uganda prior 1935 and before cigarettes were brought into the country. Smoking pipes for diet, for example among the Baganda, had twin or more than two heads. However, the common ones had a single head with incised patterns around the top opening for easy handling. The colors were either brick red or black depending on the test of the potter and the customer. Some smoking pipes particularly those from western Uganda, had elongated heads while those in the central region had shortened ones, (See appendix A, illustration 10).

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139 Margaret Trowell & Wachman (1953). Tribal crafts of Uganda: Oxford University pg. 109,117-118 & 163. Also see: Roscoe J.(1923): Bakitara or Banyoro Cambridge Pg. 225 & pg. viii. Also see: Margaret Trowell: Some Royal craftsmen of Buganda: Uganda journal 1941, page 47-64
The elongated-headed pipes had an elegant appearance and could stock a much bigger quantity of tobacco, while the short-headed ones could accommodate a small amount of tobacco and fit well with the short structures of the people of central and eastern Uganda.

2.8 Traditional African “Art Schools” before 1935

According to Ssengendo (1995) the learning of art skills of some disciplines in some tribes in Uganda was an inherited state of affairs. This was because the trade in the past used to be very jealously guarded due to the wealth that would accrue together with the privileges and social status accorded to some art industry such as pottery, drum making and blacksmith. This meant therefore that the best to do was to ensure that such a blessing was passed on upon a relative and must be close, either a son or nephew as such. Therefore, this study argues that the home of an expert was the school in which skills were learnt. There were no defined art syllabuses to be followed; everything that happened intentionally or even accidentally was regarded as important. Apprenticeship was a full time job, depending on the nature and demands of the trade. Learning was a process based on the master’s instruction. The student could be given a share of the presents brought by the customers, if he fully satisfied the master. On successful completion of apprenticeship, one was initiated into the mysteries, and given the tools of the trade.

Basing on this line of argument, the researcher concludes his discussion of art in Uganda before 1935 by asserting that; the art of any society is also regarded as the expression of thought, and status feelings of the people. The artists in Uganda before 1935 produced art works which created deep feelings of understanding according to their individual needs, and those of their social groups. This in return gave the artists the utmost sense of pride in what they produced. In order to achieve greater heights, the artisans allowed internal and external influences. New ideas were incorporated and thus there was cultural, artistic diffusion.

141 Ibid
No culture in the world is static. Culture is a processional unity (Turner). The artists in Africa and Uganda in particular were aware of this. That’s why they always accepted foreign cultural visual intermarriages but they always tried to localize such foreign visual experience (Leuzanger, 1963).

The appreciation of the beauty of the produced art works was both personal and communal, based on each ethnic aesthetic value. The beauty in art forms of Uganda before 1935 was a result of long experience and evolution. While producing works of art, the artist of that period considered the reaction of the audience, because art had a social function to play. The artists through their work earned themselves a certain status and positions of responsibility in their societies by performing fruitful social functions for the community and upholding the society’s art traditions of production. The artists were the “eyes” of the conceived ideas for design and fashion of their times. They were symbols of the outer manifestation of the creative purpose of their societies (Eyapu, 1987).

2.9 European Art Values in Uganda

In the section of this chapter, the study argues that the introduction of modern art training in Uganda was a result of colonial educational legacy. By this argument, the researcher presents the missionary and colonial educational systems in Uganda and the growth and development of Makerere Art School as an alien institution different from the traditional African art training systems.

The analysis of the history of modern art in Uganda cannot be discussed meaningfully outside the context of missionary and colonial educational systems because it is partly a product of the two systems. The 1884 Berlin Conference saw the division of Africa into different spheres of European influences. Consequently the education of Africans was based on western model of education. In Uganda, the British model which was

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143 Eyopu E. C (1987): The teso metal - crafts BA Research paper MUK, pgs. 5-8
introduced emphasized the instilling of those fundamental values which were enshrined in western religion, literature, history and the inquiring spirit of science upon which the European civilization was enshrined. The first formal schools in Africa in general and Uganda in particular were started by missionaries. According to Turker, the aim of church missionary formal education in Uganda was to use it to Christianize and civilize the Africans within the context of western civilization that they belonged to and appreciated. At first the missionaries required their converts to learn to read before they could receive baptism. But as education became more popular with Africans, it was used as an instrument of conversion. The Christian missionaries who worked in Uganda were; the White fathers 1879, the Church Missionary Society 1877, the Mill Hill Father 1895, Verona Fathers 1910, and the Protestant African inland, missionaries in 1918.

Like in other parts of Africa the British colonial government in Uganda did not take the initiative of starting educational centres for the colonized people before 1921. The colonial objectives in Uganda were economic. In line with this, Lugard (1893), a pioneer of imperialism in Uganda, states that:

“The scramble for Africa by the nations of Europe an accident without parallel in the history of the world – was due to the growing commercial rivalry which brought home to the civilized nations the vital necessity of security the only remaining fields for industrial enterprise and expansion. It is well then to realize that it is for our advantage and not alone at the dictates of duty that we have undertaken the responsibility in East Africa. It is in order to foster the growth of the trade of this country and to find an outlet for our manufacturer and our surplus energy that our far seeing statement and our commercial men advocates colonial expansion. There are some that

say we have no right in Africa at all, that it belongs to the natives. I hold that in the necessary that is upon us to provide for our ever growing population either by opening new fields of immigration, or by providing work and employment which the development of our overseas extension entails — and to stimulate trade by finding new markets (1893, 53-54)."  

From the above observations this study posits that the colonial government initially had no clear objective as regards the formal education of the Africans. On the other hand, in order to create a market for the European produced goods, there was need to give some form of education to Africans about the values of western products, and to get some cadres to run the colonial civil service. It was from this point that the colonial government started giving grant-in-aid to missionary schools from 1911 and opened up the educational department in 1925. Therefore after the advent of Europeans in Uganda, as in many other African countries, the education of the African child was an affair of mission and colonial government. The African communities in which mission schools were established had little or no share in the running of the schools and in the education of their children (Muga, 1975, 90). In other words, missionary schools did not directly become part of life of the African community in which the African child received his earliest socialization. The African child's experience in these schools was to a large extent unrelated to the life of the community of his own background (Muga, 1975, 91). Thus the local communities in which the mission schools were established were not called upon to contribute directly in any significant way to the development of the education of their children, except in such matters as the paying of school fees or helping in the construction or repair of school building. It is also important to note that the objectives of the education of the African children, the content of their syllabus and the

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145 Lugard F: Quoted from. A political history of Uganda Heinemann education books - Nairobi by Karugire pages 53 - 54
147 Muga Erasto (1975): African response to Western Christian religion, East African literature bureau, Kampala, Nairobi, Dar es.salaam
148 Ibid, page 91
recruitment and dismissal of teachers were the responsibilities of the Christian missionaries and colonial government.\textsuperscript{149} Owing to the fact that East Africa and Uganda in particular was under British colonial rule missionaries geared their education systems to that of their home countries. They did not seek African cooperation in their education work and thus they did not relate their educational systems in East Africa to the needs of the African people as conceived by the Africans themselves. It is therefore important to note that the colonial and missionary education emphasized the literally aspect of education. Little attention was paid to the practical aspect of training. Whether accidentally or intentionally those practical subjects which were very closely intertwined with African customs and religion, kinship and social order such as agriculture and art were neglected. If missionaries and colonial officers had tried to study African customs and religions, this study asserts that they would have realized the importance of art education in the social and spiritual development of their converts and many errors committed against African art would have been avoided. Unfortunately this was not done. Consequently the graduates of mission and colonial schools aspired to become white-collar workers. The effect of this was the alienation of African graduates of mission and colonial schools from their culture and people.

\subsection*{2.9.1 Art education under missionary and colonial educational systems before 1935}

The aim of Christian missionary formal education was to convert African souls to God and the British colonial support of missionary educational work was economic. Indeed, the 1908-9, Catholic Church educational report states the aim of Catholic Schools as follows:

\begin{quote}
\textit{Of course, the first aim of the schools was to make good Catholics, the other aims which we had in our view being to prepare these future chiefs for taking their place worthily in society and to qualify some of them for situations in the government elsewhere.}\textsuperscript{150}
\end{quote}

\textsuperscript{149} Ibid
\textsuperscript{150} Quoted by Wandira A. In early missionary education in Uganda
The Anglican Church’s view on art was not different. Commending the sort of men required for Budo one of the main popular Anglican Schools, Weather Lead states: that Fancy subjects such as music, singing which might be called excruciating, drawing etc, find no time here (1974,52)\textsuperscript{151}.

From the above two observations, it is clear that art was just considered as a fancy subject of study. Despite the fact that it had been used in the early Christian history in Europe to instruct Christians, in Uganda it was not seen as one of the means to be used to convert Africans to Christianity. Neither was it seen as a way of making Africans good Christians nor as a means of preparing them to take up their place worthy in society. As Coleman (1963) observed from the very beginning missionary education in Africa tended to alienate the people of Africa from their culture and way of life. Art, like any other cultural practice of Africa, was not spared.\textsuperscript{152} But this study observes that before the annals of missionaries and colonialists, art in Africa had been part of people’s everyday life, thus their culture. However, with the coming of Christian missionaries, art was particularly looked upon with dishonour. Therefore, indigenous art did not have any place in the educational policies of the missionaries and colonialists throughout the eighteenth and nineteenth centuries. Its existence was thus very largely ignored in teaching. Any attempt to develop an indigenous art was completely ignored from the very beginning in the absence of any authoritative study of them. More still the arts of Africa in general remained completely unrecognized until the twentieth century. It was therefore scarcely surprising if those responsible for education in the early days ignored the existence of the arts (Nabuyungo, 1999).\textsuperscript{153}

There were other factors opposing the inclusion of art in missionary schools in Africa. Art was considered to be too closely intertwined with native religion and customs which were thought to have no bearing on education. Indeed at the height of colonialism, large

\textsuperscript{151} Quoted by Mazinga Kalyankolo T. M in: The development of art education in secondary school in Uganda, 1974 page 52. (M Ed. MUK)
\textsuperscript{152} James Coleman J. (1963): Nigerian background to nationalism Berkeley, California, University of California press pg. 98
\textsuperscript{153} For more information about this see: Nabuyungo R. (1999). The legacy of Margaret Trowell B.A research paper, pg. 92
quantities of art objects were taken by European traders, missionaries and government officials from African societies which had become part of colonial empires and sent to Europe as well as America (Wastiau, 2000, 9-34).

In the course of this process the art objects that now hang on museum walls were removed from the contexts in which they were created and appreciated. It was often the endeavour of teachers and the educational authorities to suppress the practice or appreciation of art because by its means, faith in native gods was maintained (Ssengendo, 1995). From this somewhat narrow view the missionaries and colonial teachers take the responsibility for the steady decline in the practice of art/crafts not only in Uganda but also in other parts of Africa.

Although it has been superficially argued that lack of funds and teachers of African art prevented the inclusion of the teaching of indigenous art in colonies, it is important to note that if there had been any real will to teach African art, native artists or crafts men could have been asked to help. Local materials would also have been used, as it is often found necessary in schools today. But this was not done. For example when the White fathers and ministers of the church missionary society in Uganda started their schools, pottery and bark cloth making, among others, were not taught, despite the fact that there were many local experts who might have volunteered to teach these art subjects to students. Instead European teachers taught needlework for girls. Before their arrival as already seen in the previous chapter, many ethnic communities in Uganda had attained excellent levels in different types of art making. Therefore because African arts were believed to be associated with indigenous worship and thus a hindrance to Christian evangelism and conversion, there was widespread evidence of deliberate attempt to destroy or suppress the indigenous arts and their attendant ceremonies which inspired their creation (Ssengendo).

154 For more information about this see: Wastiau B,(2000): Exit Congo Museum, pg. 9-34
155 According to Ssengendo P.N.: Before the arrival of Margaret Trowell in Uganda, local artists and artisans who would have been willing to teach indigenous art were not considered or recruited into teaching in schools. Their artisans skills were at times considered as signs of backwardness unfortunately even by the new converts to Christianity
156 In order to ensure that the new converts did not go back to their traditional African social-cultural practices, they were put in boarding schools, and traditional social-cultural practices such as dances and other related arts and materials used were forbidden by missionaries. Instead European social activities,
As Wagaboje (1995) observes, under such hostile atmosphere, it was little wonder then that the White mission schools' three R's (in addition to religion) art was considered unfit for inclusion in the school curriculum. Another remote cause for the exclusion of art from missionary and colonial education can be attributed to the difference of the Europeans at that time. It was a time when William Morris of Britain was so moved by the indiherence of his own people about art education that he asked:

"Is art to be limited to a narrow class who only care for it in a very languid way or is it to be Solace & pleasure of the whole people. I do not want art for a few any more than education for a few or freedom for a few" (1954, 11, 15)

Both colonial and missionary teachers had no difference from those who thought that art was for a few not for the majority, and that it was more of a luxury. With art included so reluctantly in the average school curriculum at home (Britain), it was only to be expected that it would be largely ignored overseas. Throughout Uganda, art forms were practical especially pottery, weaving and basketry, and these had been brought through ages to a very high level of perfection (Carline, 1968). However, their study and inclusion in missionary schools' curriculum was not clearly guided from their roots before 1935.

As Carline observes, the nearest approach to the teaching of arts was in needlework, but this was for making frocks so that the girls might appear “more civilized.” This needlework based on European craft for example was started in 1910 at Bwanda Banabikira convent by the white sisters to provide to the then African nuns with work to do. Surprisingly by this time, there was no industry manufacturing threads. They had to be imported yet local arts did not need material to be imported but still missionaries

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159 After the establishment of Bwanda convent, the white sisters started teaching African new recruited nuns, European needlework in 1910. The researcher's paternal auntie, Maria Sarah, was a member of this
preferred needlework. Only the use of local materials for crafts at Bwanda developed gradually but steadily after Masaka Diocese got its first African Bishop in 1939. In other schools and mission centres only crafts, which were needed for domestic needs of the evangelical work, such as mats for church decorations, were indirectly left to exist under strong control of the missionaries in schools. In schools no efforts were made to study the different African traditional arts as a means of promoting them or as a way of understanding their aesthetic values. However, beginning from 1909, some voices of reason and concern began to emerge within missionary societies and outside. They questioned the foreign educational systems and objectives in Uganda. The church missionary educational plan of 1909 claimed that: “no training which imparts book knowledge is complete. Ear, eye and hand must be trained.”

Stokes commission in 1924 also criticized the missionaries for the neglect of practical subjects such as art among others. As a consequence of Phelps Stokes’ report, the Uganda colonial syllabus & textbook committee drew out a new syllabus for intermediate schools in 1925. For the first time, art as a subject of study in form of free-hand drawing was officialised. Still drawing was to be optional. In addition to this, any free-hand drawing that was to be taught, there was to be instruction in scale drawing. On completion of this course, boys were supposed to show the various elections to scale. Exercises in curves and angles were also to be included in the course. The conclusion to draw from this new development resulting from Phelps Stokes commission is that the purpose of introducing art in form of free-hand drawing with instruction in scale drawing was for vocational aims. Despite this weakness in this first ever-official syllabus, it is important to note that the foundation for the inclusion of art in the teaching curriculum was launched on which future efforts of other teachers and volunteers of art were based. When Makerere was started as a technical school in 1921, art was not one of the subjects

congregation and was one of the students to benefit from the needlework training.

160 When Masaka became a diocese under an African bishop in 1939, European & Canadian missionaries were replaced with African priests, who tried to encourage some art practices.
161 Wendir, A. 1971: History of early missionary education in Uganda department of education Makerere University – Kampala, pg. 176
162 For more information about this see: Education in East Africa: Phelps-Stokes report 1924, pg. 160
taught. However, after 15 years of its foundation as a college of higher education, art as a subject was considered worth recommending to students for the hobbies' sake rather than as a profession of specialization. To have a clear understanding of the birth and growth of art at Makerere Art School, it is important to first analyze the history of Makerere College/University because the history of Makerere Art School is part of Makerere University. The factors which affected Makerere College/University in its general history of development in a particular way affected Makerere University Art School which was one of the departments and later a school of the University.

2.9.2 They build for the future: The birth and growth of Makerere Art School under Makerere University

As earlier noted, education in Uganda in the early days was entirely in the hands of the missionaries who had begun schools as soon as they arrived, and had long before Makerere was thought of, established a network of schools over the country; the largest concentration being in Buganda. There were day schools, which provided a junior secondary course, mostly for boys, although Gayaza High School for girls was already in existence and there was some provision for the education of girls in other similar missions. At the end of the First World War (1918) there was a considerable demand for artisans of all kinds from the neighbouring territories. Wages went up and it was forcibly brought home to the government that there was real necessity for training local artisans who could cheaply be employed. There was also demand for higher education from the natives, some of whom had returned from the war with new progressive ideas against colonial exploitation and rule. Education was seen as the key for the African liberation. The First World War was a blessing in disguise for the foundation and development of Makerere University. The First World War proved to the colonialists that education of the Africans was inevitable if their interests were to be safeguarded. It also made it inevitable to recruit Africans into the colonial civil service due to the

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64-67. M.Ed. MUK
164 Gayaza High School had been set up by the "Katikiro" of Buganda Sir Apollo Kagwa and the Church Missionary Society for the education of girls. It was in this school and at Buddo, Villa Maria, Toro High School among others that some forms art were first experimented.
economic world depression, which followed immediately after the war. Thus with the
motto “We build for the future” Makerere began as a technical school in 1921. In 1922 it
changed into a technical college with an objective of gathering students from all parts of
the protectorate, differing in race but united by one common purpose of the quest for
knowledge. It offered both ordinary courses and postgraduate studies and research.
According to Mitchell (1922) students at Makerere could find a full scope for intellectual
development rooted freely in form and essence in the native soil and from older
civilization of Europe for the purpose of progress towards a higher civilization of culture.
In the beginning, Makerere College was more of a senior secondary school than a real
college of higher learning until in 1934 when efforts were made by Sir Philip Mitchell,
the governor of Uganda, to turn Makerere into a centre of higher learning. In his annual
report of 1934, he indicated that:

Makerere is now a school. But it is a school, which may
have a great future, a future as the centre of higher
education of East Africa group of territories. A center,
which may be one of integral part of the life of Uganda
and it’s neighboring territories, a place where there shall
be provision for the sons of the greatest in the land and
the poorest. (1964,23)\textsuperscript{165}

During the speech day Mitchell announced the arrival of the De Lar Warr Commission to
investigate the possibilities of transforming Makerere into a Higher College and added
that:

As far as lies we shall, under providence, establish a
college in Uganda, A college open to all of whatever race
who wish to make use of it in which the ideals of freedom
and justice of public service and scholarship of which
animate the people of Great Britain may become securely
established\textsuperscript{166}

\textsuperscript{165} Macpherson M.,1964: They build for the future Cambridge University press, pg. 23
\textsuperscript{166} Mitchell, P.: Quoted from: They build for the future by M. Macpherson 1964 Cambridge University
press 1964 page 23
The De Lar Warr Commission recommended Makerere to continue as a secondary school. Secondly the existing post secondary courses at Makerere College and its associated institutions, the Medical School, the Veterinary school at Entebbe, the field courses for agricultural students, Teacher Training Center and Engineering Department were grouped and formed the Higher College of East Africa.\textsuperscript{167}

Makerere College, like all other colleges in the British colonial Africa, systematically conditioned the students to dissociate themselves from the very people who had brought them up and who were now breaking their necks to earn their fees back on the farm. However (1980, 73)\textsuperscript{168}, though it was established as a secular institution, on paper, in reality it was a Christian institution. Its Christian ideology and distance from home sharply diminished the traditional influence of the student’s kinfolk and agemates.\textsuperscript{169} The implied associations between English – medium of education, urban advancement and between indigenous language and rural backwardness created class lines separating the tiny nascent elite of Makerere from their peasant origins. Because colonial education policies insisted that primary education be conducted in African languages, only the minuscule elite who passed through the eye of the needle into secondary school could know English as well. Whereas by then Makerere College had taken fifteen years of existence, Fine art was not yet considered as an essential subject needed for the educational development of Africans. Various Commissions of Education and teachers of Makerere on many occasions had mentioned that Makerere was a centre of learning and cultural development. However, art as a cultural subject was ignored despite the fact that prior to the colonization of Uganda, art practices had flourished in villages for centuries.

These traditional art practices were looked upon with disfavour, as the colonial administration feared to create conflicts with missionaries who were the key players of

\textsuperscript{167} Macpherson M. (1964): They build for the future Cambridge, University press, pgs. 24-25


the development of education in Uganda. More still, this study observes that the need for art teaching among the professional classes or for training designers in industry – the motive that promoted art teaching in England during the eighteenth and nineteenth centuries was not considered applicable in the colonies (Carline, 1968: 115). Colonies were meant to be consumers of colonial industrial products and suppliers of raw materials to European firms.

During the 1950’s, a period of great change, Makerere became even more European, for it began to operate as the University of East Africa under “special arrangement” that gave the University of London oversight over both the curriculum and the examinations. While Makerere was in effect a “residential English University”, it differed in one respect from its model: because African secondary schools lacked A-level courses, Makerere students spent their first two years studying three subjects at A – level in order to pass the London preliminary examination required for one to pursue a university course according to the London university regulations.

The affiliation with London University established Makerere as an international centre of learning (Ngugi, 1963). The African pass rate was similar to that of internal university of London University. However, this decade of control from London undoubtedly made Makerere to be an extension of European studies rather that of African studies. Gradually but steadily many African children were divorced from their African values and adopted those cultural values which were outside their world. In this process of Makerere affiliation to the University of London, the Art School was left out. But Fine art students were supposed to take some studies in English language and English literature under the name of general studies, conducted under the faculty of arts, based on European cultural values. Studying English literature according to Warner (1954) was necessary in

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170 An interview with Mukasa G. an artist at Salama - Munyonyo, Kampala on the theme, the effects of missionary work on the development of African art on 20th Feb. 1998.
172 Ibid
order to make African students become citizens of the world.\textsuperscript{175} English was assumed to be the natural language of literally and political mediation between African people and others. However by assuming that it had the capacity to unite African people, the students of Makerere were made to abandon their languages. It has to be noted that in pre-colonial days the African children never separated their languages from their everyday education. They learnt to value words and nuances. Language was not a mere string of words, it had suggestive power beyond the immediate and lexical meaning. The appreciation of the suggestive magical power of language was reinforced by the games they played with words through riddles, proverbs, transposition of syllables, or through nonsensical but musical arranged words. The language through images and symbols gave the African children a view of the world and had a beauty of its own (Ngugi, 1996: 11)\textsuperscript{176}. Therefore the language of teach-ins, the language of their immediate and wider community and the language of their work in the fields were one. And when the African children joined the colonial colleges, this harmony was broken. The language of education was no longer the language of their culture. Thus European authors such as Dickens (from the great tradition), Homer (oral tradition) and Cinge (peasant culture) were singled out as essential studies for African students at Makerere.\textsuperscript{177} Through this form of education, the indigenous people's culture, and their sociological realities were undervalued. The domination of a people's language by the language of the colonizing power was crucial to the domination of the mental universe of the colonized. In such a general academic environment it was difficult to develop a genuine African modern art, based on African traditions.

The introduction of modern art in Uganda like else where in Africa was through the efforts of individuals rather than planned policies of colonial government and missionaries. In Uganda, white sisters at Bwanda had introduced art based on western formalities in form of embroidery before 1920, and after 1925 it was introduced as a

\textsuperscript{175} Warner A. (1954): See the inaugural address of Alan Warner as a professor of English at Makerere University in 1954 at Makerere University archives.
\textsuperscript{176} Nguù wa Thiongo 1996: Decolonising the mind: The politics of language in Africa literature; pg. ii;
hobby at Gayaza High School for girls by Miss Fisher, and at Buddo among other schools. This study asserts that the objectives of these art classes by missionaries and colonial teachers were intended to introduce the African newly recruited nuns and students to western civilization rather than upgrade traditional African art practices. The reason for this argument is that after African art values had been devalued, there was a need to introduce the new converts to a form of aesthetic evaluation based on colonial European formal education. Previous efforts to introduce art education in some institutions mentioned above before 1935 had laid experimental grounds on which later efforts of Margaret Trowell were based. Even though these efforts had been based on western art values, this study asserts that they kept the creativity of some African artists to some degree alive. Previous scholars such as Ssegendo have referred to Margaret Trowell as the pioneer of modern art teaching in Uganda. However this study argues that to do this would be to twist the history of art education in Uganda. Efforts of teachers such as Miss Fisher of Gayaza High School and those of individual white sisters at Bwanda should be recognized in the teaching of art in Uganda as the pioneer individuals. This study observes that Margaret Trowell should be acknowledged for the role she played in introducing art as one of the professions of study at Makerere College/University. The birth and the early development of Makerere Art School is very much attached to the life and experience of Margaret Trowell. The introduction of art at Makerere College could probably have been impossible without the strong stamina, determination, patience and foresightfulness of Margaret Trowell. She arrived in Uganda at a time when no single colonial officer had an official plan of when and how art should be studied at Makerere College as a profession. Before her arrival in Uganda, she had studied the local crafts which seemed in imminent danger of dying out in Nairobi, and set the task of forming a class of native girls to practice these crafts in Kenya before she moved to Uganda in 1935.

[178] Fisher, a European teacher, introduced the teaching of art at Gayaza High School. Art spread to other intermediate schools after it had been adopted officially by the syllabus and text books colonial government committee in 1925

Inspired by the successful art exhibition of Murray’s Nigerian students, her religious zeal and the nineteenth century legacy of civilizing the “uncivilized”(Africans) Margaret Trowell decided to start teaching art in 1935. In 1937, she requested the principle of Makerere College to allow her to expand her art classes to the students of Makerere. Permission was granted on condition that she was to conduct the classes at her home to those who wanted it. Due to limited time and resources, art classes were taught once a week every Wednesday afternoon. The way permission was granted tends to suggest that even the principal of Makerere College was doubtful of the success of the proposed new experimental classes.

It has to be recognized that art teaching, if it is to prove of any values to the indigenous people, must derive its inspiration from their cultural roots. The teacher must of necessity be fully acquainted with the social symbolism of a given society. Such a person must appreciate the indigenous languages as the collective memory bank of the people’s experience in history. The indigenous people themselves should be living a free environment, which allows them to practise their cultural heritages. But by 1937, Uganda was a land of cultural conflicts. Christianity and Islam were already major religious practices and had impacted influences on the cultural ethnic groups of Uganda. Christianity and Islam forbade the practice of African art. Waliggo (1990,31) observes that no one can truly love what one does not truly know. Trowell did not understand fully the varied African traditional art values. The two years she had been in Uganda were not enough for her to come to terms with African varied cultures. Trowell was attracted to African art but with insufficient knowledge of it. This study asserts that Margaret Trowell’s fascination with art at this time was based more on magic assumptions of western perceptions of African art and culture. This explains why she argued that African art was produced for religious, magical and ritual purposes. Like any one else, it was not easy to divorce Margaret Trowell from her English, Christian up-

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180 Nabuugo R. (1999). The Legacy of Margaret Trowell B.A research paper, pg. 82
182 Before recently, western scholars on African art have assumed that traditional African art was produced for magical, ritual and religious purposes, a view which is based on European perceptions rather than on realities on the ground. Not all African art was produced for magical, ritual and religious aims
bring with all its limitations. It was therefore difficult for her to alienate herself from the main teachings of the Christian missionaries of that time in Uganda. To do so would have been to create conflicts with missionaries and with her own beliefs as well. Moreover according to Muga (1975,100) Christian missionaries preached against polygamy, dowry, initiations, rites of passage, traditional dancing, ancestral cults, and traditional beliefs yet these were the backbone of pre-colonial African art.

Moreover, Makerere University, which allowed art classes to be transferred to the main campus in 1939, did not have a conducive environment for the development of a true art, which was a reflection of the African “soul”. Students at Makerere were aspiring to become European in practice than using education to develop their indigenous cultures, to rediscover themselves.

The teachers, colonial officials and the European public were least aware of the importance of indigenous art in the development of modern art. One can therefore deduce that the development of art at Makerere before 1958 was based on the process of try and error. Despite all these unfavourable visual conditions, the first ever modern art exhibition by Ugandan art students was held at Namirembe Synod Hall of the Cathedral in 1938 and in 1939. The first exhibition of Uganda’s art students was opened outside Uganda at the Imperial Institute, South Kensington. In his foreword to the catalogue Mitchell warned against the danger of African art students imitating European art and called for the need to use indigenous art practices for visual development when he stated that:

"Drawing and painting, like modeling and wood carving are of course, not new to the Africans. From the earliest Bushmen drawing, to the elaborate ornamentation hut walls or households utensils still practiced by many of them, they have always shown an innate appreciation of line and colour, in colour indeed, they seem to handle a particularly happy
instinct. But they are today being brought at a breakneck speed into contact with our so called civilization and their sense of values must be special aptitude for imitation which may be a greater danger to them in the realm of art and aesthetics... You will see that we are showing not only picture, relatively new departure, but some examples of old established crafts as a setting for them. It is that setting, as part of genuinely Africa art, that I hope these young artists will develop the talent and aptitudes which they undoubtedly poses.”(1957,105-106).183

Mitchell was aware of the dangers of European visual influence to African art students. What sparked him to foretell this is not clear. But probably he wanted Africans to develop their own art of cultural identity. In opening the exhibition Hard Hailey stressed the same points but with a more colonial open and realistic vision when he emphasized that:

“Hitherto artistic expression in Africa has largely taken the form of the traditional crafts, the craft of the potter, the carpenter and the Smith. Now these are doomed inevitably to disappear. It is of no value to attempt to retain the form when the whole spirit, which animated it, has passed away.”(1957,106).184

Indirectly Hailey was aware of how missionary-colonial activities had dismantled the fibres, which had animated the production of a truly African art. Indeed many of the art students were Christians who had attended missionary schools where African Art values were being suppressed. Worse still the European Education system had made many of the students believe that European culture was superior. Therefore the period from 1937-

1946, as regards the development of art at Makerere College, lacked a clear educational philosophy of approach in line with the historical, political, social and economic set up of pre-colonial Uganda. It also lacked a clear relationship with other fields of study at Makerere College.

Through this training, art gradually became part of Makerere College. The weekly classes were moved across into the college building and thereafter they were confined practically to students of the college. No sooner this had this happened than art became an optional minor and later an optional major subject in the college higher certificate courses, which together with an equivalent course on the science side comprised the general non-professional qualifications obtained through the college. After 1947, Makerere academic board approved a three years certificate course for art. The removal of Non-Makerere College students from art lessons of Margaret Trowell was to have unprecedented effects to the development of a true African art (Kagwa, 2000). According to Kagwa, art has its origins in human struggles with natures and others. In the pre-colonial Africa, the people of various tribes cleared forests, planted crops, and tended them to ripeness and harvest. Out of death life sprouted through the mediation of the human hand and the tools it held. Through out all these ceremonies and rites, art was inspired to be produced. During ceremonies and rites, art in its various forms, mystery and power was manifested to the people in the villages and palaces. The manifestation of art and its enjoyment could take days, or months. It was not an isolated event. It was part and parcel of the rhythms of daily and seasonal life of the community. It was an activity within an activity, drawing its energy and existence from those other activities. It was also an entertainment in the sense that it involved enjoyment, it was also a moral instruction exercise about the hidden mysteries of life (Kagwa, 2000). By confining art lessons only to the students of the College, art was now being set aside for special people, who had been culturally alienated. These “special people” who were residing at Makerere College were being cut off from their African heritage inspiration for art production.

185 Discussion with Kagwa N. on 5 May 2000 at Makerere University Gallery. He is a former art student at Makerere during the 1960s and presently a lecturer of painting at the Institute of teachers education, Kyambogo. He is one of the painters in Uganda who derive their inspirations from traditional African activities and events.
2.9.3 Makerere University Art School: Events leading to the 1960s

The period between 1945-1960 was a trying moment in the history of modern art development at Makerere. It was a period of political, social and economic flux in Uganda, which in one way or another affected the growth of Makerere. On the political stage it witnessed the birth of Uganda’s political nationalism. New political parties such as the Democratic Party and Uganda National Congress emerged, calling for the independence of a united Uganda, replacing the traditional expressions such as Batakabbu of Buganda. This decade was a trying moment between the colonized and colonizers of Uganda. Africans realized that without political power they could not determine their economic and cultural destiny. Thus voices calling for independence began to emerge in different corners of Uganda. Buganda Kingdom for example came to realize that the 1900 agreement she had signed with Britain meant her total surrender to colonial rule. Mutesa’s refusal to cooperate with Governor Cohen in 1953 was interpreted as a sign of rebellion against her majesty’s British government and thus this led to his deportation. The forced exile of Kabaka Mutesa was to have far wide effects to the political, social and economic stability of Uganda.

Socially and economically, there was a wide resentment by Ugandans for Europeans and their way of life. Many Baganda for example, gave up attending church. In some churches the only ones in the congregation were children. Some people according to Kavuma (1979) began to advocate a return to the gods of the old days. For example many people turned to the traditional bark cloth as attire of clothing rather than European and Asian cotton textile fabrics (Musoke, 1999). There was also civil disobedience such as the 8th-9th February 1954, official days of mourning for the exile of the Kabaka of Buganda, and the Uganda national congress called for a boycott of all foreigners’ shops. These were protests against colonialism.

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187 Musoke B. a former member of Batakabbu party and ky (King alone) party, was one of the people who turned to traditional ways of clothing when Kabaka was exiled. Musoke still lives at Kasebuti village –
At Makerere University the situation was not so different. Macpherson (1964: 63) has summed up the general situation of Makerere, during this period, in the following extract.

Those who were at Makerere now the official (University College of East Africa) might make the cynical comment that in the trouble years 1950-1955 they couldn't have build worse when they remember the many trails of the time, the exasperation of remaking quinquennial and annual estimates again and again. The time lag of a year or more in getting building finished the constant shortages of staff and the wars of committees and colleges duties that drew them way from their academic work (1964,63).\textsuperscript{188}

In other words the general situation of Makerere during the 1950s, was not a bed of roses. Within this political, social and economic unrest resulting from the effects of the Second World War and political upheavals particularly in Kenya and Uganda, students especially the Kikuyu and Baganda (respectively) became politically active. One has to recall also that the 1950s were a period of Mau Mau rebellion in Kenya. Kenya through Kikuyu Alliance school was one of the major suppliers of students to Makerere College; yet the administrators of Makerere seemed not bothered about what was taking place within their midst. This is a situation in which Makerere Art School as part of Makerere College found itself. While the Makerere Art School exhibitions and especially that of 1949 at the Imperial Institute (London) were received with a lot of enthusiasm abroad, very few people knew what to do with the school of Fine Art in future development of Makerere University College. The year 1950 marked the end of the affiliation process of Makerere College to the University of London. In this process art was not party to those arts degree courses. The London University did not consider art as a subject in its degree programmes. It has to be noted also that those who had been admitted to the Art school

\textsuperscript{188} Macpherson M (1964): They build for the future, pg. 63, Cambridge University press

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before the 1950s were accepted under "the special entry arrangements." This meant that as long as one had attended primary and junior schools one could study art provided that such a person had interest and the talent, and was recommended by the teachers (Ssekintu, 2000). This special entry program became an obstacle to grading art students for a degree program, since the University of London had a formalized system of education for its admission to degree courses which Makerere Art School students lacked.

More still while according to the local authorities the University of London could consider the study of the History of art respectable the actual practice of the crafts could not be. From this local view of Makerere College as expressed to Margaret Trowell, it appears to the researcher that what was being studied at Makerere Art School was still regarded as "crafts" not art according to the western art aesthetics. It is against this background of uncertainty that plans were made to shift art from Makerere Hill of intellectuals to Kampala Technical School, amongst the carpenters, mechanics and tailors. Thanks to the visionary character of Margaret Trowell and her tireless efforts, this situation was saved.

Determined to teach art to the Africans and for the survival of the Art School, she wrote to the Inter-University Council for higher education in the colonies and to the University of London Senate and stated that:

*Universities serve the double purpose of refining and maintaining all that is best in local traditions and cultures and at the same time providing a means where by those brought up under the influence of these traditions and cultures may enter in a footing into the world wide community of intellect (1957,108).*

By Universities serving the double purpose of refining and maintaining all that is best in local traditions and cultures, Margaret Trowell meant that the proper place for the

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189 According to Ssekintu J. a former student of Margaret Trowell in the 1950, art students were admitted according to their ability regardless of whether they had finished junior school or intermediate schools. Meaning that while other courses at Makerere were admitting qualified students, at the art school it was the opposite.
training of a creative artist was within the University. While all this was taking place, this study argues that there were no assured market outlets for Makerere Art School graduates. Looking at the general prospects of art in Uganda during the 1940s and 1950's, its marketability in terms of its graduates was not very encouraging. This is because the new art training at Makerere was still new to the people's perceptions. The purpose of art had shifted from the known traditional African understanding towards a new type of appreciation and usage. The only possible opening for African art students at the time was teaching, and yet no school was prepared to employ a full time art specialist despite the fact that by then the colonial government was contributing to the payment of teachers' salaries. The publishing, textile, and printing companies that would have wanted artists had not been fully developed since by then Uganda was a redundant market for European manufactured goods. Though the government had taken some supervisory control of schools in the country, the missionaries still had strong authority in the every administration of their institutions. More still even the government primary and junior school syllabuses did not enforce art as a compulsory subject in schools. In fact the teaching of art was left to the discretion of the school authorities who were in most cases missionary appointed. In such situations it was difficult to effectively introduce proper art teaching in schools. So, that was the general situation of art between 1945-1960.

Although by 1950 Margaret Trowell had desired to start diploma courses in Fine Art, she could not do so because of Makerere College's unclear academic regulations. From 1950 Makerere University College began reviewing its regulations. Probably the most important of all the academic changes of the 1950s, were decree number five and six. Decree number five of May 1954 defined the diplomans, certificates and licentiates, which the college awarded and the terms under which it would do.

Decree number six of November 1954 defined the faculties and schools in accordance with the separation of the school of education from the faculty of arts and the making of the school of Art independent of any faculty.  

190 Margaret Trowell (1957): African Tapestry, pg. 108; Faber & Faber, London  
191 Macpherson M. (1964): They build for the future Cambridge University press pg. 67-68
These two decrees had far-reaching positive implications for the development of Makerere Art School. With the coming in place of decree number five and six, it meant that Makerere Art School could now develop academic diplomas of her own, and it had a permanent home of her own.

However, this new positive development came with challenges in the academic planning of new academic programmes for the Art school. The Makerere Academic Board had allowed the school to develop her own diploma programmes in art. It remained to be seen what form of diploma was to be developed in terms of content.

Some cycles from Makerere University from 1949 had advised the head of the School of Fine Art to develop theoretical study of the history of art as a means of allowing the school to be affiliated with London University. From the very beginning, Margaret Trowell had opposed this and any suggestion that the Art school should be linked up with the Slades Art schools in a way similar to the academic link with London University. She feared that the British Diploma in Fine Art did not leave freedom and room for indigenous African expression, which would be vital for Makerere art students. In 1950, a voice in line with Mrs. Trowell's philosophy of forging the teaching of African art on local art practice came from Professor Cold Stream of Slades Art School. His belief was that in an African School of Art, very considerable emphasis should be placed on the teaching of "crafts." However, this posed new problems. In many parts of Africa, colonialists had not regarded "crafts" as art. If Makerere was to be the part of the larger academic world, it had to develop those courses which had to be acceptable by the "international" community. Margaret Trowell and Professor Cold Stream had wanted the teaching of "crafts" to be part of the development of African art at Makerere. However, in the letter Margaret Trowell wrote to the secretary of Makerere College in August 1954, what she understood as crafts were pottery, weaving and textile designing, yet by this time there were no expatriates in teaching and making of crafts not even a local one. Gone were the days when Margaret Trowell had employed a local Kamba wood carver in the 1930s. More still the students, who were being admitted in the Art schools, were
coming from homes which were torn-apart between the strong colonial Christian western influences and African traditions. Indeed to be regarded as a Christian or as a Moslem a person had to give up almost all his indigenous African practices (Barret, 1973: 108).

Association with people who adhered to their ancient customs was discouraged (Kasozzi).

The old people who were regarded as encyclopaedias of African values as long as they had not converted to Christianity were always disregarded. Even those who were converted and were experts in their own cultures were ashamed of associating with their cultures.

In this early period, the School of Fine Art had serious teething problems. From its very beginning, it never had a home of its own. When it was incorporated into the University College it shared premises with the faculty of arts. It was only after 1953 that it acquired the old buildings of the Uganda Museum on the campus. These had inadequate space for the increasing number of students. It was not until 1957 that the colonial office approved a total sum of pounds 11,800 for the construction of the extension of the school, to provide room for sculpture and pottery, a lecture room, administration offices, a “life” drawing room and exhibition space.

The numerical strength of students had risen from 18 in 1955/56 to 24 in 1956/57. Each year new financial problems faced the university. The school of Fine Art was not spared. In 1956/57 for example the school estimates were cut by 20%.

In the middle of all these problems in 1957, Margaret Trowell retired from the leadership of the Art School after twenty-two years of serving Makerere University as a teacher of art and founder of Makerere Art School. For twenty-two years she tried to study African Art and forge its teaching in schools basing it to some extent on what she considered to be African indigenous art practices. However, problems, some of which were of her own

192 Gitonga J. (1973): African society and the foreign legacy in the churches in Kenyan churches
195 Makerere University College Senate minutes of 1957, 1958, 1959.
194 Makerere University College Senate minutes 1956/57

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and others beyond her control, had not enabled her to realize this dream to the maximum. The Ugandan society of the 1930s the years in which she started the Art School, had changed by 1957 towards European in appearance. New social and artistic values had emerged which needed new art thinking and approach.

Her retirement marked the end of the first important phase of the development of modern art, and ushered in that of Cecil Todd. He led the school into the 1960’s, the decade of independence and key period of this research. Cecil Todd was appointed to head the school in 1958 by the Inter-University Council. He came from South Africa with a ready-made 1940s/1950s European art structure in mind (Jonathan 1995). At the Royal College of Art, Cecil had the training in the classical European art traditions and strongly believed in European art academism. During his stay in South Africa, he witnessed the institutionalization of apartheid. According to Kasfir (1999, 146-148) Todd was fully committed to an African modernism based on a knowledge of twentieth century development in Europe as well as canonical African art. Thus students at Makerere were thoroughly trained in world art history, scientific colour theory and life drawing. Todd and his staff sought to make Makerere students conversant with a wide range of world art. He was unwilling to condone student radicalism that rejected British pedagogy. He opposed the ideas of Sam Ntiro and Elimu Njau. It should be remembered that these two artists among others were “pan-Africanists” in their approach to art, and Margaret Trowell had recognized this and supported them.

In this part of the researcher examines and analyses the European art values and how they were adopted in the teaching art philosophy of Margaret Trowell and Cecil Todd, during the formative stages of Margaret Trowell’s tenure of office and in the course of the consolidation decade of Todd.

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2.9.4 The Art Teaching Philosophy of Margaret Trowell & Cecil Todd in the Development of Makerere University Art School

The study of the renaissance of contemporary art at Makerere University Art School cannot be complete without analyzing the legacy of the art teaching practices of Margaret Trowell (1937-1957), the founder of the school and those of Cecil Todd (1958-1957), her successor. These two artists’ and their approach to art has up to the present continued to influence the practice of art at Makerere University Art School (Ssegendo)\(^\text{196}\). However, the validity of their art teaching practices as regards the integration of African art in the growth and development of contemporary art at Makerere has become a question of contention particularly among the young generation of art scholars. While the old generation of artists of the Makerere Art School believe that Cecil Todd and Margaret Trowell instituted a genuinely Modern African art, many younger art scholars are questioning this view\(^\text{197}\).

The researcher argues that a better understanding of the art teaching philosophy of Margaret Trowell and Cecil Todd in the development of contemporary art at Makerere should be preceded by analyzing their background training and their teaching philosophies. It is such an effective approach that can yield deep and objective analysis of the validities of their art teaching practices in the development of contemporary art at Makerere University Art School.

\[^{197}\text{Ibid pgs 6-8}\]
2.9.5 Margaret Trowell Art Teaching Methods and Source Influence

This study observes that despite all the criticism, which has emerged during the last, few years among different scholars of contemporary art in Uganda, Margaret Trowell’s legacy in the development of art education in Uganda remains vital. She played a unique role in the development of formal art education in East Africa, and her range of publications about pedagogy and practice of African arts are testimony to her achievement. Sengendo (1995) clarifies that her greatness in the main lay in her singularly persistent and excellent performance which benefited not only for the people of the region but numerous intellectuals, lovers and makers of art. The work of formalizing art education was gigantic because there were so many opposing factors to the establishment of art as a specialized profession, and art was not the primary objective of both the mission and colonial objectives in Uganda.

A former student of Professor Tonks of Slade Art School, and Marion Richardson, Trowell came to East Africa in 1935. This study observes that her abandonment of Professor Tonk’s strict academic art classes in 1926 to join Marion Richardson’s “new art teaching” classes which were characterized by respect for the genre of child art as well as its positive stimulation for self expression demonstrates Mrs Trowell’s dislike of strict academic art regulations.

Nabuyungo (1999,36) has pointed out that Marion Richardson influenced Margaret Trowell’s art teaching philosophy. Concurring with this observation, this study observes that Marion’s art classes provided an alternative to Mrs. Trowell to see art beyond established conventional academic rules. This argument is supported by

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198 Margaret Trowell produced the following book on pedagogy and art practice which included among others: Classical African Sculpture and African Art & Craft (Longmans, 1937), Art teaching in African Schools (Longman, 1952), Tribal Crafts of Uganda with K.P. Wachman (Oxford University press 1953), African Tapestry (Faber & Faber 1957)


200 Curtis, E.J (1985): Margaret Trowell & the Development of art education in East Africa, pgs. 36-37

201 Nabuyungo R. (1999, 36): The legacy of Margaret Trowell in the development of fine art at Makerere
Margaret Trowell in her auto biography: African Tapestry (1957, 17,18,28) where she states that:

*Training under Marion Richardson ... had prepared my mind for the speculation on the cause of development in the art of primitive people and that has led me down, fascinating by ways in the study of native craftsmanship with all its social, and technical ramifications and to practical experiments in encouraging the African innate sense of art to flow along new channels....* From her I learnt that I must not criticize before I could understand, that I must put all my effort into seeing the visual world through African eyes and further into trying to understand their spiritual and social attitudes towards their own works of art”.

The above statement not only sheds light on the character of Margaret Trowell as an art educationist, but also the underlying philosophy of her approach to art. She acknowledges indirectly her ignorance of the art of the primitive people and thereafter the need to first study it before criticizing it. However, the use of the terms the “art of the primitive people” by Margaret Trowell in the above quotation and other publications is misleading. Thelma R. Newman (1974, 1) points out that such terms are pejorative, implying that African art is on a lower cultural level. This study asserts that African art has never been at a lower level. It was the failure of the early Europeans to understand African art (Margaret Trowell inclusive) in its own context that led them to call it primitive. The use of the terms ‘primitive’ and ‘savage’ by Margaret Trowell in referring to Africans and their art is what contributes to many scholars questioning her true attitude towards her acclaimed appreciation and promotion of contemporary African art in Uganda. In view of the above observations, this study takes the line of argument that much as Margaret Trowell took her time to study and appreciate African art “through African eyes”, she shared the same views with other expatriates working in Africa that

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University Art School, BIFA research paper, Makerere University

20 Margaret Trowell (1957): African Tapestry, pgs. 17, 18, 28, Faber & Faber London

African art was primitive, a view probably originating from the European philosophy of enlightenment.  

On the other hand, the researcher argues that the arrival and the founding of Makerere University Art School in 1937 by Margaret Trowell, was a landmark in the development of visual arts in Uganda. Her introduction of formal art education based on her educational background revolutionized the traditional systems of art education and challenged the missionary “handwork” form of art education. A testimony to this can be found in analyzing her first publication: African Arts & crafts: Their development in the schools, 1937. In the first chapters of this book, she gives her philosophical and theoretical section, which defines the basic issues involved in the development of art education in African schools; and the practical guide of methods and techniques for teaching art. By doing this, she defines art as all worthy handicrafts, from daily work and ploughing to cathedral building and gives a comprehensive art programme to include:

1. Critical study of African art & crafts with brief introduction to world art history
2. Introduction of picture making and new medium such as painting and printing
3. Practice and development of crafts
4. Management and promotion of art through public exhibitions and the formation of economic cooperatives.

For the methods of teaching crafts, Margaret Trowell recommended that a traditional apprentice system is adopted and crafts be taught by outstanding local practitioners in order to keep the spirit and workmanship found in villages. Indeed Margaret Trowell lived up to her educational philosophy when she recruited a Kamba traditional “carver”, to assist her in training the newly recruited art students. While this system was good, the researcher notes that largely it was not easy to implement outside Margaret Trowell’s

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204 Thelma R. Newman 1974, observes that the terms primitive, pejorative, implying that African art is at a lower level of culture. African art was called primitive because many Europeans did not understand it. For more information on this see: Kingsely Mary H, Trowell in West Africa 1965, pg 669 (Abjudged version of 1900 edition London: Cass
cycles. In the first place, a missionary who largely owned and managed schools could not spend money on such traditional experts. Moreover, Margaret Trowell’s aims of teaching art (drawing) greatly differed from those of the missionaries and colonial government. While the later missionaries and colonial government’s aims of teaching art were for vocational reasons such as producing good carpenters, masonry for boys and for cultural reasons on the side of girls, Margaret Trowell’s purpose was for training largely real artists. More still, by this time there were no skilled teachers with good intention to back up Margaret Trowell’s recommendation. According to Kalyankolo (1974), those who were teaching “some sort of art” were expatriates who had some knowledge of it not necessarily professionally trained. It also has to be noted that the apprenticeship method Trowell was advocating was an elaborate exercise and in most cases it was a full time job (Sseggendo, 1995). Secondly, it had been the aim of missionaries to alienate their newly recruited converts through schools from their families into boarding schools, such as Buddo, Gayaza, Lubaaga and Kisubi among others. In such a situation it was very difficult to teach art through apprenticeship. More still, the colonial society of Uganda from 1900 onwards, had made it impossible for the learning of art skills to be a full time job. Cash crops had been introduced which needed constant labour force. Taxes were already in existence and these required people to either work full time in their shambas or seek employment in mission and colonial offices and firms to earn the money to pay taxes and survive.

On the other hand, the recommendation of the critical study of African art and crafts with brief introduction to world art history, which Margaret Trowell fulfilled through publications, such as: The tribal crafts of Uganda (Oxford University Press 1953) and in the teaching of art in her newly founded Makerere Art School, had a positive impact. The art students of Makerere were able to see art in their own eyes emanating from their cultures. As a testimony to this, Kalyankolo (1974: 81) points out that the first art

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266 ibid, pg 51-99
267 Sseggendo P.N (1995). The birth and growth of East African modern art at Makerere University: A paper presented during Africa 95, at the University of London pg. 1
curriculum of Margaret Trowell was confined to native crafts such as basketry and mat making, drawing, painting and pattern work. This was later expanded to include sculpture, pattern textile, graphic design and history of art. (Trowell, 195, 118). From this observation, the researcher realizes that at least the African traditional arts in the development of art were given some considerations.

This study asserts that the foundation of Makerere Art School not only gave new professional possibilities in art but also gave students some form of African art skills which had been neglected as a result of colonial and missionary intervention. It also dealt a steady but gradual last blow to the growth and development of traditional African village artisan schools. Instead of students camping around the home of a traditional artisan for art lessons through apprenticeship, they could now look at Makerere Art School as the centre of art knowledge. While in the traditional society no academic certificates were awarded at the end of the training, now students at the completion of their studies could get certificates and diplomas, as proof of their skills. Whereas in the past one’s ability in an art was measured by the society basing on what one did, now one’s strength was measured by Makerere College/University which awarded the academic certificates and diplomas.

This study also observes that in the past the learning of skills in an art was at times reserved to some particular members of the clan or family. However, with the founding of Makerere Art School, any person who had the talent and was spotted by Makerere Art School teachers could become an artist. Therefore, the taboos which had been associated with some art skills and trades were broken at the academic level. Thus art was given a new interpretation and function. The training was geared towards producing artists who could serve the colonial contemporary needs and the entire universal society. The art syllabus had to be drawn up putting into mind “universal” visual expressions. Thus, when one critically examines the study of “some history of art” as Trowell (1957, 118) called it, the following observations are made: It includes

Makerere University, pg. 81
Margaret Trowell (1957): African Tapestry, 118 Faber & Faber London

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1. A one year general introduction to art history.  
2. One year advanced study on medieval European art, introducing students to the cross-fertilization of ideas.
3. One year course on African sculpture.

While the art history programme provided to students the opportunity to study and appreciate art from a broader world perspective beyond their ethnic boarders, the researcher notes that it raises the following important questions that deserve to be critically examined in this study:

1. Why were students exposed in the first year to world history rather than to African art history first?
2. What was the importance of the medieval European art history to the development of contemporary African art?
3. Margaret Trowell (1957, 111-112) observed that there was no tradition of art to build on in East Africa. So what form of African history of art was given to the artist at Makerere Art School?

For the first and second questions as already pointed out, the aim was to introduce students to the world art and the importance of the fertilization of visual ideas. But still the researcher believes that it would have worked better if students had been made to study the history of African art before jumping to world art which according to Kisaka (2001), (the world history of art) meant European art. Thus the researcher observes that a lot of time was spent studying European art rather than native history of art of the African people. One may argue that Margaret Trowell spent more time on European art history because she knew it more than African art history. But the lists of publications by her despite their shortcomings indicate that she also knew enough of the history of

210 For more information see: M. Trowell (1957): African Tapestry, pg. 118
211 Ibid
212 Ibid
213 Ibid
214 Kisaka J, a former student of M. Trowell, during an interview with him on 11 January 2001, noted that history of world art of Margaret Trowell was European art.
African art. Therefore the researcher asserts that spending more time on what was called world art was a deliberate act by Margaret Trowell and her staff.

While the concept of the visual fertilization of ideas that led to the teaching of mediaeval art history by Trowell seems a sounding reason, the researcher notes that the influence of African art on European art that had started as far back as 1910s was ignored. Yet this would have provided the starting point in the understanding of the visual influences or borrowing from different cultures. The conclusion to draw from this is that the cross-fertilization of ideas between African and European arts at this stage was not considered.

On the question of the one year course on history of African sculpture, David & Charles (1970, 95) have noted that its inclusion on the Makerere art curriculum undoubtedly stemmed from Margaret Trowell’s early and long standing interest in the subject. Indeed, Makerere College gave her a research grant, which she used to buy cast copies of West and central African sculptures. This being observed, this study argues that the teaching of African art history was based on West and Central African region. In support of this view Margaret Trowell states that:

In the great belt of Africa, stretching south of a line drawn from the mouth of the Senegal river to Lake Chad and covering French equatorial African and the Congo, art in the form of sculpture and applied design has been so highly developed that it is now recognised as worthy of a place among the great arts of the world.....But here in East Africa it was not so....Even in the many tribes where the work of the potter and blacksmith

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215 Margaret Trowell, 1957: African tapestry, pg. 118
216 Bigning from 1910s, African art became a source of influence to European artists such as Pablo Picasso and Henry Matisse among others. However, in the teaching of art at Makerere by Margaret Trowell, this was not taught to the students.
218 In 1946 Makerere University College gave a research grant to Margaret Trowell which she used to travel and she bought plaster of paris cast copies of West & Central African art. Some are still existing in the university gallery. For more information about this, see Margaret Trowell (1957): African Tapestry.
was a specialised occupation the level of craftsmanship was of a poor standard both aesthetically and technically.219

In Chapter I, the researcher argued that what was considered as "crafts" are real works of art which can be classified under sculpture, painting and ceramics. Basing on that argument, the researcher would like in a particular manner to challenge the validity of the argument advanced in the above quotation by Trowell, which led her to ignore the history of art in East Africa and particularly in Uganda. This is not to condemn the teaching of African sculpture outside East Africa to the students of art at Makerere but rather to show that there was a misconception of the existence of history of art in East Africa in general and Uganda in particular. Of course there was no art in East Africa as conceived in other parts of Africa or Europe, but there was art as conceived by the people of East Africa. Indeed Picton (1996, 2) pointed out that:

"In one sense or another, people have been making art in Africa for some two million years. It is indeed the evidence of manual skill that marks the ability of human species to mark their presence in the world and it is hard to imagine that as people learned to talk they did not among other things, learn to talk about the things they were making."

Therefore to assert that in East Africa there was no art and that's why probably the art history taught was based on African sculpture outside East Africa, is to deny the art history of those unknown artists who produced the different art objects/works found in different East African regions. If it was true that in East Africa there was no art as conceived by Margaret Trowell, a comprehensive history study at least of those technically and aesthetically poor objects, as Margaret Trowell calls them, should have been taught to the students but this was not considered important. Yet some of Margaret Trowell's and Wachsmann publications such as Tribal crafts of Uganda, (Oxford

219 Margaret Trowell (1957): African Tapestry, pg. 112 Faber & Faber London
Universities, London 1953) indicate the existence of art or craft history. Trowell's allega-

The following conclusion can be drawn from this discussion. By teaching the history of African art basing it on African sculpture outside East Africa, Margaret Trowell denied the art students of Makerere Art School of her days an opportunity to learn and appreciate the history of their unique art as it was conceived and developed through memories by their ancestors. At the same time the teaching of the art history of African sculpture as conceived by Margaret Trowell gave an opportunity to learn different art conceptions outside East Africa.

2.9.6 Margaret Trowell philosophy of the role of an art teacher

Margaret Trowell said that she gave no instruction in art to her students. Instead like Marion Richardson, she regarded drawing and writing as a media for creative thoughts and self-expression and saw the role of the teacher as that of stimulation. For this reason, therefore, in her teaching she selected evocative themes, which she gave to students such as famine, storm, a bush fire and arson. The results were descriptive artworks, which were completely unsophisticated, with freshness, and vigour, which was quite unique, resulting from a group of grown up men, speaking about their old days of life. Without pre-empting Margaret Trowell’s claims that she gave no art instructions, this study argues that the descriptive and narrative approach which Margaret Trowell

220 Margaret Trowell & Wachsmann K. P. 1953: Tribal crafts of Uganda. Oxford University press London. In this book these two authors give the different historical quotations of authors and their observations of Uganda’s tribal crafts.
221 For more information about this see: Margaret Trowell, 1957: African Tapestry, pg.114.
222 For more information about this see: Elizbeth Joyce Court, 1985: Margaret Trowell & The development of art education in East Africa.
223 For more information about this see: Margaret Trowell, 1957: African Tapestry, pg 114, Faber & Faber London.
encouraged her students to use in art had existed in many pre-colonial African poems, songs, proverbs and mythical stories. The possibilities of using them as a starting point to develop an art, which was in one form or another a reflection of African heritage was in line with traditional African social-cultural practice. Therefore the students did not find it extremely difficult to produce descriptive narrative paintings. This study also observes that Trowell’s method of giving evocative themes mentioned earlier enabled students to develop their imagination on which they based their visual productions. On the other hand, it limited the students’ ability to explore the contemporary social life of their own experience, such as landscapes, wildlife and colonial-political life. Where landscapes appeared such as in Ntiro’s work, it was imaginative rather than being physically studied and analyzed. Therefore the researcher asserts that instead of students being taught through physical contact with nature, their mental imagination became the mirror through which they observed nature for visual productions.

The researcher also notes that Margaret Trowell’s claim that the role of the art teacher is to stimulate the pupil’s mind deserves analysis. Whereas it had achieved positive results in Europe particularly in Britain under the guidance of Richardson, the circumstances which led to its success were totally different from those in Uganda, during Margaret Trowell’s days. While Britain was politically and culturally a free sovereign country with overseas colonies, Uganda was a mere colony. As a colony it was under the political and cultural domination of Britain with schools under strict control of missionaries and the colonial supervision officers. Therefore Uganda’s indigenous cultural expressions were proscribed. Secondly this type of teaching Margaret Trowell adopted, its birth, growth and development in Europe was a result of people’s reaction against the over formalized rigid art rules in learning institutions. It was also an art teaching revolution in Europe primarily against the methods of teaching art to children and not adults. It was an art reform carried out by the people of Europe themselves who

\[225\] In Uganda ethnic groups, such as the Ganda, Basoga among others, the poems, songs and proverbs are narrative and descriptive. Even the present country music (Kadongo Kamu) has retained these characteristics.

\[226\] Many paintings and drawings of Margaret Trowell’s students reveal imaginative stylised work rather than observed studies. Examples are Sam Ntiro, paintings, Buluma’s paintings & Elimo Njau among others.
had been part of the art practising and teaching systems, well versed with their art problems. However this study argues that Margaret Trowell’s decision to adopt it at Makerere where “real European art teaching” methods were just beginning to take root, where the art students were adults and where the aesthetic evaluation of art differed from those of Europe, is not clear.

While the evocative subjects, the storm, the fire on bush and famine given to the students by Margaret Trowell may reflect her interest in African events, their being incorporated into the painting and drawing by students does not reflect a deeper analysis of the forces leading to their occurrence. Instead, they show the students feelings as conceived from imagination rather than from participation and observation. After discussing Margaret’s philosophy of the essential task of an art teacher, a philosophy which she practised herself at Makerere, the researcher argues that Margaret Trowell’s claims that she did not give instructions in art to students appear to be a theory rather than a reality.

Margaret Trowell herself states that: they were of course, very annoyed that I would not teach them the way. They have told since that they felt I was lazy because I would never take a brush and show them the way (1957,115).

From the above observation, the researcher asserts that it is not only by giving practical demonstration in art which teaches the way of making or producing art. Other methods such as carrying out criticism with students, showing slides of art or photographs, observing artworks and artists and stimulating student’s mind with evocative subjects are also methods which can be used to teach the students how to make art. Margaret Trowell herself practised these methods, particularly art criticism, showed pictures of

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227 In tradition Africa, events such as storm, famine and drought among others were not seen as natural occurrence but rather events mythical by social religious forces such as failure to appease ancestors and spirits. An example in Buganda Musoke the spirit of rain “controlled” the natural forces in the atmosphere related to rain and thunder activities.

228 For more information about this see: Margaret Trowell (1957): African Tapestry, pg.115, Faber & Faber, London

229 The researcher has been an art teacher since 1989 and has been effectively using these different methods to teach students how to produce art in various secondary schools
African and European art and gave evocative themes. través such methods she indirectly taught the student how to make art.

The conclusion to draw from Margaret Trowell’s art teaching philosophy is that like many other Europeans of her days, she shared the belief that African art was primitive and that East Africa and particularly Uganda had no art but crafts. While theoretically she believed that crafts were artworks, in practice it was the contrary. That’s why for teaching African history of art, she based her syllabus on West and Central African sculptures. It appears true that she wanted to establish an Art School, which was African in practice. However, the works of her students form a clearly identifiable “school style” that is obviously European inspired. The student’s paintings contain such western elements as a deep space within which figures and forms are modelled with light and shade. Picturesque African subjects and Bible themes were done in lifeless academic fashion. Thus the researcher notes that it was not easy for Margaret Trowell to distance herself from her European art upbringing in her endeavours of establishing an African Art School at Makerere. Despite this, she knew the limitations of western form of art education in the development of art education in Uganda. She had the guts to admit that expatriates or foreigners could not entirely successfully teach art to a people of another race. For her the development of a genuine art lay in opening the door for the few stalwarts and who were strong enough to resist European impact, taking only the nourishment they needed. However, resisting European art influence was not easy given the fact that her successor, Cecil Todd, was purposely appointed to institute a West-European art practice.

20 Margaret Trowell showed pictures, provided and secured textbooks for the art school, held regular art criticisms with her students and secured cast of plaster copies of west and central African traditional art. See Margaret Trowell (1957): African Tapistry, pgs. 104, 114, 115, 119, 120. See also Elisabeth J. Courts: M. Trowell & The development of art education in East Africa 1985 pg 39, University of Nairobi, Kenya
21 Margaret Trowell : African art: The years since 1920, pg 96-97, Indiana press, Indiana
22 Sunanda S. K. Imaging art, making history: Two generations of Makerere artists, PHD dissertation Emory University 200, pg
23 Margaret Trowell (1937): African arts and crafts: Their development in schools, pg. 29
24
2.9.7 Cecil Todd

The study observes that although little has been researched about the art teaching philosophy of Cecil Todd, his contribution to the growth and development of contemporary art at Makerere University Art School cannot be underestimated. His appointment by the inter-university council, with a mandate to institute a conventional west European art practice at Makerere in 1958\textsuperscript{235} was the beginning of a new chapter of art development. It witnessed the transformation of the art school from an immature Institution into a Professional Art School,\textsuperscript{236} with under graduate and postgraduate degree programmes.\textsuperscript{237}

2.9.7.1 Cecil Todd & the indigenous African Art Practices

Unlike Margaret Trowell who cherished and regarded indigenous art practices as a starting point for modern art educational development, for Todd, while the heritage of the past had to be recognized and cherished, to take a step into the past is a step into a world of romantic dreams. To emphasize his point he asserts that:

\textit{Sometimes we are aware of the desire to Africanise African art. In this connection we must be realistic. In every sphere of human activity in Africa change has taken place. Change in religion, change in the way of life – politics, social economics, in science and technology and language. To take a step into the past is a step into the world of romantic dream (1961, 4).\textsuperscript{238}}

\textsuperscript{235} Cecil Todd was appointed by the interuniversity council to succeed Margaret Trowell in 1958, after the retirement of Margaret Trowell in 1957. Cecil Todd headed the school until his retirement in 1971.
\textsuperscript{237} During his tenure of office Cecil Todd reorganised the art course programmes, introduced the degree programmes in 1967 BAFA, MAKA and PhD in the early 1970s. Sserulyo Ignath, a former student of Cecil, became the first graduate of the MAFA.
\textsuperscript{238} Cecil Todd (1961). An exhibition celebrating the independence of art in Africa of Tanganyika, pg. 4, (Catalogue)
Without undermining the truth contained in Todd’s assertion above, this study argues that its relevance and application could only work to a people who have no past. A people with a history cannot afford to forget or ignore their past. To do so would be to assume that the present is rootless. Yet in Uganda each ethnic group traces its origin to a historical ancestor. Much as it is true that many changes have taken place in Africa like elsewhere in the world, people have always tried to turn their mind to the past for different reasons. For example during the renaissance period artists in Europe returned to the classical Greek period for inspiration and stimulation. Moreover, in Africa, any society, any people are the partnership of the dead, the living and the unborn (Edmund Burke 1971). Respect for the past balances anxiety for the future. Burke also points out that a people that lived without any knowledge of the past without any serious attempt to organize its memory would hardly be calculated to make much progress in its civilization.

Therefore Todd’s argument that various changes have taken place in Africa and that therefore to take a step into the past is a dream of romantic dream, appears to be a result of his misconception of the development of traditional Africa’s art history. Vogel (1986) tells us that traditions do not survive unless they can respond to changes in the surrounding world. The African people were aware of this. Political and social upheavals periodically produced radical changes and discontinuities in the art well before 1900 or before colonialism. The societies that produced art were not closed to the world outside thus the styles of art were never homogeneous, events periodically changed its history. But Africans thoroughly digested and interpreted foreign forms in terms of their values, systems and visual conditions. If the changes have been a continuous

239 Most ethnic groups in Uganda trace their origin to a historical personality. The Baganda and Basoga, for example, trace their origin to Kintu the first human being on earth and Nambi, his wife. Whether these ancestors of origin are myths, the fact remains that they teach and uphold the symbol of each ethnic group.
240 Gardner L. (1986): Art through ages, pg. 486
development of African art in the past, Todd’s claim that a step into the past is a step into the world of romantic dream cannot be supported. However, Todd’s uncomfortable position with indigenous art practices should be analyzed in relation to his western background and European art academic and official mission of appointment. A graduate of the Royal College of Art – London, and former professor of art at Rhodes University in South Africa, Cecil Todd had been trained in the European classical and modern art practices, which largely did not consider by that time African art as a serious tradition worthy to be recognized. His official mission of appointment was to introduce a western European conventional art practice. Therefore this study observes that during his thirteen years as head of Makerere University Art School, there were dramatic changes in curriculum and especially in attitude to reflect his mission. Students were exposed to western art including a wide range of modern styles and techniques favored in more advanced European Art Schools, such as stained glass, mosaics and metal casting, (David & Charlse 1968,101-102). It is against his foreign background that the researcher analyses the art teaching philosophy of Cecil Todd. This study argues that in his pursuance of West European art teaching at Makerere, he directed his teaching philosophy of art history towards fortifying the creative experience of the studio art. Thus he taught students courses which embraced major aspects of variety of the world’s art in various cultures at particular periods.

2.9.7.2 Cecil Todd’s art syllabus at Makere

His syllabus of art history is a testimony to this: for first years it included: pre-historic, aboriginal and primitive art, the Middle East, Egypt and Mediterranean cultures, the arts of the first empires, social, geographical and religious influences on the development of art. For second years it consisted of: the influences of major religions on art forms, interaction of Christian art, classical art and cultures of migratory peoples. Byzantine,

\[244\] An interview with Sempangi K. on 2/2/2000 at his home – Mukono. Sempangi is a former student of Cecil Todd and a former post graduate student of the Royal College of art during the late 1960s and early 1970s

\[245\] For more information about this, see: David & Charlse (1967); African art the years since 1920, pg
Romanesque, the arts of Islam, Indo gothic and renaissance. The arts of Africa: techniques, regional, tribal and religious characteristics. The third year syllabus was drawn from Revolutions in art, industrial, social and political influences in the nineteenth century, and twentieth century – international art and art in contemporary Africa, with special reference to the East African background. This syllabus deserves an objective scholarly investigation in order to understand its relevance to the Makerere Art School situation.

An analysis of the above syllabus indicates that it provided a firm foundation to a student’s studying a general history of European art. Despite this, Todd’s course covered very little of African art. According to Kaggwa, a former student of Todd during the 1960s, the pre-historic art of Todd emphasised European and Australian art. It drew examples from Alta - mira – Spain and Lascaux cave paintings, ignoring the various African pre-historic rock and cave art. Moreover, Africa is a land of many ethnic backgrounds, each with its artistic traditions, which for centuries have developed with many cultural additions and subtractions. What Todd regarded as African art was the west and central African traditions of figurative wooden sculpture mostly. The consequence of this was for students to believe that East Africa was traditionally a barren region of art (Kaggwa).

In addition to the above, the researcher observes that Todd’s teaching of the influence of world major religions on art emphasised Christianity, Islam, Judaism and Mesopotamian – pre-Christian beliefs. Ssemakula, also a former student of Todd, has pointed out that where the influence of Africa’s religious beliefs on art were mentioned, it was based on a generalized survey, and the interpretations were founded on the then European art canon rather than on African art aesthetic evaluations; hence denying the students the

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1 Indian University press, Indiana
246 For more information about this, see the Makerere University art syllabus of 1967 found at Makerere University Art School.
247 Personal interview with Kaggwa N. at Makerere University Art Gallery on 17 Nov 2001. Kaggwa is a former student of Cecil Todd at Makerere 196 - 196
248 An interview with Kaggwa N. a former student of Cecil Todd on 17 nov. 2000 at Makerere University GALLERY
249 An interview with Ssemakula M. a former student of Cecil Todd at Makerere University Art School, on
opportunity of understanding art history within their cultural religious influential background. This study also notes that Todd’s teachings of the influences of political, social and economic revolutions on art were centred on European history and ignored for example, the influences of the Atlantic and Indian trade on the development of African art.

The twentieth century East African art of Todd emphasised formal art development, which started with the arrival and conquest of East Africa. Kagwa observes that it dealt with history of modern art development which started with missionary and colonial educational development. However, it fell short of analysing the impact of traditional African art on the growth and development of modern art in East Africa. Like Margaret Trowell, Todd taught and expanded art criticism. It comprised the following: an examination of the various western philosophies of art criticism values, the absolute, the impact of social religions and national ideas on artistic values; aesthetic and historic extension of boundaries of experience; the appreciation of these in relation to style, form and content; exercise in the close analysis of composition and style by isolation and integration of the factors of line to mosaic, glass graphics, ceramics and all aspects of painters and colour crafts. Despite its being predominantly west European in nature, the art criticism syllabus equipped students with a firm foundation of art evaluation.

The researcher also notes that, for sculpture, Todd emphasized courses in clay modelling, cement, plaster, drawing, amateur construction, waste and piece mould making, sculpture in metal, welded and cast forms, modeling for ceramic processes, carving in wood and stone, the association of sculptural work and the three dimensional image in relation to architecture. With a sculpture syllabus like this, one notes that students were set to produce contemporary art, with little African cultural consciousness.

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3 Oct 2000, at Mokorere University Art School. Ssemakula notes that Todd taught African art along European established concepts, that African art was produced for magic and religious purposes; 250 For more information about this, see the Margaret Trowell School of Fine Art syllabus of 1967 found presently at the MTSIFA Dean’s office; 251 Ibid.
In ceramics, the syllabus was centred on hand methods, coiled, pinched slab modelling and pressed pottery, machine methods of decoration in clay, ship trailing, and feathering, marbling and spraying, impress and relief modelling as well, all methods of painted decoration and craft history of technology. The researcher observes that Cecil Todd’s ceramic syllabus exposed students to contemporary European methods of ceramic production that made them aware of ceramic production outside their ethnical background. But on the other hand it fell short of promoting the indigenous ceramic art of pottery, which Margaret Trowell had supported when still the head of the Art school. Alongside art history and studio art (practical), Cecil Todd introduced a course of general studies to art students. It included English, French, Germany history, religious studies, philosophy, sociology, mathematics, chemistry, physics, botany, geology and zoology. Under this, each student was required to take up one course/subject of study. Ssengendo has alleged that the general studies course expanded the students’ knowledge beyond visual arts. In fact, some of these subjects such as chemistry, geology, philosophy, sociology and religious studies, in one way or another had a connection with art. For example through the study of sociology or religious study or philosophy, a student of art could learn the cultural traditions and practices and systems which were either directly or indirectly related to art, thus enabling a student to develop an insightful analysis of visual symbols and forms related to cultural traditions, practices and systems from a broader perspective. In life drawing, unlike Margaret Trowell who emphasised the imaginative approach to drawing and painting, Todd introduced life-drawing classes. They were based on understanding proportions, forms, structure, and composition and toning. The teaching of drawing was enhanced with the finishing of the present day school of fine art administration building, which provided a professional studio for life drawing. Todd took personal interest in conducting drawing classes (Semakula, 1999). Consequently,  

252 For more information about this, see the 1967 Margaret Trowell School of Fine Art syllabus presently found at MTISFA of Dean’s office.  
253 For more about this see. The Makerere University School of Fine Art, Art syllabus of 1967, developed under the Cecil Todd headship of the art school.  
254 An interview with Ssengendo P.N, a professor of art presently, Makerere University on 14th April 2001 at Makerere University – West Road Flats. Ssengendo is a former student of Cecil Todd at Makerere.  
255 Some studies such as religion, philosophy and sociology, have relationship with visual arts. Art forms such as paintings and sculpture enhance the study of religion, philosophy and sociology. Chemistry helps a student of art to understand colour content and reactions.
observational studies became the basis of imagination, replacing Margaret Trowell’s art practice, which emphasized metal imagination.

2.9.7.3 Cecil Todd and staff development at Makerere

It should also be noted that Todd took a personal special interest in the recruitment of his academic staff. Significantly, in fact, during the 1960s the Royal College of Arts graduates largely dominated the entire school. These included: Jonathan Kingdon, Eli Darvish, Taj Ahamad, Michael Adams and Cecil Todd all of them Royal College of Art graduates.\(^{256}\) The nature of their training resulted in the 1960s sometimes being referred to as the RCA decade (Royal College of Art), meaning that the London Royal College of Art curriculum and methods of teaching were adopted at Makerere. Additionally he also enlisted African Art tutors namely Kefa Ssempangi, Thereza, Musoke and George Kakooza. However, because of his firm belief in European art training, Cecil Todd secured postgraduate studies scholarships for them. He sent Kakooza to Ecolle des Beause Art & Sorbonne – pans – 1963. He also sent Ssempangi to the Royal College of Arts – London in 1968 and Musoke to the Royal College of Art where he trained in graphics from 1965-1967. It is noteworthy that none of these recruited Africans were sent to West Africa or Central African regions, which had strong traditions of figurative sculpture.

Although Margaret Trowell had recruited Ntiro and Maloba and they had proved formidable forces in art training, Todd dismissed Sam Ntiro from the teaching service and refused to give Elimu Njau, a brilliant artist, a teaching post at the school.\(^{257}\) It has to be noted that despite the training Ntiro had received in Europe and America, he had remained faithful to his African narrative and decorative painting approach. In fact, Margaret Trowell recognised this and states that:

\[\text{He visualized his pictures before beginning to paint more clearly than any one else I have ever known, and carried out}\]


\(^{257}\)
his ideas directly and surely. His mind was overflowing with
subjects: landscapes and village scenes from his beloved
Kilimanjaro full of distinctive colour and rhythm, of all our
students he perhaps was the most able to benefit by western
techniques without losing his own vision. (1957, 110)²¹⁸

All these qualities were not recognised by Cecil Todd. Instead Todd retained Maloba
who had been a lecturer of art during Margaret Trowell’s days. Maloba had also been
trained in Europe after finishing his studies at Makerere under Margaret Trowell. In
1948-50, he trained at Bath Academy of Art – London and at Corsham Court, 1957-58
and 1963-64 at the Royal College of Art London.²³⁹ Through this European art training,
Maloba mastered European art methods and techniques and his sculpture portraits
strikingly resemble those of the late British sculptor Sir Jacob Epstein.²⁰² Therefore it is
not surprising that Todd retained him on the staff. The researcher asserts that, with such
a staff, trained in West-European art practice, Todd was able to implement his art
programmes with people who shared his views. He built the university art gallery in
1969²⁶¹, which he used for Instruction and display of professional Art ‘exhibits of
improved quality. He brought west European coloured photo prints of art masters for
teaching purposes, some of which can presently be viewed at Makerere University School
of Fine Art. He also increased the slide collection of west European art from the Greek
classical period to modern art practices.²⁶² From the above observations the researcher
argues that the development of art at Makerere along European practice was inevitable.
The following conclusions can be drawn from the teaching philosophy of Todd: Cecil
Todd’s Art teaching philosophy at Makerere University, during his thirteen years as the
head of the school, was more of an extension of the west European art schooling system
of his time. In this, he was faithful to the mission, for which he had been appointed, that
is to institute a West-European art practice. In the process of doing so, he paid little

²¹⁸ Margaret Trowell: African Tapestry 1957 pgs 110, 125: Faber & Faber London
²³⁹ David & Charise 1969 African Art. The years since 1920 Indiana University Press
²⁶¹ Ibid. pg 97
²⁶² In 1968 Todd build Makerere University Gallery with a grand form.
²⁶³ Colored photo prints and slides of west European art which Todd secured for Makerere Art School are
still available at the Art school, are even presently used for art history lectures.
attention to traditional African art history and studio practice, even though in some cases
drew inspiration from traditional African art styles. Much as it is true that changes
have taken place in all spheres of life as Todd claims, his assertion should not be taken as
an excuse for his failure to institute a genuine African art practice at Makerere Art School
during his leadership. Therefore this study argues that to take a step backwards into the
past is not a step into the world of romantic dream, as Todd believed, but rather the
starting point for self-discovery. Still it is important to note that there were dramatic
changes in the work of students during Todd’s tenure of office. Their paintings and
sculpture became more individual and original with style and subject matter associated
with modern western or even Near Eastern photo types. Todd made a major
contribution to the growth and development of contemporary Art at Makerere, which
deserve to be recognized

2.10 Conclusion

Weakness and strength of the literature
The literature fails to bring out clearly whether the 1960s compared to the 1950s and
1960s were the decade of the art of cultural consciousness, and if so, in what ways was
the consciousness. It fails also to show and confirm whether the 1950s compared to the
1950s and 1970s were the decade of the renaissance of contemporary art at Makerere
University Art School. The literature does not bring out clearly how the different art
teaching methods and philosophies of Margaret Trowell and Cecil Todd did affect the
growth of the art of cultural consciousness at Makerere University Art School.

On the other hand, the literature provides important information regarding the nature of
the different traditional African art values and their manifestations. It provides an
important background to the negative attitude of missionaries and colonialists to the
different traditional African arts. It also sheds light on the European art values, which
were incorporated in the teaching syllabuses of art at Makerere in particular and in
Uganda in general. Thus it confirms that introduction of contemporary art teaching at

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Makerere was a result of the colonial process enlightenment. The literature also brings out clearly the general desire in Africa during the 1960s to re-awaken Africa's past in order to pick out those values which were considered important for the modern society of Africa. The African art values are therefore decorativeness/narrativeness, pronounced static quality, arbitrary propotions, abstraction, spirituality, round style, African religious and functionality of the art object.

The object of this research is guided by the problems one wants to investigate. The purpose of this research is to investigate whether the 1960s in relation to art education in the country (1960s) as well as the following periods (1970s) was a decade of the art of cultural consciousness in Makerere University Art School. With this general concern, the researcher set these specific sub-questions to be investigated: to what extent did the art of Makerere University Art School reflect the period of the 1960s in relation to the 1950s and 1970s as the promise of contemporary art in Makerere University Art School and did not in which ways the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness, among others, of Makerere University Art School as well as to try to analyze the shift of the different art movements in both Eva Kinde and Njemps. Further, how they affected the growth of the art of cultural consciousness in Makerere University Art School in the 1960s.

The research is based on the understanding of the characteristics of artworks in the three selected periods investigated by the researchers as well as understanding the participation, social and environmental perceptions of the artworks of the 1950s, 1960s and 1970s in this chapter. This chapter further examines the research design, the area of study, the sample, data collection and analysis of the study validity and reliability of the study, the methodology and the data analysis.

1.4 Research design

An exploratory survey design was used in this study so as to allow participants to describe their beliefs and values on the topic of research and art objects under study.

264 Ibid
CHAPTER THREE

METHODOLOGY

3.1 Introduction

The choice of a research method is guided by the problem one wants to investigate. In this study, the general purpose was to investigate whether the 1960s in relation to the art production of the preceding (1950s) as well as the following periods (1970) was a decade of the art of cultural consciousness at Makerere University Art School. With this general purpose the researcher set three specific objectives to be investigated, namely; to examine whether artists see the period of the 1960s in relation to the 1950s and 1970s as the renaissance of contemporary art at Makerere University Art School and to find out in which ways the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere University Art School as well as to critically analyze the effects of the different art teaching practices of both Cecil Todd and Margaret Trowell; how they affected the growth of the art of cultural consciousness at Makerere University Art School in the 1960s.

This required an in depth understanding of the characteristics of artworks in the three decades under investigation by the researcher as well as understanding the participants feelings and perceptions of the artworks of the 1950s, 1960s and 1970s. In this chapter the researcher presents the research design, the area of study, the samples, instruments and measures of the study validity and reliability of the study, the procedure and the data analysis.

3.2 Research design

An exploratory survey design was used in this study so as to allow participants to describe their beliefs and opinions on the topic of research and art objects under study.
3.3 Area of study

Although this study is primarily concerned with the artworks of Makerere University Art School done in the 1950s, 1960s and 1970s and therefore centered at Makerere University Art School, it also includes the artworks found in the five divisions of Kampala City, namely; Kampala Central, Nakawa, Lubaga and Kawempe. This is because Makerere University Art School lecturers and students did these artworks. Therefore these are part of contemporary 1950s, 1960s and 1970s Makerere Art development. It is also important to note that the areas of Tororo, Budimo, Busia, Mukono, Mpigi, Masaka, Kasese, Mbarara, Ssembabule, Kayunga, Kabale and Ntungamo districts which are outside Kampala city were visited only to interview the former students of Makerere Art School living there.

3.4 Population of Study

Makerere University Art School has a total population of 279 students of whom 9 are postgraduates. It is staffed by 37 teaching men and women. 30 of who are full-time members of staff and 7 part-timers. It has over seven hundred former students, from whom the researcher selected the former students of Cecil Todd and Margaret Trowell and the former students of Makerere Art School who graduated after 1981. The Art School is situated at the main campus of Makerere University between the Faculty of Law and the School of Education. Since its inception in 1935, the School has trained over seven hundred students. Presently

3.5 Sample

However for this study, a total of (N=91) people participated in this study. Out of this grand total there were:

- (n = 15) former students of Cecil Todd and Margaret Trowell.
- (n = 30) present undergraduates and postgraduate students; of these, 25 were undergraduates and 5 post graduates.
- (n=25) past and present art instructors of Makerere University
  Art School. 5 out of 25 were past art instructors.
- (n=21) former students of Makerere Art School who graduated
  after 1981.

Therefore four groups of people participated in this study, and all of them were
purposively selected.

3.5.1 The former students of Cecil Todd and Margaret Trowell

These were selected to participate in this study because of their historical physical
observation in the art productions and events of the 1950s, 1960s and 1970s. Some of
these students interacted with Margaret Trowell and others with Cecil Todd on daily and
on occasional basis. They experienced and benefited from their teachings. Secondly,
they witnessed the social-political events of the 1950s, 1960s and 1970s and their effects
on the development of art at Makerere Art School in particular, and Uganda in general.

From them, the researcher was able to find out and understand the art teaching practices
of Cecil Todd and Margaret Trowell and how these affected the development of the art of
cultural consciousness at Makerere Art School during the 1960s. More still, from these
participants the researcher was able to understand why the 1960s in relation to the 1950s
and 1970s are seen by artists as the decade of the renaissance of contemporary art at
Makerere University Art School.

3.5.2 Past and present art instructors at Makerere University Art School

These were selected to participate in this study because of their role as custodians of art
knowledge. Some of them were actually students of the Art School in the 1960’s and
therefore were students of Cecil Todd. Therefore, they know the history of the art school
and the changes which have taken place since its formation in 1935. From them, the
researcher was able to establish and understand the differences and similarities of the art
of the 1950s, 1960s and 1970s and why the 1960s in relation to the 1970s and 1950s are
seen by artists as the decade of art of cultural consciousness at Makerere University Art School. These participants also provided information, which enabled the researcher to learn why the art productions of the 1960s were more culturally conscious than those of the 1950s, and 1970s. As art instructors, they provided valuable information on the art teaching practices of Cecil Todd and Margaret Trowell and their effects on the development of the art of cultural consciousness at Makerere University Art School.

3.5.3 Former students of Makerere Art School who graduated after 1981

These were selected to participate in this study because of their knowledge as independent present practising artists and their historical status as former students of Makerere Art School. They provided information from their own perspective about the differences of the artworks of the 1950s, 1960s and 1970s. From them, the researcher was able to learn the ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere University Art School.

3.5.4 Present undergraduates and postgraduates

Both the undergraduates and postgraduate students formed the focus group discussions. These were selected on the basis of their being presently students at Makerere University Art School. As art students, they are in daily interaction with the artworks under study. Their group discussion enabled the researcher to get the different feelings of the participants regarding why the 1960s in relation to the 1970s and 1950s are seen as a decade of the renaissance of contemporary art at Makerere. The different ways in which the 1960s in relation to the art productions of the 1950s and 1970s were a decade of the art of cultural consciousness. From them the researcher was able to know how the different art teaching practices of Cecil Todd and Margaret Trowell affected the growth of the art of cultural consciousness at Makerere University Art School in the 1960s.
3.6 Instruments & measures

Five main data gathering methods were employed, namely: interviews, questionnaires, focus group discussions, documentation analysis, and pictorial document exhibits.

3.6.1 Questionnaire

Kendell and Buckland (1960, 122) define questionnaire as a group of sequence of questions designed to elicit information upon a subject or sequence of subjects from an informant. A questionnaire is one of the most common methods of data collection. Indeed Moser and Kalton (1971, 308) observes that no survey can be better than its questionnaire. For this reason, the researcher used the questionnaire as a method of data collection. It consisted of both open and closed ended questions. The open-ended questions were used in order to give the participants freedom to decide the aspect, the form, detail and length of the answers. It was also used in order to allow participants to write what is uppermost in their mind without the interference of the researcher and his research assistants. This freedom of expression of the participants as seen in the different responses enabled the researcher to understand and analyze the participant’s views from different perspectives. Closed-ended questions were used in order to allow easy drawing of conclusions and generalizations in those areas where it was thought to be the best method of data collection.

In order to reach different categories of participants three sets of questionnaires were used. Questionnaire one was given to the present and past art instructors of Makerere University Art School. This was used to find out in which ways the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere University Art School and to examine whether the 1960s in relation to the 1950s and 1970s are seen by artists as the renaissance of contemporary art at Makerere University Art School. Thirdly it was used to examine the effects of the different art teaching practices of Cecil Todd and Margaret Trowell on the growth of the art of

266 Moser C.A & G. Kalton, survey methods in social investigations (2nd ed.) London: Heinemann &
cultural consciousness at Makerere Art School. Questionnaire two was given to the former students of Cecil Todd and Margaret Trowell. It was used to find out how the different art teaching practices of both Margaret Trowell and Todd were responsible for the growth of the art of cultural consciousness at Makerere University Art School and secondly to examine whether the 1960s in relation to the 1950s and 1970s are seen by artists as the renaissance of contemporary art at Makerere University Art School. In the process of doing this, this questionnaire measured the characteristic of the artworks of the 1950s, 1960s and 1970s in terms of subject matter, message conveyance, religious practices, proportions, aspirations, inspirations, style, colour use and symbolism, decorativeness/narrativeness, realism, naturalism, colour theory, balanced fusion of African art values and European art values. It also analyzed the art teaching methods and art curricula of Cecil Todd and Margaret Trowell.

Questionnaire three was given to the former students of Makerere University who graduated after 1981. It was used to find out in which ways the 1960s in relation to the 1950s and 1960s were a decade of the art of cultural consciousness among artists at Makerere University Art School. In the process of doing this it measured the African art values and European art values in the artworks of the 1950s, 1960s and 1970s.

3.6.2 Observation guide

Chaplin (1968, 328) defines observation as a purposive or intentional examination of something, particularly for the purpose of gathering data. The Concise Oxford Dictionary defines observation as actuate matching and noting of phenomena as they occur in nature with regard to cause and effect or mutual relations. In art, observation plays a central role in art appreciation and criticism. Even the participants in this study who filled out the questionnaire first used observation to study the art exhibits of the 1950s, 196’s and 1970s before filling out the questionnaires. The researcher has used this method to study, to compare and to analyze the participants’ written responses, in relation
to the art products of the 1950s, 1960s and 1970s. Through observation, therefore, the
participants were able to study the actual art exhibits, how they were produced, the
materials used, subject matter and sources of influence, message conveyance, the visual
elements of art and the social-political European and African cultural values in the
different artworks. By observing the artworks, the researcher was also able to study the
exhibits of those artists whom he could not physically reach due to factors beyond his
control, such as death.

3.6.3 Oral Interviews

Mbaaga (1990,38)\textsuperscript{267} defines oral interview as a face to face conversation between an
interviewer and a respondent, conducted for the purpose of obtaining information. Due to
the fact that for some private reasons some former students of Cecil Todd and Margaret
Trowell, some past and present art instructors and other former students of the Art School
who graduated after 1981, could not properly fill the questionnaires, focussed interviews
were organized to generate data from them. The questions were based on:

- Whether artists see the 1960s in relation to the 1950s and 1970s as the renaissance
  of contemporary art by artists at Makerere University Art School.

- The ways in which the 1960s in relation to the 1950s and 1970s are seen by artists
  as a decade of the art of cultural consciousness at Makerere University Art School.

- The different art teaching practices of Cecil Todd and Margaret Trowell and their
effects on the growth and development of the art of cultural consciousness at
Makerere Art School.

\textsuperscript{267} Mbaaga K. F. 1990; Introduction to social research Makerere University, page 38
3.6.4 Documentary review guide

Mbaaga (1990) defines documents as materials which contain the information about the phenomenon we wish to study. He further observes that all research starts by studying documents. This allows the researcher to know the related literature available so as to determine what has been done and left out. For this reason, the researcher studied and exhausted all the primary and secondary available documents. Primary documents included those documents written by people who witnessed and experienced particular events of research interest during the period under study. Secondary documents included those written by scholars who got the information by interviewing those eyewitnesses and by reading primary documents. The documents studied included personal, official and public. For personal documents the researcher studied autobiographies. Official documents included among others, minutes of the Makerere University School of Fine Art Academic Board and Makerere University College/University Senate. Public documents included journals such as Roho I and II, Transition, magazines and newsletters. Through the study of documents, the researcher was able to get information on the area of study as recorded and understood by different scholars at different times. Information in chapters one and two among others is testimony to this. The researcher was also able to backup the theoretical observed facts by participants with written evidences from previous scholars. Through documentation study, the researcher managed to get the information of key historical personalities who are already deceased or who are physically inaccessible.

3.6.5 Focus group discussion guide

Krueger (1994) defines focus group as a carefully planned discussion designed to obtain perceptions on a defined area of interest in a permissive, non threatening environment. The researcher organized focus group discussions as a means of generating more information from both the undergraduate and postgraduate students. The researcher

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268 Mbaaga K. F. (1990) Introduction to several research MUK, page 101
269 Krueger R.A (1994); Focus group: A practical guide for applied research, 2nd ed.
adopted the focus group discussion as a method of data collection because they allow the researcher to probe extensively, thus allowing the researcher to get more reliable and detailed information. Secondly focus group discussions provide speedy results compared to other methods of data collection and also allowed the researcher to get a general view of the participants about the research problem.

Through focus group discussions, the researcher was able to learn the participants' attitudes and perceptions relating to the 1950s, 1960s and 1970s artworks as individuals and as a group in terms of message conveyance, subject matter, religious practices, aspirations, inspirations, proportions, style, colour use and symbolism, colour theory, realism and naturalism, individualism and intellectualism. The focus group discussions were used to:

1. Examine whether the 1960s in relation to the 1950s and 1970s are seen by artists as the renaissance of contemporary art at Makerere University Art School.

2. To find out in which ways the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere University Art School.

3. To analyze the effects of the different art teaching practices of Cecil Todd and Margaret Trowell on the growth of the art of cultural consciousness at Makerere University Art School during the 1960s.

4. By assessing the reactions of the participants during the discussions, the researcher was able to know the differences between the artworks of the 1950s, 1960s and 1970s. The researcher was also able to assess the impacts of Cecil Todd and Margaret Trowell’s art teaching practices on the growth of the art of cultural consciousness at Makerere during the 1960s.
3.6.5.1 Criteria used to select focus group participants

The following criteria were used to select participants of the focus group discussion.

1. All participants were supposed to have been students of Makerere University Art School either undergraduates or postgraduates.
2. Participants were supposed to have been students of painting, sculpture, drawing, and history.
3. Participants were supposed to have been students of the Makerere Art School for at least one year.

3.6.6 Pictorial document exhibits

The purposes of this study were three. To examine whether the 1960s in relation to the 1950s and 1970s were seen by artists as the renaissance of contemporary art at Makerere University Art School. Secondly to find out in which ways the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere Art School. Thirdly to analyze the effects of the teaching art practices of Cecil Todd and Margaret Trowell on the growth of the art of cultural consciousness at Makerere during the 1960s. For these reasons there was a need to mount an art exhibit of the three decades under study.

This exhibition served as a means of generating more information from participants due to the fact that many artists of the 1950s, 1960s and 1970s had either forgotten their experience or died. Putting up this exhibition was seen by the researcher as a means of reawakening memories and experiences of those still surviving the 1950s, 1960s and 1970s artists. It was also seen as a way of sharing and exposing the art productions of the 1950s, 1960s and 1970s to the young generations of artists who participated in this study. Hence all participants whether old or young, as part of participating in this study were required to first examine the art exhibits of the 1960s, 1950s and 1970s. As an instrument of data collection, it was used to measure African art values as well as western
art values in the artworks of the 1950s, 1960s and 1970s at Makerere Art School. It was also used to determine the extent to which there was integration of African art values with European art values. The pictorial document exhibition was a foundation on which participants based largely their responses because the art exhibits were the physical visible products of the artistic events of the 1950s, 1960s and 1970s.

Through the examination of the 1950s, 1960s and 1970s art exhibits, the participants and researcher were able to establish the differences and similarities of the artworks of those three decades in terms of African art values and European art values. Participants were also able to establish the differences between the art teaching practices of Cecil Todd and Margaret Trowell.

3.6.6.1 Choice criteria for artworks and exhibition

The researcher to select and mount the art exhibition used the following criteria.

- Only artworks of painting and sculpture produced by both students and academic staff of Makerere University Art School were selected and mounted for the exhibition.
- Only artworks produced during the 1950s, 1960s and 1970s were considered for the exhibition. However, though this study was basically delimited to the Makerere University Art School visual productions, which were done by the students and teaching staff of Makerere during the 1950s, 1960s and 1970s those art works outside the School of Fine Art were considered for the exhibition as long as they were done by Makerere University students and staff within the three decades under questioning in this study.
3.6.6.2 Criteria for judging Africanness in the modern art works in the exhibition

A work of art in this study was considered culturally (African) and therefore qualified to be studied in this project as long as it was in one of the following categories below.

1. Inspired by African myths/religious, social, political and military practices
2. Inspired by traditional African material art/crafts practices.
3. Characterized by decorativeness/narrativeness.
4. Characterized by a balanced fusion of African art values with western art values.
5. Having the subject matter in any African language.
6. Characterized by arbitrary proportions, longitudinal round style, pronounced static quality.
7. Characterized by manifestations of the various modes of traditional African artistic expressions.

3.6.6.3 Criteria for judging western art values

A work of art was considered having western values in this study, as long as it was in one of the following categories:

1. Characterized by European classical realism and naturalism.
2. Characterized by European Christian mythologies/scenes.
3. Characterized by the study and application of European visual elements.
4. Characterized by teachings of Christian missionaries and colonial educational systems.
3.7 Validity & reliability of the instruments

According to Krueger (1994, 31), validity is the degree to which the procedure really measures what it proposes to measure. This being the case, in order to ensure the validity and reliability of the instruments used, the researcher pre-tested them on a pilot study. Five participants were selected from each category of informants. Initially, for former students of Cecil Todd and Margaret Trowell a simple random sampling was used.

Lessons learnt from the pilot study where that the use of the strategy of random sampling would not produce good results due to the fact that it left out knowledgeable experienced people. Therefore, the researcher adopted the use of purposive sampling for the study.

Secondly, the researcher incorporated the comments from the pilot sample and from experienced people from the Faculty of Social Sciences and some knowledgeable senior members of staff from Makerere University Margaret Trowell School of Industrial and Fine Art. The researcher also reviewed the instruments of data collection with the supervisor. More still the researcher also compared the results of the different categories of participants in the pilot study and found out that the respondents largely shared the same views on some topics asked and discussed.

From this pilot study, the researcher was able to remove vague, ambiguous and leading questions. The researcher also managed to examine whether questions of discussion and answering were constructed and interpreted correctly by the participants. The researcher also used the pilot stage to identify some of the potential respondents who would participate in the final exercise of data collection. The pilot study was also used to identify the problems likely to hinder data collection. For example the researcher had to personally approach some participants instead of sending research assistants. Apart from the exhibition in the gallery at Makerere Art School, there was a need to create another

exhibition in form of an art album for those participants who could not come to the art
gallery to view the physical art exhibition.

3.8 Procedure

During the pilot study exercise, the researcher started training the two research assistants.
The research assistants were purposively selected. They were professional art students
with prior research experience. The researcher and his assistants participated in the pilot
study process and witnessed the informants’ reactions towards the instruments that were
being pre-tested.

After reviewing the participant’s reactions and results, the researcher again trained the
research assistants to prepare them for the final exercise of data collection. The purpose
of this was to make sure that unnecessary mistakes could be avoided. After training, the
researcher took the participants to a field tour survey to familiarize them and him with
areas where the purposively selected participants were living. The areas covered
included Eastern Uganda – Tororo and Busia – Budimo, Central Uganda - Kampala,
Mukono, Mpigi, Masaka, Ssembabule, Kayunga and Wakiso districts, Western Uganda –
Mbarara district, Kasese, Bushenyi, Kabale and Ntungamo districts. During this field
survey some key informants were met. On return, plans were made to start the final
exercise. The researcher during this period obtained letters and clearance from the
National Council for Research and letters of introduction from the Dean of Makerere
Margaret Trowell School of Industrial and Fine Arts. The letter from the Dean among
other things outlined the purpose of the research, names, and occupations of the
researcher and assistants. It also introduced the research team to the areas of study, the
population and sample of study, to officials and organizations which own some of the
artworks under study. In some cases the researcher went with the research assistants
since some works had to be lifted from one place to another.
3.8.1 Pictorial document exhibition

After having access to the artworks, the researcher and his assistants selected the 1960s, 1970s and 1950s artworks. Some were assembled in Makerere University Art Gallery where an art exhibition was held for two months. Those which could not be taken to the art gallery due to their nature and the dictates of the owners were photographed. Later, their photographs were exhibited in the gallery. After this, the researcher invited the participants in their four categories. These included the former students of Cecil Todd and Margaret Trowell, the past and present art instructors of Makerere University Art School, the former students of Makerere University Art School who graduated after 1981, undergraduate and postgraduate participants (focus group participants) to view and familiarize themselves with the art exhibits. This exercise lasted for three weeks. During this period, the researcher again explained to those participants who managed to come the purpose of the research and the importance of their participation. After three weeks, the participants began officially to fill out the questionnaires, which the researcher provided to them.

3.8.2 Focus group discussion

All the participants of the focus group discussion were invited in Makerere University Art Gallery three days before the beginning of the official discussions. On this day they examined as individuals and as a group the 1950s, 1960s and 1970s art exhibits. The researcher explained to them the purpose of the research and the importance of their participation and of the focus discussion. On this day they were divided into two groups, group A and B, each consisting of fifteen people who had been purposively selected. They asked the questions they wanted and after 45 minutes they left. The researcher moderated the exercise and the research assistants were the recorders. The hours which followed before the official date of discussion, the participants came back in the gallery on their own to familiarize themselves once again with the art exhibits. The following
procedural arrangements applied to both groups of the discussions. On the first official day of discussions, discussions for group A were held in three sections each one lasting for two and a half hours. Thus each objective of the study was allocated two and a half hours. Once again, the researcher assured the participants that the information used was going to be treated confidentially and only for research purposes. The participants were requested again to analyze the exhibits for thirty minutes, after which the discussion began. The chairs were arranged with participants facing each other so that participants could have eye contact with one another and feel united.

The two research assistants attended these discussions as secretaries. Four types of questions were asked, namely: the introductory questions to the study, key questions centering on the objectives of the study and final questions which were intended to analyze the answers resulting from key questions. Summary questions were also asked as a means of reaching a consensus on issues discussed in final questions (see appendix F-I for the focus group discussion guide). After asking summary questions, the researcher asked the participants the final questions intentionally to find out if anything was left out in the discussion. After realizing that no new information was coming from the discussion, the researcher declared the discussion closed.

As much as possible, during the discussion the researcher avoided dichotomous questions in the focus group discussions. This is because dichotomous questions normally don’t evoke the desired group discussion and tend to elicit ambiguous responses, which at times restrict the clarity of the discussion. In the discussion processes, the researcher was selected as the moderator and two of his assistants as official secretaries. In order to ensure that all participants were actively involved, the researcher as the moderator made sure that there was respect and listening to every participating member. Each point of discussion raised was treated with care, appreciation, and sensitivity. The researcher also avoided as much as possible to hold back his personal opinions, as this would bias the discussions. All the group sessions were recorded by written notes by the moderator and assistant moderator. This is because many participants expressed their dislike of their voices being tape-recorded. Although on many issues participants had a common
consensus, on some they differed. However, the researcher explained to them the
importance of having different views as this was helping to broaden the perception and
understanding of the issues being discussed. In order to generate more information from
participants on unclear issues, the researcher used the pause and probe techniques to get
more information from participants.

Four weeks following the completion of group A's focus group discussions, group B
participants were gathered in Makerere University Art Gallery for discussion. The
procedural arrangements, processes and considerations used in group A were followed
and applied in group B.

3.8.3. Questionnaire

The exercise of filling out the questionnaires lasted for two months. This is because the
researcher wanted to give enough time to the participants to select the best time to fill out
the questionnaire. During this time the researcher and the research assistants whenever
possible sat around the gallery, welcomed and thanked the participants after filling the
questionnaires. Due to the fact that many people had a lot of work to do, some had to be
fetched from their offices by car to fill out the questionnaire.

On the other hand, some participants were unable totally to come and fill out the
questionnaires at Makerere Art Gallery. Therefore the researcher took the questionnaires
and photographs in albums to their homes and offices where they filled them.

3.8.4 Oral interviews

Before the interviews, the researcher explained to each participant the purpose and
objectives of the study. The researcher also explained to each participant how he/she was
selected and the importance of each respondent answering the questions asked. The
questions asked were based on the three topics mentioned on page 6 of this chapter.
Where the researcher felt that the information given was inadequate, he asked supplementary probing questions.

For some participants who didn’t object, the interview process was recorded on tapes. For those who objected, written recording was used. Before ending each session of interview, the researcher cross-checked the response schedule to make sure that questions were asked on all the themes set by the researcher. By analyzing each given answer in relation to others, and comparing different responses from different participants, the researcher established their validity and reliability. After each interview session, the researcher wrote detailed oral interview reports.

### 3.9 Data analysis

Data analysis consists of examining, categorizing, tabulating and recombining the evidence, to address the initial propositions of a study (Yin, 1990: 99). The analysis of the data in this study was based on the objectives of the study. By so doing it helped the researcher to be focused and systematic. After the data had been collected, it was edited, coded, analyzed and interpreted by the researcher.

#### 3.9.1 Editing

Editing can be defined as the process whereby errors in complete interviews, questionnaires and focus group discussions can be identified and eliminated. Due to the fact that a large part of this study involved participants giving their own fillings, perceptions and attitudes by answering the questionnaires, there were a lot of responses that needed to be edited in order to bring it in line with the purpose and objectives of the study. The field editing was done manually. It involved checking the completeness of the answers, accuracy, and comprehensibility of the responses. Under completeness, the researcher and his assistants checked whether there was an answer to every question. By accuracy, the researcher and his assistants checked careless errors that were made by the

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participants in the process of filling out the questionnaire. The inconsistency of answers was also checked in the filled questionnaires in order to establish whether this was a result of an accident or a consequence of limited knowledge on asked topics.

Under comprehensibility, the researcher checked whether the participants answered all parts of the questions equally without undermining the importance of some. Under editing, the researcher also checked the handwriting of the participants in order to establish whether they were legible, and that the abbreviations used were explained clearly to the researcher/assistants.

After the focus group discussion, the researcher wrote the report. Consideration was put on the important issues raised by the participants, unexpected findings and revelations expressed by the participants, the relationship between the given reached consensus and the objectives of the study. While writing this report, the researcher made sure that he kept strictly to the expressed views of the participants so as to maintain objectivity and not alter the content as given by the participants. The report was later compared with the results from other categories of participants to establish the issues on which they agreed and on which they differed.

3.9.2 Coding

According to Moser and Kalton (1971, 414), the purpose of coding in surveys is to classify the answers to questions into meaningful categories so as to bring out their essential patterns.272

Therefore all the answers provided by the participants in this study were classified into sets of categories related to the three objectives of the study. Thus each objective of the study was a category set in which the answers of the participants on various questions resulting from each objective of the study were classified. While coding the data, the

researcher made sure that the codes were representative of the actual answers provided by the participants and that the sets of categories were exhaustive.

Coding and tabulation enabled the researcher to establish those issues on which the participants had common consensus and where they differed. By consistently analyzing and comparing their divergences and areas of agreement, the researcher was able to establish why some artists at Makerere believe that the 1960's, in relation to the 1950's and 1970's were a decade of the renaissance of contemporary art. In addition to this, the researcher was able to establish reasons to explain why the 1960's in relation to the 1950's and 1970's are seen by artists as the decade of the art of cultural consciousness. The researcher was also able to validate the effects of the different art teaching practices of Cecil Todd and Margaret Trowell on the growth of the art of cultural consciousness at Makerere Art School during the 1960's.

3.9.3 Qualitative data analysis

As mentioned earlier, codes were developed according to themes and these were based on objectives of the study. Verbatim quotations were captured to enrich the data interpretation. That is, content analysis was used to analyze qualitative data. The qualitative analysis came from supplementary oral and documentary data; open-ended question responses, and focus group discussion data.

3.9.4 Quantitative data analysis

Quantitative data included responses from structured interviews and structured questionnaire responses. After editing, they were coded. Coding helped to change the responses into numbers. After coding, they were entered into a computer-using SPSS computer package. Frequencies were run to find out if data was sensibly entered and where errors were made in entering the data, they were removed. This comprised the data cleaning process. The data cleaning process improved the reliability of the data. Thereafter, the percentages were computed and used as a tool of analysis.
CHAPTER FOUR

RESULTS

4.1 Introduction to the results of the study

As a reminder the research had 3 research questions namely:

1. To find out in which ways the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere Art School
2. To examine whether the 1960s in relation to the 1950s and 1970s are seen by artists as the decade of the renaissance of contemporary art at Makerere Art School
3. To find out how the different art teaching practices of both Margaret Trowell and Cecil Todd affected the growth of the art of cultural consciousness at Makerere University Art School

Four groups of participants were involved in the study and in the responses cited, each group of participant is identified by an acronym as follows:

- The former students of Margaret Trowell and Cecil Todd (FSCTMT).
- The present undergraduates and post graduates students of Makerere University Margaret Trowell School of Industrial and Fine Arts (PUGMAS).
- The past and present art instructors (lecturers) of Makerere University Margaret Trowell School of Industrial and Fine Arts (PPAIMAS).
- The past students of Makerere University Art School who graduated after 1981 (FSMAS).

Data obtained was analyzed using percentages and content analysis. The results are presented next, beginning with background characteristics of the participants.
4.2 Background characteristics of the participants

The tables on the next pages provide the characteristics of participants who filled out the questionnaires and those who participated in the focus group discussions.

4.2.1 Characteristics of past and present art instructors (lecturers) of Makerere University Margaret Trowell of Industrial & Fine Arts

Art instructors were asked to give their nationality and their responses as provided in Table 1.

<table>
<thead>
<tr>
<th>Nationality</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ugandan</td>
<td>24</td>
<td>96</td>
</tr>
<tr>
<td>Others</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>TOTAL</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

Table 1 above indicates that all the participants in this category were Ugandans. This can be attributed to the fact that from the late 1960s, efforts were made to recruit Africans as instructors, lecturers and the majority of expatriates left the country after Idi Amin captured power.

Art instructors were asked to give their ethnicity. Their responses are recorded in Table 2 below.
Table 2: Ethnicity of the PPAIMAS

<table>
<thead>
<tr>
<th>Tribe</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ganda</td>
<td>11</td>
<td>44</td>
</tr>
<tr>
<td>Nyoro/Toro/Ankole</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Soga/G Ishu/Gwere</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Teso/Madi/Alur</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Others</td>
<td>0</td>
<td>32</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

The results in Table 2 above indicate that the majority of the participants in this category were Baganda followed by the Teso, Madi/Alur group. This can be explained by historical factors in that schools teaching art in the past were in Buganda region thus making it possible for many Baganda to join Makerere Art School and later be recruited as instructors/lecturers of recent. Many students outside Buganda region have increased at Makerere, thus making it possible for the art school to recruit some of them for teaching posts.

Table 3: Districts of origin of art instructors

<table>
<thead>
<tr>
<th>District</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kampala</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Mpigi</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Mukono</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Luwero</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Kibale</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Mbarara</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Mbale</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Nebbi</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Masaka</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>Others (Moyo, Rakai)</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>
The results from Table 3 confirm the researcher’s observation in Table 2 that the majority of the participants in this category were Ganda. In Table 3 above the results indicate that the majority of the participants’ district of origin were from Buganda region. Thus the districts of Luweero, Masaka, Kampala, Mpigi and Mukono of Buganda had the biggest total percentage of the participants while the other districts mentioned in the table had a small population of participants.

Art instructors were asked to give the region of their origin. Table 4 provides their responses.

Table 4: Origin of PPAIMAS by region

<table>
<thead>
<tr>
<th>Region</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Central</td>
<td>14</td>
<td>56</td>
</tr>
<tr>
<td>Western</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Eastern</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Northern</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

The results in Table 4 give a summary of the participants regions of origin. Participants were asked to give their age and Table 5 below provides their responses.

Table 5: Age of the PPAIMAS

<table>
<thead>
<tr>
<th>Age</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-19</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>20-29</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>30-39</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td>40-50</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>50-59</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>60-69</td>
<td>7</td>
<td>28</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>
The results in Table 5 reveal that the majority of the participants in this category belonged to the age group of 30-39. This can be attributed to the fact that during the 1980s and 1990s there has been increased recruitment of young lecturers due to the increased number of students and expansion in the art courses offered at the Art school. Results also reveal that there were few participants in the age group 50-59 and 20-29 and in age group 40-50. The small percentage of participants from this category can be attributed to the fact that before the 1980s, the school did not recruit many art lecturers because of the small number of art students and poor conditions of living.

Participants were asked to give their religion and Table 6 provides their responses

Table 6: Religion of the PPAIMAS

<table>
<thead>
<tr>
<th>Religion</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Protestant</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>Catholic</td>
<td>15</td>
<td>60</td>
</tr>
<tr>
<td>Moslem</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>Others</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 6 above reveal that the majority of the participants were from Catholic background followed by Anglicans.

Table 7: Sex of the PPAIMAS

<table>
<thead>
<tr>
<th>Sex</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>17</td>
<td>68</td>
</tr>
<tr>
<td>Female</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>TOTAL</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 7 above reveal that the majority of art instructors were male. This can be attributed to the fact that the art school in its history has trained more men than women. More men have been recruited to teach than women in the past.
Table 8: The highest level of art education for PPAIMAS

<table>
<thead>
<tr>
<th>Level of education</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelors (BA)</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Masters (MA)</td>
<td>16</td>
<td>64</td>
</tr>
<tr>
<td>Doctor (Ph’d)</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Others</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>(Diploma &amp; certificates)</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>TOTAL</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 8 indicate that the majority of art instructors were well-trained in art ranging from certificates to diploma levels. Therefore their views about art can be relied on.

Art instructors were asked to give their areas of art specialization. Table 9 provides their responses.

Table 9: Area of art specialization by PPAIMAS

<table>
<thead>
<tr>
<th>Specialty</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graphic design</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Others</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Ceramics</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Painting/art history</td>
<td>10</td>
<td>40</td>
</tr>
<tr>
<td>Sculpture</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>TOTAL</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

The results in Table 9 above show that art instructors were selected from a broad spectrum of art disciplines though painters and sculptors were the majority.

Art instructors were asked to give the names of institutions which awarded them the academic qualifications in art.
Table 10: Awarding institution

<table>
<thead>
<tr>
<th>Institution</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makerere University</td>
<td>16</td>
<td>92</td>
</tr>
<tr>
<td>University of Amsterdam</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Others</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>18</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 10 shows that majority of the PPAIMAS were graduates of Makerere, and therefore were well versed with the art of Makerere under study.

4.2.2 Characteristics of the former students of Makerere University Margaret Trowell School of Industrial and Fine Arts who graduated after 1981 (FSMAS)

The FSMAS were asked to give their nationality and the table below provides their responses.

Table 11: Nationality of the FSMAS

<table>
<thead>
<tr>
<th>Nationality</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ugandan</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td>Others</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>24</td>
<td>100</td>
</tr>
</tbody>
</table>

Table 11 indicates that 100% of FSMAS were all Ugandans meaning that they know well the history of Makerere Art School.

The FSMAS were asked to give their ethnicity and their responses are recorded in Table 12.
Table 12: Ethnicity of the FSMAS

<table>
<thead>
<tr>
<th>Tribe</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ganda</td>
<td>17</td>
<td>70.8</td>
</tr>
<tr>
<td>Ankole/Kiga/Toro</td>
<td>5</td>
<td>21</td>
</tr>
<tr>
<td>Teso</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Gwere</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>TOTAL</td>
<td>24</td>
<td>100</td>
</tr>
</tbody>
</table>

Table 12 indicates that the majority of FSCMAS were Baganda by 70.8%, 21% Banyankole, Bakiga and Batoro, 4.1% Iteso and 4.1% were.

The FSMAS were asked to indicate their districts of origin and their responses are recorded in Table 13.

Table 13: District of origin of the FSMAS

<table>
<thead>
<tr>
<th>District</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kampala</td>
<td>8</td>
<td>33.3</td>
</tr>
<tr>
<td>Mpigi</td>
<td>5</td>
<td>21</td>
</tr>
<tr>
<td>Hoima</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Masaka</td>
<td>2</td>
<td>8.3</td>
</tr>
<tr>
<td>Mukono</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Mbarara</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Ntungamo</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Kabale</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Kabarole</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Pallisa</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>TOTAL</td>
<td>24</td>
<td>100</td>
</tr>
</tbody>
</table>

The FSMAS were asked to indicate their district of origin. Their responses are recorded in Table 14.
Table 14: Origin of FSMAS by region

<table>
<thead>
<tr>
<th>Region</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Central</td>
<td>17</td>
<td>71.9</td>
</tr>
<tr>
<td>Western</td>
<td>6</td>
<td>25.0</td>
</tr>
<tr>
<td>Eastern</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Northern</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>24</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 14 show that the majority of FSMAS who participated in this study were from the central districts of Uganda. This is because majorities of art students at Makerere come from the central schools of Uganda.

The FSMAS were asked to indicate their age, and their responses are recorded in Table 15.

Table 15: Age of the FSMAS

<table>
<thead>
<tr>
<th>Age interval</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-19</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>20-29</td>
<td>8</td>
<td>33</td>
</tr>
<tr>
<td>30-39</td>
<td>10</td>
<td>42</td>
</tr>
<tr>
<td>40-49</td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>Total</td>
<td>24</td>
<td>100</td>
</tr>
</tbody>
</table>

Table 15 indicates that 33% of FSMAS belonged to the age group of 20-29. 42% to age group of 30-39 and 25% to the age group of 40-49, meaning that participants in the age group of 40-49 were the minority while those of the age group 30-39 were the majority followed by those in the age group of 20-29.

The FSMAS were asked to indicate their religious denominations and Table 16 provides the results.
Table 16: Religion of the FSMAS

<table>
<thead>
<tr>
<th>Denomination</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catholics</td>
<td>11</td>
<td>45.1</td>
</tr>
<tr>
<td>Protestants</td>
<td>9</td>
<td>36.9</td>
</tr>
<tr>
<td>Muslims</td>
<td>3</td>
<td>13.9</td>
</tr>
<tr>
<td>Others</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>TOTAL</td>
<td>24</td>
<td>100</td>
</tr>
</tbody>
</table>

The results in Table 16 indicate that the majority of the participants were Christians especially Catholics. This is because Christian schools encourage art education more than Muslim schools.

The FSMAS were asked to indicate their sex and Table 17 provides their responses

Table 17: Sex of the FSMAS

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>11</td>
<td>45.8</td>
</tr>
<tr>
<td>Female</td>
<td>13</td>
<td>54.2</td>
</tr>
<tr>
<td>TOTAL</td>
<td>24</td>
<td>100</td>
</tr>
</tbody>
</table>

The results in Table 17 indicate that the majority of the FSMAS were female and the minority Male

The FSMAS were asked to indicate the highest level of education and table 18 provides their responses.
Table 18: Highest level of education in art of the FSMAS

<table>
<thead>
<tr>
<th>Level</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate/bachelors’</td>
<td>20</td>
<td>83.3</td>
</tr>
<tr>
<td>Masters’ degree</td>
<td>4</td>
<td>16.7</td>
</tr>
<tr>
<td>PHD</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>24</td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

Results in Table 18 shows that the majority of the FSMAS who participated in this study were degree graduates and were therefore well informed about the artworks under study. The FSMAS were asked to indicate the names of institutions, which awarded them the art qualifications. Table 19 provides their responses:

Table 19: Awarding institution

<table>
<thead>
<tr>
<th>Institution</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makerere University</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td>Others (None)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>24</td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

Results in Table 19 shows that all FSMAS were graduates of Makerere and were therefore well versed with the history of Makerere University Art School.
4.2.3 Characteristics of former students of Cecil Todd & Margaret Trowell (FSCMT)

The FSCMT were asked to give their nationality. Table 20 provides their responses.

<table>
<thead>
<tr>
<th>Nationality</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ugandan</td>
<td>15</td>
<td>100</td>
</tr>
<tr>
<td>Others</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 20 above show that the FSCMT who participated in this study were all Ugandans. Therefore they have witnessed all the art transformations at Makerere. Thus the information they gave could be reliable.

The FSCMT were asked to indicate their ethnic groups and the table below provides their answers:

<table>
<thead>
<tr>
<th>Tribe</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ganda</td>
<td>14</td>
<td>93.3</td>
</tr>
<tr>
<td>Nyoro/Toro/Ankole</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Soga/Gishu/Gwere</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Teso/Madi/Alur</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Others</td>
<td>1</td>
<td>6.3</td>
</tr>
<tr>
<td>TOTAL</td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 21 show that the majority of FSCMT were Baganda by 93.3% and 7% others.

The FSCMT were asked to indicate their districts of origin and the results are presented in Table 22.
Table 22: Districts of origin

<table>
<thead>
<tr>
<th>District</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kampala</td>
<td>5</td>
<td>32</td>
</tr>
<tr>
<td>Mpigi</td>
<td>6</td>
<td>39.6</td>
</tr>
<tr>
<td>Mukono</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Luwero</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Kibaule</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Masaka</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Mbaile</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Nebbi</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Tororo</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Others (Moyo, Rakai)</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 22 show that 33.3% of FSCTMT came from Kampala, 40% from Mpigi, 7% from Luwero, 0% Kibaule, 7% Masaka, 0% Mbaile, 0% Nebbi, 0% Tororo and 0% from other districts.

The FSCTMT were asked to indicate their region of origin. Table 23 provides their results.

Table 23: Origin of FSCTMT by region

<table>
<thead>
<tr>
<th>Region</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Central</td>
<td>14</td>
<td>93.4</td>
</tr>
<tr>
<td>Western</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Eastern</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Northern</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Tables 22 and 23 show that the majority of the FSCTM were from the central region.
The participants were asked to indicate their age and the table below gives the responses.

Table 24: Age of the respondents

<table>
<thead>
<tr>
<th>Age</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-19</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>20-29</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>30-39</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>40-40</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>50-59</td>
<td>5</td>
<td>32</td>
</tr>
<tr>
<td>60-69</td>
<td>10</td>
<td>68</td>
</tr>
<tr>
<td>TOTAL</td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Table 24 shows that the majority of the FSCTMT belonged to the age group of between 60-69 by 67% followed by those in the age group of between 50-59 by 33.3%, an indication that they were in the art school in the 1950s and 1960s. Therefore they witnessed the art events at Makerere in those decades.

The FSCTMT were asked to indicate their religious denominations and table 25 below gives their responses.

Table 25: Religion of the respondents

<table>
<thead>
<tr>
<th>Religion</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Protestant</td>
<td>4</td>
<td>26.4</td>
</tr>
<tr>
<td>Catholic</td>
<td>6</td>
<td>39.6</td>
</tr>
<tr>
<td>Moslem</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Others</td>
<td>4</td>
<td>26.4</td>
</tr>
<tr>
<td>TOTAL</td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 25 shows that the majority of FSCTMT were Christians, 40% Catholic, 27% protestants, 7% Muslims, 20% belong to other religions.

The FSCTMT were asked to indicate their sex and their results are presented in Table 26.
Table-26 Sex of the respondents

<table>
<thead>
<tr>
<th>Sex</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>12</td>
<td>80</td>
</tr>
<tr>
<td>Female</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>Female</td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 26 show that 80% of FSCTMT were male and 20% female, an indication that the majority of the FSCTMT who participated in this study were male, and the minority female.

The FSCTMT were asked to give their highest level of art education, and their responses are provided in table 27.

Table 27: Highest level of art education among FSCTMT

<table>
<thead>
<tr>
<th>Level of education</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelors (BA)</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Masters (MA)</td>
<td>5</td>
<td>32</td>
</tr>
<tr>
<td>Doctor (Ph’d)</td>
<td>2</td>
<td>13.2</td>
</tr>
<tr>
<td>Others</td>
<td>7</td>
<td>46.2</td>
</tr>
<tr>
<td>TOTAL</td>
<td>15</td>
<td>100%</td>
</tr>
</tbody>
</table>

Results in Table 27 indicate that the FSCTMT who participated in this study were all degree art graduates meaning that they were well versed with art. FSCTMT were asked to give their area of art specialization. The results are presented in Table 28

The FSCTMT were asked to name the Institutions which awarded them the art qualifications. Their results are presented in Table 29.
Table 28: Awarding institution

<table>
<thead>
<tr>
<th>Institution</th>
<th>F</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makerere University</td>
<td>14</td>
<td>93.4</td>
</tr>
<tr>
<td>University of Amsterdam</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Others</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 28 show that the majority of FSCTMT who participated in this study were graduates of Makerere Art School, by 93.3% and 7% from the University of Amsterdam, meaning that they were well versed with the visual productions and history of Makerere Art School.

The FSCTMT were asked to indicate their area of art specialization. Their results are presented in Table 29.

Table 29: Area of specialization

<table>
<thead>
<tr>
<th>Specialty</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graphic design</td>
<td>3</td>
<td>19</td>
</tr>
<tr>
<td>Ceramics</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Painting/art history</td>
<td>7</td>
<td>42</td>
</tr>
<tr>
<td>Sculpture</td>
<td>5</td>
<td>33</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Results in Table 29 above show that FSCTMT who were selected to participate in this study were selected across all art subjects, that is graphics (20%), ceramics (0%) painting and art history (33.3%), meaning that there was balanced information on different art disciplines.
The Art of cultural consciousness/identity

In this section, the researcher presents the results of question number one, where the PPAIMAS, PUGSMAS, FSCIMT and ESMAS, were asked to report whether the 1960s compared to the 1950s and 1970s were a decade of the art of cultural consciousness. Their results are presented in Table 30.

Table 30: Results of different participants regarding whether the 1960s were a decade of the art of cultural consciousness.

<table>
<thead>
<tr>
<th>Groups</th>
<th>Yes</th>
<th></th>
<th></th>
<th>No</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>%</td>
<td>F</td>
<td>%</td>
<td></td>
</tr>
<tr>
<td>PPAIMAS</td>
<td>18</td>
<td>72</td>
<td>7</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>PUGSMAS</td>
<td>23</td>
<td>80</td>
<td>7</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>FSCIMT</td>
<td>9</td>
<td>60</td>
<td>3</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>FSMAS</td>
<td>17</td>
<td>75</td>
<td>6</td>
<td>25</td>
<td></td>
</tr>
</tbody>
</table>

From Table 30, the majority of the participants in their respective categories reported that the 1960s compared to the 1950s and 1970s were a decade of the art of cultural consciousness. However the minority reported that it was not.

The FSMAS were asked in which ways the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere Art School.

Cultural consciousness at Makerere University Art School was assessed in terms of subject matter, proportions, colour use and symbolism, message conveyance, aspirations, inspirations, longitudinal round style and African religious practices. The results presented start with Table 31.
Table 31: Cultural consciousness among artists at Makerere University Art School as reported by FSMAS (n=24).

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Yes</th>
<th></th>
<th>No</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>%</td>
<td>F</td>
<td>%</td>
</tr>
<tr>
<td>Subject matter</td>
<td>15</td>
<td>62.5</td>
<td>4</td>
<td>17</td>
</tr>
<tr>
<td>Proportions</td>
<td>10</td>
<td>46</td>
<td>9</td>
<td>37.3</td>
</tr>
<tr>
<td>Colour use and symbolism</td>
<td>16</td>
<td>66.6</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>Message conveyance</td>
<td>11</td>
<td>45.8</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>Aspirations</td>
<td>14</td>
<td>58.3</td>
<td>5</td>
<td>21</td>
</tr>
<tr>
<td>Inspirations</td>
<td>9</td>
<td>37.5</td>
<td>10</td>
<td>42</td>
</tr>
<tr>
<td>Longitudinal round style</td>
<td>15</td>
<td>62.5</td>
<td>4</td>
<td>17</td>
</tr>
<tr>
<td>African religious practices</td>
<td>13</td>
<td>54.1</td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

Table 31 indicates that 62.5% of FSMAS reported that the 1960s were a decade of the art of cultural consciousness in terms of subject matter, 46% in terms of proportions, 45.8% in terms of message conveyance and 66.6% in terms of colour use and symbolism. 55.3% in terms of aspirations, 37.5% in terms of inspiration, 62.5% in terms of longitudinal round style, and 54.1% in terms of African religious practices. On the other hand, 17% reported that the 1960s were not a decade of the art of cultural consciousness in terms of subject matter, 37.5% in terms of proportions, 12.5% in terms of colour use and symbolism, 12.5% in terms of message conveyance, 21% in terms of aspirations, 42% in terms inspiration, 17% in terms of longitudinal round style and 25% in terms of African religious practices. The FSMAS were also asked in what ways the 1960s in relation to the 1950s and 1970s were a decade of art of cultural consciousness among artists at Makerere Art School, in terms of subject matter, proportions, colour use and symbolism, message conveyance, aspirations, inspirations, longitudinal round style and African religious practices. Their responses are presented in Table 32.
Table 32: The different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the cultural consciousness among artists in terms of subject matter as reported by FSMAS (n=24)

<table>
<thead>
<tr>
<th>Response</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dealt with day to day activities</td>
<td>9</td>
<td>37.5</td>
</tr>
<tr>
<td>Dealt with African religious themes</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>Dealt with African Independence political themes</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>Concerned with African Social Ceremonies</td>
<td>2</td>
<td>4.1</td>
</tr>
<tr>
<td>Fusion of African Cultural practices with European colonial influence</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Dealt with cultural identity issues</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>Non-Response</td>
<td>3</td>
<td>12.5</td>
</tr>
</tbody>
</table>

As can be seen from Table 32; all FSMAs reported in one way or another that the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness in terms of subject matter at Makerere University Art School among artists. This is because the FSMAs were able to see subject matters in the art works in terms of day to day activities, African religious ceremonies, African independence political movements, cultural issues and in terms of fusing African cultural values with European colonial influences. When the same question was put to the PUGSMAS, they made the same observations. Their results are presented in Table 33.
Table 33: Results from the focus group discussion regarding the different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere university Art School in terms of subject matter.

- The 1960s art subjects reflect the rebirth of African Cultural identity
- The 1960s art subjects reflect the re-interpretation of the African past in contemporary terms
- Subject matters of the 1960s reflect the contemporary changing Africa
- 1960s art subjects reflected the political independence awareness of the African people
- National and regional cultural identity symbols dominated the art productions of the 1960s
- The art subjects of the 1960s represent the decolonising processes among the African people

From Table 33, it is clear that the art subject matters of the 1960s provided the visual soul, which aided and guided the development of the art of cultural consciousness at Makerere Art School.
The FSMAS were asked the different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness in terms of proportions at Makerere University Art School. Their responses are presented in Table 34.

Table 34: Ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness in terms of proportions as reported by the FSMAS (n=24)

<table>
<thead>
<tr>
<th>Dimensions</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>- The 1960s art is characterized with arbitrary forms, principles and elements of art are ignored</td>
<td>11</td>
<td>45.8</td>
</tr>
<tr>
<td>- The 1960s Anatomy is analytically studied and principles and elements of art observed</td>
<td>5</td>
<td>20.8</td>
</tr>
<tr>
<td>- The 1960’s forms are exaggerated</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>- The forms of the 1960s are naturalistic while those of the 1970s analytically studied</td>
<td>2</td>
<td>8.3</td>
</tr>
<tr>
<td>- Non-response</td>
<td>3</td>
<td>12.5</td>
</tr>
</tbody>
</table>

From Table 34, three major observations are made: that the 1960s art proportions and forms were exaggerated and therefore the concept of principles and elements of art were ignored, and this is supported by 45.8% of the FSMAS. Secondly, that the proportions of the 1960s unlike those of the 1950s and 1970s, were based on analytical study in details of forms and this is supported by 20.8% of FSMAS. Thirdly, that the 1960s art proportions unlike those of other decades were naturalistic and this is supported by 98.3% of FSMAs. On the other hand, the observation by some FSMAs that anatomy was analytically studied in details, reflect the western influence at Makerere University during the 1960s which emphasized life-drawing studies. Despite this, the researcher observes that even where anatomy was analytically studied as in Ham Mukasa’s portrait, still the exaggerations of forms is identifiably evident. However, the researcher notes that even though some elements of traditional art proportions are evident in the 1960’s art at
Makerere, it appears that they were more used to enhance the quality of individual artists rather than arouse the spirit of visual African cultural consciousness. Therefore the 1960s were a decade of the art of cultural consciousness in terms of proportions.

Likewise, participants of the focus group were asked the same question as in Table 34 above. Their responses are presented in Table 35.

Table 35: Results from focus group discussion regarding the different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists in terms of proportions

- The 1960s art proportions are similar to those of African classical art.
- European concept of art proportion is visible in the 1950s, 1960s and 1970s art.
- Proportions of the 1960s art are more analytically studied than those of the 1950s and 1970s
- The 1960s art reflect unconsciously fused African concept of proportions with European realism and naturalistic proportions.
- Proportions in the 1960s are exaggerated to create emphasis.
- The 1950s, 1970s and 1960s art is based on European concept of proportions

From Table 35, it is clear that the art proportions of the 1960s in general reflect Makerere University's double inherited art traditions. That is traditional African concept of proportions where proportions are exaggerated and European art practices, where proportions are based on scientific classical observations. Despite this, the researcher believes that the art proportions of the 1960s were more used to enhance individual art creativity rather than as a concept of creating cultural awakening and consciousness. Thus the researcher agrees with both the majority and minority views.
The FSMAS were asked the different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere in terms of colour use and symbolism. Their responses are presented in Table 36.

Table 36: The 1960s vis-a-vis 1950s and 1970s as a decade of the art of cultural consciousness in terms of colour use and symbolism as reported by FSMAS (n=24)

<table>
<thead>
<tr>
<th>Dimension</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Wide range of hues are revealed in the 1960s art unlike in the 1950s and 1970s</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>- Colours were effectively more used in the 1960s</td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>- Colours of the 1960s are naturalistic</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>- Rich colours were used in the 1960s unlike in the 1950s and 1970s</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>- Colours in the 1960s were transformed into symbolic meaning related to messages</td>
<td>4</td>
<td>16.6</td>
</tr>
<tr>
<td>- Warm colours were used in the 1960s</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>- No difference in colours used and symbolism in the 1950s, 1960s and 1970s art works.</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>- There was limited use of colours and symbolism in the 1960s art</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>- Non response</td>
<td>5</td>
<td>20.8</td>
</tr>
</tbody>
</table>

Results in Table 36 show that colours were effectively used with proper understanding of the colour theory. However the researcher observes that the use of colour in the 1960s had less significance of expressing cultural consciousness.

Similarly, the focus group participants were asked the same question as in Table 36 above and their responses are presented in Table 37.
Table 37: The 1960s in relation to the 1950s and 1970s as a decade of the art of cultural consciousness in terms of colour use and symbolism at Makerere University Art School among artists.

- The 1960s were years of effective use of colour with a wide range of hues, lines and tones
- The 1960s were a decade of outstanding use of colour symbolism in relation to message conveyance
- 1960 art represents proper understanding of colour theory
- The 1960s art reflect effective experimentation of colour according to individual tests

From Table 37, the focus group discussion participants have observed effective use of colour in the 1960s art productions.

Table 38: The different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness at Makerere University Art School in terms of message conveyance as reported by the FSMAS (n=24)

<table>
<thead>
<tr>
<th>Dimension</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Messages conveyed are narrative and decorative</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>Messages conveyed are precise and clear</td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>Rich messages conveyed in the 1960s art.</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>Messages deal with social aspects</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Messages conveyed are broad and emphasize cultural identity through subject matter and forms</td>
<td>2</td>
<td>8.3</td>
</tr>
<tr>
<td>Message conveyance is not naturalistic</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Message conveyance reflects visual freedom</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Non-response</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>

From Table 38, it is evident that the 1960s in relation to the 1950s and 1970s were seen as a decade of the art of cultural identity in terms of message conveyance in four major ways: Narratives and decorativeness, Precision and clarity of the messages being
conveyed, richness and broadness of the messages conveyed and the content and objectives of the message being conveyed. Concurring with the above observations, the researcher also argues that what makes the art works of the 1960s reveal more the spirit of cultural consciousness is the way artists of the 1960s analyzed the content of the subject and the way they present it. Many of the art works of the 1960s reflect an identifiable African origin and are presented in an everyday social experience which makes it precise and clear to the viewer to internalize it and appreciate it. This among other ways explains why the 1960s in relation to the 1950s and 1970s are seen among artists at Makerere University Art School as a decade of the art of cultural consciousness in terms of subject matter.

Participants of the focus group discussion were also asked the same question and their results are presented in Table 39.

Table 39: Focus discussion results regarding the different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness at Makerere Art School among artists in terms of message conveyance

<table>
<thead>
<tr>
<th>Message Conveyance Category</th>
<th>1960s</th>
<th>1950s</th>
<th>1970s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unusual political and cultural messages were conveyed</td>
<td>More than in the 1950s and 1970s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The 1960s message conveyance was culturally strong, conscious and socially liberating</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The 1960s message conveyance reflect progressive questioning of traditional African art values and European art practices</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Message conveyance was circular in outlook, precise and clear</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Message conveyance was narrative based on verbal story telling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Message conveyance centred on the subject matter not on element of art</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From Table 39, it is evident that the message conveyance in the 1960s was largely aimed at creating freedom of visual awareness among the people; and since the artists were part of the society, this was part of their duty. The researcher argues here that cultural
consciousness in terms of message conveyance in the 1960s was more emphasized through subject matters and forms used in the art compositions.

The FSMAS were asked the different ways in which the 1960s in relation to the 1950s and 1970s are seen by artists as the decade of the art of cultural consciousness among artists at Makerere Art School in terms of aspiration. Their results are provided in Table 40.

Table 40: Results of FSMAS regarding the different ways in which the 1960s in relation to the 1950s and 1970s are seen by artists at Makerere Art School as a decade of the art of cultural consciousness in terms of aspiration as reported by the FSMAS [n=24].

<table>
<thead>
<tr>
<th>Dimension</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Artists aspired:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-To fuse African traditional forms with the western art values</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>-To produce art and gain marks</td>
<td>2</td>
<td>8.3</td>
</tr>
<tr>
<td>-To discover new academic art knowledge</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>-To Set the society free from western influence</td>
<td>4</td>
<td>16.6</td>
</tr>
<tr>
<td>-To attain freedom of self art expression</td>
<td>4</td>
<td>16.6</td>
</tr>
<tr>
<td>-To establish art movements reflecting Uganda’s diverse cultural practices</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>-To challenge the superiority of European self imposed art</td>
<td>4</td>
<td>16.6</td>
</tr>
<tr>
<td>-To re-awaken the traditional African art expressions</td>
<td>2</td>
<td>8.3</td>
</tr>
<tr>
<td>-Non- response</td>
<td>3</td>
<td>12.5</td>
</tr>
</tbody>
</table>

From Table 40, it is clear that the majority of FSMA believe that the 1960s in relation to the 1950s and 1960s were a decade of the art of cultural consciousness in terms of aspirations at Makerere University Art School among artists in many ways: for example, setting the society free from western art influence, fusing African Art with European art values, seeking new art knowledge, developing a Ugandan art movement, re-awakening the glory of African traditional art.
and 1970s. Importantly, when one examines the 1960s art works in relation to those of the 1970s decade of the art of cultural consciousness, it is clear that the era of aspiration. This is evident from Table 4.

<table>
<thead>
<tr>
<th>Aspiration</th>
<th>To become aware of cultural revolution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>To become aware of cultural revolution</td>
</tr>
<tr>
<td></td>
<td>To read reassigned conventional art notes</td>
</tr>
<tr>
<td></td>
<td>To question the values of European art</td>
</tr>
<tr>
<td></td>
<td>To question the source of inspiration and modes of expression</td>
</tr>
<tr>
<td></td>
<td>To determine the content of African art and its destiny</td>
</tr>
</tbody>
</table>

Aspirations: consciousness among artists at Picasso University Art School in terms of 1960s vs. 1970s and 1970s in a decade of the art of cultural consciousness. From Table 4, it is evident that the 1960s in relation to the 1970s and 1970s were a
Table 42: FSMAS views regarding the different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness in terms of inspiration (n=24)

<table>
<thead>
<tr>
<th>Ways</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Inspiration was from various sources</td>
<td>3</td>
<td>14.2</td>
</tr>
<tr>
<td>-Inspiration centred on cultural activities</td>
<td>3</td>
<td>14.2</td>
</tr>
<tr>
<td>-Inspiration centred on religious activities</td>
<td>2</td>
<td>9.5</td>
</tr>
<tr>
<td>-Inspiration reflect magical activities</td>
<td>1</td>
<td>4.7</td>
</tr>
<tr>
<td>-Students were inspired by their lecturers and natural environment</td>
<td>1</td>
<td>4.7</td>
</tr>
<tr>
<td>-Inspired by independence political movement</td>
<td>2</td>
<td>9.5</td>
</tr>
<tr>
<td>-Inspired by social activities</td>
<td>1</td>
<td>4.7</td>
</tr>
<tr>
<td>-Colours were inspired by natural environment</td>
<td>1</td>
<td>4.7</td>
</tr>
<tr>
<td>-Artists were inspired by traditional classical African art forms</td>
<td>4</td>
<td>19.0</td>
</tr>
<tr>
<td>-Inspiration was from African Christianity</td>
<td>3</td>
<td>14.2</td>
</tr>
<tr>
<td>-Inspiration was from Mythologies</td>
<td>2</td>
<td>9.5</td>
</tr>
<tr>
<td>-None -Responses</td>
<td>5</td>
<td>23.8</td>
</tr>
</tbody>
</table>

From Table 42, seven major ways of cultural consciousness in terms of inspiration emerged: inspiration from cultural activities 14.2%, religious activities 9.5%, and independence political movements 9.5%, inspiration from traditional classical art forms 19%, African mythologies 9.5%, and inspiration from African Christianity 14.2%.

From the above observation the researcher observes that even though art inspiration in the 1960s reveal cultural consciousness more than in the art works of the 1950s and 1970s, it also reflects borrowed foreign art traits which all enhance cultural flavours in the 1960s art productions.
Similarly, the same question of cultural consciousness in terms of inspiration was raised in focus group discussion and the results are presented in table 43.

Table 43: Focus group discussion results regarding the different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness in terms of inspiration

<table>
<thead>
<tr>
<th></th>
<th>1950s</th>
<th>1960s</th>
<th>1970s</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inspiration of the 1960s art</strong> based on:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indigenous social and cultural practices.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Political independence activities of the 1960s.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colonial art influences</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Traditional African art forms</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verbal story telling and mythologies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The contemporary changing Africa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>African world life and scenery</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From Islam, Christian and African religions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>European art not African subjects and cultural events</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 43 shows that the sources of art inspiration at Makerere during the 1960s varied. Some were from African Social, political and cultural activities, others were typically foreign. Despite this, many sources of inspirations mentioned above reveal the artist’s desire and efforts to draw inspiration from African cultural, social, political and religious practices which all reflect African cultural consciousness.
Table 44: The different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists in terms of longitudinal round style at Makerere University Art School as reported by the FAMAS (n=24).

<table>
<thead>
<tr>
<th>Dimension</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Longitudinal round style dominate the 1960s art unlike the 1950s and 1970s</td>
<td>5</td>
<td>20.8</td>
</tr>
<tr>
<td>Longitudinal round styles varied</td>
<td>2</td>
<td>8.3</td>
</tr>
<tr>
<td>Limited longitudinal round style is evident in 1960s art works</td>
<td>13</td>
<td>54.2</td>
</tr>
<tr>
<td>Non-responses</td>
<td>3</td>
<td>12.5</td>
</tr>
</tbody>
</table>

Table 44, shows that 20.8% of the FAMAS reported that the 1960s were dominated by longitudinal round style, 5% noted that it was varied in degrees and 54.2% stated that the longitudinal round style in the 1960s art was limited. From these observations, the researcher observes that the longitudinal style is evident in the art works of 1960s just as it is reflected in the 1950s and 1970s art works. However, its usage appears not to be aimed at creating an art of cultural consciousness.

The same question as in Table 44 was put to participants of the focus group discussion. The results obtained are presented in Table 45.

Table 45: Focus group discussion results regarding the different ways in which the 1960s were a decade of the art of cultural consciousness among artists at Makerere University Art School in terms of longitudinal round style.

**Majority view**
- Longitudinal style in the 1950s was replaced with intentional abstraction in the 1960s and 1970s
- The longitudinal style in the 1960s was not used to achieve or to promote cultural consciousness

**Minority view**
- Longitudinal style was more used in the 1950s art than in the 1960s and 1970s

According to the above observations in Table 45, the minority of participants reported that there was less longitudinal round style in the 1960s compared to the 1950s and the
majority reported that longitudinal round style was not used to promote cultural consciousness. The researcher concurs with this view.

Table 46: The different ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere University Art School in terms of religious practices as reported by FSMAS (n=24).

<table>
<thead>
<tr>
<th>Dimensions</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>African religious practices and symbolism are evident in the 1960's art</td>
<td>8</td>
<td>33.3</td>
</tr>
<tr>
<td>more than in the 1950s and 1970s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various religious practices and symbolism evident in the 1960s art</td>
<td>2</td>
<td>8.3</td>
</tr>
<tr>
<td>more than in the 1970s and 1950s art</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christian religious practices and symbolism dominate the 1960s artworks</td>
<td>2</td>
<td>8.3</td>
</tr>
<tr>
<td>Islamic religious influences are common in the 1960s art</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Fused African religious practices with Christianity are evident in the</td>
<td>5</td>
<td>20.8</td>
</tr>
<tr>
<td>1960s art</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Less religious symbolism in the 1960s art</td>
<td>1</td>
<td>4.1</td>
</tr>
<tr>
<td>Non-response</td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

From results given in Table 46, 33.3% of FSMAS believe that African religious practices and symbolism dominate the 1960s art works, 8.3% that they varied, 8.3% that Christian practices dominate, 4.1% cited Islamic influences, while 20.8% cited the fusion of African religious practices with Christianity and 4.1% saw less religious practices and symbolism in the 1960s art works.

From the above observations the researcher argues that even though there were varied religious practices and symbolism in the 1960s art works, African religious practices are abundantly visible in the 1960s; therefore the 1960s were a decade of the art of cultural
consciousness in terms of religious practices and symbolism.

The same question of cultural consciousness in terms of religious practices was raised in focus group discussion and results are presented in Table 47.

Table 47: Results from focus group discussion regarding the different ways in which the 1960s were a decade of the art of cultural consciousness in terms of religious practices and symbolism among artist at Makerere university Art School

| The 1960s art is characterized by representation of African religious cultural integration with Christianity |
| The 1960s art reflects Secularization of Christianity in art to carry new secular meanings. The 1960s art is concerned with integrating Contemporary life with traditional religious and magical practices. |
| Religiously the 1960s art reflects the birth of African Christian art movement. |

From Table 47, three major different ways of cultural consciousness emerge, namely the integration of Christianity with African religious practices and secularization of Christian art and symbols and the birth of African Christian art movement. Therefore the researcher observes that cultural consciousness in the 1960s at Makerere in terms of religious practices was in balanced fusion of African religious activities with Christianity.
Table 48: The extent to which the FSMAS view the 1960s in relation to the 1950s and 1970s as a decade of the art of cultural consciousness among artists at Makerere Art School in terms of European and African art values.

<table>
<thead>
<tr>
<th>European Art Values</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not at all</td>
</tr>
<tr>
<td></td>
<td>F  %</td>
</tr>
<tr>
<td>Naturalism</td>
<td>0  0</td>
</tr>
<tr>
<td>Realism</td>
<td>0  0</td>
</tr>
<tr>
<td>Color theory</td>
<td>2  8.3</td>
</tr>
<tr>
<td>Elements and principles of art</td>
<td>1  4.1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>African Art Values</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not at all</td>
</tr>
<tr>
<td></td>
<td>F  %</td>
</tr>
<tr>
<td>African religious practices</td>
<td>2  8.3</td>
</tr>
<tr>
<td>Decorativeness/narratives</td>
<td>0  0</td>
</tr>
<tr>
<td>Pronounced static qualities</td>
<td>3  12.5</td>
</tr>
<tr>
<td>Magic</td>
<td>2  8.3</td>
</tr>
<tr>
<td>Longitudinal round style</td>
<td>1  4.1</td>
</tr>
<tr>
<td>Arbitrary proportions</td>
<td>0  0</td>
</tr>
<tr>
<td>Spirituality</td>
<td>1  4.1</td>
</tr>
<tr>
<td>Balanced fusion of European and African art values</td>
<td>3  12.5</td>
</tr>
</tbody>
</table>

From Table 48 above, it is evidently clear that the extent to which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness varied.
Some FSMAS reported that to a limited extent 1960s in relation to 1950s and 1970s were a decade of the art of cultural consciousness among artists by 4.1% in terms of decorativeness/narrativeness, 12.5% in terms of pronounced static quality, 4.15% in terms of longitudinal round style, 8.3% in terms of balanced fusion of African and European art values and 8.3% in terms of spirituality.

However, the majority of FSMAS believe that to a greater extent it was a period of the art of cultural consciousness by 41.6% in terms of longitudinal round style, 45.8% in terms of magic, 33.3% in terms of decorativeness and narrativeness, 33.3% in terms of arbitrary proportions, 20.8% in terms of balanced fusion of European and African art values, 20.5% in terms of pronounced static quality and 37.5% in terms of African religious practices. Similarly, the past and present art instructors of Makerere University Art School were also asked whether the art productions at Makerere during the 1960s were more culturally conscious than those of the 1950s and 1970s in terms of religious practices, decorativeness/narrativeness, arbitrary proportions, subject matter, aspirations and round style.

Table 49: Results of PPAIMAS regarding the extent to which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness at Makerere among artists (n = 25)

<table>
<thead>
<tr>
<th>Dimensions</th>
<th>Yes</th>
<th>%</th>
<th>No</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>African religious practices</td>
<td>7</td>
<td>28</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Decorativeness/narrativeness</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>Longitudinal round style</td>
<td>2</td>
<td>8</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Arbitrary proportions</td>
<td>1</td>
<td>4</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>Aspirations</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Subject matter</td>
<td>8</td>
<td>32</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Non response</td>
<td>5</td>
<td>20</td>
<td>2</td>
<td>8</td>
</tr>
</tbody>
</table>
Table 49 indicates that PPAIMAS reported that the 1960s in relation to the 1950s and 1970s were a decade of the Art of Cultural Consciousness by 28% in terms of African religious practices, 4% in terms of decorative and narrativeness, 8% in terms of longitudinal round style, 4% in terms of arbitrary proportions, 4% in terms of aspirations and 32% in terms of subject matter. However others PPAIMAS believe that it was not a decade of the art of cultural consciousness by 0% in terms of African religious practice, 20% in terms of decorativeness and narrativeness, 24% in terms of longitudinal round style, 36% in terms of arbitrary proportions, 8% in terms of aspirations and 8% in terms of subject matter.

<table>
<thead>
<tr>
<th>Art of Cultural Consciousness</th>
<th>1950s</th>
<th>1960s</th>
<th>1970s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religious practices</td>
<td></td>
<td>28%</td>
<td></td>
</tr>
<tr>
<td>Decorativeness and narrativeness</td>
<td></td>
<td>4%</td>
<td></td>
</tr>
<tr>
<td>Longitudinal round style</td>
<td></td>
<td>8%</td>
<td></td>
</tr>
<tr>
<td>Arbitrary proportions</td>
<td></td>
<td>4%</td>
<td></td>
</tr>
<tr>
<td>Aspirations</td>
<td></td>
<td>4%</td>
<td></td>
</tr>
<tr>
<td>Subject matter</td>
<td></td>
<td>32%</td>
<td></td>
</tr>
</tbody>
</table>

Table 51 indicates that the 1960s art practices were culturally more resonant than the 1950s and 1970s in different ways. 38% in terms of decorative and narrativeness, 28% in terms of African religious practices, 24% in terms of decorative and narrativeness, and 12% in terms of revolutionary independence.
Table 50: Result of PPAIMAS regarding the why the 1960s art was more culturally consciousness than that of the 1950s and 1970s in terms subject matter, aspirations, arbitrary proportions and decorativeness and narratives and African religious practices (n=25).

<table>
<thead>
<tr>
<th>Dimension</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>More decorative and narrative</td>
<td>8</td>
<td>38</td>
</tr>
<tr>
<td>Adventurous and interactive without losing African authenticity</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Characterized by African religious practices</td>
<td>7</td>
<td>28</td>
</tr>
<tr>
<td>Effective art teaching in 1960s</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Precise and clear</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Magical subjects</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Arbitrary proportions evident</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>African cultural activity evident</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Naïve approach</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Display of effective colour use</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Longitudinal round style evident</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Folklore and African community spirit evident</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Revolutionary movements demanding independence and freedom</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Pronounced static quality</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Balanced fusion of African and European art values</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Non-response</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 50 indicates that the 1960s art productions were culturally more conscious than those of the 1950s and 1970s in different ways, 38 % in terms of decorativeness and narrativeness, 28 % in terms of African religious practices, 24 % in terms of different African cultural activities, and 12 % in terms of revolutionary independent ideas.

In a focus group discussion the PUGSMAS were asked to discuss whether the 1960s in relation to the 1950s and 1970s were a decade of art of cultural consciousness among artists at Makerere Art School. Table 51 shows the results.
Table 51: Views of PUGSMAS on whether the 1960s in relation to the 1950s and 1970s were the decade of the Art of Cultural consciousness at Makerere Art School.

- The 1960’s were the decade of the climax of the art of cultural consciousness
- Art of cultural consciousness expression started in the 1950’s reached it’s apex in 1960s
- Independence spirit of the 1960’s stimulated artist to revisit their traditions
- Art was a vehicle of discovering lost African heritage

Table 51 indicates the 1960s were a decade of the art of cultural consciousness but this cultural consciousness was caused by various factors. The researcher agrees with this view.

4.4 The Renaissance of Contemporary Art at Makerere in 1960s

In this section, the researcher presents the results from question number one, that is; Why the 1960s in relation to the 1950s and 1970s are seen by artists as a decade of the renaissance of contemporary art among artists at Makerere University Art School. The results presented are based on the view as reported by FSCTMT, PUGSMAS and PPAIMAS.

The FSCTMT were asked whether the 1960s in relation to the 1950s and 1970s were a decade of the renaissance of contemporary art in terms of proportions, inspirations longitudinal round style, aspirations, religious practices colour use and symbolism. Their results are presented in Table 52.
Table 52: Renaissance of contemporary Art at Makerere as reported by FSCTMT  
\( n = 15 \)

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Yes</th>
<th>No</th>
<th>I don’t know</th>
<th>Non-response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>%</td>
<td>F</td>
<td>%</td>
</tr>
<tr>
<td>Subject matter</td>
<td>10</td>
<td>66.6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Proportions</td>
<td>8</td>
<td>53.3</td>
<td>2</td>
<td>13.3</td>
</tr>
<tr>
<td>Inspirations</td>
<td>9</td>
<td>60</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Longitudinal round style</td>
<td>2</td>
<td>13.3</td>
<td>8</td>
<td>53.3</td>
</tr>
<tr>
<td>Aspirations</td>
<td>9</td>
<td>60</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Religious practices</td>
<td>3</td>
<td>20</td>
<td>7</td>
<td>46.6</td>
</tr>
<tr>
<td>Color use and symbolism</td>
<td>6</td>
<td>40</td>
<td>4</td>
<td>26.6</td>
</tr>
</tbody>
</table>

Table 52 indicates that the 1960s were the renaissance of contemporary art at Makerere University by 66.6% in terms of subject matter, 53.3% in terms of proportions, 60% in terms of inspiration, 13.3% in term longitudinal round style, 60% in terms of aspirations, 20% in terms of religions practices and 40% in terms of colour use and symbolism.

On the other hand the FSCTMT reported that the 1960s in relation to the 1970s and 1950s were not a decade of the renaissance of contemporary Art at Makerere by 0% in terms of subject matter, 13.3% in terms of proportions, 6.6% in terms of inspiration. 53.3% in terms longitudinal round style, 6.6% in terms of aspiration, 46.6% in terms of religious practices and 26.6% in terms of colour use and symbolism.

From the FSCTMT observations, the researcher observes that to a large extent the 1960s were a decade of the art of the renaissance of contemporary art at Makerere though this renaissance varied from one aspect of expression to another. The FSCTMT were asked...
why they regard the 1960s as a period of the renaissance of contemporary art among artists at Makerere Art School. Their results are presented in table 53.

Table 53: View of FSCTMT regarding why the 1960s were the decade of the Art of the renaissance of contemporary Art among artists at Makerere, (n =15)

<table>
<thead>
<tr>
<th>Responses (supporting views)</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cross-fertilization of African art with European art values</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Themes &amp; subjects reflect social political awareness of the period</td>
<td>2</td>
<td>13.3</td>
</tr>
<tr>
<td>A lot of decorativeness in terms of shape, color and form</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>It was a period of self discovery as Ugandans and individuals</td>
<td>2</td>
<td>13.3</td>
</tr>
<tr>
<td>A period of effective and interactive teaching</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>A period of plenty in terms of materials and art market</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>A period of the glorification of African past</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>A period of variety of art approach and analysis</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>A period of inter-disciplinary nature of art with art courses</td>
<td>1</td>
<td>6.6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Responses (Dissenting views)</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence of a lot of foreign art influences in the 1960s</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>Artists were concerned with becoming part of the international art movement rather than dealing with the renaissance of art at Makerere</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>The African consciousness is reflected in the 1970s not the 1960s</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>African religious practices not given attention</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>The 1960’s were concerned with contemporary issues not expressing African art values</td>
<td>1</td>
<td>6.6</td>
</tr>
</tbody>
</table>

Table 53 indicates that the 1960s were a period of the renaissance of contemporary art at Makerere University Art school among artists in various ways particularly in terms of
effective and interactive teaching 20%, 13.3% in terms of social and political awareness of the 1960s issues and 13.3% in terms of self-discovery.

On the other hand, some FSCTMT reported in Table 53, that it was not a decade of the renaissance of contemporary art. Despite the existence of this line of argument the researcher agrees with the majority of FSCTMT that the 1960s were a decade of the renaissance of contemporary art at Makerere among artists.

The FSCTMT were asked the extent to which the 1960s in relation to the 1950s and 1970s are seen as the years of the renaissance of contemporary art production at Makerere University Art School. This was in terms of African religious practices, decorativeness/narratives, and pronounced static quality, longitudinal round style, arbitrary proportions, subject matter, colour use and symbolism, balanced fusion of African and Western art values. Their results are presented in Table 54.

Table 54 indicates that, some FSCTMT reported these issues 1960s in relation to the 1950s and 1970s were a decade of the renaissance of contemporary art at Makerere by 20% in terms of decorative and narratives, and 40% in terms of African religious practices and 60% in terms of balanced fusion of African and Western art values. Colour used by 40% this was a renaissance in terms of parameter value and 60% in terms of arbitrary proportions. Restored 20% of the FSCTMT still report 1960s as a decade of the renaissance of contemporary art.
Table 54: FSCTMT results regarding the extent to which the 1960s in relation to the 1950s and 1970s were a decade of the renaissance of contemporary art at Makerere University Art School (n=15).

<table>
<thead>
<tr>
<th>African Art values</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not at all</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td>African religious practices</td>
<td>0</td>
</tr>
<tr>
<td>Decorativeness/</td>
<td>0</td>
</tr>
<tr>
<td>Narratives</td>
<td>0</td>
</tr>
<tr>
<td>Pronounced static quality</td>
<td>0</td>
</tr>
<tr>
<td>Longitudinal round style</td>
<td>0</td>
</tr>
<tr>
<td>Arbitrary aspirations</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 54 indicates that; some FSCTMAT reported that a greater 1960s in relation to the 1950s and 1970s were a decade of the renaissance of contemporary art at Makerere by 53.3 % in terms of decorativeness and narrativeness, and 40 % in terms of African religious practices and 60 % in terms of balanced fusion of African and western art values. Others noted by 46.6 % that it was a limited extent in terms of pronounced static quality and 60 % in terms of arbitrary portions. However 20 % of the FSCTMT did not report 1960s as a decade of the renaissance of contemporary art.
Similarly, the same issue of why the 1960s are being seen as the decade of the renaissance of contemporary art was raised during the PUGSMAS discussions. Table 55 presents their results:

Table 55: Views of PUGSMAS regarding why the 1960s relation to the 1950s and 1970s are seen as the renaissance of contemporary art at Makerere.

<table>
<thead>
<tr>
<th>Reasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>- The 1960s were a period of research and discovery about suppressed African art</td>
</tr>
<tr>
<td>- The artists of the 1960s exploited chances of modernizing traditional art</td>
</tr>
<tr>
<td>- The 1960s artists exploited the chances of making European art relevant to African situation</td>
</tr>
<tr>
<td>- The 1960s were a period of intersecting African and European art which led to the production of a new breed of art.</td>
</tr>
<tr>
<td>- The 1960s art reflected the need for cultural, political and economic freedom of people</td>
</tr>
</tbody>
</table>

Results in Table 55 indicate that the PUGSMAS reported that the 1960s were a decade of the renaissance of contemporary art at Makerere. The researcher concurs with the PUGSMAS observations.

Similarly the PPAIMAS were asked whether the 1960s in relation to the 1950s and 1970s were a decade of the renaissance of contemporary art at Makerere Art School.

Table 56: Results of PPAIMAS regarding whether the 1960s were the decade of the renaissance of contemporary art at Makerere Art School (n =25).

<table>
<thead>
<tr>
<th>Responses</th>
<th>F</th>
<th>percentages (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>19</td>
<td>76</td>
</tr>
<tr>
<td>No</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Non-response</td>
<td>3</td>
<td>12</td>
</tr>
</tbody>
</table>
Table 56 indicates that the majority of the PPAIMAS by 76% reported that the 1960s in relation to the 1950s and 1970s were a decade of the renaissance of contemporary art at Makerere and the minority of the PPAIMAS by 12% reported that it was not. The researcher agrees with the majority observation.

Table 57: Why the PPAIMAS believe the 1960s in relation to the 1950s and 1970s were a decade of the renaissance of contemporary art among artists at Makerere University Art School (n=25)

<table>
<thead>
<tr>
<th>Responses</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Art works are typically African with traditional touch</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- The thinking art process is purely African</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- The dominance of African art concerts over European values</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- There was modernization of art thinking and execution</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>- There was great understanding of subjects huddled</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>- There was best observation of colour use</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- There was a variety of subject matters</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>- Strong emphasis on decorativeness</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>- Proper integration of traditional art concepts with European art values</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Cultural exploration of subject matter in diversity</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>- Art influenced by political independence movements</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Revival of art knowledge</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Embracing symbols in colour</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Freedom of material usage</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Effective teaching</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Decorativeness and narrativeness common to all the 1950s 1960s and 1970s art</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>- Subjects of the 1950s, 1960s and 1970s we the same it was a period of stagnation</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- 1960s art dealt with contemporary art not cultural art</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>
Table 57: shows that 12% of the PPAIMAS reported that in different ways the 1960s were a decade of the renaissance of contemporary art in terms of proper integration of traditional African concepts with European art values, 8% in terms of understanding the subjects huddled, 8% in terms of being inspired by political independence movements and 8% in terms of decorativeness and narrativeness. However, the minority reported in 1960s were not the decade of the renaissance of contemporary art. Therefore, the researcher observes that though there were certain diverging views as observed by the minority of the PPAIMAS regarding the 1960s not being a decade of the renaissance of contemporary art at Makerere, in general the 1960s were a period of the renaissance of contemporary art.

4.5 The effects of the art teaching philosophy of Cecil Todd and Margaret Trowell on the growth of the art of cultural consciousness at Makerere University Art School.

In this section, the researcher presents the results of question three namely: In which ways and to what extent the art teaching methods and philosophy of both Margaret Trowell and Cecil Todd affected the growth of the art of cultural consciousness at Makerere University Art School. The results are based on the responses of the FSCTMT, PUGSMAS and PPAIMAS. The former students of Cecil Todd and Margaret Trowell were asked whether the art teaching philosophy of Cecil Todd and Margaret Trowell were geared towards producing an art of cultural consciousness. Their responses are recorded in Table 56.
Table 58: Results of FSCTMT regarding the art teaching philosophy of Cecil Todd and Margaret Trowell and the growth of the art of cultural consciousness (n=15)

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th></th>
<th>No</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>%</td>
<td>F</td>
<td>%</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>86.6</td>
<td>2</td>
<td>13.3</td>
<td></td>
</tr>
</tbody>
</table>

Table 58 indicates that 86.6% of FSCTMT reported that the art teaching philosophy of Cecil Todd and Margaret Trowell was geared towards producing the art of cultural consciousness while 13.3% reported it was not. The researcher observes that despite the weakness in the teaching of Cecil Todd and Margaret Trowell, teachings contributed to the art of cultural consciousness that in the 1960s at Makerere. Art practice of directly or indirectly.

The FCTMT were also asked in what ways the art teaching practices of Cecil Todd and Margaret Trowell were geared towards producing the art of cultural consciousness at Makerere Art School in terms of fusing traditional art practices into contemporary art at Makerere, Table 59 shows the results.
Table 50: Views of FSCMT regarding the different ways in which the art teaching practices of Cecil Todd and Margaret Trowell were geared towards producing the Art of Cultural consciousness (n = 15).

<table>
<thead>
<tr>
<th>Responses (supportive views)</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>They encouraged narrative expression</td>
<td>1</td>
<td>6.6</td>
</tr>
<tr>
<td>They encouraged fusion of African ideas with Western ones.</td>
<td>2</td>
<td>13.3</td>
</tr>
<tr>
<td>Encouraged freedom of speech and freedom of visual expression.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Encouraged African Themes and Subjects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Encouraged decorativeness and symbolism.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Encouraged students to draw inspiration from local experience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Encouraged students to visit the museum and botanical garden.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Encouraged simplified style</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduced African students to European conventional principles of pictorial design.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Universal status of Makerere University could not allow African Art growth.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Todd's was for international modern art not for African Art practices.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Todd's art curriculum was world broad based.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Todd's art teaching interests were for contemporary world art not outdated African Art.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 50 shows that according to some FCTMT, Cecil Todd's and Margaret Trowell's art teaching practices favoured the growth of the art of cultural consciousness. Indeed 13% reported that he encouraged freedom of speech and visual expression and 20% noted that he encourage students to draw inspiration from local experience. On the other hand
according to other FCTMT, the art teachings of both Cecil Todd and Margaret Trowell did not promote the African art of Cultural consciousness at Makerere. They noted by 6.6% that Todd’s art teaching practice were for international modern art not African art. They also reported by 6.6% that the universal status of Makerere could not allow Todd’s teachings to favour African art. From these diverging sources, the researcher urges that the art teaching practices of the above two art instructors favoured the growth of the art of cultural conscience on one side and on the other affected its genuine growth.

The FSCITMT were asked the extent to which the art teaching practices of Cecil Todd and Margaret Trowell were geared towards producing the art of African Cultural consciousness. The results are presented in Table 60.

Table 60: The extent to which the art teaching practices of Cecil Todd and Margaret Trowell were geared towards producing art of Cultural Consciousness (n = 15)

<table>
<thead>
<tr>
<th>Lecturer</th>
<th>Not at all</th>
<th>Balanced</th>
<th>Great extent</th>
<th>Limited extent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>%</td>
<td>F</td>
<td>%</td>
</tr>
<tr>
<td>Cecil Todd</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Margaret Trowell</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

The issue of the different ways in which the art teaching practices of Cecil Todd and Margaret Trowell were geared towards producing the art of cultural consciousness at Makerere was discussed in a focus group. Their results are presented in Table 59.
Table 61: Focus group results regarding the different ways in which the art teaching practice of Cecil Todd and Margaret Trowell were geared towards producing the art of cultural consciousness

**Majority views**

- Both encouraged African songs and poetic narratives in studies of art.
- Both encouraged the fusion of African ideas with European art.
- Entertained individual freedom of expression.
- They knew that Makerere was an African University Art School.
- Allowed the study of African subject matters.

- They encouraged the growth of Western African Art at Makerere not Ugandan Art.
- They regarded Uganda a country of no Art.
- Promoted European art instead of African art.
- They did not understand what African art was.
- Their teaching led to the birth of a new art which was not African.
- They did not allow Pan African artists to stay at Makerere.
- They suppressed African Art.

Table 61 indicates that the majority of the PUGSMAS reported that in different ways the art teaching practices of Cecil Todd and Margaret Trowell were geared towards producing the art of African Cultural consciousness. According to PUGSMAS, Todd and Trowell encouraged students to handle traditional, local and contemporary subjects and gave students freedom of visual expression among others.

On the other hand some PUGSMAS reported that the teaching of Todd and Trowell was not geared towards producing the art of cultural consciousness. According to them what was called African art at Makerere had no bearing on Uganda’s cultural values. Western African art was what was referred to as African art. More still, European art values were promoted instead of African art. Thus African art was suppressed.
Basing on the observations made by both the majority and minority of PUGSMAS, the researcher observes that while in different ways the teachings of both Todd and Trowell promoted the production of the art of African Cultural consciousness, on the other hand, their teachings suppressed some African values that would have made the 1960s art even more culturally conscious.

Similarly the PPAIMAS were asked whether the teaching of international art practices of Cecil Todd favoured the growth of African art at Makerere during the 1960s. Their results are reported in Table 62.

Table 62: PPAIMAS Views regarding Todd international art teaching practices and the growth of African art at Makerere in the 1960s (n = 25)

<table>
<thead>
<tr>
<th>Responses</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td>No</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>Non-responses</td>
<td>4</td>
<td>16</td>
</tr>
</tbody>
</table>

Table 62 indicates that 48% of PPAIMAs reported that the teachings of international art of Cecil Todd favoured the growth of African art at Makerere in the 1960s while 36% reported it did not.

The PPAIMAS were asked why they believe the international art teaching practices of Cecil Todd favoured the growth of the art of cultural consciousness at Makerere. Their results are presented in Table 63.
Table 63: Views of PPIMAS regarding why the international art teaching practices of Cecil Todd favoured the growth of the art of cultural art at Makerere in the 1960s (n = 25).

<table>
<thead>
<tr>
<th>Responses</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject and Themes are more African than European</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>There was less influence from outside</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>There was fusion of African art with European values</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>His teaching advocated the modernization of Africa art</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>International art teaching uplifted art standards at Makerere</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>International art exposed students to world cultures and knowledge thus uplifting academic standards</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Introduced students to various materials and techniques</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>International art teaching introduced students to experimentation in colour, subject matter and composition</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>There was improved visual expression and presentation</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Encouraged students to draw inspiration from their cultures and local environment</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Encouraged individual expression</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Encouraged application of basic principles of art</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Some exhibit elicit touches of western influence</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>His teaching focused on European values rather than African art</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Subjects are foreign with no African cultural attachment</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Todd was European and therefore his teaching could not favour African art growth</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>His teachings destroyed the imaginative and creative African art in preference to nature derivative art</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>His teaching suppressed freedom of thinking and expression by laying down art rules</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>African art for Todd's teaching was history and a return to it was a sign of backwardness</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>
According to the result of some PPAIMAS in Table 63, the art teaching practices of Cecil Todd in different ways positively affected the growth of the art of cultural realization at Makerere. Indeed they reported by 12% that the international art teaching uplifted art standards at Makerere. They also noted by 12 % that his teachings allowed the fusion of African art with European art values. They further pointed out that Todd’s teachings strengthened and augmented cultural realization, it strengthened the teaching of art in school, encouraged originality, integration of cultural images into modern art, development of modern art based on individual expression and intellectualization of art.

On the contrary, some PPAIMAS reported that Todd’s art-teaching practices negatively affected the growth of the art of cultural realization. They reported that his teachings destroyed African art values in preference for European art practices. The researcher observes that while it is true that Todd's teachings emphasized European art values, on the other hand his teachings had positive effects which contributed to the art of cultural realization at Makerere.

The PPAIMAS were asked whether Margaret Trowell's teachings of forging modern art on indigenous art practices were evident in the art works under questioning. Their results are presented in Table 64.
Table 64: Views of PPIMAS regarding evidence of Margaret Trowell’s teaching of forging modern art training on indigenous art practices (n = 25).

<table>
<thead>
<tr>
<th>Response</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>16</td>
<td>64</td>
</tr>
<tr>
<td>No</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>None- response</td>
<td>5</td>
<td>20</td>
</tr>
</tbody>
</table>

Table 64 indicates that 64% of the PPIMAS reported that Margaret Trowell’s teaching of forging modern art on indigenous art practices were evident in the art works understudy while 16% said it was not. The researcher concurs with the views expressed by the majority of PPIMAS in Table 64.

The PPIMAS were asked to give reasons for their answers regarding whether Margaret Trowell’s teachings of forging modern art training on indigenous art practices were evident in the artworks under study. Table 65 presents their results.

Table 65: Views of PPIMAS regarding the different ways in which the art teaching practices of Margaret Trowell and Cecil Todd affected the art of the art of cultural consciousness in 1960s at Makerere

<table>
<thead>
<tr>
<th>Reason</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Art works dwell on cultural and local subjects but presented using European art approach</td>
<td>11</td>
<td>44</td>
</tr>
<tr>
<td>Art works under study reflect mixed content of African and European art</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>-Art works reveal the observation of principles and elements of art</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>-The art subjects presented are cultural and give record of history but expressed in foreign media.</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>-Africanness is evident in the art works of the three decades a reminder of forging modern art on indigenous art practices</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>-Paintings exhibit less of indigenous practices even those nearer to Margaret Trowell’s time of teaching.</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>None-Response</td>
<td>9</td>
<td>36</td>
</tr>
</tbody>
</table>
Table 65 indicates that the majority of the PPAIMAS by 44% reported that the art works under study reflect Margaret Trowell's teaching of forging modern art training on indigenous art practices. They cited the cultural subjects, the fusion of African art with European art values and the use of foreign materials in executing African themes and subjects as some of the evidences.

The PPAIMAS were asked whether the Margaret Trowell's teaching of forging modern art training on indigenous art practices influenced the type of art produced at Makerere during the 1960s. Table 66 provides their answers.

Table 66: Views of PPAIMAS regarding the influence of Margaret Trowell's art teaching practices on the 1960's Makerere art production (n = 25)

<table>
<thead>
<tr>
<th>Responses</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>17</td>
<td>68</td>
</tr>
<tr>
<td>No</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Non-response</td>
<td>7</td>
<td>28</td>
</tr>
</tbody>
</table>

From Table 66, the majority of the PPAIMAS by 68% reported that Margaret Trowell's art teaching practices influenced the art produced at Makerere during the 1960s.

The PPAIMAS were asked why they think Margaret Trowell's teachings influenced art production at Makerere in the 1960s. Table 67 presents their results.
Table 67: Views of PPAIMAS regarding why Margaret Trowell's art teachings of forging modern art training on indigenous art practices influenced the 1960s art production at Makerere (n = 25)

<table>
<thead>
<tr>
<th>Responses</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mixed content of European and African art values.</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>-Emphasized embracing traditional African subjects, but executed in foreign media and techniques.</td>
<td>7</td>
<td>28</td>
</tr>
<tr>
<td>-Brought about understanding of principles and elements of colour.</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>-Emphasized art for a purpose.</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>-Encouraged self-expression.</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>-Subjects inspiration the means of execution</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>-The 1960s art was not influenced by Margaret Trowell's art teachings practices.</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 67 indicates that the majority of the PPAIMAS reported that Margaret Trowell's teaching of forging modern art training on indigenous practices influenced the 1960s art production at Makerere in different ways as revealed by the following responses. By 32% in terms of mixed content of African and European art, 28% in terms of subjects being African but executed in foreign media 4% in terms of understanding and applying principles and elements of art, 16% in terms of producing art for a purpose, 24% in terms of self-expression and 4% in terms of subjects determining the means of art execution.
The researcher concurs with the views of the PPAIMAS that Margaret Trowell's art teachings influenced the 1960s art production at Makerere.

The PPAIMAS were asked in what ways the art teaching practices of both Trowell and Cecil Todd affected the growth of the art of cultural consciousness at Makerere Art School. Their results are presented in Table 68.

Table 68: Views of PPAIMAS regarding the different ways in which the art teaching practices of Margaret Trowell and Cecil Todd affected the growth of the art of cultural consciousness at Makerere University Art School [n=25].

<table>
<thead>
<tr>
<th>Responses</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Strengthened and arguedemented cultural realization (visual)</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>- Integrated cultural images into modern art values.</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>- Subjects reflected cultural and social activities inspirations</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>- Their teaching led to academic section of art.</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>- Reflection of rich, indigenous and modern approach in different forms.</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Development of regional art based on individual of techniques and subject matter.</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Introduction of new forms and courses of art</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Strengthened art teachings in schools.</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Encouraged originality.</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Encouraged symbolism</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Encouraged cultural identity</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Encouraged self-development and aspirations.</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Understanding of principles of art and practice</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>- Their teachings destroyed African art values in preference to European art practices.</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>
According to the results in Table 68, the PPAIMAS reported that the teachings of both Todd and Trowell positively affected the growth of the art of cultural consciousness. They pointed out by 20% that their teaching encouraged the integration of cultural images into modern art, that their teachings led to the birth of academic art at Makerere 24% and that they strengthened and arguemented the visual cultural realisation 8%.

The PPAIMAS were asked to what extent the art teaching practices of Margaret Trowell and Cecil Todd affected the growth of the art of cultural consciousness at Makerere Art School during the 1960s. Their results are presented in Table 69 (n = 25).

Table 69: The extent to which Cecil Todd and Margaret Trowell art teaching affected the growth of the art of cultural consciousness at Makerere in the 1960s (n = 25).

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Not at all</th>
<th>Balanced</th>
<th>Great extent</th>
<th>Limited extent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Margaret Trowell</td>
<td>F %</td>
<td>F %</td>
<td>F %</td>
<td>F %</td>
</tr>
<tr>
<td>Africa Religious practices</td>
<td>3 12</td>
<td>3 12</td>
<td>9 36</td>
<td>2 8</td>
</tr>
<tr>
<td>Decorativeness/ narratives</td>
<td>1 4</td>
<td>3 12</td>
<td>15 60</td>
<td>2 12</td>
</tr>
<tr>
<td>Pronounced static quality</td>
<td>3 12</td>
<td>8 32</td>
<td>4 16</td>
<td>2 8</td>
</tr>
<tr>
<td>Longitudinal round style</td>
<td>4 16</td>
<td>7 28</td>
<td>2 8</td>
<td>4 16</td>
</tr>
<tr>
<td>Proportions</td>
<td>1 4</td>
<td>7 28</td>
<td>5 20</td>
<td>2 8</td>
</tr>
<tr>
<td>Aspirations</td>
<td>1 4</td>
<td>4 16</td>
<td>8 32</td>
<td>4 16</td>
</tr>
<tr>
<td>Inspiration</td>
<td>1 4</td>
<td>6 24</td>
<td>9 36</td>
<td>1 4</td>
</tr>
<tr>
<td>Subject matter</td>
<td>2 8</td>
<td>5 20</td>
<td>7 28</td>
<td>3 12</td>
</tr>
<tr>
<td>Cecil Todd</td>
<td>0</td>
<td>6 24</td>
<td>8 32</td>
<td>3 12</td>
</tr>
<tr>
<td>Realism</td>
<td>1</td>
<td>4 24</td>
<td>9 36</td>
<td>0 0</td>
</tr>
<tr>
<td>Naturalism</td>
<td>0</td>
<td>3 12</td>
<td>12 48</td>
<td>2 8</td>
</tr>
<tr>
<td>Color Theory</td>
<td>0</td>
<td>1 4</td>
<td>16 64</td>
<td>0 0</td>
</tr>
<tr>
<td>Western Principles and element of art</td>
<td>0</td>
<td>0</td>
<td>0 0</td>
<td>0 0</td>
</tr>
</tbody>
</table>
Table 69 indicates that the PPAMAS reported different positive extents in which the art teachings of Cecil Todd and Margaret Trowell affected the growth of the art of cultural consciousness at Makerere in the 1960s. However, some PPAMAS reported that the teaching practices of Cecil Todd and Margaret Trowell did not at all affect the growth of the art of cultural consciousness. The researcher, however, observes that their teaching in different ways of extent affected the growth of the art of cultural consciousness in the 1960s.
CHAPTER Five

DISCUSSION

5.1 Introduction

From the outset of this study, the researcher argued that prior to the colonization of Africa, and Uganda in particular, there were various modes of indigenous artistic expression in different ethnic groups of Africa. Inspired by Indigenous religious, social and political events, the various modes of art were the visual symbols in which the African people expressed visually their creative sensibilities as well as some of their common shared values. Hence art was the expression of the society. However, the colonization of Africa greatly affected and disrupted the growth and development of the traditional indigenous art expressions. The powers which mystified its manifestations were torn apart through the evangelization process. The ceremonies and events which inspired its production, richness and progress were gradually without mercy condemned as signs of backwardness and paganism.

Added to this the village indigenous Art Institutions which for years had taught the values of various arts were undermined through the introduction of formal institutions of learning and other European ways of social life. The consequences of this were the loss of various indigenous visual heritages, which for centuries had been kept and passed on from one generation to another through apprenticeship and socialization systems of training. In Uganda the situation was not different. Makerere Art School, like any other colonial institution since its inception in 1935, was run without consulting the students on how they wanted to be taught. Thus the Art curriculum heavily incorporated western experiences. However, during the 1960’s, art productions took on new, silent and at times open trends of discussions, excursion and expression which involved among other things questioning its cultural identity and relevance to Makerere students.

Against this background, in this chapter, the researcher presents the analysis, and
discussion of the findings presented in chapter Four. The discussion is centred on three main topics.

1. Ways in which the 1960s were a decade of the art of cultural consciousness among artists at Makerere University Art School.

2. The 1960s with respect to the 1950s and 1970s as years of the renaissance of contemporary art at Makerere University Art School.

3. The effect of the art teaching philosophy or practices of Cecil Todd and Margaret Trowell on the growth of the art of cultural consciousness.

5.2 The 1960s with regards to the 1950s and 1970s as a decade of the art cultural consciousness among artists at Makerere University Art School

Research findings indicated that the majority of the FSMAS reported that the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural identity among artists at Makerere University Art School in terms of subject matter, proportions, message conveyance, aspirations, inspirations, longitudinal round style and African religious practices. However, the minority of the FSMAS indicated that they were not. Having established the two opposing views, it is necessary to know in what ways the 1960s were a decade of the art of cultural consciousness in terms of subject matter, proportions, colour use and symbolism, message conveyance, aspirations, inspirations, longitudinal round style and religious practices.

**Subject matter**

Findings from Table 31 indicated that the FSMAS reported that the subjects of the 1950s, 1960s and 1970s artworks dealt with everyday activities, African religious themes, African independence political themes, social ceremonies and the fusion of African
cultural practices with European art influences. Despite these commonalties in the art works of the three decades as seen by the majority of FSMAS, it is evident that the 1960s art supercedes the art productions of the 1950s and 1970s in depicting and analyzing cultural related themes of daily life and experience. For example in Sam Ntro’s paintings the “beer party” Plate 53 B and the “herdsmen” Plate 7 one see simplified and illustrative scenes in an African setting. However, the scenes portrayed don’t arouse the viewer’s deeper imaginative powers, as it is with the 1960s art productions. In the 1960s depiction of the “spirits” Plate 47 by an unknown Makerere Art School artist, the viewer gets an automatic mysterious world of spirits isolated from the living world.

Despite this isolation, the spirits themselves appear to be united in a symbolic gesture of hand-shoulder touching. The forms are elongated and highly simplified to the essential qualities of minimalism. The unity achieved in this work and the suggestiveness in it give an impression of the mystery of the world of spirits. This artwork raises more questions than answers about spirits. Yet the uncertainties raised by these unanswered questions give an illusion of the nature of spirits. All this leads to visual strength of this group sculpture. More still even where European social - political daily activities are borrowed, the artist bestows a sense of indigene. For example in Sempangi’s witch doctor in the 1960s plate57, the activity is purely African but he dresses the doctor in western attire. While in this work Sempangi demonstrates his identity of Africanness by depicting a social-cultural subject matter with its entire associated environment, he also demonstrates his consciousness of the changing times of the Ganda society of witch doctors. He is no longer looking at the western textile attires as really foreign, but as part of the mainstream of Ganda or African mode of dressing. Sempangi has achieved this by putting more emphasis on the cultural subject. The subject is so powerful that it makes the viewer to ignore what the witch doctor is wearing against.

Similarly, the views of cultural consciousness in terms of subject matter, as reported by FSMAS, were also shared by PUGSMAS. Results in Table 32 indicated that the PUGSMAS reported that the 1960s were a decade of the rebirth of African cultural identity, the period of re-interpreting the African past in contemporary terms, a period of
the manifestation of regional and national cultural identity and symbols in art production. Results also in Table 32 indicated that the 1960s art subjects reflected the political independence awareness of the people.

Concurring with the above observations, the researcher argues that the FSMAS' and PUGSMAS' analytical assessment of cultural consciousness in terms of subject matter in the 1960s art illuminate three important aspects: That the 1960s subjects dealt with everyday social, cultural, religious ceremonies and events of Africa. That the 1960s art subjects reflected the political freedom awareness of the political activities taking place in Uganda, that the 1960s art subjects are characterized by the integration of African cultural practices with European colonial influences. These three important aspects about the 1960s art in terms of subject matter confirm Ruskin's (1961) observation that the artist is a member of society and from that society he takes his tempo and his tone and conditions which are imposed upon him. They also confirm Kyeyune's (2000) philosophy of the role of art in society. Kyeyune observes that art is the manifestation of the society. As such it reflects the society's cherished values in the process of history as well as its aspirations. Therefor the art of the 1960s derived its subjects from the cultural, political, economic and religious events of the time. The researcher identifies himself with these positions and argues that Artists at Makerere produced artworks reflecting the everyday local and traditional African events and practices. They were also conscious of the liberation political movements in there midst. They studied and exploited them analytically to advance their spirit of visual consciousness in their art productions. Instead of completely rejecting the good elements from European art they objectively and analytically selected the best out of them and fused it with African art practices. This was what happened in Nigeria under the movement of natural synthesis, which emphasized the merging of the best of indigenous art traditions, forms and ideas with the useful western ones (Nicodemus, 1995: 34). The consequence of this was the production of art which reflected African cultural innovations.

In conclusion, therefore, the researcher observes that the cultural consciousness in terms

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273 Ruskin J (1961). Is quoted from; African Art; exhibition catalogue, pg. 4 by Cecil Todd

274 For more information about natural synthesis see: Nicodemus E. (1995): Inside; out side; in seven stories about modern art in Africa by Clementine Dells, white chapel gallery, Paris and New York pg. 34
of subject matter was not about reproducing what was purely African or returning to pure pre-colonial systems of art expression. Rather, reinterpreting traditional African social, cultural and religious subjects in terms of contemporary African issues, where the African past was regarded as a significant foundation on which to base the roots of modern art expression.

**Proportions**

Research findings in Table 33 highlight two important diverging arguments: that the 1960s art proportions were exaggerated and that there was analytical study of anatomy and application of principles and elements of art in the production of the 1960s art. The argument that the 1960's art proportions were analytically observed and studied supports Kindgor's (1995) observation that in the 1960s, Cecil Todd introduced life drawing based on observation. It is noted by this study that the argument that the 1960s artworks were characterized by arbitrary forms and therefore exaggerated confirms Leuzinger's findings (1968, 207) that the proportions of African art are very arbitrary and correspond to a definite concept. The size is different from that of the object depicted which serves to enhance the figure expressively. Each part has dimensions appropriate to its symbolic significance and in the case of very important parts the dimensions are highly exaggerated.

Therefore from the above observations this study argues that the proportions used in art productions of the 1960s widely varied from naturalistic to planned academic distorted forms. As much as artists used African concepts of proportions, they also fused them with European concepts of proportions. To understand this point, it is important to turn to the 'dancer', a sculpture of the 1960s by Sempangi Plate 38 and the "seated woman" by Ignatius Sserulyo (1963) Plate 52 as examples. The dancer is a nude standing female sculpture. In this work, Sempangi has carefully studied the human figure and exaggerated certain body forms such as the buttocks, the legs, the shoulders, and the stomach. Through distortion, the sculpture has achieved a feminine character, bold forms, firmness and balance. The distortion has also enhanced the subject matter, the dancer. However,
what is more important here is that the distorted forms and proportions are neither accidental, nor are they a result of Sempangi's failure to master the human figure realistically and naturalistically. Rather, it is a result of analytical experimental transformation of naturalistic proportions and forms into individualistic, distorted forms and proportions, which carry dramatic sensuous import. Through this critical manipulation of forms and proportions, Sempangi produced a sculptural piece of international character. It is a sculpture for all times and places without any ethnic specificity.

The seated woman by Ignatius Sserulyo is yet another example of the planned analytical distorted proportions and forms of the 1960s art productions. In this work the artists portray a seated woman with a carefully exaggerated head, hand, and leg features. While the head in its full totality appears to be out of space and unproportional to the rest of the body, the seated posture of this sculpture gives an imaginative sense of balance. The exaggerated hands, legs, stomach and head features among others, give this work a unique language of expression and character which are identifiably African. The exaggerated attentive head in deep thought brings to the attention of the viewer that the head is the seat of wisdom, and that old age is wisdom. Much as the argument raised in Table 34 that the proportions of the 1960s arts are based on the concepts of European art, and reflect Cecil Todd's (1961) view that African art at Makerere was influenced by European art, it is important to note that many of the 1960s art productions reflect unconsciously achieved outstanding features of the African concept of proportions.

In view of the above observations, the researcher takes the position that the 1960's in relation to the 1950s and the 1970s were a decade of the art of cultural consciousness in terms of proportions. The proportions of the 1960s were based on analytical observations of forms which were transformed into distorted proportions, and forms through experimentation. This was a direct result of the teaching systems of Cecil Todd, which emphasized the necessity of European art practices for the development of African contemporary visual expressions. Through the introduction of life drawing classes by Cecil Todd, students could consequently transform naturalistic proportions into planned,
distorted forms: something achieved during the 1960s and 1970s.

**Colour use and symbolism**

Findings from Table 34 indicated that the majority of the FSMA reported that unlike the 1950's and 1970s, the 1960s record the most outstanding achievements in effective use of colour with a wide range of hues and tones symbolically used. This observation was shared also by PUGSMAS in Table 36 who pointed out that the 1960s colours reflect an understanding of the colour theory and experimentation. Concurring with the aforementioned observations, the researcher also asserts that the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural identity among artists at Makerere University Art School in terms of colour use and symbolism. However, this cultural consciousness was in terms of effective use of colours in relation to subject matter and message conveyance. As a testimony to this, the artworks of the 1960s reflect the use of harmonious tertiary colours as well as secondary and primary colours all complementary to one another. A visual analysis of the 1960s artworks by the researcher reveal the artists’ understanding of the role of colour theory in the selection and application of colours in art production to enhance the visual statements concerned with African cultural heritages. Indeed colour use and symbolism in the 1960s art indicate that it enhanced the message conveyance of artworks dealing with cultural conscious issues. This argument means that colour use and symbolism of the 1960s was a means used by artists to communicate their visual feelings and perceptions about the cultural environment. The point to emphasize here is that the degree of colour use and symbolism of the artworks of the 1960s reflects a more systematic and analytical approach than it does with the artworks of the 1950s and 1970s. The researcher also argues that the FSMAS’ and PUGSMAS’ observations confirm Kasifari's (1999) analysis. She reported that during the 1960s Cecil Todd introduced colour theory studies at Makerere University Art School.275 This comment is also supported by Sengendo (1995).

Basing on these arguments, the researcher argues that the different ways in which the

1960s in relation to the 1970s and 1950s were a decade of the art of cultural consciousness in terms of colour use and symbolism. It was a period of exploitative study and experimentation of colour selection and application. The colour symbolism attached to the different colours used in the 1960s was a consequence of a more thorough colour theory study and experience among artists collectively and individually. In view of this, Sengendo has observed that;

"The 1960s artworks more than those of other decades before and after show a clear systemic understanding of colour analysis and usage. Tones are clear, mature and harmonious with subjects."

The 1950s and other proceeding decades were years of preparation for understanding colour use and symbolism in art production: Kyeyune (2001) With limited colour usage and symbolism of the 1950s, what was achieved in the 1960s and 1970s art would probably not have been adhered to colour use and symbolism was much used in painting, while in sculpture it was not on a large experimental scale. Most of the sculpture produced in the 1960’s and 1970’s retained natural material colours without strong colours added.

**Message conveyance**

Analyzing the FSMAS’ views about the ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness in terms of message conveyance, it is realized from findings in Table 37 that cultural identity was emphasized by subject matters and forms used in compositions. Indeed the artworks produced during this decade such as Plate 28 and 23 among others confirmed this observation. The FSMAS in Table 37 reported that most of the artworks of the 1960s had very clear, precise and broad messages conveyed in form of social aspects within a narrative perspective and dealt with cultural identity issues. FSMAS further pointed out that the naturalistic components held within the compositions made the artworks look easy, simple to read and interpret, and that the artworks reflected freedom of visual expression.

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276 Discussion with Sengendo P.N at his home-Makerere University on 30th January 2001
However, the researcher observes that though the FSMAS in Table 37 mention the simplicity of the messages in the visual productions of the 1960s, it is important to note that this is a common feature of the artworks of the 1950s, as plates 1, 2, 3, 5 also indicate among others. Therefore the simplicity of expression alone in terms of message conveyance cannot be the only measure for determining cultural identity or consciousness in a work of art. The content of the message being simplified and conveyed has to be considered as a cardinal factor in determining cultural consciousness or identity. It is the message in a work of art that reveal the intention and aspirations of the artists. If the content of the message is not clear, the viewer of the artworks will remain speculative about the aspirations and intentions of the artist. If the artist is also not culturally sensitive to his or her cultural heritage, or environment, the art of cultural consciousness can not be attained. Therefore, to understand this clearly it is important as a sample strategy to analyze two artworks among others namely; Uhuru 1963 by Jonathan Kingdon, (Plate 26) and the Ganda burial 1960s by Nambaziira, (Plate 55).

Kingdon, one of the young art instructors at Makerere University Art School from the 1960s to 1973, in painting Plate 26 looks at the celebrations of Uhuru (independence). He presents a mass of people in an impressionistic approach identifiably Africans celebrating with a placard in their hands bearing the word Uhuru in orange colours. In front of this crowd of people stands a marching gentleman dressed in white attire, holding a white beheaded mask, symbolizing the defeat of colonialism and the dawning of a new era of Uhuru. In the background of this painting stands a beautiful snow-picked mountain in blue and most probably Kilimanjaro. In the middle of the painting towards the extreme right, lies two fighting cocks, one in black colours and the one in white. Neither of these two fighting cocks appears to be taking the battle. It is an intensive battle in the wilderness. Surrounded by cheering marching people. The scene of fighting cocks carried symbolic meaning. The white cock stands for colonialism and its subjugation of the African people, while the black stands for African nationalism and race. In this painting, the traditional African art of the mask in white colours is being used, and given a new meaning attached to the contemporary independence. It is this
cultural identity and consciousness which is the motivating force behind the art production of the 1960s.\footnote{Despite Kingston's European and artistic background he managed to create an artwork which was reflecting African cultural consciousness. This underlines the fact that the 1960s cultural consciousness at Makaere was felt beyond racial lines.} Nambaziira, presents a traditional Ganda death and burial events in Plate 55. She depicts gathered relatives and friends around the corpse in a hut, while at the same time portrays many people bringing foodstuffs for the bereaved family. Symbolically, at the extreme right hand corner of the painting in the middle ground, the artist portrays a grave with people raising up their hands to be lifted up. Surprisingly, unlike the ordinary graves found in banana plantations, this one is dug inside a house. This can be taken to mean that the dead is a king or a clan leader, since in Buganda these two categories of people traditionally are buried indoors. The orange and brown colours in the foreground and middle ground are balanced with greens in the background. The people are all dressed in traditional ganda barkcloth attires. The interplay of blues, greens, oranges and yellows creates a symbolic situation of mourning, the end of life and celebration of the achievements of a fallen personality. Indeed, a deeper analysis of this work sums up the traditional Ganda view that death is always the winner. It is this depiction of death as one of the important phases of life in an African setting which demonstrates the African cultural consciousness of the artworks of the 1960s. This implies that much as by the 1960s Uganda had progressed from a traditional society towards a modern country of international character, many Ugandans were still pure Africans by thinking and practice. For them the African past was still alive and inspiring their visual productions, and this confirms Jean Kennedy's analysis that for most of African artists the past is within and is a natural part of their work syncretised, as it is with contemporary experience.\footnote{For more information about this see: Kennedy J. (1992): New currents, Ancient Rivers: contemporary African Artists in a generation of change pg. 184-185; Smithsonian institution press-Washington and London.}

Therefore, the researcher argues that although there are many commonalities in the message conveyance of the art works of the 1950s, 1960’s and 1970s, the art works of the 1960’s reveal a unique professionally conceptualized study of varied forms, colours,
compositions, textures and above all indigenous and local African themes and subjects which all enhance message conveyance more than in those of the 1950’s and 1970’s. For these reasons the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness in terms of message conveyance.

Similarly, the PUGSMAS reported in Table 54 that the 1960s message conveyance was secular in outlook and reflected progressive questioning of traditional African art values and European art practice. These observations raise three following important questions. Why was the 1960s message conveyance progressive? Why was it questioning the African and European art practices and values? And why did the questioning happen in the 1960s? The answers to these questions are to be found in the greater expectations Africans had during the 1960s in general education. Kasozi (1970,31-41) points out that during the first half of the 1960s, which was a time of independence and great expectations, there was a hope amongst politicians, parents, educators and ordinary citizens that education would rehabilitate African culture which for a long time had been obscured by European cultural domination. Parents looked at schools as significant initiators of social change, able to reawaken their lost heritage. Therefore the attitude attached to education in the 1960s inspired a collective awareness which challenged the nature of education in Uganda and Makerere School of Art inclusive.

Aspirations

According to findings in Table 39, the majority of FSMAS reported that the artists of the 1960’s aspired to: fuse African traditional art practices and content with western art values, to create art movements reflecting Ugandan’s various cultures, to create freedom of art expression, to challenge the superiority of European art, to advance art knowledge, to reawaken the traditional art expression and to set Uganda free from foreign influences. Concurring with these observations, the researcher observes that much as the artists in the 1960s aspired to produce art which was a reflection of their cultural environment, they were also concerned with broadening the boundaries of their knowledge of art. Other FSMAS noted that the artists of the 1960s aspired to develop new art methods and
approaches in order to produce mature and professional artworks. For this reason, therefore, the researcher argues that understanding the aspirations of the artists of the 1960s requires getting right the subject matter of the artworks and how they were produced. This is because by analyzing the message in subject matters, one can get broad and deeper perceptions of the aspirations of the 1960s artists. Such an approach can yield more information towards understanding the different ways in which the art productions of the 1960s were culturally conscious in terms of aspiration.

In the following two paragraphs the researcher analyses two artworks, namely: Plates 28 and 33 as testimonies of FSMAS observations in Table 37 regarding the 1960s artworks. Mkasapa (1960s) in Plate 28 presents a modern African village familiar to many villages in Zambia. The grass thatched houses and granaries are stylistic with a common feature of elongated forms. He portrays seated groups of both men and women, some eating, others working and the rest conversing. What is more important in this work is the integration of European-African social life with African forms of living. Mkasapa depicts architectural settings, some of them in purely traditional African vernacular architecture and others integrated with western forms of brick building. However, those houses built with bricks are again grass thatched. The seated people are identifiably Africans but dressed in western fashion attires. The green and white colours all contribute to the enhancement of this painting. This artwork is not purely a reflection of the exact traditional African painting or architectural set ups nor is it a pure European art piece. It is a new art production resulting from the meeting of two visual cultures but highly culturally conscious of the communal African social life and foreign cultural emergencies.

Kaddu (1968) in Plate 33 presents a majestic old man, looking attentively upwards, holding a child who is pointing his left hand in the space. The forms are treated with an African visual value of exaggerations, and the entire work from a general out look portrays an elder with wisdom. Yet, the presence of a child who is trying to show something to the elder gives an impression of somebody in a situation of search and admiration. The verticality of the entire work makes this sculpture appear static, yet
majestic with a strong sense of determination and firmness. The use of concrete is a new
visual development resulting from Todd’s introduction of various methods and materials
of art production. While the child is dressed in a European fashioned shirt as a symbol of
modernity, the elder is adorned in a traditional bark cloth, a common code of traditional
dressing in the pre-colonial Ganda society. It is this constant fusion of African art values
with European social life and methods of art productions which demonstrates the
aspirations of the artists of the 1960s to coin an art movement reflecting their own
contemporary experiences.

Similarly, results in Table 40 indicated that artists aspired to be part of the world art
community, to determine the source of inspiration and content of African art, to question
and rebel against conventional art rule and to be mirrors of cultural rejuvenation. These
observations reflect the desire of the 1960s artists at Makerere to create art which was
gear towards decolorizing the African mind and confirms Kasfir’s (1999, 166) analysis
of the decolorizing African art of the 1960s. Kasfir observes that all African countries
felt a similar need at the time of political independence to refashion their cultural
identities. Therefore, the researcher observes that while the 1960s artists aspired to
preserve the past and to create new national art symbols, they also aspired in their visual
production to be part of the modern art and to produce art which was a reflection of the
changing realities of their time. By doing this they selected those foreign art values they
considered compatible with their indigenous practices and integrated them in their art. In
line with this Ssemakula points out that:

"Much as we aspired to equal our European art teachers at
Makerere in order to become part of the world art movement,
we also desired to be Africans in art perception and thinking.
We wanted to protect and promote our indigenous despised
arts. These arts meant a lot to us as African art students. It
was real and rich. We wanted to preserve it but at the same
time to promote it by selecting what we thought was good

For more information about this see: Sidney, L.F.K. 1999: Contemporary African Art pg.166. Themes
and Hudson, New York.
from European art and integrate it with our African art. We did hate Europeans deciding what was good for us as Africans. We knew what we wanted from European art. (1999)\textsuperscript{281}

The consequence of the above was the production of an art which was culturally conscious in terms of African values and at the same time universal.

**Inspiration**

As far as the 1950s in relation to the 1970s are concerned, the 1960s were a decade of the art of cultural consciousness among artists at Makerere Art School. The research findings in Table 41 indicate that the FSMAS reported that inspiration for artists in the 1960s came from different sources. It is further revealed that inspiration centred on African, religious, cultural, magical, independence political movements, Christianity, natural environment, traditional African classical art and from lecturers. This means that inspiration during the 1960s came from different sources and confirms Jean Kennedy’s (1992) observation that just as there is variety in result, so there is variety of origin in contemporary African art.

Concurring with the above observations, this study argues that those cultural activities, political and social events of the 1960s in Uganda as well as European social life influences and art, inspired the art productions of the 1960s at Makerere University Art School. Despite these influences, the artworks produced in the 1960s reflect a strong influence from African cultural environment in varying degrees. In support of this argument, the researcher analyses two artworks in Plates 57 and 52 among others. Ssemagyi in Plate 57 portrays a traditional healer seated down on the ground. In front of him lies a sculpture piece in orange colours and a cat. Behind him, seats a huge majestic human figure dressed in a green gown. On each side of this seated figure, a snake swings in space with its tongue coming out, ready to attack. Unlike the healer who is seated on the ground, the huge one in green appears to be seated on a stool or chair and three other

\textsuperscript{281} Personal interview with Ssemakula M. at Makerere University, Main Library on 3\textsuperscript{rd} April 1999.
modern European chairs are positioned on the right hand side of the painting. The massiveness of the seated figure in the background, and the crown on the head can symbolically be taken to represent the super power guiding the seated healer. The presence of the chairs which are European influenced, the green attire and the crown appears to be derived from the Christian depiction of the God the father. The wooden sculpture and a sword which are some of the implements of the healer’s powers and office, reflect the past African religious practices and concepts of healing, where the healer is seen as a medium of the supreme power or spirit.

The "history of world currencies (1963)" Plate 52 is a relief mosaic by Todd. In this work, he analyses the history of world currencies from Egyptian, Mesopotamia, Roman Empire, African and Asian monetary exchanges up to modern world currencies of British pounds and United States dollars. Todd is not reproducing literally these world currencies. Rather he creates a new artwork in a unique composition which is universal yet conscious of different world cultural monetary expressions and achievements. The general horizontal nature of this work gives it a sense of continuity and stability, something important in financial transactions. The coining of different currencies into an artwork gives them a new content and language of expression and at the same time they remain historically attached to their original meanings.

The diversity of inspiration reflected in these two sample artworks is one commonality of the 1960s art productions. The artists did not look at diversity of inspiration as a hindrance towards the development of the art of cultural consciousness, but rather as an enhancing means of creating universal art which at the same time was locally and culturally conscious of their time and cultural landscapes. Mpagi (2000) has talked of it as a liberating strategy. He observes that;

"The diversity of inspiration which was exposed to the 1960s and early 1970s students was a liberating strategy. It enriched their art and broadened their inspiration domains. It made cultural fertilization possible since there were many areas of art for
Concurring with Mpagi’s observations, the researcher also notes that diversity of inspiration involved, internalizing the content of origins of inspirations. Those artists who were inspired by religious subject, both Christian and African for example were not merely illustrating themes written in the Bible or told by the word of the mouth. However in addition to this they internalised and translated the message into symbols and forms with the use of different media. Consequently, they produced culturally conscious visual statements, many of which were politically and socially provocative.

**Longitudinal round style**

Research findings in Table 43 indicated that the majority of the FSMAS observed that longitudinal round style dominated the artwork of the 1960s while the minority reported that there was little of it in the 1960s art production. Similarly results in Table 44 indicated that longitudinal round style was replaced by intentional abstraction in the 1960s and 1970s even where it appears it was not used to achieve cultural consciousness. PUGSMAS in Table 44 also reported that it was more active in the 1950s than in 1960s and less in the 1970s. However, those FSMAS and PUGSMAS in Table 43 and 44 who identified longitudinal round styles in the art works under study did not attribute it to the expression of African visual cultural consciousness. Yet, according to Leuzinger, longitudinal round style is one of the most important concepts of African art (sculpture).

However, a closer examination of the artworks of the 1960s in relation to those of the 1950s and 1970s reflect varied longitudinal round styles. The longitudinal round style varied from simplified forms to distorted ones based on critical observation and analysis. Therefore the researcher argues that working to achieve longitudinal round style was not a primary goal of the artists of the 1960s at Makerere. Where it appears in art works, it seems it was an unconscious effect, but not a deliberate action of re-activating the traditional African cultural consciousness of longitudinal round style as conceived by Leuzinger.

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282 Personal interview with Mpagi F. at his Kanyanya home on the 25th of October 2000.
religious practices

According to the findings in Table 45 the majority of FSMAS reported that the 1960s in relation to the 1970s and 1950s were a decade of the art of cultural consciousness among artists at Makerere University Art School in terms of religious practices. They observed that African traditional religious practice and symbols and Christian practices were evident in the 1960s art. However, the minority noted that they were limited religious practices.

In view of these observations, the researcher argues that Christian and indigenous ways of religious practices are reflected in the art productions of the 1960s. The 1960s artists at Makerere looked at Christianity and other aspects of European social expression as part of their everyday contemporary social activities. However, they integrated them with indigenous social African heritages, and by doing so, they produced a contemporary art reflecting the mixed cultures of their time based on their African understandings. Plates 63,64,35,36,15,8,12,28,4,11,22,56,65,70,66,68,43,69 and 71 among others reflect the varied but harmonious religious practices of the art productions of the 1960s. To illustrate further, the ways in which the 1960s were a decade of the art of cultural identity, it is important to cross-examine two sample artworks of the 1960s, namely plates 22 and 62.

Sserulyo (1960s) presents a scene of Uganda martyrdom at Namugongo, which occurred in 1885-1886 in plate 22. He presents masked Christians tied in piles of reeds, surrounded by jubilating traditional Ganda royal guards entrusted with executing the King’s orders. The entire event in this work is purely traditional depicting one of the forms of execution in traditional Ganda establishment.

However, what is more important in this painting is the Christian aspect added to the event. That is, the young Christians are being executed because of their faith in Christ, the Saviour. While the royal guards are celebrating for having fulfilled their duty, the
Christians are also bravely praying for having remained faithful in their commitment to Christ. The martyrdom, which is a western Christian concept, has been integrated with a traditional Ganda form of judicial event. This art piece presents a situation of cultural crash whose end result is the death of the Christians.

In Ganda tradition, an owl, a bird which basically cries at night, is a symbol of doom and misfortune. In plate 62, Ssemugangi portrays this bird in a conceptualized dramatic composition. With the use of simplified but studied forms and blue colours, this artist has created an emotional and historical art piece, which invokes one’s sense of admiration. The treatment of forms and colour application is all European based, but the concept itself is purely African. Unlike in Sserulyo’s painting, the “martyrdom”, which is between the extreme crash of Christianity and traditional beliefs and customs, Ssemugangi’s painting only combines the Ganda concept of an owl and European art visual elements. The European visual elements enhance the traditional symbolism attached to the owl among the Baganda and at the same time give a broader symbolism of expression.

Similarly the findings of PUGSMAS, Table 46, indicated that African religious practices were integrated with Christianity and that Christian themes were secularized to carry new secular meanings. It was also reported that the 1960s witnessed the birth of the Christian art movement. These observations in Table 46 and those in Table 45 confirm Nabwiringo’s (1999) findings that compositions of the art produced at Makerere from 1950 to the 1970s had figurative composition merged with biblical themes.

Therefore this study takes the position that the 1960s in relation to the 1950s and 1970s was a decade of the art of cultural consciousness among artists at Makerere University Art School in terms of subject matter, proportions, colour use and symbolism, message conveyance, aspirations, inspirations and African religious practices. This cultural consciousness was broad based. It was conscious of the traditional African heritage and contemporary social issues. The foreign religious practices such as Christian practices were localized and used as a means to coin a new contemporary art language rejuvenating the past into modernity.
Research findings, in Table 47 indicate that the majority of the PPAIMAS reported that the 1960s productions at Makerere Art School, in relation to those of the 1950s and 1970s were more culturally conscious in terms of African religious practices, decorativeness/narrativeness, longitudinal round style, arbitrary proportions, aspirations and subject matter. According to PPAIMAS, the visual productions of the 1960's were culturally more conscious than those of the 1950s and 1970s, because the artworks of the 1960s demonstrate a high sense of decorativeness or narrativeness and they depict folklore and African community settings.

More still, the subjects of the artworks of the 1960s more than those of other decades were based on African cultural events such as weddings, musical festivals among others, and the message behind them is strong and purely African in nature, and religious: indicating that the 1960s artist drew inspiration from their African cultures.

Added to the above observations, research findings in Table 49 also indicated that the political events of the 1960s, which led to the freedom movements, played an important role in determining the 1960s art of being culturally more conscious than the 1950s and 1970s. This means that the nationalistic movements of the 1960s in Uganda were partly responsible for stimulating and inspiring the production of the art of cultural consciousness. The PPAIMAS also reported the influence of foreign art in the art production of Makerere in the 1960s. But they pointed out that where the subject was influenced by foreign experience, the execution was done with an African consciousness in terms of format, objects used and decorativeness. This means that the cultural consciousness of art at Makerere in the 1960s went beyond indigenous art practices to include foreign experiences, which were localised or Africanised with new meanings and associations. This confirms Nijachae’s (1995, 161) observation that contemporary art in East Africa is the same inspiration and fusion of paradoxes as is expected and accepted of contemporary art in other parts of the world.283

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On the contrary, in Table 49, minority of PPAIMAS reported that the artworks of the 1960s at Makerere were not more culturally conscious than those of the 1950s and 1970s in terms of decorativeness/narrativeness, longitudinal round style, arbitrary proportions, aspirations and subject matter. According to PPAIMAS in Table 49, much as there were narratives and decorativeness in the artworks of the 1960s, other African art values especially religious practices were not entertained at Makerere in the 1960s art productions due to Todd’s teachings. These observations confirm David and Charles’s (1967, 104) analysis that the subject matter and even style of Makerere art in the 1960’s is associated with modern western or even near Eastern prototypes, although in a few cases inspiration is derived from traditional African style. In view of the above observations, this study argues that though some participants did not see the art productions of the 1960s, as more culturally conscious than those of 1950s and 1970s at Makerere, it remains true as most PPAIMAS have pointed out, that the art productions of the 1960s at Makerere were more culturally conscious than those of 1950s and 1970s.

While to some degree it is true that Cecil Todd’s teachings did not favour African cultural consciousness because of his insensitive feelings to what was happening in the Africa in 1960’s (Kingdon, 1995) the researcher observes that: Todd was not the only art instructor at Makerere. There were other instructors sympathetic to the course of African art to some degree. Secondly, his teachings of world art enabled students to see cultural consciousness outside their political and cultural boundaries which enkindled them with strength to be culturally conscious of their heritages and thus produce a culturally conscious art of the 1960s. In fact one former student of Todd in line with this observes that; Through Todd’s teachings we were able to learn that the Italian renaissance was a result of revisiting of the past and borrowing from the Greeks. In fact this had been the idea of Margaret Trowell’s conditioning of her students to study world art and especially medieval European art to introduce them to the effects of the fertilization of ideas.

284 For more information about this see: David & Charise 1967
286 For more information about this see; Mageret Trowell 1957: African Tapestry Feber-London
According to findings in Table 50, the PUGSMAS reported that the 1960s were the climax of the art of cultural production at Makerere. However, they observed that the cultural consciousness of expression started in the 1950s with Ntiro's and Peterson Lombe's sculptures. It is these two people who were the forerunners of the art of cultural consciousness. Results in Table 50 also indicated that during the 1960s the art teachings of Cecil Todd exposed the artists at Makerere to foreign fusion in other parts of the world. Concurring with this view, the researcher argues that it is this knowledge which re-activated the artists' creative capacities to look at the African visual past and European visual elements which they integrated together and produced a unique culturally conscious art which reached its apex in the 1960s. This implies that the foreign art practices of Cecil Todd were essentially good for the growth of the art of cultural consciousness at Makerere.

5.3 The Renaissance of Contemporary Art at Makerere University Art School

Having established the ways in which the 1960s in relation to the 1950s and 1970s were a decade of the art of cultural consciousness among artists at Makerere University Art School, the next section discusses why the 1960s in relation to the 1950s and 1970s, are seen by artists as years of renaissance of contemporary art at Makerere art school.

According to research findings from Table 51 the majority of FSCTMT reported that the 1960s in relation to the 1950s and 1970s were the decade of the renaissance of contemporary art at Makerere University Art School in terms of subject matter, proportions, inspiration, aspiration, religious practices, colour use and symbolism. In contrast a minority of the FSCTMT observed that the 1960s in relation to the 1950s and 1970s were not the decade of the renaissance of contemporary art at Makerere University Art School. Despite the above contending views, the researcher argues that in general the 1960's in relation to the 1950s and 1970s, were a decade of the renaissance of contemporary art. However this renaissance varied from one aspect of visual expression to another. Indeed, findings in Table 51 indicate that this renaissance was more revealed.
in terms of colour use and symbolism than in longitudinal round style and religious practices.

But why were the 1960s a decade of the renaissance of contemporary art at Makerere University Art school? According to the findings in Table 52, the FSCTMT reported that the 1960s were a decade of the renaissance of contemporary art production at Makerere Art School. This was largely due to a more interactive art curriculum introduced by Cecil Todd and the kind of people he recruited on his teaching staff like Jonathan Kingdon and the new art patrons like Chaplain Deon, Melbourne, among others. There was also the introduction of art appreciation, colour theories, which minimized the primitive approach of people like Nitro. FSCTMT further reported in Table 52 that: the 1960s art in its true form and context was more conceptive, Colour materials were in plenty, lecturers were also of high standards and students came from all over East Africa and central Africa.

Agreeing with the above observations, the researcher notes that the teaching infrastructure at Makerere Art School in the 1960s provided a conducive atmosphere, which made the 1960s a decade of the renaissance of contemporary art. In fact the School of Fine Art records indicate that the number of art students in each year never exceeded fifteen during the 1960s. With this limited number, it was easy to provide them with enough materials and to be effectively taught. Therefore this study takes the position that the existence of a conducive atmosphere for art production and facilities enabled artists at Makerere to experiment and produce the best out of their creative capabilities without fear. This argument confirms Kagwa’s observation that: The 1960s were years of plenty. We had everything we needed to study. The School gave us the materials we needed in different art subjects. There was no excuse for producing good artworks. Teachers regarded us as friends. There was no need to look for extra money to study and survive. Therefore the availability of materials and conducive atmosphere were instrumental in contributing to the 1960s being the decade of the renaissance of contemporary art at Makerere Art School. in contributing to the 1960s being a decade of

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285 Personal interview with Kagwa N. at Makerere University Art Gallery on 3rd April 2000. Ssemakula M. and P.N Ssegendo P.N., all former students at the School, confirm Kagwa’s observations.
the renaissance of contemporary art at Makerere Art School.

Research findings in Table 52 also revealed that the 1960s as a decade of the renaissance of contemporary art were a period of the glorification of the African past, a period of a variety of art approaches and analyse, a time of inter-disciplinary nature of art with cognate and other less related issues. Aduration of the cross-fertilization of African art with European art values. All these findings reveal that the 1960s as a time of the renaissance of contemporary art, were a decade of art excellency. Thus it confirms Osborne's (1981:8) emphasis that in the 1960s, there was a burgeoning of excellent new artists in Africa. Many of them possessed real talents and often artistic sophistication and even the youngest among them showed a great potential. They included those from Ahmed Bello University, Yoba Technical Institute and Makerere Art School. The researcher also notes that the FSCTMT's observation in Table 52, that the existence of different lecturers meant concentration, more influences and broadness in art perception and approach deserves serious analysis. As the researcher pointed out in Chapter Two, Cecil Todd in the 1960s recruited highly trained art instructors, many of who were from the Royal College of art- London. People such as Darwish, Adams and Kingdon among others with varied academic backgrounds and perceptions contributed to the lively atmosphere of art production at Makerere. In line with this, Kingdon points out that:

"--- In concert with the sculpture tutor Gregory Malaba we set out to make the students three years there into a new and wonderful experience in their lives because they would be released in several different ways. They would be released from a variety of constraints: financial, religious, tribal, and other conventions. We wanted this time to be a liberating experience in which we found each other as

\[^{288}\] For more information about this see; Harold, O. The Oxford companion to twentieth century Art pg.7
a group and also found ourselves — we saw that people could

do anything they liked, drawing on their own experiences,  
skills and sensitiveness and just see where it went"(1995, 281)\textsuperscript{289}

In view of the above observations, the researcher asserts that the 1960s, as a decade of the
renaissance of contemporary art, were a time of individual self-discovery and liberation.
It was a period of unlimited search for visual knowledge in an African sense and beyond
Africa's perceptions. Indeed Lukenge, a former student of Makerere Art School in line
with this observes that:

"Our search for the art of African cultural identity went
beyond African frontiers. We looked for good qualities
in all forms of art, both African and foreign. The good
qualities from foreign art, we transformed into what we
desired as Africans. We realized that we could use some
European art teachings to strengthen African art and
even to resurrect African traditional neglected arts.\textsuperscript{290}

Concurring with Lukenge's observations, the researcher notes that the 1960s, as a decade
of the renaissance of contemporary art at Makerere, were a period of intellectualization of
art ideas. It was not only about producing art forms and ideas about Africa, but it was
also about internalizing them into concrete intellectual forms and ideas conscious of the
past as well as the modern times realities.

Findings in Table 52 indicated that there were political influences on the art themes and
subjects studied in the 1960s. Agreeing with this view, the researcher notes that this was
also observed by Uche Okeke and Nicodemus (1995) in the birth, growth and
development of Nigerian modern art. They pointed out that in the 1960s there was inner
necessity for Nigerians in all walks of life to rediscover their roots to forge an identify

\textsuperscript{289} For more information about thi, see: Kingdon J.(1995) Makerere Art School in seven stories about

\textsuperscript{290} Personal interview with Lukenge at Nomo Gallery Kampala on 23\textsuperscript{rd} August 2000.
that was distinguishably African. Expanding on this observation, Nicodemus goes further to say that this was also a political necessity. New governments and pioneer artists found a common ground in the need for coining new visual symbols to replace the old, colonial ones. In other words the artists in the 1960s were partners in shaping the political destinies of their countries by coining new visual, cultural and national identities.

In Uganda this is well illustrated by two prominent sculptures: The shield mental sculpture of the 1960s at the Uganda National Theatre and the independence monument (1963). According to the researcher, the shield sculpture suspended in space diagonally and executed in a modern style represent both the past and the modern cultures. A closer examination of this work evokes the feelings of the past African glory, freedom, independence and power. Yet its design and execution in a modern style brings the feeling of the dawning of a new culture rooted in the past but open to modern society and new cultural innovations. This sculpture represents a new chapter of perception and promotion of African cultures. The Uganda independence monument of 1962-1963 in concrete, plate 19 whose subject matter centres around the birth of a new nation, Uganda, from British colonialism, not only demonstrates that Maloba witnessed the events leading to Uganda's independence, but also shows his inner analysis of what independence means. In this sculpture, he presents a female figure of a woman adorned in bark cloth. The motif of the bark cloth, which the woman is wearing, is sculpturally depicted like ropes tied around the body from the chest down wards to the feet. The abnormally sculpted feet stand firmly apart to create a sense of a robust supporting base. The hands firmly but graciously hold a young jubilating baby raising its hand upwards, trying to free itself from the mother. Maloba has analyzed independence as a subject matter from both observation and imagination. The mother can be taken to represent the old generation of the struggle and achievement of the past generations and cultures. The baby represents the newborn nation, the beginning of a new chapter of national history, aspirations and the culmination of the African people's struggle for independence. In line with these observations Mpagi observes that:

"The independence monument of Maloba is the summary of the African cry for both cultural and political independence. It calls for the liberation of the African personality in the full sense of cultural and political expressions. It reminds the colonizers of the evils committed against the African people and it reminds the Africans of the duties and responsibilities as independent men and women. It is a continuous remainder to the Africans to take pride in their culture and traditions." (2002)²⁹²

In view of the above observations the researcher notes that art in the 1960s was a means which was used by both politicians and artists to promote and coin out new national symbols reflecting African cultural aspirations.

The findings from Table 52 also indicated that in the 1960s there were many art students coming from different parts of the continent as a contributory factor for the 1960’s being a decade of the renaissance of contemporary art. Concurring with this observation, this study notes that this observation confirms Kingdon’s (1995) remarks that the historical serendipity that had established Makerere University Art School (Margaret Trowell Art School) made it the only serious choice for East Africans seeking an art education.²⁹³ Therefore the historical fame associated with Makerere attracted the best-gifted art candidates from different cultural backgrounds, which was a blessing for making the school a melting pot of art.

The examination of the artworks produced at Makerere University Art School in the 1960s reveals a broad spectrum of inspiration for the artists from different African cultural backgrounds and this confirms the FSCTMT observations in Table 52. All this enhanced the cultural consciousness of the art of the 1960s as evidenced by Kaunda’s social wedding of Rhodesia to Kamulegeya’s conceptualized and formalized art,

²⁹² Personal interview with Mpazi F. on 2 July 2001 at his home, Kanyanya
Saerulyo’s narrative approach to Matti’s Sudanic integrated tribal religious influences with Christian subjects among others, all of the 1960s. Therefore the renaissance of contemporary art at Makerere University Art school was partly a consequence of having artists originating from different cultural backgrounds and experiences. Hence they made Makerere a melting centre of cultures open to new ideas with a critical sense of analysis and innovation.

In contrast findings from Table 52 also revealed that a minority of FSCTMT did not see the 1960s as the decade of the renaissance of contemporary art. For them, values such as African religious practices which would have made the 1960s a decade of the renaissance of contemporary art were lacking in the 1960s art. Secondly artists were more concerned with contemporary issues and becoming part of the international art movements rather than expressing African issues and dealing with the renaissance of contemporary art.

Without under-estimating the strength contained in these observations, the researcher argues that while its true that some artists in the 1960s concentrated on contemporary environment, it has to be noted that all these form part of man’s cultural environment. What is important is how the artists approach them and the meaning of cultural symbolism attached to them. For example in Maloba’s independence monument, the style of approach is typically modern but the message it portrays touches on the past, present and future issues of the African political, social, cultural dignity and aspirations. The cultural consciousness in this work is attained through balanced integration of western visual elements with African art values. This work reflects a true real situation of the contemporary African society, a society that is woven from both the traditional pre-colonial values and western ones. Secondly, as Todd (1961) points out, the artist is a member of society and from that society he takes his tempo and his tone and conditions which are imposed upon him.264 In view of this, political concerns are part of the artist’s source of inspiration, which he can use to portray his cultural consciousness. Therefore the researcher is in agreement with the view of the majority of FSCTMT that the 1960s in

264 For more information about this see, Cecil Todd (1961) in An exhibition of art in Africa, celebrating the independence of Tanganyika 1961, pp 5 (catalogue)- Kampala
relation to the 1950s and 1970s were a decade of the renaissance of contemporary art at Makerere University Art School.

Research findings also indicated that according to the majority of FSCTMT, the 1960s were a decade of the renaissance of contemporary art to a greater extent in terms of African religious practices, decorativeness and narrativeness, pronounced static quality, arbitrary proportions and balanced fusion of African and European art values. This greater extent according to the FSCTMT was much more revealed particularly in terms of balanced fusion of African and European art values, decorative and narrativeness and African religious practices than in pronounced static quality and arbitrary proportions.

However, research findings also indicated that a minority of the FSCTMT reported that the extent to which the 1960s were a decade of the art of cultural consciousness was minimal in terms of African religious practices, decorativeness and narrativeness, longitudinal round style, arbitrary proportions and balanced fusion of European and African art values. This indicates that the extent to which the 1960s were a decade of the renaissance of contemporary art was insignificant.

Similarly, research findings according to the majority of the PPAIMAS show that the 1960s in relation to the 1950s and 1970s were a decade of the renaissance of contemporary art at Makerere University Art School. Therefore the 1960s were significantly seen by the PPAIMAS as the decade of the renaissance of contemporary art; but in what ways was it a decade of the renaissance of contemporary art?

The majority of the PPAIMAS reported that the 1960s, as a decade of the renaissance of contemporary art at Makerere, witnessed the integration of African art ideologies with European visual approaches and elements. This integration according to them was a change from the old traditional African perspective of art execution and appreciation towards a broader improved collaborative observation and study of colour use and variety of subject matters. This study notes that the 1960s were a period of the birth of new art knowledge resulting from the visual integration of African with European arts. The result of this was the production of contemporary art rooted from the world of the past and
present, representing the foreign interventions, thus fulfilling Mphahlele's remarks that;
"Everywhere in Africa, we shall for a long time to come
commute between the traditional and the present. We shall be
the vehicle for communication between the two streams of
consciousness as they exchange confidence, knowledge,
wisdom and dreams"(1967,151). 295

However, a minority of the PPAIMAS observed that the 1960s in relation to the 1950s
and 1970s were not the decade of the renaissance of contemporary art at Makerere
University Art School. This is because the 1960s were a period of stagnation, and nothing
much was done to change the artistic achievements of the 1950s.

Still, the researcher observes that while it is true that some art traits of the 1950s appear
in the visual production of the 1960s at Makerere, it is important to note that the 1960s art
reflects a breed of new art traits inspired by political and social events of the decade.
Therefore the observation that the 1960s art was stagnant is not supported by this study.
In the light of this, the researcher argues that political, social, and cultural events
occurring in Africa in the 1950s, 1960s and 1970s had an impact on the art works which
were produced. In case of the 1960s the political, social, and cultural occurrences in
Africa in general and in Uganda in particular were geared towards independence.
Independence was not only about political freedom but also concerned with restoring
what was African culturally, socially and visually, and in a more progressive way that
accepted the social, cultural and visual realities of the time. Therefore, the researcher is in
agreement with the view of the majority of PPAIMAS that the 1960s were a renaissance
of contemporary art at Makerere University.

Like the PPAIMAS, the PUGSMAS, reported that the 1960s, were the decade of the
renaissance of contemporary art at Makerere art school. They emphasized that during this
period, artists broadened their art inspiration. They borrowed from European art those

generation of change by Kennedy J., Smithsonian institute press Washington, London pg 184
pictorial technical means which they considered indispensable to the growth and development of their own artistic expressions, and so fusion and innovation took place, a strategy which confirms Nicodemus' (1995) observation that:

"All the dynamic cultures of the world have borrowed from other cultures in a process of mutual fertilization." 296

Therefore what artists did at Makerere Art School in the 1960s was part of the history of world art evolution which recalls the Zaria experience 297 To this end, Makerere University art students were eclectic. They knew that Africa had changed many cultural, and religious powers and foreign values and ways of life had undermined events that had necessitated and inspired the production of traditional art. New visual values had come in and they had to be selectively and individually analyzed in order to integrate them into their art. While in their art production they acknowledged the changed art times in Africa, they were also aware that the spirit of the African past was alive among the people's memories and traditions.

Considering all the results of PUGSMAS, PPAIMAS and FSCTMT this study takes the line of argument that the 1960s were the decade of the renaissance of contemporary art at Makerere University art school. Like the European renaissance, Makerere renaissance showed continuity and change by borrowing from earlier periods to strengthen contemporaneous visual production attaining maturity in the 1960s. It was an Art which sought to liberate Art from a mere technical craft limited to functional needs it had to fulfill to liberating intellectual profession conscious of the past and contemporary cultural traits

5.4 The art teaching practices of Cecil Todd and Margaret Trowell

Findings from Table 56 indicated that the majority of the FSCTMT reported that the art


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teaching philosophy of Cecil Todd and Margaret Trowell were geared towards producing an art of African cultural consciousness. Concurring with this observation the researcher observes that Cecil Todd and Margaret Trowell played an important role in the development of visual arts at Makerere University Art School. The birth, the growth and development of fine art from the 1930s to the 1971s in Uganda in general and at Makerere University Art School in particular are all associated with them. Owing to the prominent role they played in shaping and directing the development of art curriculums, and the art philosophy each one of them stood for, their influence continues even up to today to be felt among artists and art scholars. Understanding the influence of their art teaching practices is instrumental towards appreciating the art productions of the 1950s, 1960s and 1970s at Makerere University Arty School.

Indeed as earlier pointed out in Chapter II, Margaret Trowell stood for the use of indigenous art practices as a starting point for the development of modern art training. Todd in theory recognized the importance of the past in art in the development of art in general, but when it came to Africanisation of African art in the 1960s he was skeptical. Indeed he pointed out that;

* Sometimes we are aware of the desire to "Africanise"

* African art and in this connection we must be realistic.

* In every sphere of human activity in Africa change has taken place. Change in religion, in the way of life, political, social, economic, in science and technology and in language, outside world has made its impress in Africa.

* To take a step backwards into the past is a step into the world of romantic dream. Can we expect or demand in this changing Africa that an artist alone can stand isolated
from the world around him? Should he attempt to
extract nourishment and inspiration from a world that
no longer exists and which has hardly a remote connection
with the world in which he now leaves? (1961,4)

The above was the summary of Cecil Todd’s art teaching philosophy regarding African Art. Art nourishment according to him should be sought from anywhere it exists putting into consideration the contemporary changing realities in Africa. For this reason, therefore, the researcher argues that since Todd was part of the colonial forces that had brought changes in Africa, for him foreign and especially European educational art systems and all its attachments were important for the growth of contemporary art at Makerere.

Despite their pedagogical differences, both Cecil Todd and Margaret Trowell had one thing in common; that is to create professional contemporary art practice at Makerere. It is only the method they used which differed but the goal was the same.

According to research findings in Table 57 the FSCTMT, Margaret Trowell and Cecil Todd encouraged: decorativeness and narrative expression, the fusion of African ideas with European ones, freedom of speech and expression, the study of African themes and subjects. They also reported that Todd and Trowell encouraged students to visit the museum and draw inspiration from local experience.

Concurring with these research findings, the researcher notes that Todd and Trowell art teaching philosophies had an impact on the growth and development of the art of African cultural consciousness. The participants view that Margaret Trowell and Cecil Todd encouraged a fusion of African and European art ideas, the African decorativeness and narrativity in art production and that this effect is still presently felt at Makerere confirms Nyachae findings about the characteristics of Makerere contemporary Art. She

298 Cecil Todd (1961) An Exhibition of Art in Africa: Celebrating the independence of Tanganyika, Makerere Art school pg.4.
observes that:

"There is great deal of contemporary art in East African, art that is defined by individual and collective logic distanced yet not antagonistic towards the exigencies and exercise of western visual art practices. Contemporary art in East Africa is the same inspiring fusion of paradoxes as is expected and accepted of contemporary art in other parts of the world.(1995,161)"

Therefore, the above observations confirm that both Cecil Todd and Margaret Trowell's teaching philosophies had positive effects on the growth and development of the art of cultural consciousness at Makerere during the 1960s. As a result of their teachings, students were able to see the limitations of their indigenous art and the possibilities of improving it through the felterisation process. More still, the researcher agrees with FSCTMT's observations that Trowell and Todd encouraged the fusion of African art with European art values. Indeed, the majority of the artworks produced at Makerere during the time of Trowell and Todd reflects an integration of African art values with European social and visual practices.

The wedding by Kaunda of the 1960s [plate30], among other artworks, illustrates this point. While the figures in this work are identifiably African, the wedding is presented in an African-European situation. The African social values of a wedding as being an event of the entire community celebration, with cows in the background as dowry, are all evident in this painting. But at the same time a closer examination of this artwork reveals that the brides and the entire population of this important social event are dressed in European suits and gowns. The high table resembles many of the Christian photographic last supper of Europe. This continuous but harmonious integration of African values with European secular and Christian general practices is a clear characteristic of many artworks of the 1950s, 1960s and 1970s.

The bust of Ham Mukasa, produced by Gregory Maloba one of the first students of Margaret Trowell and one of the first recognized African modern artist, and a long time art instructor at Makerere University Art School, reflect a highly balanced fusion of African and European art values. In this sculpture piece, while the physical characteristics are identifiably of an African respected stately chief with wisdom, the general treatment of forms and treatment of the surface quality resemble those of the late British sculptor, Sir Jacob Epstein (David and Charles 1969, 97).  By fusing African social-art values with European art practices, Africans were not aiming at copying or reproducing or imitating European art practices. They were only trying to respond to the political social and economic realities of their time, which were influenced largely by European general social-cultural and political events. However, Africans selected and borrowed outside their visual culture what they considered essential for the advancement of their profession as artists. Indeed Maloba in line with this points out that:

“Students ought to look at works by artists of every race and generation if possible. Freedom for each individual to develop along his own line (whether or not influenced by another individual artist or school of though this has to be there.” (1961)  

The consequence of the integration of African art values with European art practices resulting from the teachings of Todd and Margaret Trowell resulted in the creation of a rare art at Makerere. A rare art which was individualistic in conception and execution yet collective in terms of achieving professional excellency. It was an art of all times commenting on all aspects of life. The artists at Makerere, much as they desired to be purely African in terms of visual expression, could not afford to remain isolated from the world around them. They drew inspiration from the living values of the past and the present. The present consisted of what Todd called the change in religion, way of life, political, social, economic, and in science, technology and language. The consequence

302 Cecil Todd (1961) An exhibition of art in African, celebrating the independence of Tanganyika
of this was an art that had deep roots in the past African heritage but which also belonged to the modern world.

Findings in Tables 56 and 57, indicated that in contrast, the minority of FSCTMT reported that the art teaching philosophy of Margaret Trowell and Cecil Todd particularly was not geared towards producing art of an African cultural consciousness. They reported that the universal status of Makerere University Art School, the introduction of European conventional principles of pictorial rules and Todd’s commitment to international modern art, could not favour the growth of a culturally conscious art. While these observations confirm Kingdon’s (1995:281) remarks that Cecil Todd at Makerere during the 1960’s concentrated on giving a world course of West European art practice, they are challenged by Ssembangi (2001). He emphasizes that the above factors did not significantly have a negative effect on the growth of the art of cultural consciousness. He observes that:

"The principles and elements of art given by Cecil Todd to students at Makerere were key technical tools which were necessary for African students in order to use them and realize the art of cultural consciousness." ⑵

However, Ssembangi’s observation is challenged by Sseggendo who points out that as a result of the introduction of the principles and elements of art, artists tended to look to western European artistic ideas for inspirations at the expense of their indigenous sources.

In view of the above observation, the researcher argues that while it is true that Todd’s teachings of the principles and elements of art were essential for African students for broadening their perception of art, they were taught from a European perspective rather than from African experience. Therefore to some degree, his teachings had a negative effect on the growth of the art of African cultural consciousness. Todd's teaching to some degree limited the students' understanding of international art practices from their African perspective. The researcher also notes that there were divergences in both Cecil Todd and Margaret Trowell’s art instructions. However, they were necessary in order to

⑵ Personal interview with Ssembangi K. at his Mukono home 18th November, 2001
produce a contemporary broader African culturally conscious art. Margaret Trowell’s teachings which theoretically emphasized the over glorification of the African past visual practices, needed a non-African teaching approach to stimulate artists to appreciate and approach art execution and perception from a different perspective. This would put into focus the changed facts about African modes of life. Margaret Trowell’s stereo typed African art of burning bush, floods, African villages and famine, was no longer enough by the 1960s to be the only true representation of the soul of African art. Africa had changed and new values had to be considered in art but without losing the African spirit. Also this is where Cecil Todd’s art teachings made a significant contribution, because it faced the changing realities on the ground.

It has also to be remembered that like any other European artist of his time, Cecil Todd believed that art on the African continent was not distributed evenly. While some areas were abundantly productive, others were relatively barren. Cecil Todd looked at Uganda as a barren land of art. Hence among other things he borrowed art practices from those regions of the world he considered visually productive for teaching at Makerere. Sourcing art values or ideas from other regions including Europe, for him was not a problem as long as it produced the intended results. This can possibly be understood from his view on art when he points out that:

> Every track and by way which joins or runs parallel must be explored, ventured upon and followed. The heritage of the past must be recognized and cherished. the virtues of present day and age must be strengthened and fortified so that the hopes of the future can be abundantly fulfilled(1961,4).

However, there is a basic contradiction when Todd rejected earlier the return to the African past and while acknowledging at the same time the usefulness of the heritage of the past.

Still as a school within a university setting, the researcher argues that the art teaching

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304 Cecil Todd (1961). An exhibition of art in African, celebrating the independence of Tanganyika
305 Ibid
philosophy of Cecil Todd had to reflect not only the African past and contemporary heritages but also other universal art values outside the African boundaries for intellectual and professional excellence. Albeit borrowed art traits stimulated the student's visual creative capacities to fuse these and their own heritages to make art of cultural consciousness.

Research findings from Table 58 indicated that the majority of the FSCMT reported that to a great extent Margaret Trowell's art teaching practices were more geared towards producing art of the African cultural consciousness than Cecil Todd's art teaching philosophy.

In view of the above observations, the researcher argues that the degree of extent between the art teaching philosophy of Cecil Todd and Margaret Trowell in terms of gearing it towards producing an art of African cultural consciousness, should be understood in terms of their official duty of appointment and training as artists. Margaret Trowell founded Makerere University Art School as an art institution at virtually her own terms without being dictated to how to start it, manage it and without any source of reference in East Africa.  

Starting from scratch she drew up her own curriculum, gearing it towards incorporating what she considered being “indigenous art practices and views.” Her training as an artist and art teacher under Marionson had also been favourable towards entertaining to some degree non-European art practices or art aesthetics. 

Cecil Todd, in contrast, came to Makerere to head an Art School, which was already functioning, with minimal affiliation to the Slades, Art School - London, and with well experienced art instructors. As already mentioned in chapter two, Todd had officially been appointed to institute a west-European art practice to turn the Art school into a real “formal Art Institution.” With this mandate, there was no doubt that his philosophy of gearing the teaching of art towards African cultural consciousness had to be peripheral. This explains Kingdon's (1995, 282) view that although Todd tried to continue with what Margaret

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306 Makerere University Art School was the first formal art institution in East Africa. It was started by Margaret Trowell as a voluntary art institution. She designed the art syllabus the way she felt it necessary until 1954 when Slades Art School started indirectly supervising its implementation and development.

Trowell had started, it remained an unfamiliar territory for him. Despite this, the researcher observes that Todd's teachings created an intellectual thinking and analytical situation which allowed gifted and intellectual artists to be objective about their past and present. In such an environment, it is understandable why most of the 1960's artworks reflect analytical observation and study of forms and colour among others.

Similarly, findings in Table 60 indicated that the majority of the PPAIMAS reported that Todd's teaching of international art practices favoured the growth of African art at Makerere during the 1960's, while the minority reported it did not. According to research findings in Table 61, the majority of PPAIMAS pointed out that Cecil Todd art teachings exposed students to formal basic elements and principles of art. It also introduced them to different African art, fusion of African art with European art practices, world cultures, different visual expressions, freedom of visual expression, experimentation experiences, various materials and techniques all of that favoured the growth of African art.

Concurring with these observations, this study emphasizes that by introducing students to various art materials and techniques of art production, Cecil Todd gave them an international professional standing which enabled them to improve their technical means of visual expression.

Therefore, by the use of different methods and materials, the application of the principles and elements of art, as taught by Cecil Todd, the Makerere University art students of the 1960s became part of the international community of artists. Thus, Makerere artists joined the world intellectual movement. In fact, as Ulli Beier (1968) observes, all African contemporary artists have been exposed in one way or another to European art and their attitude to these influences have also varied a great deal. In this regard, the researcher asserts that; the exposure of Makerere students to international art was an inevitable reality of contemporary art at Makerere. As Nyachae points out, contemporary art all over the world derives inspirations from different sources. Therefore what

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happened at Makerere was part of the world pattern of the development of contemporary art.\textsuperscript{310}

Conversely research findings in Table 61 revealed that the minority of PPAIMAS reported that Todd's international art practices did not favour the growth of the art of cultural consciousness. According to them, Todd was a foreigner, his teachings suppressed freedom of thinking and had little interest in African traditional art, and therefore his teachings could hardly favour the art of cultural consciousness.

In view of these observations, this study argues that though in one way or another Cecil Todd in his pursuance of international art teaching ignored indigenous art practices as a fundamental starting point, on the other hand, as a scholar his conviction was to expose students to visual knowledge beyond their cultural boarders as a way forward for the growth of contemporary African art. In the process of doing this, he relied largely on west-European art that he understood best. On this note one can also argue that Todd saw the future of African contemporary art in terms of globalized influence, where European art was to play the leading role. While this concept minimized the indigenous East African art content, the external influence contributed to the growth of African visual productions at Makerere University Art School just as the Romans' exposure to Greek art enhanced their sculpture and architecture. In fact Todd's global perspective confirms Vincent Rolf's view that "No African tradition will commit cultural suicide by refusing external influence. Also to argue that Todd's teachings did not favour the growth of the art of cultural consciousness would be to assume that artists at Makerere in the 1960s were only being inspired by the teachings of Cecil Todd. Ulli (1968) points out that the art school is not the only influence working on an artist during training. Many other social, cultural, political and economic landscapes always influence artists.\textsuperscript{311}

The final position is that; despite the shortcomings of Todd’s international art teaching

\textsuperscript{310} Nyachae W. (1995): Concrete Narratives and visual prose, in Seven stories about modern art in Africa by Delius C. white chapel, Paris, New York, pg161

practices, his teachings offered art students an opportunity to study, analyze and appreciate art from a wide perspective. He gave students a chance to see and learn about other arts. Thus inadvertently, Todd equipped the students with contemporary “world” art knowledge that enabled them to rediscover their artistic past heritage which had frequently been suppressed by colonialism. It is through such exposure, as the late Eli Kyeyune put, it that artists at Makerere realized that a lot of the present day cherished European art was also influenced by non-Christian art based on Greek and Roman pagan religious art. This was a sharp indictment of colonial suppression of local art. The African art that developed at Makerere was an inclusive one. It encompassed the general life of the time; a life that was a mixture of a borrowed social-cultural European way of life and African social contemporary trends.

According to research findings in Table 62, the majority of the PPAIMAS reported that Margaret Trowell’s teaching of forging modern art training on the indigenous art practices was evident in the artworks under examination while the minority reported it was not. The majority pointed out that the 1960’s art dwelt on indigenous subjects executed using European materials, while revealing a mixed content of African and European art values.

Concurring with these observations, this study asserts that Margaret Trowell’s forging of modern art training on indigenous art practices is evident in art works under review. Forging modern art training on indigenous art practices does not imply that artworks produced have to be in their full totality African or indigenous. Rather the training and production of the art should be based on indigenous practices of the society in which it is produced, while at the same time conscious of the new visual innovations resulting from the contact of indigenous arts with foreign ones. A closer examination of the art productions of the 1950s, 1960s and 1970s reveals that most of the artworks such as plates 40,56,59,52,53,51,50,46,60,36,34,33,32 are based on indigenous African aspects of decorativeness, narrativeness, arbitrary proportion, local and indigenous themes/subjects. At the same time incorporating European emphasis of visual elements has enhanced this.
Despite the modernistic – European influence, which appears in the artworks under questioning in this study as reported by the minority of PPAIMAS, the African environment can easily be identified in the subject matter and treatment of forms and surface quality in the art productions of the 1950s, 1960s and 1970s. One can also feel that the artists who knew and participated in the contemporary political, social religious and economic events of the society of the three decades respectively produced the art productions of these three decades.

According to research findings in Table 65, the majority of the PPAIMAS reported that Margaret Trowell's teaching of forging modern art training on indigenous art practices influenced the type of art produced during the 1960s at Makerere University Art School. The PPAIMAS also reported in Table 65 that Margaret Trowell's teaching of forging modern art training on indigenous art practices even up to now still influence art production. In other words, her influence has survived the test of time. Results in Table 65 indicated that Margaret Trowell's art teaching practices changed the traditional role of art of utility to decorativeness/narrativeness. Her teachings emphasized art for a purpose and for self-expression. Her western experience led to the blending of African art with European art influence.

On the contrary, research findings in Table 65 also indicated that the minority of the PPAIMAS reported that Margaret Trowell's teaching of forging modern art training on indigenous art practices had no influences on the type of art which was produced at Makerere during the 1960s. According to them, what produced the art of the 1960s was a different school of thought of Cecil Todd.

Basing on the above observations, this study asserts that while it is true that during the 1960s a new type of art production reflecting largely Todd's west-European styles and execution emerged at Makerere, the foundation of forging modern art training on indigenous art practices was still felt at Makerere Art School either consciously or unconsciously. It would be argued that the decade of the 1960s was such a small period of time for the artists of Makerere to have forget the art teaching legacy of Margaret
Trowell who had dominated the school for over two decades (1935-1957). In fact up to the early 1960s, her academic staff protégé men such as Gregory Maloba and Sam Ntiro, were still on the serving staff establishment. Moreover Oke (1984, 1993) emphasizes that no change can be completely independent of the past. Some elements of the past through change are always carried forward in a new cultural change or innovation. Therefore to say that the art of the 1960’s was a result of different schools of thought is to forget that some elements of the past always persist in a new culture or change.

In this regard, this study has sought to make concrete argued evidence that what has

Therefore the researcher concurs with the views expressed by the majority of the PPAIMAS that Margaret Trowell’s teaching of forging modern art training on indigenous art practices influenced the artworks produced at Makerere University Art School during the 1960’s.

Research findings in Table 66 indicated that the PPAIMAS reported that in different ways the teaching practices of Cecil Todd and Margaret Trowell did affect the growth of the art of cultural consciousness/realization at Makerere Art School. The PPAIMAS argued that while Margaret Trowell showed students the values of indigenous art practices, Todd’s introduction of, and emphasis on the west-European art formalism equipped them with skills, and intellectual professional paradigms which were momentous for an art of cultural consciousness. This led them to discover the value in their indigenous art and thus produced the art of African cultural consciousness.

5.5 New contributions to the existing knowledge

From the outset of this study, the researcher argued that the 1960s, a period of African independence, were a decade of the culture of art re-awakening in Africa in which European concepts of art began to be challenged. As an alternative, artists turned to their cultural traditions for inspiration and as a means of creating a culturally conscious art. The researcher also argued that while in West Africa this cultural consciousness was much stronger and existed longer at Makerere, it was so short-lived that even some artists today believe that the art of this period was European in nature without African roots,
while others think it was a socially conscious art.

In view of this argument, the researcher conceptualized that if traditional African values are integrated with western art values, replacement, alternative and syncretism of visual ideas will occur leading to harmony and revitalization of ideas: thus the renaissance of contemporary art.

In this regard, this study has brought to light concrete argued evidence that what has always been considered by many previous scholars as crafts, are real artworks which deserve to be recognized in the mainstream of fine arts. Therefore the assumption previously held by scholars that Uganda before Margaret Trowell's introduction of modern art was a barren land of art is no longer holding. It has also addressed the diverging views surrounding the cultural identity of the 1960s art at Makerere. Equally, it has revealed that the art productions of the 1960s were indeed culturally conscious, and that while European art values particularly in terms of style, and technical means and material are evident in the art of this decade, they were only used by the artist to enhance their visual expressions, but the soul of the art produced remained African. Conclusively, the 1960s were the renaissance of contemporary art. However, this renaissance much as it heavily drew inspiration from African cultural, social and religious domains, was also open to outside influences. Those foreign values, which were considered essential in the progress of visual expressions by artists, were studied, analyzed and integrated in the 1960s art.

This study has also revealed that the 1960s art renaissance at Makerere, apart from drawing inspiration from African cultural environments, had the goal of producing art of a high quality and for international standards.

This study has also highlighted that political, cultural, social and economic environment of a country is critical in determining and influencing the art of cultural consciousness. The 1960s independence politics in Africa created freedom awareness, which inspired the artists to rejuvenate their culture through their art. Therefore a study of art of cultural
identity should always put into consideration the political situations of the time and place in which art is produced. For a long time it has been believed that Cecil Todd and Margaret Trowell each represented a parallel philosophy of art. This study has revealed that both these two art scholars had the same goal, that is to create professional modern art practice in Uganda. What differed were the methods they used and time and space, but the end goal was the same. Both of them believed that European art had a role to play in the growth and development of modern art practice in Uganda.

5.6 Critique of the study

The cardinal goal of any serious researcher is to achieve his/her planned objectives using professional instituted acceptable research guidelines. However, in most cases many researchers find themselves in the middle of unanticipated problems. Such problems normally affect the process, the nature and quality of the research findings. This study has not been exceptional.

The researcher had assumed that Makerere had all documented records of the art school. However this is not the case. The absence of clear broad records of the history of Makerere Art School, from 1935 – 1970s, coupled with lack of authentic literature on pre-modern art in Uganda have affected this study. However, through interviews and observations of art objects the researcher has tried to weave the history of Makerere Art School and the various modes of artistic expression before colonialism.

Information obtained from original sources is always very reliable. Unfortunately many former students of Margaret Trowell and Cecil Todd have died. Others have lost the memory of the artistic events and developments of Makerere Art School during their stay at Makerere. This has been a big problem in trying to reconstruct the developmental artistic past of the Art School. Still, through a process of comparative analysis of different opinions the researcher has attempted in this study to situate properly the historical and academic facts surrounding Makerere Art production of the 1950s, 1960s and 1970s.

Lack of access to some original artworks produced at Makerere has been yet another
limitation. Many artworks are abroad in private collections and the destination of others is not known. Therefore the researcher has not been able to access some of the original artworks. Instead he has used photographic prints available in textbooks to study and analyze the visual productions under questioning in this study.

Lack of enough funds is one of the common problems researchers all over the world face. Limited funds in this study have prevented the researcher from visiting some places of interest, such as Senegal, Nigeria and Ghana who have strong arts of cultural consciousness, and former student and expatriate staff of Makerere living abroad. However, notwithstanding this study, the researcher was able to collect valuable information from Nigeria.

Despite all these shortcomings, the researcher has attempted to conduct this study in the best way possible using available limited resources in the framework of professional ethics and standards.
ILLUSTRATION 2

PELLET BELL SCULPTURES

BRACELET OF CRESCENT SHAPED PELLET BELLS
KARAKOYA

ANKLET OF GLABULAR PELLET BELLS
GANDA

CRESCENT SHAPED PELLET BELL
HOE SCULPTURE

GANDA

ACHOLI

KIGA
ILLUSTRATION 4

CANOE SCULPTURE

DUG OUT CANOE - KIGA

CROSS SECTION
ILLUSTRATION 10

GANDA

KONJO

LUO
NYAMWEZI WOODEN STOOL SCULPTURE
NYAMWEZI FEMALE FIGURE SCULPTURE
ILLUSTRATION 17

KIKUYU DANCE WOODEN SCULPTURE
ILLUSTRATION 18

KAMBA WOODEN SCULPTURE
LUZIRA CLAY SCULPTURE
Plate: 1
Artist: Peterson Lombe
Title: Death
Year: 1950's
Medium: Wood
Location: Makerere University Gallery

Plate: 2
Artist: Peterson Lombe
Title: The Warrior
Year: 1950's
Plate:  3
Artist:  Peterson Lombe
Title:  Family
Year:  1950s
Medium:  Concrete
Location:  Makerere University Art School
Uganda

Plate:  4
Artist:  Peterson Lombe
Title:  Dragon
Year:  1950s
Medium:  Wood
Location:  Makerere University School of
Plate:  5
Artist:  Sam Ntiro
Title:  Watering Cows
Year:  1950's
Medium:  Concrete
Location: Makerere University Nsibirwa Hall
         Uganda

Plate:  6
Artist:  Sam Ntiro
Title:  Beer Party
Year:  1950's
Medium:  Concrete
Location: Makerere University Nsibirwa Hall
         Uganda
Plate: 7
Artist: Rosemary Karungi
Title: Burial of Christ
Year: 1950s
Medium: Bronze
Location: Makerere University Art School Gallery, Uganda

Plate: 8
Artist: Sam Ntiro
Title: Beer Party
Year: 1950s
Medium: Oil on Wall
Location: Makerere University Nsibirwa Hall, Uganda
Plate: 9
Artist: Sam Ntiro
Title: The Worker's
Year: 1950's
Medium: Oil on Wall
Location: Makerere University Nsibirwa Hall, Uganda

Plate: 10
Artist: Sam Ntiro
Title: The Workers 2
Year: 1950's
Medium: Bronze
Location: Makerere University Nsibirwa Hall, Uganda
Plate: 11
Artist: Makerere Art Students
Title: The Lion
Year: 1950's
Medium: Concrete
Location: Bulange Building

Plate: 12
Artist: Makerere Art Students
Title: Buganda Totems
Year: 1950's
Medium: Concrete
Location: Bulange Building Uganda
Plate: 13
Artist: Makerere Art Students
Title: Buganda Totems
Year: 1950's
Medium: Concrete
Location: Bulange Building Uganda

Plate: 14
Artist: Makerere Art Students
Title: Buganda Totems
Year: 1950's
Medium: Concrete
Plate: 15
Artist: Makerere Art Students
Title: Buganda Totems
Year: 1950's
Medium: Concrete
Location: Bulange Building Uganda

Plate: 16
Artist: Makerere Art Students
Title: Buganda Totems
Year: 1950's
Medium: Concrete
Location: Bulange Building Uganda
Plate: 17
Artist: Buluma
Title: Untitled
Year: 1950's
Medium: Concrete
Location: Makerere University Art Gallery, Uganda

Plate: 18
Artist: Matti
Title: Massacre
Year: 1960's
Medium: Oil on Board
Plate: 19
Artist: Gregory Maloba
Title: Independence Monument
Medium: Concrete
Year: 1962-63
Location: Kampala Park, Uganda

Plate: 20
Artist: Jonathan Kingdon
Title: Slave Trade
Year: 1960s
Medium: Concrete
Plate: 21
Artist: Aquila Mubitana
Title: Uhuru (Independence)
Year: 1965
Medium: Oil on board
Location: Makerere University Gallery

Plate: 22
Artist: Serulyo Ignatius
Title: Uganda Martyrs
Year: 1960s
Medium: Tempera
Location: Makerere University Gallery
Plate: 23
Artist: Lubega
Title: Kibuuka Omumbaale (War against Bunyoro)
Year: [Year]
Medium: Oil on board
Location: Makerere University Lumumba Hall

Plate: 24
Artist: Okello
Title: Landscape
Year: 1960s
Medium: Oil on board
Location: Makerere University Gallery
Plate: 25
Artist: O. Simule
Title: The Bull
Year: 1960s
Medium: Oil on board
Location: Makerere University Gallery

Plate: 26
Artist: Jonathan Kingdon
Title: Ujwuru (Independence)
Year: 1960s
Medium: Oil on Canvas
Location: Makerere University Mitchell Hall
Plate: 27
Artist: Unknown
Title: Bird
Year: 1960s
Medium: Concrete
Location: Makerere University Art school compound

Plate: 28
Artist: J. Mkasapa
Title: Homestead
Year: 1960s
Medium: Oil on board
Location: Makerere University Gallery
Plate: 29
Artist: Sam Ntiro
Title: Beer brewing and weaving
Year: Early 1960s
Medium: Oil on board
Location: Makerere University Mary Stuart Hall

Plate: 30
Artist: Berlington Kaunda
Title: Village Wedding
Year: Early 1960s
Medium: Oil on board
Location: Makerere University Gallery
Plate: 31
Artist: Makerere University Art Students
Title: The Sun Flower
Year: 1960s
Medium: Mosaic Tiles
Location: Makerere University Mary Stuart Hall

Plate: 32
Artist: Binaka
Title: Adam and Eve
Year: 1960s
Medium: Oil on board
Location: Makerere University Art Gallery
Plate: 33
Artist: Kaddu
Title: Untitled
Year: 1969
Medium: Concrete
Location: Makerere University Hall Compound

Plate: 34
Artist: Bukala
Title: Window Cleaner
Year: 1960s
Medium: Water colour on paper
Location: Makerere University Art Gallery
Plate: 35
Artist: Jonathan Kingdon
Title: Canticle of the Sun
Year: 1960s
Medium: Oil on board
Location: Makerere University St. Francis Chapel (Facade)

Plate: 36
Artist: Unknown
Title: Unknown
Year: 1960s
Medium: Oil on board
Location: Makerere University Gallery
Plate: 37
Artist: Makonzi
Title: 
Year: 1970s
Medium: Plaster of paris (painted)
Location: Makerere University East African School of Library and Information Science Building

Plate: 38
Artist: Kefa Sempangi
Title: The dancer
Year: Early 1960s
Medium: Concrete
Location: Makerere University Art school Compound
Plate: 39
Artist: Eli Kyeyune
Title: Uganda Martyrs
Year: 1960s
Medium: Oil on Canvas
Location: Makerere University Art Gallery

Plate: 40
Artist: Kefa Ssemangali
Title: "Omuagerengejo"
Year: 1960s
Medium: Mixed Media
Location: Makerere University Art Gallery
Plate: 41
Artist: Kefa Ssempangi
Title: Namulondo
Year: 1960s
Medium: Terracotta
Location: Makerere University Art School Compound

Plate: 42
Artist: Jonathan Kingdon
Title: Unknown
Year: 1960s
Medium: 
Location: Makerere University Mitchell Hall
Plate: 43
Artist: Jonathan Kingdon
Title: Portrait of a Bishop
Year: 1960s
Medium: Concrete
Location: Makerere University Art Gallery

Plate: 44
Artist: Gregory Maloba
Title: Ballet dancer
Year: 1960s
Medium: Concrete
Location: Makerere University Art Gallery
Plate: 45
Artist: unknown
Title: unknown
Year: 1960s
Medium: Oil on board
Location: Makerere University Art Gallery

Plate: 46
Artist: Andrew Kwanuka
Title: Unknown
Year: 1970s
Medium: Oil on board
Location: Makerere University Art Gallery
Plate:  47
Artist:  Unknown
Title:  The Spirits
Year:  Early 1960s
Medium: Concrete
Location: Makerere University Nsibirwa Hall

Plate:  48
Artist:  Unknown
Title:  Spirits
Year:  1960s
Medium: Concrete
Location: Makerere University Nsibirwa Hall
Plate: 49
Artist: Unknown
Title: Elephants
Year: 1960s
Medium: Concrete
Location: Makerere University Art School Compound

Plate: 50
Artist: Kakoza
Title: Unknown
Year: 1960s
Medium: Soap Stone
Location: Makerere University Gallery
Plate: 51
Artist: Unknown
Title: Evangelization
Year: 1960a
Medium: Oil on Canvas
Location: Makerere University Mitchell Hall
Plate: 52
Artist: Cecil Todd
Title: History of world currency (relief sculpture)
Year: 1961
Medium: Coloured mosaics
Location: Tropical African Bank, Kampala City

Plate: 53
Detail of plate 52
Plate: 52b
Artist: Ssenuyo Ignatius
Title: Unknown
Year: 1963
Medium: Concrete
Location: Makerere University Art School Compound

Plate: 53
Artist: Kamulegeya
Title: Untitled
Year: Late 1960s
Medium: Oil on board
Location: Makerere University Art Gallery
Plate: 54
Artist: Ali Darwish
Title: Unknown
Year: 1960s
Medium: Oil on board
Location: Makerere University Art Gallery

Plate: 55
Artist: M. Nambazila
Title: Death
Year: 1965
Medium: Oil on board
Location: Makerere University Art Gallery
Plate: 56
Artist: O.Simule
Title: Animal Parish
Year: 1963
Medium: Oil on Wall
Location: Makerere University Nkurumah Hall

Plate: 57
Artist: Kefa Sempangi
Title: Unknown
Year: 1960s
Medium: Oil on board
Location: Makerere University Art Gallery
Plate: 58
Artist: Gregory Maloba
Title: Banking
Year: Early 1960s
Medium: Concrete
Location: Tropical African Bank, Kampala City

Plate: 59
Artist: Unknown
Title: Aeroplane Wreckage
Plate: 60
Artist: Kefa Ssempani
Title: Golgotha
Year: 1960s
Medium: Oil on board
Location: Makerere University Art Gallery

Plate: 61
Artist: Fatima Abudahla
Title: Self Portrait
Year: 1960s
Medium: Oil on Canvas
Plate: 62
Artist: Kefa Sempnagl
Title: the Owl
Year: 1960s
Medium: Oil on board
Location: Makerere University Art Gallery

Plate: 63
Artist: Unknown
Title: Motherhood
Year: 1960s
Plate: 64
Artist: Kefa Ssemwagi
Title: Musoke v. Wife
Year: 1960s
Medium: Concrete
Location: Makerere University Art Gallery

Plate: 65
Artist: Fabiano Mpagi
Title: Mask
Year: Early 1970s
Plate: 66
Artist: Fabiano Mpogi
Title: Mask faces
Year: Early 1970s
Medium: Oil on board
Location: Makerere University Art Gallery

Plate: 67
Artist: Eli Kyeyune
Title: Musicians
Plate: 68  
Artist: Unknown  
Title: Seated figure  
Year: 1970s  
Medium: Concrete  
Location: Makerere University Art Gallery
Plate: 70
Artist: Ignatuos Sierulo
Title: unknown
Year: Unknown
Medium: Oil on board
Location: Makerere University Mary Stuart Hall

Plate: 71
Artist: Unknown
Title: Matyndom of Nowa Mawagali
Year: 1970s
Medium: Oil on board
Location: Makerere University Art Gallery
Plate: 72
Artist: Unknown
Title: Unknown
Year: 1970s
Medium: Concrete
Location: Makerere University Art School Compound

Plate: 73
Artist: Unknown
Title: Unknown
Year: 1970s
Medium: Oil on board
Plate: 74
Artist: Fabiano Moagi
Title: Musical Instruments
Year: 1970s
Medium: Oil on board
Location: Makerere University Art Gallery

Plate: 75
Artist: W.B. Mukasa
Title: Banana Landscape
Year: 1978
Medium: Oil on board
Plate:  76
Artist:  W.B. Mukasa
Title:  Fight In the bar
Year:  1977
Medium: Oil on board
Location: Makerere University Art Gallery

Plate:  77
Artist:  Odochi
Title:  Untitled
Year:  1970s
Medium: Wood
Location: Makerere University Livingstone
Plate: 78
Artist: Sserulyo Ignatius
Title: 
Year:
Medium: Oil on board
Location: Makerere University East
African School of Librarianship and Information Science
Plate: 80
Artist: Unknown
Title: Unknown
Year: 1970s
Medium: Oil on board
Location: Makerere University Art Gallery

Plate: 81
Artist: Nshunju Seraphina
Title: Unknown
APPENDIX C

QUESTIONNAIRE FOR FORMER STUDENTS OF MAKERERE ART SCHOOL WHO GRADUATED AFTER 1981

Dear Respondent,

Thank you for accepting to participate in this research project. The purpose of this study is: To find out in which ways the 1960's in relation to the decades of the 1950's and 1970's were a decade of the Art of cultural consciousness among artists at Makerere University art school. Please take your time and analyze the artworks in this exhibition/album. The questions you are asked are based on the work in this exhibition. The information given will be used for research purposes. Your name will be used with your consent where it will be necessary.

**Explanation:** A work of art in this project is considered culturally conscious as long as it is characterized by some of the following characteristics: African religious practices, decorativeness/narratives, pronounced static quality, round style, arbitrary proportions, spirituality, magic and balanced fusion of African values with European art values. European art values are realism, naturalism, colour theory, western principal and elements of art, and Christian religious practices. The word renaissance is used here to mean African cultural consciousness.

**Particulars**
Code No. ............................................................
Nationality ................................................ Tribe ........ District ...........
Age ........................................................ Religion ........ Sex ................
Year of Graduation ............................ Highest level of art education...
Awarding Institution ..................................................
Employment/Job ..........................................................
1. **Pictorial Document Exhibits**

The Art works in this exhibition are divided into three categories, namely:

1. those produced during the 1950’s.
2. those produced during the 1960’s.
3. those produced during the 1970’s.

1.2 **Difference between the art works of the 1950’s, 1960’s and 1970’s**

1. In what ways are the artworks produced during 1950s different from those of the 1960’s and 1970’s in terms of:

   - Subject matter
   - Proportions
   - Colour use and symbolism
   - Message conveyance
   - Aspirations
   - Style
   - Inspirations
   - Religious practices
   - Decorativeness/narrativeness?

2. In what ways are the artworks produced during the 1960’s different from those of the 1950’s and 1970’s in terms of:

   - Subject matter
   - Proportions
   - Colour use and symbolism
   - Message conveyance
   - Aspirations
   - Style
   - Inspirations
   - Religious practices
   - and decorativeness/narrativeness?

3. In what ways are the art works produced during the 1970’s different from those of the 1960’s and 1950’s in terms of:
4-To what extent are the artworks produced during the 1960’s different from those of the 1950’s and 1970’s in terms of subject matter, proportions, colour use and symbolism, message conveyance, aspirations, inspirations, style, practices, spirituality and magic?

<table>
<thead>
<tr>
<th></th>
<th>Extent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject matter proportions</td>
<td>Not at all</td>
</tr>
<tr>
<td>Colour use and symbolism</td>
<td>Not at all</td>
</tr>
<tr>
<td>Message conveyance</td>
<td>Not at all</td>
</tr>
<tr>
<td>Inspirations</td>
<td>Not at all</td>
</tr>
<tr>
<td>Aspirations</td>
<td>Not at all</td>
</tr>
<tr>
<td>African religious practices</td>
<td>Not at all</td>
</tr>
<tr>
<td>Spirituality</td>
<td></td>
</tr>
<tr>
<td>Magic</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>
1. The art of cultural consciousness at Makerere University Art School

Do you regard the 1960’s in relation to the 1950’s and 1970’s a decade of the art of cultural consciousness at Makerere University Art School in terms of:

<table>
<thead>
<tr>
<th>African art values</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject matter</td>
<td>Yes</td>
</tr>
<tr>
<td>Proportions</td>
<td>Yes</td>
</tr>
<tr>
<td>Colour use and symbolism</td>
<td>Yes</td>
</tr>
<tr>
<td>Message conveyance</td>
<td>Yes</td>
</tr>
<tr>
<td>Aspirations</td>
<td>Yes</td>
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<tr>
<td>Inspirations</td>
<td>Yes</td>
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<tr>
<td>Longitudinal round style and</td>
<td>Yes</td>
</tr>
<tr>
<td>African religious symbolist</td>
<td>Yes</td>
</tr>
</tbody>
</table>

2-If yes, in which ways were the 1960’s in relation to the 1950’s and 1970’s a decade of the art of cultural consciousness among artists at Makerere Art School in terms of:

Subject matter
Proportions
Colour use and symbolism
Message conveyance
Aspirations
Style
Inspirations
Longitudinal round style
and religious symbolism?
2. If yes to what extent were the 1960’s in relation to the 1950’s and 1970’s a decade of the art of cultural consciousness among artists at Makerere University Art School? Tick the appropriate answer in the tables below.

### African art values

<table>
<thead>
<tr>
<th>African art values</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decorativeness/Narrativeness</td>
<td>Not at all</td>
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<tr>
<td>- African religious practices</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Decorativeness/narrativeness</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Pronounced static quality</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Magic</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Round style</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Arbitrary proportions</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Balanced fusion of African art</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Values and waste art values</td>
<td>Balanced</td>
</tr>
<tr>
<td>Spirituality</td>
<td>Balanced</td>
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<tr>
<td></td>
<td>Great extent</td>
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<td>Limited extent</td>
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<td>Limited extent</td>
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### European art values

<table>
<thead>
<tr>
<th>European art values</th>
<th>Responses</th>
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</thead>
<tbody>
<tr>
<td>Naturalism</td>
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<tr>
<td>- Naturalism</td>
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<tr>
<td>- Colour theory</td>
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<tr>
<td>- Elements and principals of art</td>
<td>Balanced</td>
</tr>
<tr>
<td></td>
<td>Great extent</td>
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<td></td>
<td>Limited extent</td>
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<td>Limited extent</td>
</tr>
</tbody>
</table>

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APPENDIX D

Questionnaire For Former Students of Cecil Todd & Margaret Trowell

Dear respondent,

Thank you for accepting to participate in this research project. The purpose of this study is: to find out how the different teaching art practices of both Trowell and Todd were responsible for the growth of the art of cultural consciousness at Makerere University Art School during the 1960s. The second purpose is to find out whether the 1960s in relation to 1950s and 1970s are seen by artists as the renaissance of contemporary art at Makerere University Art School. The information given will be used for research purposes only.

Explanation: A work of art in this project is considered culturally conscious as long as it has some of the following characteristics: African religious practices, decorativeness, narratives, pronounced static quality, round style, arbitrary proportions, balanced fusion of African values with western art values. Western art values are: Realism and naturalism colour theory, western principal and elements of art. The word renaissance is used here to refer to African cultural consciousness. Before answering the questionnaire, please first study the art exhibition/pictorial exhibit accompanying this questionnaire.

Particulars
Name.........................................................Questionnaire Code No. .........................................................
Nationality.................................Tribe..............................................District................................................
Age..........................................................Religion...............................Sex......................
Employment/Job..............................................Highest level of art..............................................
Education....................................................Awarding Institution...........................................
Area of art specialization....................

1.1 Pictorial Document Exhibits
Art works in this exhibition are divided into three categories:
1. Those of 1950s.
2. Those of 1960s.
3. Those of 1970s.
Differences and similarities of the artworks of the 1950's, 1960's, and 1970's

1. What are the differences between the artworks of the 1950's in relation to those of the 1960's and 1970's in terms of:
   - Subject matter
   - Proportions
   - Colour use and symbolism
   - Message conveyance
   - Aspirations
   - Longitudinal round style
   - Inspirations and religious symbolism?

2. What are the similarities between the artworks of the 1950's in relation to those of the 1950's and 1970's in terms of:
   - Subject matter
   - Proportions
   - Colour use and symbolism
   - Message conveyance
   - Aspirations
   - Longitudinal round style
   - Inspirations and religious symbolism?

3. What are the differences between the artworks of the 1960's in relation to those of the 1950's and 1960's in terms of:
   - Subject matter
   - Proportions
   - Colour use and symbolism
   - Message conveyance
   - Aspirations
   - Longitudinal round style
   - Inspirations and religious symbolism?

4. What are the similarities between the artworks of the 1960's in relation to those of the 1950's and 1960's in terms of:
   - Subject matter
5. What are the differences of the artworks of the 1970's in relation to those of the 1950's and 1960's in terms of
   Subject matter.
   Proportions.
   Colour use and symbolism.
   Message conveyance.
   Aspirations.
   Longitudinal round style.

6. What are the similarities between the artworks of the 1970's in relation to those of the 1950's and 1960's in terms of
   Subject matter.
   Proportions.
   Colour use and symbolism.
   Message conveyance.
   Aspirations.
   Longitudinal round style.

**1.1 The Renaissance of contemporary art at Makerere University Art School**

1. Do you think that the 1960's in relation to the 1950's and 1970's is seen by artists as the decade of the renaissance of contemporary art production at Makerere University Art School in terms of:

   **Responses:**
   - Yes
   - No

Subject matter
2. If no, give reasons for your answer.

3. If yes, why do you think that the 1960’s in relation to the 1950’s and 1970’s is seen by artists as the decade of the renaissance of contemporary art at Makerere University Art School?

4. To what extent are the 1960’s in relation to the 1950’s and 1970’s seen by artists as the years of the renaissance of contemporary art production at Makerere University Art School? Tick appropriate answers in the tables below.

<table>
<thead>
<tr>
<th>African art values</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>- African religious practices</td>
<td>Not at all</td>
</tr>
<tr>
<td>- Decorativeness/narrativeness</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Pronounced static quality</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Longitudinal round style</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Arbitrary proportions</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Balanced fusion of African &amp; western art value</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Aspirations</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Subject matter</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Colours use and symbolism</td>
<td>Balanced</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>European art values</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Realism</td>
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</tr>
<tr>
<td>- Naturalism</td>
<td>Balanced</td>
</tr>
<tr>
<td>- Colour theory</td>
<td>Balanced</td>
</tr>
</tbody>
</table>

[Table continues]
1.2 The Art teaching practices of Cecil Todd & Margaret Trowell and their effects on the growth of the art of cultural consciousness at Makerere

1. As a former student of Cecil Todd/Margaret Trowell, do you think that the teaching philosophy of Cecil Todd/Margaret Trowell was geared towards producing an art of African consciousness at Makerere Art School?

Responses Yes – No

2. If no, give reasons for your answer

3. If yes, in what ways were the art teaching practices of Cecil Todd/Margaret Trowell geared towards producing an art of African cultural consciousness at Makerere Art School in terms of fusing traditional art practices into contemporary art at Makerere Art School?

4. If yes, to what extent were the art teaching practices of Cecil Todd/Margaret Trowell geared towards producing an Art of African consciousness at Makerere Art School? Tick the appropriate answer in the table below

<table>
<thead>
<tr>
<th>European art values</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cecil Todd</td>
<td>Not at all</td>
</tr>
<tr>
<td>Margaret Trowell</td>
<td>Not at all</td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX E

Questionnaire For past and present art instructors of Makerere Art School

Dear Respondent,

Thank you for accepting to participate in this research. The purpose of this research is to investigate whether the art productions of the 1960’s in relation to those of the 1950’s and 1970’s at Makerere Art School were of cultural consciousness. Your information in this project will also contribute towards finding out whether the different teaching art practices of both Trowell and Todd were responsible for the growth of the art of cultural consciousness at Makerere University Art School. Please study the art exhibits on display in the gallery/album, before filling out the questionnaire.

**Explanation:** A work of art in this project is considered culturally conscious as long as it has some of the following characteristics: African religious practices, decorativeness/narrativeness, pronounced static quality, round style, arbitrary proportions, spirituality, balanced fusion of African cultural values with Western art values, Western art values are: Realism, nationalism, colour theory, western principles and elements of art. The word renaissance is used here to refer to African cultural consciousness.

**Particulars**

Name........................................ Questionnaire Code No........................................

Nationality.......................... Tribe.......................... District..........................

Age.......................... Religion.......................... Sex..........................

Employment/Job.......................... Highest level of art education..........................

Awarding Institution..........................

Area of Art Specialization..........................

1.1 **Pictorial Document Exhibits**
The artworks in this exhibition/album are divided into three categories:

1. Those of the 1950’s.
2. Those of the 1960’s.
3. Those of the 1970’s.
1.2 The art of cultural consciousness at Makerere University Art School

1. Looking at the art works in the exhibition, do you regard the 1960's in relation to the 1950's and 1970's a decade of the art of cultural consciousness at Makerere University Art School?
Response Yes.............No.............

2. Give reasons for your answer..................................................

3. In what ways were the 1960's art works compared to those of the 1950's and 1970's culturally conscious in terms of:
   - Subject matter..........................................................
   - Proportions....................................................................
   - Message conveyance....................................................
   - Aspiration......................................................................
   - Inspiration....................................................................
   - African Religious practices........................................
   - Colour use and symbolism.......................................... 

4. In what ways are the artworks of the 1950's different from those of the 1960's and 1970's in terms of:
   - Subject matter..........................................................
   - Proportions....................................................................
   - Message conveyance....................................................
   - Aspirations...................................................................
   - Longitudinal round style.............................................
   - Inspirations and religious symbolism?......................... 

5. In what ways are the artworks of the 1970's different from those of the 1950's and 1960's in terms of:
   - Subject matter..........................................................
   - Proportions....................................................................
   - Colour use and symbolism.......................................... 

312
Message conveyance
Aspirations
Longitudinal round style
Inspirations and religious symbolism?

6. Looking at the works in the album/exhibit do you regard the art production at Makerere during the 1960’s more culturally conscious than those of the 1950’s and 1970’s in terms of religious practices, decorativeness/narrativeness, pronounced static quality, style, arbitrary proportions, subject matter and aspirations? Tick the appropriate answer in the table below.

<table>
<thead>
<tr>
<th>African art values</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>-  African religious practices</td>
<td>Yes</td>
</tr>
<tr>
<td>-  Decorativeness/narrativeness</td>
<td>Yes</td>
</tr>
<tr>
<td>-  Round style</td>
<td>Yes</td>
</tr>
<tr>
<td>-  Arbitrary proportions</td>
<td>Yes</td>
</tr>
<tr>
<td>-  Aspirations</td>
<td>Yes</td>
</tr>
<tr>
<td>-  Subject matter</td>
<td>Yes</td>
</tr>
</tbody>
</table>

4. To what extent are the artworks of the 1960’s different from those of the 1950’s and 1970’s in terms of subject matter, religious practices, decorativeness/narrativeness, pronounced static quality, longitudinal round style, arbitrary proportions, spirituality, magic and balanced fusion? Tick appropriate answers below.

<table>
<thead>
<tr>
<th>African art values</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>-  African religious practices</td>
<td>Not at all</td>
</tr>
<tr>
<td>-  Decorativeness/narrativeness</td>
<td>Not at all</td>
</tr>
<tr>
<td>-  Pronounced static quality</td>
<td>Not at all</td>
</tr>
<tr>
<td>-  Longitudinal round style</td>
<td>Not at all</td>
</tr>
<tr>
<td>-  Arbitrary proportions</td>
<td>Not at all</td>
</tr>
<tr>
<td>- Spirituality</td>
<td>Not at all</td>
</tr>
<tr>
<td>- Subject matter</td>
<td>Not at all</td>
</tr>
<tr>
<td>- Magic</td>
<td>Not at all</td>
</tr>
<tr>
<td>- Balanced fusion of African &amp; western art value</td>
<td>Not at all</td>
</tr>
</tbody>
</table>

Thank you for being part of this research project. In this gallery, art works have been exhibited according to each decade mentioned above. Take your time and view this exhibition. A work art in this exhibition is considered culturally conscious as long as it has some of the following characteristics: African religious practices, decorative symbolism, pronounced static quality, a sound style, ordinary proportions, spirituality, and magic. A balanced fusion between African values/art values with European visual values. Western art values are realism, naturalism, principles, and elements of art. Christian religious practices. The discussion is based on the works exhibited in this gallery.

The word consciousness is used here to refer to African cultural consciousness. In our interviews, you are free to say what you want. Information obtained will remain anonymous; your names are not required.

1.0 Background information of the respondents

1. Date
2. Time of the interview
3. Duration
4. General educational background
5. Art background
6. Place of the interview
7. Code of the respondent

Topics of the interview

- The Renaissance of contemporary art at Makerere University Art school.
- The characteristics of the 1950s art.
- The characteristics of the 1960s art.
APPENDIX F

INTERVIEW GUIDE

Dear participants

Thank you to be part of this research project. In this gallery art works have been exhibited according to each decade mentioned above. Take your time and view this exhibition. A work art in this exhibition is considered culturally conscious as long as it has some of the following characteristics: African religious practices, decorativeness/narrativeness, pronounced static quality, round style, obituary proportions, spiritually and magic and a balanced fusion of African values/art values with European visual values. Western art values are realism, naturalism, principles and elements of art and Christian religious practices. The discussion is based on the works exhibited in this Gallery.

The word renaissance is used here to refer to African cultural consciousness. In our interview you are free to say what you want. Information obtained will remain anonymous as your names are not required.

1.0 Background information of the respondents

1. Date
2. Time of the interview
3. Duration
4. General educational background
5. Art background
6. Place of the interview
7. Code of the respondent

Topics of the interview

The Renaissance of contemporary art at Makerere university art school.
- The characteristics of the 1950s art.
- The characteristics of the 1960s art.
- The characteristics of the 1970s art.
- The differences between the 1950s, 1960s and 1970s art.
- The 1950s as a decade of the renaissance of contemporary art at Makerere University Art school in terms of: subject matter, proportions, colour use and symbolism, message conveyance, aspirations, inspirations, longitudinal round style, African religious practice, decorativeness/narrativeness, balanced fusion of African and western art values.
- The 1960s as a decade of the enaissance of contemporary art at Makerere in terms of: subject matter, proportions, colour use and symbolism, message conveyance, aspirations, longitudinal round style, African religious practice, decorativeness/narrativeness, balanced fusion of African and western art values.
- The 1970s as a decade of art cultural consciousness at Makerere in terms of: subject matter, proportions, colour use and symbolism, message conveyance, aspirations, longitudinal round style, African religious practices, decorativeness/narrativeness, balanced fusion of African and western art values.

**The art teaching philosophy of Margaret Trowell.**
- The effects art teaching philosophy of Margaret Trowell to the growth of art at Makerere during the 1950s, 1960s and 1970s.
- The art teaching philosophy of Cecil Todd.
- The effects of the art teaching philosophy of Cecil Todd to the growth of art at Makerere during the 1950s, 1960s and 1970s.
- The renaissance of contemporary art.
APPENDIX G: FOCUS GROUP DISCUSSION

Focus Discussion guide for the undergraduate and post graduate fine art student of Makerere Art school.

Dear participants,

Thank you for accepting to be part of this research project. In this gallery art works have been exhibited according to each decade mentioned above. Take your time and view this exhibition. A work of art exhibition is considered culturally conscious as long as it has some of the following characteristics: African religious practices, decorativeness/narrativeness, pronounced static quality, round style, obtuary proportions, spiritually and magic and a balanced fusion of African values/art values with European visual values. Western art values are realism, naturalism, principles and elements of art and Christian religious practices. The discussion is based on the works exhibited in this Gallery.

The word renaissance is used here to refer to African cultural consciousness. In our discussion we shall have two people, the secretary and the chairman whom I request you to elect. Each person is free to say everything he/she wants related to the topics to be discussed. You have been identified as the best source of information since you are undertaking a professional Art course. Information obtained will remain anonymous as your names are not required.

Notes of FGD

1. Date

2. Time start End

3. Duration

3. Name of the institution
4. Number of participants

<table>
<thead>
<tr>
<th>CODE</th>
<th>AGE</th>
<th>SEX</th>
<th>YEAR OF STUDY</th>
<th>SUBJECT COMBINATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
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<td>2.</td>
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<td>3.</td>
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<td>5.</td>
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<td>6.</td>
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<td>7.</td>
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<td>8.</td>
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<tr>
<td>9.</td>
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</tr>
<tr>
<td>10.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Climate under which the FGD is conducted

Topics and questions to be discussed

The renaissance of contemporary at Makerere University Art School.

1. Do you think that the 1960s in relation to 1950s and 1970s is seen by artists as the renaissance of contemporary art at Makerere University Art School?

2. Why do you think that the 1960s in relation to the 1950s and 1970s is seen by artists as the decade of the renaissance of contemporary art at Makerere University Art School?

The Art of cultural identity among artists at Makerere University Art School.

1. In which ways is the 1960s in relation to the 1950s and 1970s was a decade...
of the art cultural identity among artists at Makerere University Art School?

2. In what ways are the art works produced during the 1950s different from those of 1960s and 1970s?

3. To what extent are the art works produced during the 1950s different those of the 1960s and 1970s?

3. In what ways are the art works produced during the 1960s different from those of 1950s and 1970s?

4. To what extent are the art works produced during the 1960s different from those of the 1950s and 1970s?

5. In what ways are the art works produced during the 70s different from those of 1950s and 1960s?

6. To what extent are the art works produced during the 1970s different from those of the 1950s and 1960s?

7. Do you regard the 1960s in relation to the 1950s and 1970s, a decade of the art of cultural identity at Makerere Art School?

8. If yes to what extent and in what ways was 1960s in relation to the 1950s and 1970s, a decade of the art of cultural identity at Makerere Art school?

The different art teaching methods and philosophy of Cecil Todd and Margarett Trowell.

Do you think that the teaching of international art methods of cecil Todd favoured the growth of African Art at Makerere during the 1960s?
To what extent and in which ways did the teaching of international art methods of Cecil Todd favour the growth of African Art at Makerere during the 1960s?

2. Do you think that Margaret Trowel's teaching of forging art training on the indigenous art practices is evident in the works on display in this Gallery?
APPENDIX II: CECIL TODDS ART DEGREE SYLLABUS

MAKERERE UNIVERSITY COLLEGE

SCHOOL OF FINE ARTS - THREE YEAR DEGREE COURSES

BACHELOR OF FINE ARTS

The school of fine Arts offers a three year 1st Degree course leading to the award of a Bachelor of Fine Arts Degree.

1. REGULATIONS:

ENTRY REQUIREMENTS

A candidate should hold:

1) School certificate or a General certificate of Education with at least FIVE passes, one of which must be in Art, from an approved list taken prior to the sitting of Higher School Certificate.

2) A certificate shall hold the following qualifications:-

a) Two PRINCIPAL level passes taken at the same sitting one of which must be in Art.

or b) One PRINCIPAL pass in Art plus three SUBSIDIARY passes taken at the same sitting. (General paper being counted as subsidiary subject)

or c) One PRINCIPAL pass in Art at 'D' Grade or higher plus two subsidiary passes taken at the same sitting (General paper being counted as subsidiary subject)

or d) Two PRINCIPAL level passes one of which should be in Art, not taken at the same sitting provided that they are both of 'C' Grade or higher.

There shall be offered at the successful termination of the degree course on the recommendation of the Board of studies in Fine Arts a post graduate course of one year's duration to enable a student to reach professional standards of competence in his/her chosen field. On the successful completion of such a course the candidate will his degree certificate endorsed with the statement that such a post graduate course has been successfully performed.

BACHELOR OF FINE ARTS

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2.A. COURSES OF STUDY AND EXAMINATIONS

FIRST YEAR, Basic Courses.

These courses will apply to all students taking the degree irrespective of their final specialist options. There shall be three main courses in the first year as follows:

Course 1

A course selected from the following list:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>Mathematics</td>
</tr>
<tr>
<td>French</td>
<td>Chemistry</td>
</tr>
<tr>
<td>German</td>
<td>Physics</td>
</tr>
<tr>
<td>History</td>
<td>Botany</td>
</tr>
<tr>
<td>Religious studies</td>
<td>Geology</td>
</tr>
<tr>
<td>Philosophy</td>
<td>Zoology</td>
</tr>
<tr>
<td>Sociology</td>
<td></td>
</tr>
</tbody>
</table>

Course 1 is required so that the study of another subject indirectly related to Fine Arts may extend the students intellectual and cultural background by the introduction of other academic disciplines and so create a wider basis for artistic experience.

Course 2

Principles of Fine Arts
History of Art I
Appreciation of Art I
methods and Materials I
Basic Principals I

4 hour paper
4 hour paper
3 hour paper
6 hour paper

Course 3

Practice of Fine Arts
Studio study paper 1
Studio study paper 2

Practical Exam.
3 hours
3 hours

(a) Painting I
(b) Modelling and sculpture I
(c) Printmaking I

3 day practical exam
6 day practical exam
3 day practical exam
(d) Ceramics I

3 day practical exam

Candidates are required to take for examination three of the four practical subjects, a, b, c, or d, listed above to ensure that candidates present work in both two and three dimensional disciplines.

The first year courses are designed to inculcate and develop the ability to analyse and criticise and to introduce the student to methods, techniques and the various materials relevant to the main artistic activities and studio practice. All subjects in the first year will be examined by formal examinations for which papers will be set. The length of time required for practical examination may vary from year to year according to requirements demanded in the technical execution of the problem set. Apart from the formal examinations students will mount a selected exhibition of the year's work and type of such specimens to be detailed annually in the departmental timetable of examinations.

BACHELOR OF FINE ARTS

2.B. COURSES OF STUDY AND EXAMINATIONS

For the second and third year two courses of study are offered.

YEAR 2: Principle of Fine Art II
Course I History of Art II 4 hour paper
Appreciation of Arts II 4 hour paper
Methods and Materials II 3 hour paper
Basic Principles II 6 hour paper

Course II Practice of Fine Art II
studio study II paper 1 3 hours
studio study II paper 2 3 hours
(a) Painting II
(b) Modelling and Sculpture II
(c) Printmaking II
(d) Ceramics II

Three subjects from group a, b, c, or d, to be offered for examination of subjects from group a, b, c or d, will not be by set examination papers, but
will be by assessment of examples of work in these subjects done by the student during the year which will be displayed on the examination exhibition with a portfolio of supporting studies, the number and type of such specimens to be detailed annually in the departmental timetable of examinations.

YEAR 3: Principles of Fine Art III
Course I History of Art III 4 hour paper
Appreciation of Art III 4 hour paper
Methods and Materials III 3 hour paper
Viva voce examination

Course II Practice of Fine Art III
studio study III Paper 1 3 hours
studio study III paper 2 3 hours
(a) Painting III
(b) Modelling and sculpture III
(C) Printmaking III
(d) Ceramics III

Three subjects from group a, b, c or d to be normally offered for examination. In this year the subjects a, b, c and d are not formal examinations but will be represented by not less than six chosen works within the fields selected by the candidate and will be examined in the form of an examination.

In each year apart from the formal examinations students will mount a selected exhibition of the year's work and submit a portfolio of study. The number and type of such specimens to be detailed annually in the timetable of examinations.

Included in the exhibition there must be a major work. This must be a work of some significance, for example:

In the field of painting, a mural painting, a collection of painting on a particular theme, mosaic decoration, stained glass, etc.

In the field of modelling and sculpture, this must be a work of some significance, for example, a piece of sculpture or modelling associated
with architecture or outdoor exhibition and may be in stone, wood, concrete, plaster, metals or in a mixed medium.

In the field of printmaking, a series of prints in any chosen medium on a particular theme, or a series of illustrations, a scheme of decoration involving graphic techniques on metal or wood etc.

In the field of ceramics, a decorative mural panel, a free standing object with decorative architectural implications, a series of ceramic forms etc.

No time limit is imposed for this major work, a candidate may work on the project through the complete academic year if necessary, but the Head of the Department and the Lecturer in charge of the subject must initially approve of the project as suitable for examination. Supporting studies must accompany this major work.

**BACHELOR OF FINE ARTS**

**EXAMINATIONS:**

1. University Examinations shall be held at the end of the first and third years of study.
   A departmental Examination shall be held at the end of the second year of study.
   A candidate shall be admitted to an Examination unless he has satisfactory attended the prescribed course of study.

2. Except in circumstances described in regulations, no candidate shall be permitted to enter upon the second year of study until he has passed the University Examinations in all subjects at the end of first year of study. Candidates who fail the examinations in course 1, year 1, and pass courses 2 and 3 of year 1, may pass to the second year courses 1 and year 1. Whether the student must repeat the full course or be allowed to sit a referred examination will be determined by the Head of the Department concerned.
A failed candidate in course I year I may no opt to change that subject without the permission of the Faculty or Faculties concerned and the approval of Academic Board.

3. Normally a candidate must satisfy the examiners in all subjects in the University and Departmental examinations. In special cases, at the discretion of the examiners, he may be admitted to a special Examination within a period of four months after the date of ordinary Examination. Pending the result of such special Examination, he may be admitted to the next year of study, but shall not continue there unless he passes the special Examination.

4. Permission for a candidate to proceed from the second year of study to the third may be withheld by the board of studies of the school of Fine Arts.

5. A candidate repeating any one of study shall be required also to repeat the course work and to re-sit all the written Examinations.

6. A candidate who fails the University Examinations in any subject in the Third year of study may, on the recommendations of the Board of the school of Fine Arts, in the constituent college concerned, and with the permission of the senate, be re-examined at either or both of the next two ordinary University Examinations. A candidate who qualifies for the award of a degree only after re-examination shall not be eligible for the award of Honours in terms of Regulation 7.

7. The name of a candidate who passes the University Examination prescribed for the end of the third year and who in other respects qualifies for the award of the degree shall be placed in one of three classes to be described as first, second (upper Division or Lower Division), and pass. Honours shall be awarded to a candidate whose name is placed in first class or second class (upper Division or Lower Division).

**BACHELOR OF FINE ARTS SYLLABUSES:**

Year I course 1.
For details see Faculty Handbook or college calendar.

History of Art:

The majority of students are engaged in practical art work and the students in history are somewhat directed towards fortifying the creative
experience. The courses embrace the major aspects of the immense variety of the world's art in various cultures at particular periods. An attempt is made to take individual works of art from their 'museum' and view them as a vital creation of a living man subjected to social, religious and national influences.

I. Prehistoric, Aboriginal and primitive Art, the Middle East, Egypt and Mediterranean cultures. The arts of the first empires. Social, Geographical and Religious influences.

II. Influence by the major religions on art forms. Interaction of Christian art, classic art and the cultures of migratory peoples. Byzantine, Romanesque, the arts of Africa, techniques, regional, tribal and religious characteristics.

III. Revolutions in art, industrial, social and political influences, the 19th century. The 20th century - international art. Art in contemporary African with special reference to the East African background.

Appreciation of Art:

The courses are designed as a necessary supplement to courses in the history of Art.

Year I, II, III.

An examination of the various philosophies of art and art criticism. Values, the 'absolute', the impact of social, religious and national ideas on artistic values. Aesthetic and the historic approach to appreciation. Extension of boundaries of experience. The appreciation of the abstract elements of the visual arts, application of these in relation to style, form and content. Exercises in the close analysis of composition and style by the isolation and integration of factors of line, tone, colour, rhythmic values, texture etc. Exercises in the identification of the work of individual artists, schools and periods of art, by the understanding and recognition of individuality, the prototype, stereotype as displayed in composition, technique, materials and manner.

Methods and Materials;
The structure of materials, characteristics as influencing form, their behaviour, use and application in the various artistic disciplines, in relation to painting, modelling, sculpture, and metalwork, the graphic processes and ceramics. The adaptation of their qualities in various techniques both traditional and contemporary.

Basic Principles:

The development of creative power and artistic talent by experience and perception, fundamental principles of design, the integration of the objective problems of form and colour. Experiences and studies in tone, colour, texture, line forms in varieties of media and materials in two and three dimensions and the relation of these studies to creative work.

Studio study:

Objective study: Aspects of perception and the exploration of and extension of knowledge of the environment through line, tone and colour. Light, structure, form, motion and proportion examined both as concepts and properties. Experiment in a wide variety of materials. Natural form, animals, plant, cloud, rock, microscopic sections, landscape, architectural complexes, traditional carvings, dance movements, the symbol and the fantastic investigated and directed towards realisation in creative work.

Life drawing: The study of the human figure from life. To develop the varied nature of drawing and organic form structures through the students own practice in a variety of exercises. Anatomy: a study of the bone and muscle structures in human and animal form.

Painting:
Media employed, oils, tempera, water colour, pastel etc. Extension of painterly qualities to mosaic, glass, graphics, ceramics and all aspects of painterly and colour craft. A through technical training in the use of supports, priming, grounds, pigments and vehicles. Sealing, enlarging for mural painting, development from sketches etc, mounting, framing and exhibition techniques.

Moulding and sculpture

Illustration and Printmaking:

The relief and intaglio processes. Lino cutting, wood engraving, lithography, etching in a wide variety of techniques. Photography in relation to the graphic processes. Silk screen printing. Typography, lettering and illustration. The course commences with the simple processes and proceeds to complex experiments in mixed methods. Extension of graphic techniques into the decorative arts in association with metal, wood and glass.

Ceramics


Ceramic needs for industry, ceramic needs of different strata of society, decorative and domestic.