

CONTEMPORARY ATTITUDES TO THE VISUAL ARTS IN EAST AFRICA.

(An analysis of questions asked
on the Visual Arts.)

by

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I, Kagaba Kakooza George Patrick, hereby declare that the work presented in this dissertation has not been presented in any previous application to another University for a degree.



(K.G.P.KAKOOZA)

To my parents,
Mr. and Mrs. M. B. Mukooza.

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S U M M A R Y .

Inspired by the numerous questions on the value of 'Fine-Art' to the contemporary East African, the author is accustomed to hearing, as well as the variety of answers and explanations they stir up, this study endeavours to establish the reasons why these questions are asked repeatedly by both the young and the adult and whether the present approaches to answering them are the best one can have. The inquiry goes on to find out whether the possible role of the Fine-Arts in this region is as fully realised by people as it should. It is revealed that quite a number of people are still unaware of the existence of the arts as such and that where people are, the scope and the possible role of the media in society are often unduly diminished. We have on the one hand attitudes which demonstrate people's indifference to these arts as well as the efforts being made to promote them; and on the other, highly commendable experiments which are made to preserve, encourage and at times to introduce the arts to audiences which have never encountered them before. Specific recommendations are made towards reducing the unawareness and the indifference above and making the desirable experiments more effective and realistic than they are now.

INTRODUCTION.

The ground covered by the twelve main parts in which this text can be sub-divided is introduced to the reader as follows. Following this introduction, we look back, two or three centuries, in the chapter entitled 'A SHORT BACKGROUND TO THE QUESTIONING OF THE VISUAL ARTS'. This part mainly touches those aspects of the perishing communities of East Africa which are relevant to this study. Following the above, a look is taken at the contemporary artistic scene. A considerable degree of indifference to advanced forms of these arts, on the part of East Africans, is noted. The demand for the arts and their products, as illustrated by what people ask for, look for in works of art, and what they select to live with in their homes, is examined. It is detected that what is being asked of the Visual Artist in this region, by the majority of the population; namely 'Naturalistic or Realistic Images', is not likely to embrace all these Artists' wishes and inclinations. The existing local demand does not seem to be adequate to contain the Artists and their products, though they are still far from being abundant.

The picture, however, is not altogether as sad as the previous paragraph has tended to paint it. There are signs of a better future from the direction of the local demand, for the Visual Arts and there is evidence to show that many of the practicing Artists are rewarded for their work, but, it must be admitted, mainly by requests from people who are from outside East Africa. This unsatisfactory situation has already caused some people to act. Many of those concerned in one way or another have contributed to this study by expressing their respective problems regarding the various areas of the field covered by the term 'Visual Arts'. Some of the problems seem to be peculiar to certain localities in this region. Some suggestions from various people towards bettering the situation also appear in these pages. Following the above, the reader will be able to sample the attitudes of the practicing Artists in East Africa, as revealed by their declared intentions quoted in this text.

It has already been hinted that the existing local demand is not likely to embrace all the Artists' wishes and inclinations. This situation may very well be the cause of a number of

repeated questions on the contemporary Visual Arts. In this study, well over four hundred of such questions are collected and examined. These are from different categories of people. What these questions are mainly about is revealed and means of providing answers to them are suggested particularly under the section entitled 'CONCLUSION'.

The reader will find that in this text the term 'Visual Arts' is meant to include arts of Modelling and Sculpture, Painting, Print-Making or 'Graphics' where the latter is not used in a more general way. Professional Artists, in the context of this study, are those who have had formal training in the arts, and in most case those who have attended courses in the University level Art Schools and are practicing Artists. By 'mashroom' construction huts the reader will recall the abundant type of huts in this region, with circular vertical walls, often constructed of poles and mud, with conical roofs of thatch. (See ill. pps. 19) 'Beehive' construction huts will be taken to mean conical huts with their circular edge on the ground. (See ill. pps. 13)

It is assumed that apart from the main inclinations of groups or categories of people dealt with in the Analysis and Synthesis chapters of this text one will be able to detect, from each contribution included, the attitude of each subscriber, irrespective of whether he is supporting the Visual Arts in East Africa to-day or not.

The author acknowledges the constructive advice the supervisors of this research programme have given him and all the contributions that have made this study what it is.

A SHORT BACKGROUND TO THE QUESTIONED VISUAL ARTS.

East Africa, unlike most of West Africa and the Congo, does not generally claim to possess a rich heritage of the arts which are questioned in this study. This is in agreement with what some observers have recorded; Esly Leuzinger being one of them. He wrote:

"Since the people living near the source of the Nile were the most exposed to cultural influences from Egypt and Napata, it would be natural to expect their art to reach a high standard. But this is not the case. Although we find a great many attractive craft products, their sculpture, in the pole style, is uninspiring and poor in quality, rarely advancing beyond the primary stage. Its inadequacies cannot be accounted for merely by the fact that the Hamitic pastoral peoples did not look favourably upon the art of sculpture. For here, as in West Africa, alongside a Hamitic upper class there lives a settled Bantu peasantry, who continue to abide by their ancestor cult. Moreover, in Egypt and Ethiopia a fusion between Hamitic and Semitic people led to great achievements in the cultural sphere. It may certainly be true to some extent that the patriarchal social structure of the Old Nigrific Peoples creates a rather uninspiring artistic climate. But then almost the whole of Western Sudan also has a patriarchal form of organisation, and yet it has become one of the greatest artistic centres in Africa! This riddle has yet to be solved."

(From THE ART OF THE NEGRO PEOPLE by E. Leuzinger- 1960)

For another observation, the first five paragraphs of the first article in the Reference section of this text (pp. 200) are recommended to the reader.

Studies like that of Leuzinger above, often make note of exceptions, eg. that of the Makonde, and later, that of Akamba carvers, plus the current art teaching in schools, to which should be attributed most of the mature thoughts and products in the field of the arts, in this region.

Without a strong proven past, the arts in question have had to be 'injected' into the area, mainly as one of the results of our contact with the outside world. 'Injected' ideas have been on the increase since the beginning of this century.

Starting from occasional 'sunday-painters' and sculptors working on some individuals' verandah, eg. that of Margeret Trowell, the founder of the Art School at Makerere University, Kampala, the Visual Arts have come to be included within the local school curriculum right from the nursery to higher levels of education, in quite a number of cases.

A lot of what has so far been achieved in the field has therefore much to owe Government Policy, first on Education (pre-independence and carried on to the present), and secondly on the promotion of traditional cultures and art in general (mainly post-independence). We only need to mention here art works which are seen in in public places - gardens and on buildings, in museums, galleries and various private collections in homes and offices.

Generally, there has recently been more interest in the different arts, both indigenous and imported, in East Africa. In the content of a number of such arts that can be referred to as traditionally East African, there isn't much that is completely new to our public. If we take dancing, for example, what is new may very well be the only fact that the public is these days often requested to be spectator where before, ie. traditionally, everyone present would be expected to join in. Some of the dances for 'show' to-day would have been serious and more meaningful events in their original traditions. With the exception of the cases where there is need for more communication linguistically, between groups within East Africa, a given dance may very well be the same

one, or the equivalent of what normally takes place in a number of localities within this region. The other difference to-day may be the special lighting and setting in theatres and stadiums, where it is becoming the normal practice to present these dances.

In the case of art media, therefore, which have strong roots in East African tribal traditions, one is likely to have more chances of keeping the public involved and interested than one has with the non traditional ones.

Events have demonstrated that music and dance, by and for East Africans, also appeals to many outside this region, and these two arts, among others, are enjoying a wider appreciation than ever before. Going back to the Visual Arts which are our main concern, it has been observed that most of the demand and the appreciation there is come from one direction, that of the outsider. Then there are a few East African, children primarily, who are often fascinated by the handling of colours and other materials used in the field of the Visual Arts as well as some art works. One has also got

the labourer, who, in the work of art he is looking at is not a portrait of someone he knows, would tend to accept the 'object' as just another mystic product of the modern world. There is still a considerable barrier between the practicing artist and the man who should have been his main audience in our region which is yet to be eliminated. Why is this so ?

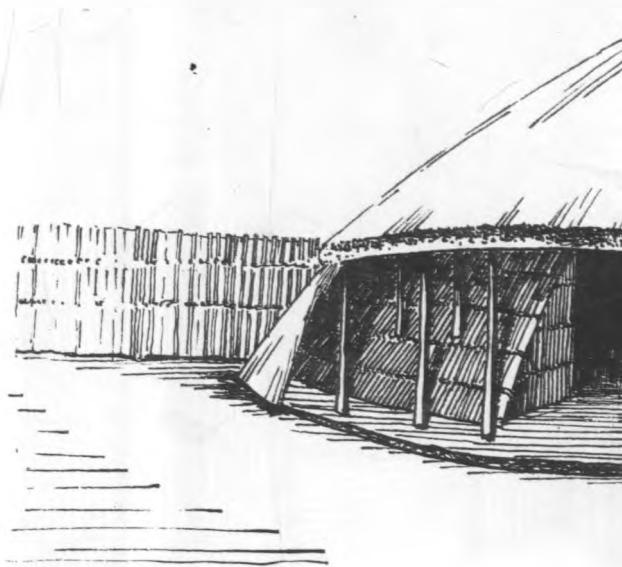
It would not be stretching the matter too far if we looked back to those days during which the 'tribe' was still the most reliable unit, one of the many into which the East African population was subdivided politically and economically; and noted that peoples' religions and philosophies did not make a demand for much sculpture or painting. Communication, for example, with the dead could be affected at the places of burial, by rendering the atmosphere favourable to the parties concerned. The dead could 'talk' to the living through another living individual, who would probably fall into a trance whilst the spirit of the deceased used, as it were, his vocal organs and the rest of his body. Unlike the case in other parts of Africa where we find profuse examples of these arts, there was here no need for ancestor figures or similar abodes for spirits beside the shrines which were

abundant, in the majority of beliefs. Depictions of kings and rulers were certainly not missed where they had not been thought of.

Human habitations were often made up of small beehive and mushroom huts. To make sufficient shelter for many people the same structure only had to be repeated several times. By repeating and multiplying such simple structures home-steads and villages resulted many of which are still common place even to-day.

The argument being advanced here is that even the largest of such huts, say those of the Baganda, could be self sufficient i.e. seen by the dwellers, without the addition of sculptures. One of such huts would have a thatched surface on the outside. Its evenness and the regularity of a chosen pattern, eg. rings of thatch round the construction, often demonstrated the workman's accomplished skill and good craftsmanship. The inside, with one opening to it, was often fairly dark, even during day-time, without a burning fire. (See plate †)

A KIGANDA HUT



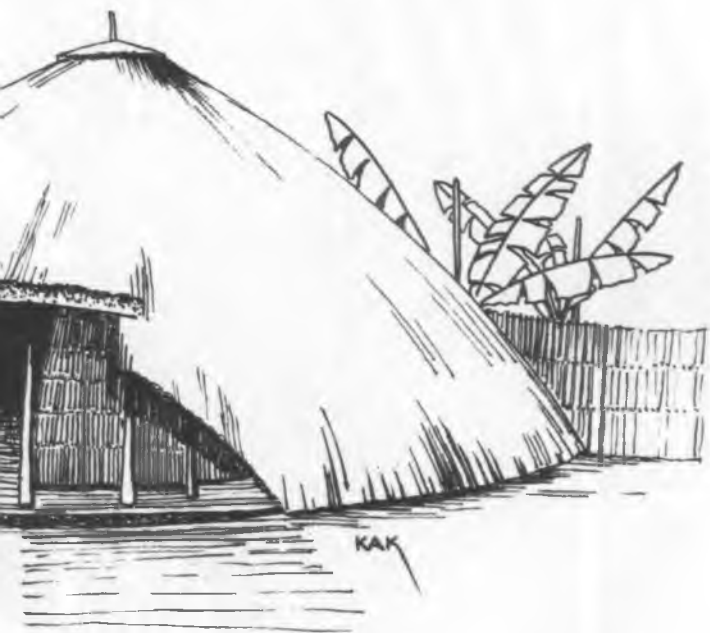


Plate 1



ENTRANCE TO A KIGANDA HUT

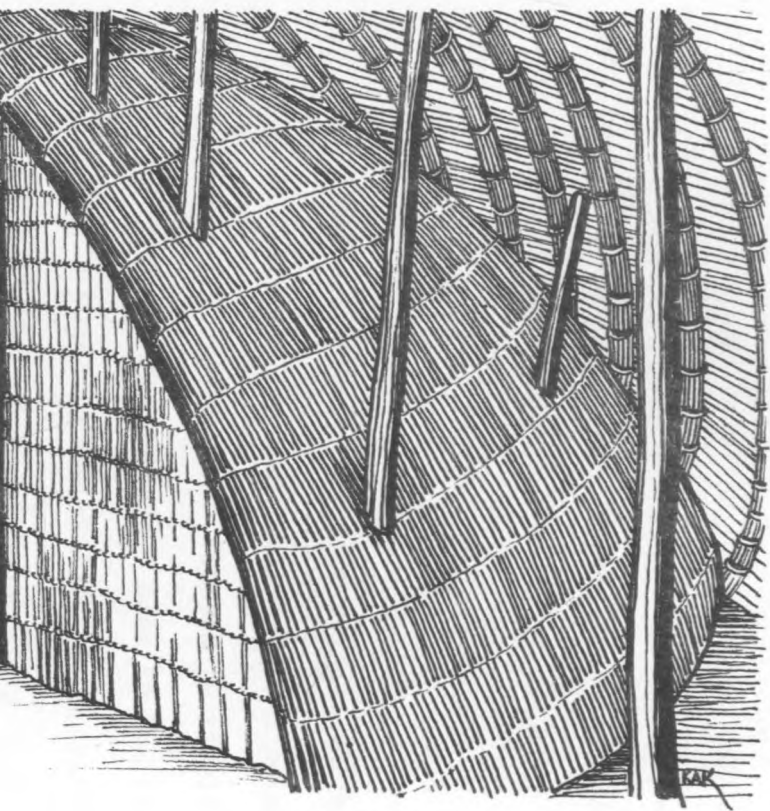
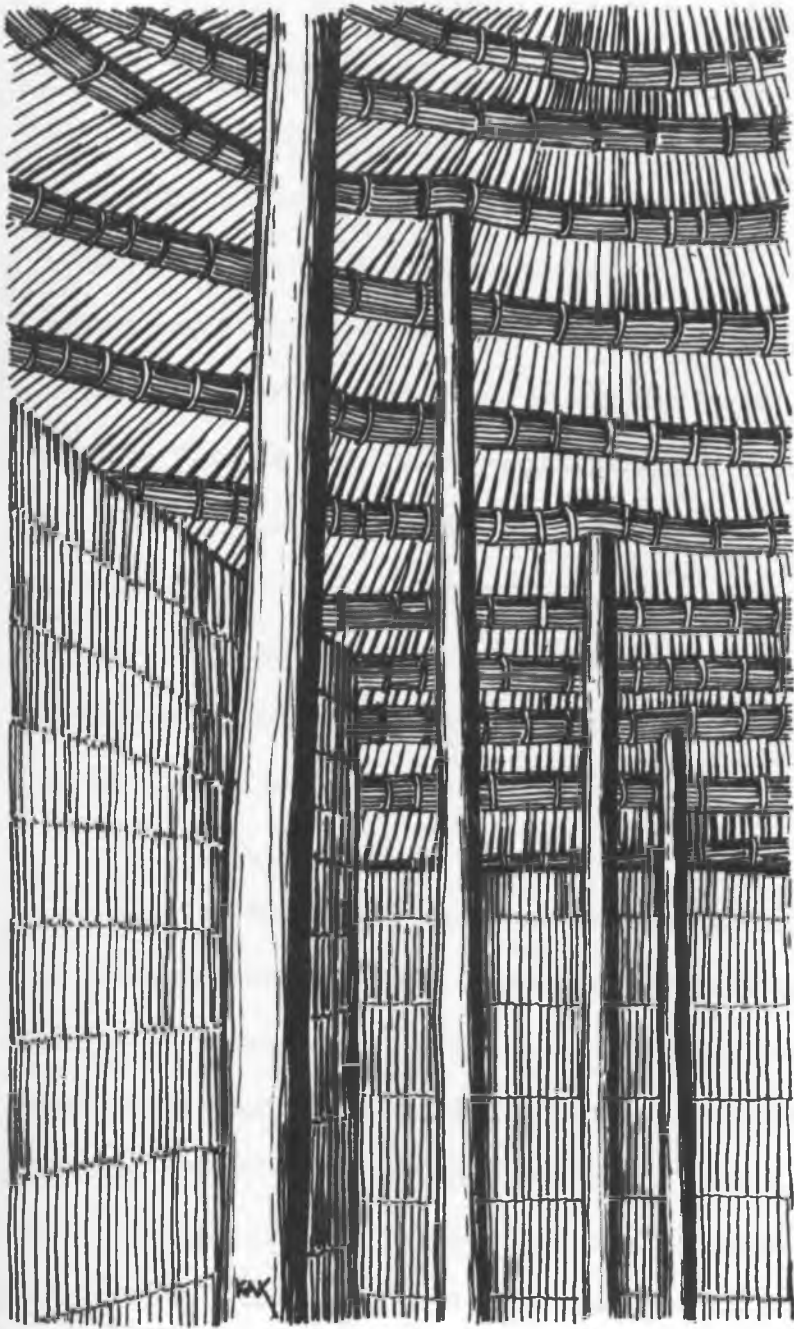


Plate 2

The rather limited and woven wall space, continuing to the roof-ceiling, was never boring to look at. (Plates 2 & 3) Apart from interesting patterns made by the reed-work, utilitarian objects - gourds, skins, trophies and other collected objects hanging up, helped to break up the wall areas.

We do know, however, that some tribes had the practice of covering up the walls of their dwellings with painted - decorative or illustrative patterns and figures, particularly during certain ceremonies. The notes put down in the introductory part of H.Cory's book: 'WALL-PAINTINGS BY SNAKE CHARMERS IN TANZANIA' go some way towards demonstrating that such paintings were often of a temporary nature and difficult to see inside the traditional huts. He wrote:

"The collection of wall paintings made on the walls of an African hut and customarily deleted at the end of an initiation ceremony had its problems. The inside of a hut is in semi-darkness even at midday and the photography of paintings made with soot, red ochre and white clay or python excrement under these conditions was never contemplated. It proved impossible to cut the pictures out of the walls for a number of reasons....."



INSIDE A KIGANDA HUT

Plate 3

A study of the known examples of wall paintings will reveal that it was mainly the less patterned walls, eg those made smooth with coats of cow dung or mud, that had to be rendered more interesting to the people using the abodes. (Examples: the Wasukuma huts, Bahima huts, some Acholi granaries) Walls would be embellished with geometric and at times symbolic- flat figures, in applied earth colours. Similar figures could also be achieved by tasteful arrangement of local colours of selected materials. In a number of cases, this sort of wall treatment made the surfaces harmonise happily with the rest of the textured surroundings such as woven walls, crafts like baskets and even tattoos, in some cases, on the bodies of the occupants.

The landscaping of the area outside the traditional huts or houses often only took in account the occupants' need to keep away snakes etc., to dry some of their food-stuffs, to accommodate people, particularly during ceremonies, to provide play-ground for their children and to keep domestic animals nearby especially during day-time. These needs, in other words, often excluded ones that would have encouraged

the creation of garden sculpture, for example, flower beds and grass lawns. Instead, it was common practice to have a multi-purpose clear area around and between the huts and possibly grow some of the needed plants for the treatment of diseases and food-crops near the dwellings. (See plates 4 & 5)





AN ACHOLI VILLAGE

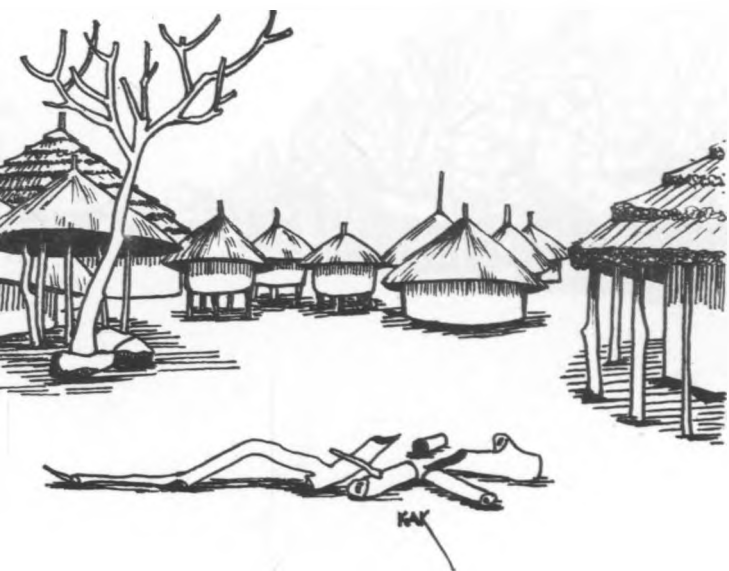
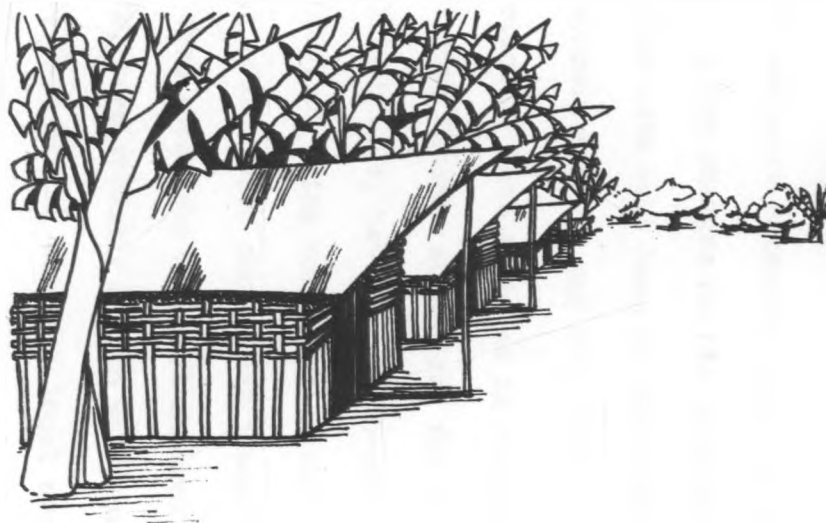
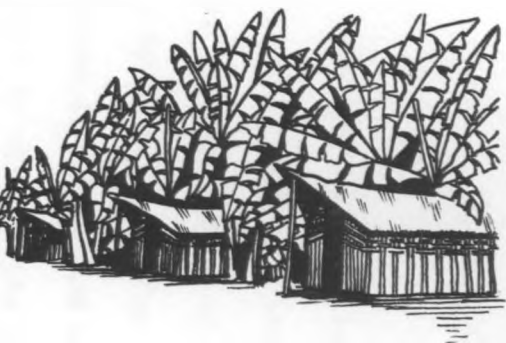


Plate 4



A KONDE VILLAGE



KAK

Plate 5

EXISTING CIRCUMSTANCES.

Many of the traditional constructions, those already mentioned and others, are still available to-day for our study. In fact some of them are preferred to imported types by some people for what they are or with some modifications in design and materials. With more and more exposure to the outside world, East Africans are getting a wider and more extensive range of possibilities to choose from. Other changes due to this exposure and worthy of our attention here have been in religions, educational, political and economic spheres and they have collectively affected the aesthetics of East Africans in various ways. Certain traditional Makonde sculptors, for example, carvers of figures of spirit-beings, have had to re-orientate their role in the community, on being converted to christianity and other religions. Cases have shown that traditional artists of this kind, even those who have not changed much from their old beliefs, have recently had to work more for demand from outside East Africa than for local needs.

People here too have not been slow to exchange what they had for new ideas related to different cultures and beliefs which have been introduced to them in the form of images and symbols. In the cases where the abandoned religions had no place for the Visual Arts, the changes and contacts already noted have been responsible for the introduction of the media, not only in the services of the new religions but also to life in general.

The change of a politically and economically stable unit, from the tribe community to the state community, and now towards the regional community of East African States, has necessitated some adjustment to be made on a number of aspects of life in this area - East Africans' concept of their arts, where they existed, being one of them. Most of the planning has to take an interest in the well-being of much larger numbers than ever before. Thousands of people are to-day living together in our cities; huge national assembly buildings, cathedrals and hotels are common place. With the modern means of communication - transport, mass media, books, etc. it is possible for one here to keep in touch with what is generally going on in the field of the Visual Arts all over the world.

There are more and more of the brick and reinforced concrete buildings being erected to-day, and this, seen from the interests of this study, is promising. A large number of such constructions provide ample space for art works, particularly two dimensional ones, where the walls are only plastered and white washed unlike the traditional types which have already been discussed. It is needless to mention here that numerous means of avoiding such dull and lifeless surfaces, other than by displaying works of art on them, can be employed. - an example here being the hanging of craft-works on the walls of the Uganda Hotels during our days. What is more, a given blank wall may be an integral part of a given architectural design. With the abundance of space one finds on the walls of buildings, however, both outside and inside - areas which are more often than not well lit, and the now available demonstrations of what works of art can do, there should be more room than ever before for paintings and similar meaningful objects. We are assuming here that the users of these new type of buildings accept the practice of hanging pictures to be one way of making their houses more meaningful and habitable.

In connection with architecture, it is good to bare in mind that sky-scrapers, huge constructions like cathedrals, hotels, parliamentary buildings, etc., never seen by our predecessors, are common place to-day. The landscaping of the areas surrounding them, the provision of highways to and from them, both of which help to make these new phenomena belong to their respective environment, have become more important than was the case during the tribe-period.

But, though the range of art works to choose from is almost limitless and the temptation to acquire them is increased, it remains to the community, state, and eventually to individuals to serve their respective 'requirements'. Where one is completely free to choose or not to choose, 'requirements' should be viewed from one's stand point. We should also take into consideration the availability to one of the means (financial and others) of satisfying these 'requirements'. Awareness of this will be of great importance when the reader starts to consider peoples' varied attitudes, some of which are included in this text, towards the Visual Arts.

CLOSER OBSERVATIONS ON THE PLACE OF THE VISUAL ARTS IN EAST AFRICA TO-DAY IN RELATION TO VARIOUS CATEGORIES OF PEOPLE.

We have already noted the people who are usually interested in paintings or sculptures (see pps. 10 to 11), namely the East African Artists themselves together with a few art lovers who are local people and well informed about the subject, Expatriates, Children, and at times labourers. The truth of this observation can be tested positively if one finds out the sort of people who make up the audience when exhibitions of art are being opened, those who sign the visitors-books in art galleries and those who buy works of art.

Many people have the tendency of keeping in their home objects that they consider useful, meaningful or at least desirable for one reason or another. A general survey of the homes in this region, with a special interest in the acquired examples of the Visual Arts, particularly by people living in the modern types of houses, has revealed that many of such objects - meant for 'visual consumption' - are in general to be found in peoples' living-rooms.

This is where there is space on the wall that face the occupants of the houses for long periods. This space on the whole is mainly suitable for flat or two-dimensional objects. There are, more often than not, more needs for the three-dimensional space between the walls of the living-room. Furniture has to be accommodated here, enough room provided for visitors and some space has to be spared for the convenient circulation of the occupants. From this point of view, sculptures in-the-round, which are too big to be placed on shelves or coffee-tables, tend to be less desirable than photographs or bas-reliefs, to mention but two, that can be hung on the walls.

The fact that many people choose to keep most of the objects they collect for 'visual consumption' in their living-rooms, made my task of finding out the most popular of them comparatively easier than would have otherwise been the case. I only had to knock at the doors of the houses I selected and each time someone opened the door everything of interest was before me.

Most frequently found in the living-rooms were:-

Calenders with pictures - of both the current and past years- those in colour apparently being preferred to the black and white ones;

Illuminated and a few printed mottos, sayings and proverbs;

Black and white photographs, mainly of relatives, members of the family visited, plus those of politicians, state-leaders and religious leaders of some significance to the occupants of a given house;

Craft-works - woven, of skins, of locally dyed fibres, embroidered and so on;

Akamba carvings as well as those from Kisii and those of the Makonde, Congolese paintings, plastic flowers and figurines;

Cuttings from newspapers and magazines - of particular characters and 'eye catching' advertisements;

Examples of school-painting, modelling and drawing, mainly done by relatives or young members of the visited family - art works done at school.

Lastly, one had the rather few cases where people housed original works of art by the Professional Artists - mainly those practicing art in this region; reproductions of masterpieces by world famous Artists - A good proportion of these were houses occupied by expatriates plus those of the Artists themselves.

It has already been observed on page 24 that what is housed in this way has to be meaningful or at least attractive and also available to the collector. It will also be noted that while it is easy to see the use of a calendar - made attractive by the addition of pictures; of an Akamba carving of a lion - that dangerous animal; of a painting by 'my relative' or a photograph of someone I know or have heard about, it is likely to be more 'taxing' to acquire works of art by the practicing professional artists, which are often not only employing 'distorted' images but are also quite expensive to buy even in the cases where we may be familiar with the subject matter. A close look at a few particular homes will help to reinforce the above observations.

Plate 6 is a photograph taken inside the living-room of a five room house with a corrugated iron roof without a ceiling and a leveled but uncemented floor, to say nothing about the half finished pole-reed-mud walls apparent in the picture. (For the ground plan see pp. 41.)

The house was owned by a family 'X' which was from a distant part of the country and had spent three years in the area. It was a happy family of six - a father and a mother living together with their four sons and a daughter. The children were not going to school.

Mr. 'X' had, until the end of the previous year, some supervisory employment with a company which was managing a stone quarry in the neighbourhood of his house. In fact he had been allowed to build the house on the company's land so that he would be available for long working days.

At the time of the visit, which was a Sunday morning, the quarry had become extinct and Mr. 'X' had turned to selling local beers as the main source of his income.

The living-room was furnished with simple benches and a few mats made out of palm leaves were piled up in one of the four corners of this 6x4 metre room. The room had no window and it was only the main door that allowed in a beam of daylight. Most of the room therefore was only fairly lit.

Three of the walls were left completely bare but, hanging on the fourth, which was opposite the main door and therefore the best lit, was an Esso calendar of the past year.

The reader can imagine how useful the calendar was while Mr. 'X' held the quarry job. When both the employment and the calendar year expired the calendar was retained on the wall for decorative purposes. Visitors and customers would enter the living-room, sit down and drink, talk and in no time forget the empty walls surrounding them.



Plate 7 is a photograph of a home which at the time of the visit was being looked after by a cheerful shamba-boy with his wife. The home actually belonged to another individual who had completely entrusted it to the couple, over a year back.

The monthly income of the couple was about 100/- shs., earned by digging in other people's banana plantations. We may also mention here that half the house, i.e. two of this four roomed house, remained locked up and the couple were mainly using the living-room and one of the bedrooms (see ground plan on pps. 42)

It is noticeable in the photograph that 'valuable' plants eg. banana trees and yams, were encouraged to grow almost right round the house. The photograph also shows the caretaker posing in front of the house; in the remains of a clearance which once existed between the building and a public road, about 35 metres away.

Unlike the house we have previously looked at, belonging to family 'X', this one had a window to each room (see ground plan on pps. 41) but the windows were seldom opened and the inside was therefore normally dimly lit.

The living-room was about 4x4 metres with a floor that was only leveled earth. The pole-reed-mud walls had a smoother finish than those of the 'X's house. The room had no ceiling. More than half of the ground space inside this room was claimed by heaps of seeds and foodstuffs - beans, sweet potatoes, dried casava as well as sugar-canes. There was only one wooden folding chair and a small wooden table, covered up with plates, cups, saucepans and paper-bags containing more foodstuffs. Under this table were two and a half bunches of banana.



A clean hoe with a long handle was almost in the middle of the room and a metal file together with a panga were conveniently placed behind the main door to the house. Cooking was apparently done on the verandah.

Similar to the 'X's living-room, three of the four walls were left completely bare while the fourth which was again the best lit, had adverts and cuttings from magazines pinned up. The collection also included a picture part of a 'Snow Fire' calendar of one of the past years, ie. months and dates having been torn off. At the top of the above, crowning the whole collection, as it were, was a christians' cross which was of metal.

The caretaker again posed for the camera (see Plate 8).

Plate 9 is a photograph of a house belonging to an elderly family 'Y'. Living here were: a husband, his two wives and some of their grandsons and daughter.

From the outside it was evident that this pole-reen-mud walled building was gradually getting worn out and that it was, at one time palastered and white washed. It had a corrugated iron roof and the windows were fitted with wire gauze to keep insects out.

The income of the family, which was difficult to determine mainly depended on growing and selling coffee, beans, cotton and similar crops. Three men were employed to assist in the growing and the general maintenance of the crops.



The ground in front of the house was levelled and regularly swept clean before spreading on it harvested foodstuffs to dry in the sun. The tree visible in the picture was valued for the shade it provided to people during hot days.

On the verandah were piles of coffee beans and basket, tins and bags made out of hassian material for carrying the coffee beans.

The living-room had a cemented floor and a hard-board ceiling. Its white-washed wall were all covered up with mottos, photographs of the sons and daughters of the family at their wedding ceremonies; photographs of political and religious leaders and a calendar of the current year. A clear space in the middle of the room was surrounded by a number of wooden arm-chairs, some with and others without cushions.

Plate 10 is a photograph taken out of doors of four reproductions, part of a rich collection of religious art printed copies and plaster cast statuettes found in the living-room of a big christian family with a reasonable income.

The house had a well maintained grass compound, about 100 X 60 metres; with colourful flowerbeds of various shapes, bushes, foot-paths and a paved drive leading one to a garage at the back of the house. Its brick and plastered walls had recently been painted a creamy colour and it had a green roof of corrugated iron sheets.



The inside of the house was brightly lit by daylight through glass windows and doors with drawn curtains, and by electric light at night. The living-room had a soft board ceiling painted white and a sisal carpet covered up most of the polished red cement floor.

The acquired reproductions, those photographed and many others, were to be seen side by side with semi and completely abstract paintings and sculptures recently created by some of the offsprings of the family, three of whom were at the moment of the visit studying art at university-level art schools. The reproductions which mainly belonged to the parents might have had an early influence on the minds of the children who grew up in this house with pictures on its walls and eventually chose art as a career.

Plate 11 gives an impression of a house with a forest of trees and bushes around it. The thick growth brings back to mind Plate 7 on page 32. On moving closer to the house in Plate 11, however, (see Plate 12) we note a few interesting differences. While the house in Plate 7 is surrounded by food-crops, banana trees and so on, that in Plates 11 and 12 has, in its neighbourhood, trees, bushes and other flora planted and maintained there solely because of how they themselves or the flowers they produce look. Plate 12 reveals some deliberation on the part of those who live in this particular house to arrange and determine the shape of what is grown and their disposition in relation to the house. The preoccupation in the case of Plate 7 seems to be using up all available land to grow food, ie different from the one supreme in the case of Plate 11 and 12 as well as that of the house described at the bottom of page 35.



Plate 11



Plate 12



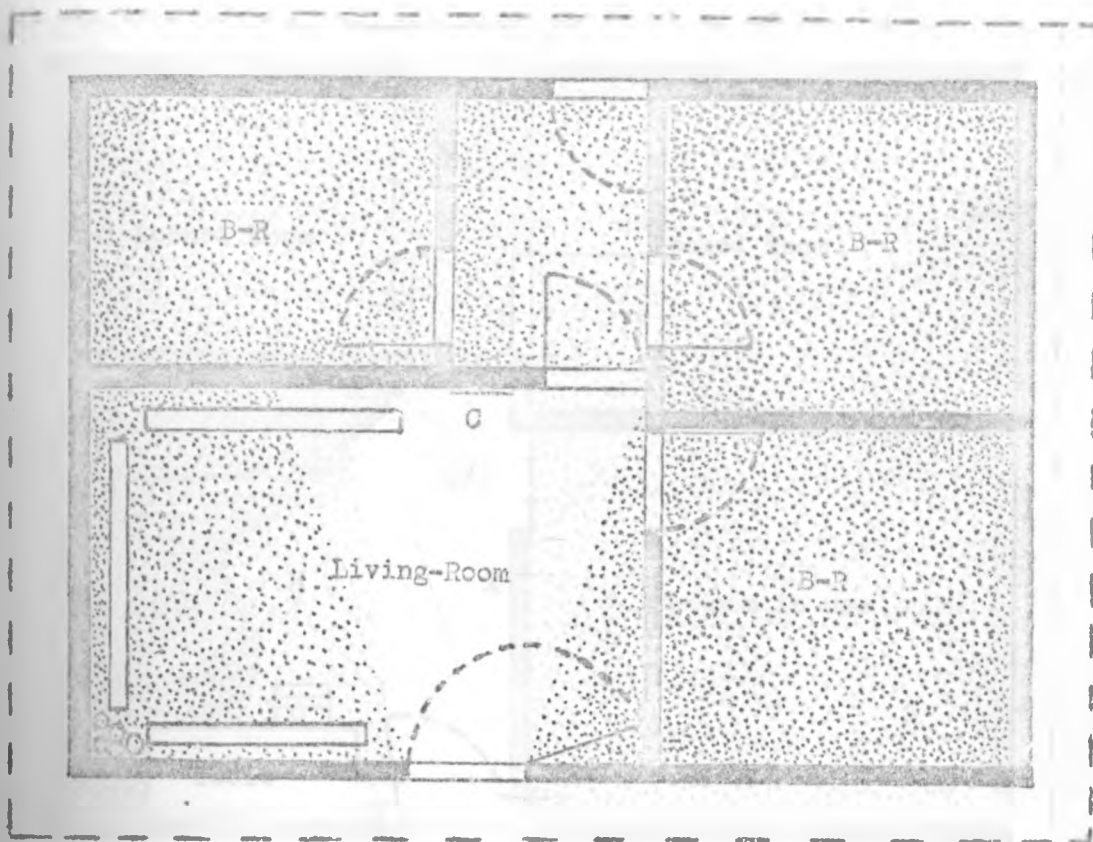
Plate 13

Plate 13 is the inside of the house in Plates 11 and 12. Similar to the interior of the living room described at the top of page 37, with the exception of the christian symbols and images, there are curtains and art and craft works hanging on the walls.

The reader may wish to recall the more animated walls of the traditional houses, eg. those in Plates 2 and 3; and compare them with those of to-day when we have much more varied approaches to using wall space. While the actual walls have generally become less textured, ie where they are only plastered and painted, the range of objects that can be hung up on them has expanded in a way similar to that of the need to pay some attention to the landscaping of the surroundings to the houses of our days.

The houses and living-rooms discussed above are models that can be found in any of the three States of East Africa; it has therefore not been thought necessary to include details about location, ownership and so on, above those that are relevant to illustrate the arguments so far advanced in this text.

THE GROUND-PLAN OF THE HOUSE IN PLATE 6.

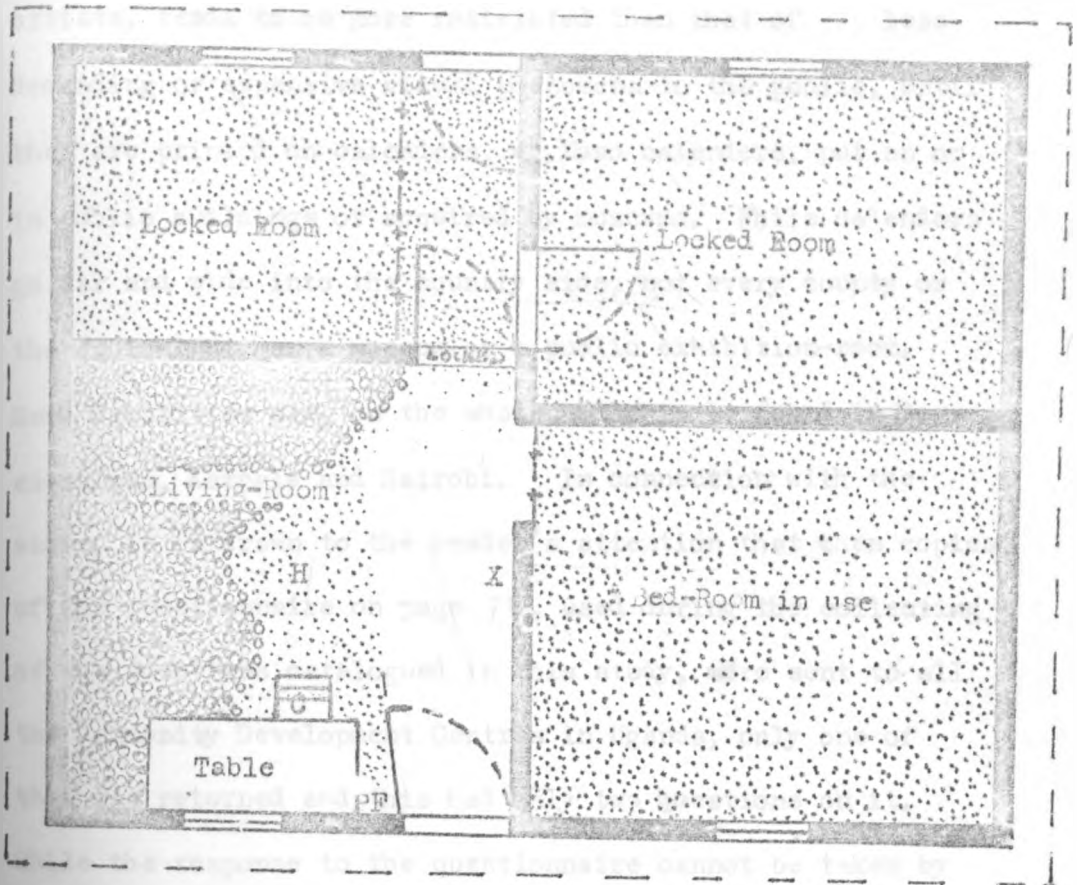


C	Calender
— —	Bench
⊙ ⊙	Mats
B-R	Bed-Room

— — — —	Door
— — — —	Day-Light Beam
⊙ ⊙ ⊙ ⊙	Dim-Light to Darkness
— — — —	Wall
- - - - -	Verandah

KEY.

THE GROUND-PLAN OF THE HOUSE IN PLATE 7.



KEY

X	Pictures and cross
H	Hoe
C	Chair
PF	Panga and Metal File
Day-Light Beam	Day-Light Beam
Dim-Light to Darkness	Dim-Light to Darkness

Verandah	Verandah
Window	Window
Door	Door
Wall	Wall
Curtain	Curtain
Heaps of Seeds and Food	Heaps of Seeds and Food

The observations made during visits to various homes, some of which have been outlined, suggested that the acquisition of paintings, sculptures, and similar works, by professional artists, tends to be more restricted than that of less demanding or expensive visual phenomena to the public, until they are printed on calendars, eg. Esso calendars, put on or in public buildings or acquired by museums. While calendars go far and wide into the country side, not every county or the equivalent has a museum or a public exhibition-room. Such facilities are, on the whole, only to be found in Dar-es-salaam, Kampala and Nairobi. In connection with the above, it is drawn to the reader's attention that the copies of the questionnaire on page 71, used during the collecting of the questions catalogued in this study, were sent to all the Community Development Centres in Uganda, only one of them was returned and this had only two questions on it. While the response to the questionnaire cannot be taken by itself to prove either activity or inactivity of a given country in the field of art, it is known, from first hand contacts, that not much is going on in such places that can seriously be referred to as visual art.

The observations made on people's reaction to the Visual Arts as we understand them to-day suggest that they are not automatically accepted, not only in the areas where they have only recently been introduced but also in those where local traditions had some art. The next chapter reveals some of the difficulties art teachers and promoters are facing and some of the suggestions they are making.

PROBLEMS, SUGGESTIONS, AND OPINIONS FROM VARIOUS ART PROMOTERS
IN EAST AFRICA TO-DAY.

As one the results of the questionnaire mentioned on page 43, which will be dealt with later in full, the following problems and suggestions were sent to me. They, on the whole, reveal some individual's special problems and personal points of views, which were intended to contribute towards our understanding of the present state of the Visual Arts in East Africa so that it may be bettered. The following two are concerned about the indifference of the public to the Visual Arts.

"I think people are only able to live with their own particular 'distortions' which seem 'natural' to them through familiarity."
 (H.Dinwiddy-1969)

"I don't know what the purpose of your study is but I hope it will help the people of East Africa understand that art is not a foreign franchise and it is very important to include in school syllabus, simply because it allows a freedom of self expression so seldom offered our students to-day, and which they enjoy, given the chance to see it for what it really is -- something to enjoy - to make them smile."
 (Unsigned - 1969)

The following one leaves the problem of participation to individuals taste:

"I don't know much about art but I know what I like thus continuing the myth that art is a subjective, comparative analysis. The individual cannot go beyond his sphere of reality - thus art is only valid as he sees it."
(R.W.Smith - 1969)

The next one is a general observation from an art teacher in a senior secondary school:

"People on the whole seem to think that only the 'chosen few' can attempt, to draw, paint, etc. and that art has not an important place in Education at any level. These (referring to questions 187, 188 and 189 on page 87) are mostly in relation to teaching because I teach myself."
(Unsigned - 1969)

The contribution below is referring to a particular group of students:

"Art in Nyeri High School is not taught as a subject. It is optional after school hours and it is quite popular. The students are mainly concerned with help in painting, drawing, etc. but some are inquisitive about the nature of different types of art, for its own sake, rather than just drawing - hence the type of questions (107 to 110 on page 82).
(J.H.Johnson - 1969)

A more detailed contribution follows. This deals with certain questions which have also been catalogued in this text:

Commenting on question 147 in the catalogue:

"To an artist this question must always be a surprise. He spends most of his life appreciating beauty - of nature, form, line, colour etc. I suppose one answer is this - By not helping children to appreciate Beauty we are leaving one section of the whole person 'blind'. It is a waste and it is not fair to deprive people of the million happy experiences that God intended them to have."

On question 148:

"In my opinion anyone can draw up to a certain standard."

On question 149:

"Some people have a natural ability - it is a type of person who tends to draw - some find it easier to express their ideas in this way than others."

On question 150:

"A person with a high IQ can sometimes draw well but only if his intelligence is directed along these lines."

On question 151:

"Of course - all children enjoy 'art' or should do. It is up to the teacher to see that they do. By doing it they learn something - they express their ideas etc."

On question 152:

"I suppose because so much art depends on outside influence (which has only come recently) and civilization. African Artists have always had to depend on their own culture for inspiration."

Q1. question 153:

"I think because in general, in this part of Africa, the sort of people who teach in primary schools have not been particularly interested - now we are teaching it in T.T.Cs. so the interest is growing. Also people are beginning to see that it has educational value.

I use the word 'drawing' and 'art' as a shorthand I am afraid - off course I mean other Visual Arts as well."

(Anna C. Neill - 1969)

To the following subscriber, information about the courses offered in the main Art School in East Africa, may be lacking:

"There is a tendency in most college schools to think that the schools of Art like Makerere and her sister College Nairobi, merely train students so that they may eventually earn a living through teaching, painting and sculpture and holding periodic exhibitions in Art Galleries. Because of this students take it for granted that only those who are naturally good - that is to say, those who can paint nice scenes, portraits, etc., are likely to be admitted into such schools. A thing I would regard to be wrong, because one could be a failure as an artist and yet prove a best designer. So far, besides painting and sculpture, Makerere offers printing, typography, etc., the sister College Nairobi offers graphic design (which co-ordinates such lines as typography, advertising, book-illustration, T.V. design, etc.

Do you think that most college schools here are aware of this ? and if **not**, is there anything being done ? I sincerely hope and feel that besides African Painters and Sculptors we also need more designers for such places as advertising firms, textile firms and book - illustration T.V. etc. Don't you ?"
(i.k.Kiyegga - 1959)

Longer contributions giving more opinions, from various people, concerning art to-day in our region, are included at the end of this text for further reference; these are:

- (1) A letter to the author from the Art & English Teacher at Fort Hall, Kenya (on page 200.)
- (2) One from Pat Gordan (Mrs.), Homa Bay, Kenya (on page 204.)
- (3) Extracts from a 'Report on a visit to Schools in Uganda connected with the teaching of Art' by R. Carline (page 205.)
- (4) 'Towards improving Art Education in Schools' - paper by Gregory Maloba - Art and Craft Conference, Makerere University, Kampala, 1965 (page 213.)

On the whole, the areas of art touched by different people in the above contributions are varied. If anything, they help the reader to sample some of the problems the Visual Arts are facing to-day in East Africa.

Some of the suggestions made tend to invite us to carry out particular investigations before we can accept them as 'laws' or at least draw conclusions from them. Others make us hopeful that it is not yet too late to reduce the present indifference to the Visual Arts, of our public. There are already indications of certain directions which can positively be explored. We can, for example, look further into the implications of the selective way in which individuals chose to live with certain objects in their living-rooms, some of which are dealt with in the preceding chapter; and also test the validity of the suggestion by H. Dinwiddy on page 45 that through familiarity 'distortions' can become 'natural'.

It can generally be said that where a given individual does not possess the sort of mind that is susceptible to being led into 'dream worlds', which are at times created in the field of the Arts, his awareness and acquaintance with what is depicted in a work of art confronting him, is of fundamental importance if he is to attach some value to the depiction. The following recorded conversation between Dorothy Ssekadde and her friend, a Medical Doctor working at Mulago Hospital, partly reinforces the above generalization.

- Doc. "What type of art is this ? I hear that there is abstract art and realistic art !"
- Ssek. "Some of these pictures are abstract and others are realistic."
- Doc. "What is your style then."
- Ssek. "I am an abstract artist who prefers to leave the observer to discover for himself."
- Doc. "Why did you decide to paint some of these realistic pictures ?"
- Ssek. "I wanted to make some of you believe that I can paint some things which are not'distorted'."
- Doc. "I do not think that I like your work, especially the one with figures which have green eyes. Nobody has green eyes on earth!"
- Ssek. "But as a Doctor I am sure you will like the one with part of a frog's intestines which was studied through a microscope."
- Doc. "Oh ! !! Yes. I must take time to study your work, and I like the one with blue and white."

ATTITUDES ADOPTED BY ARTISTS.

Most of the observations and comments made in the previous chapter - those revealed by the questionnaire, letters to the author and papers on art and art syllabi for our schools, all demonstrate that while something has already been achieved in the field of art education, methods and means of teaching the subject are constantly under review for greater effectiveness. The efforts so far made in this area become particularly relevant to this study when we note that the majority of the our contemporary Artists, responsible for the art products whose value is questioned by the public, have attended these schools and owe much of their formative experience to them. It is therefore reasonable to expect some fundamental differences between what is required of them, by the small but developing local demand, and what they decide to produce after school training. It may very well be that their approach to art observes certain standards in the field, above and beyond what the general public is asking for.

Apart from Dorothy Ssekadde, therefore, we find that many of the Artists working now often consider it necessary to state to the public what they believe an artist's mission

should be or what should be the purpose of art in general.

"Every picture I paint must stand on its own. Many people think, wrongly, that an artist must have something they refer to as 'style'. An artist does not impose a style on his work. When you see a work you see something of the artist's individual way of seeing things. It's not so different from the fact that the clothes you wear will be different from mine, my speech patterns different from yours. It's this human uniqueness, when translated to an artist's work that is his style.

An artist is one of the public. He is one of the community and he talks from within it. He gets his materials from the very society in which he lives.

Art is an expression for all - a good artist in Britain does not only communicate to the British, he communicates to everybody."

(E.Kyeyune - 1965)

"Most of the early forms of art are expressed as patterns and designs on everyday articles, and there is no reason why one should not frame a piece of lino and put it on the wall, if one finds pleasure in looking at it."

(R.McConkey)

Other Artists find it convenient to tell the public what they themselves are doing rather than what art and all artists should do.

"Call me a decorative artist. I love colours. I enjoy the freedom of overlapping them, harmonising them, singing, dancing and laughing with them. Colours cry, you see, when used dirty.

I will not surrender to nature like a camera, forgetting my feelings. Where then would originality and individuality come from?"

(F.Abubaker - 1965)

"I deal with a 'Visual Life' which is either lacking or has too much during the process of formation; born, as soon as it is realised in the imagination; capable of growing in time and space, and more particularly in man's mind; dying when the rush of a new experience drowns it. My work is an attempt at preservation."

(G.Kakooza -KAK - 1965)

"Medical illustration is a rare field and I find it immensely satisfying. It trains you to be observant, it sharpens your memory and imaginative powers, and it demands art work of meticulous precision."

(W.Serumaga - 1966)

"I am an Indian, born in Africa and studying in Europe. I cannot remain a recluse and not be influenced by modern movements of art in Europe and America. Even the ancient cultures of India and Japan cannot escape it."

(S.Rajabali - 1966)

"I am looking for the ultimate design, the repetitive patterns. Plant studies are ideal for this and I become fascinated with simple things like the joint of a leaf to the stem. It is extraordinary how many shapes and forms go unnoticed by people whose powers of seeing have never developed and who therefore miss the wealth of pure form there is in all materials."

(J. Sekibengo -1965)

The following two contributions are on the role of both Art in general and the individual Artists.

"I have found myself in circumstances whereby I have largely tended to abandon the painting of pictures and have devoted myself to those aspects of the visual arts which are associated with our everyday environment and to which all people have access simply 'because they are there'

Such works as I am thinking of do not have to be necessarily impressive, permanent or spectacular. In fact I like to feel that the average person does not think of them as 'works of art' but as a normal acceptable feature of the environment. I feel that the design for a handbook cover, a catalogue, an emblem, is as important as a mural decoration for such things temporary or expendable though they may be, are seen and by unconscious assimilation become part of the fabric of our visual experience. Such experience could build up to a normal expectation of such visual phenomena so that the absence of it would be felt and the desire for such becomes a necessity of our social existence.

In other words, that the communication of an idea by visual means becomes as important as oral or written communication.

The purpose of any art is the communication of ideas whether simple or complex.

My experience has been, as a designer, that more permanent works such as mural decorations for public or religious buildings make technical and imaginative challenges. For such work must enhance and harmonise with the environment. Motifs, themes and manner of presentation must be lucid, attractive and convey an idea with immediacy but at the same time must satisfy the aesthetic demands I make on myself.

Such work as I have outlined I consider to be at this time, in this locale more important than anything I may do in the way of painting whose end will be to be placed in a frame, exhibited at an exhibition and then possibly find its way into the semi-seclusion of a private house.

(C.Todd -1970)

"Man is at war with external forces -- even the very germ that infect him with malignant diseases. Also he has his external conflict, his fears, his aspirations, and his ambitions -- a twofold battle.

In spite of this he tries to create harmony suitable and appropriate to him. The artist, not very fond of wishful thinking, has a natural love of order, this order we try to record on the canvas. In this sense, an artist can be a warden to flowers, animals, and women's beautiful faces.

I want to conquer disorder and create order. I was brought up in a world of very rich mythology, amongst an abundance of stories, legends, and tales which our fathers have preserved by passing them from one generation to another up to our present day. I have great respect for these legends however naive they may be.

Long before the Europeans came here, they formed the education of our community and they contained lessons of some depth. To-day, you only need to boil off part of it and you remain with some real lessons. These legends contain a big variety of imagery I incorporate in my depictions.

Our grand fathers were not free from the internal conflicts of existence, they made gods for themselves from legends and history; these gods are still cherished to-day in Bugerere.

Man can fall slave to his multitude of vain dreams exposed to wanton imaginations wasting man mentally, physically and spiritually. Man's search and toil for castles in the air, the deceit of reaches, the pride of life, is no more than his attempt to rebuild Babel. I view this side of life with a lot of resentment and I only portray it to discourage those who cherish it.

I have a God who does not require imagination to create him, this is the true God and Living God to whom we owe our life and service. I love to be his instrument, my lips to sing of his glory and my hands to convey his pure revelation.

I can be inspired by nature, but by God's inspiration I see beyond my natural eye. I am a firm believer that the things we see are made active by the power of the invisible forces behind them and it is these hidden forces behind the natural, behind the superficial, behind the seen, that I dedicate myself to capture and portray in my artistic world."

(A.K.Sempangi - 1967)

The last example of artists' attitudes to be included here is one where some of them feel that it is their duty, under the existing circumstances, to use their skills and introduce the medium of the Visual Arts to the potential local audience, by using the 'right forms' for any given requirement. They deliberate to reveal and record visual material that would otherwise be missed or lost over the years - without violating the standards they are aware of in the field of the Arts.

"Uganda is a treasure of greens, and painting in green is most natural to me. Moreover, we have twelve daily hours of bright light; I try to infuse that light into my work.

We are not yet ready for abstract art. Our audience wants some recognisable link with the work of art in view. The purely abstract painting, whose emphasis is on isolated aesthetic values, will not fit in any context that is familiar. Abstractions come naturally only after a society or individual has thoroughly explored the objective world. If abstraction is encouraged in our schools, it will be a grave injustice to the eventual development of our art. The young generation should be taught, first, to draw, to measure their universe carefully. After that intimate contact has been established, then they can run off into the wild with their imagination."

(H.Lumu - 1965)

"An increasing study of the polymorphic African environment is changing the subject and forms of my art away from the refinements of cool geometric abstractions towards more organic, earthly and commonly familiar images. I feel a personal need and a wish to provoke and direct students, towards an attempt to reconcile some of the traditionally conflicting elements in art, for instance objective accuracy and abstract expressionism, in fact to proceed as Robert Rauschenberg says 'to work in the gap between art and life.'"

J.Berry - 1971)

"Wedged into a single generation, my own, is a double vision; we are the beginning of an industrialised urban society and we are properly -

to be realistic -- the end of the nomadic and village ways of life. The two eras are usually separated by hundreds of years. Here they are separated by a few dozen miles. I am personally moved by this phenomenon and feel some special responsibility towards it. This is at least one of the reasons why I am a realistic and not an abstract painter. In one way, I suppose, I consider myself as much a cultural historian as an artist - or in any case, they are one and the same thing.

Art is necessary for the complete development of a child. If we omit it from his education, we leave a hole in him. His powers of imagination and more particularly of observation are developed. And these qualities transfer to other fields such as science; for he is taught through art to reduce forms and objects to their essence besides learning a new discipline, patience and precision. All this is quite apart from the obvious benefit of an increased aesthetic appreciation.

.....It is this inner logic which involves a paring away of non-essentials, that is common denominator of all art."

(N.Kaggwa - 1966)

"My subject centres on man and animal. I take interest in showing crowds of people. My men and women are a working class - a class little spoken of, yet a class that contributes greatly to the preservation of our culture.

These are my impressions of Uganda. It is hardly a sophisticated Uganda. Husbands rule their families. Wives show devotion to their work. A communal way of life prevails both at work and at leisure. Men and women come together to make merry. A housewife accompanies her friends to a well. A family going on a journey is joined by other travellers. A number of villages carry on trade. Elephants lumber freely in remote areas and birds of the same feather flock together."

(M.Mutyaba - 1969)

The need to explain what art is for or what the public is supposed to do with it, is not only felt by the practicing Artists alone, but also by all those who have anything to do with the promotion of the Arts, organisers of exhibitions being some of them.

"Art's only valid function is to bestow and extend meaning in a world where 'dailiness' tends to paralyse the imagination, to draw from our seeming fragment. Art being the personal exploitation of the particular and achieves itself only when the integrity of the creator breaks through into the universals within and without him. The real artist is the man who challenges the world to 'more life' and the society that recognises his importance shows its own vitality.

The Inaugural Exhibition of Nommo Gallery is a beginning. The gallery will be successful if it preserves and stimulates the creative vision that springs from East Africa's past and present, a process that knows no end."

(Catalogue introduction - Inaugural Exhibition
Nommo Gallery - 1965)

Passages similar to the one above, from the introductions to two more exhibitions (The Indigenous Artist at Work on page 217 and Art in India on page 249) are to be found in the reference section of this text.

What has been achieved so far by the artists cited here is perhaps the foundation for even greater success in the field of the Visual Arts. Many of them realize this and the fact that the real challenge to them as practicing Artists should be 'inside' art rather than 'about' art - hence attitudes similar to that implied by the quotation below:-

"In Art, I believe that we should do more work rather than talking too much about the little that we have done."

(L.Nkata - 1969)

The reader is however aware that findings about these Artists attitudes as well as those of their colleagues not included here, are of fundamental importance to the future and the type of art East Africa is to have. The few quotes included in this chapter provide adequate evidence for us, relevant to the purpose and the size of this text. Each of them leaves the reader with no doubt the particular Artist's conviction in what he is doing and his determination to continue working in the field of the Visual Arts. The categories of attitudes looked at can be listed as follows: Artists who find it a must to define the role of Art and artists; those who are explaining what they themselves are doing; others who are trying to find the 'right' forms and styles of expression for particular audiences; and to some degree, those who feel that it is not necessary to verbalise phenomena that are primarily visual.

More quotes from different Artists would reveal more categories of attitudes and each category is responsible

for the production of a particular type of visual forms -- one aspect of what can conveniently be termed a 'visual phenomena family'. The interrelationship between what appears to be two or three different types of work, styles, etc., is often ensured by the nature of the primary materials commonly employed, eg. clay modelled one way or the other, as well as the values cherished by man, eg. rhythm and harmony, which may or may not depend on previous experience.

To the author, it is always desirable that different Artists are naturally ready to concentrate on and explore particular areas of the same 'visual phenomena family', more especially under circumstances where sight is not lost of the numerous possibilities offered by the whole field. Under such circumstances each of these varied approaches can be tapped and used to serve specific purposes and it is then the responsibility of those who determine policies for national culture, education, etc. to ensure that the 'right' types or methods of the Visual Arts are employed to serve the known demands.

'Oppressed humanity' would, for example, be happy to have Martin Geindo's work, who says:

"My paramount preoccupation is humanity. My prime concern is oppressed humanity, the wretched of this earth.

My art is the strongest and clearest voice in which I am able to speak of and to this oppressed humanity; that they may know some joy in its small beauty as it urges them on to total liberation."

(M.Geindo -1971)

To people familiar with the 'art world', someone who produces a work of art which is not a copy of an already existing form, is though to have achieved, thereby, that which is expected of all original artists. Even where Artists work individually to serve a common demand, it is always natural to find then adopting parallel and at times divergent approaches, to achieving the desired end. The wide range of attitudes adopted by our Artists, a few of which are quoted in this chapter, is therefore far from being alarming. But, while such variety in approach to artistic problems is expected by those who are acquainted with the Visual Arts, it tends

to weaken the case for the validity of the media, from the point of view of the uninitiated, who seem to see confusion, fragmentation and too much individualism the formation of which makes a common basis difficult for the understanding of the general public. As it will be revealed, the artist is under suspicion the moment he starts to work with unfamiliar visual forms, when he 'distorts' images of natural forms, and when he decides to do one thing and not the other.

The effect of declarations like those included in this chapter, addressed to those people who have not yet found a any value in art, may be threefold; they may act as useful guides into the field of Visual Arts, they may, on the surface, appear to be too simple to warrant serious thought, or the same simplicity may attract some of the uninitiated into trying their luck in the practice of the Arts.

It may be difficult to determine the degree to which su the preceding explanations given by different Artists have been destructive in East Africa. It can, however be observed that the interest in creating visual forms has been

stimulated to such an extent that one is beginning to get a steady flow of people wanting to show their work to the public. The exhibitors always find it wise to display their work in our main cities, where facilities for exhibitions are found, a cosmopolitan population and tourists, who are usually on the look out for opportunities to acquire art objects of the countries they visit.

On the average, a reasonable number of sales are made whenever there are shows of paintings, batiks, sculptures, etc. by our professional Artists. Figures of recorded sales in some art galleries where regular exhibitions are held indicated that only about 2% of the total sold over a period of one year was bought by the indigenous East Africans. With notable exceptions, one would therefore be inclined to say that apart from the Artists who produce the works, Art by the East Africans of to-day, unlike that by our forefathers, is mainly meant for expatriates and tourists. This state of affair is likely to persist until it becomes worthwhile to mount an exhibition - of sculpture, for example - meant for members of a community centre, county, or their equivalents, in rural areas.

THE QUESTIONING OF THE ARTS.

There are questions on the Visual Arts from within the field, ie questions by people who are learning, practicing or promoting them, and questions from without - by observers who are yet to be convinced that the Arts are worth some thought. We have already noted that the public expects from these Artists, naturalistic or photographic images of familiar forms. Anything short or beyond these standards is suspect. And yet, inspite of the above public expectation our Artists find cause to produce semi abstract and non-representational forms, ie. apart from those who endeavour to stick to the 'required'. Under these circumstances, one who is professionally associated with the Visual Arts inevitably finds that he is the recipient of many questions, some of which are repeated on different occasions and by different individuals.

The study* contained in the following pages was inspired by the suspicion that the recurrent queries could be falling into some definite patterns, which, once recognised, would be of value to those who are connected with the development of the Arts.

The author could have listed the numerous questions he is asked himself by different people, but he thought it better to methodically collect a reasonable number of samples from various sources, compare these with what he is always requested to answer and see if a study of the collected questions would reveal any useful trend towards unearthing the major difficulties facing the Visual Arts to-day in East Africa.

The questions received turned up to be simple and straight forward and they were by no means very different from those the author was used to. To achieve the purpose underlined above did not necessitate answering each and everyone of them. In general, questions which are really penetrating into the field of the Arts were asked by those people who were aware of the existence of the Visual Arts as such, and such people were mainly to be found in those areas where there is evidence of some artistic activity. In the cases where curiosity was not covered by reassurances like 'I know what I like', there was, in these areas, at least the willingness to seek some fundamental information about the Arts.

Of prime importance here, therefore, are the reactions to the author's questionnaire, of people in schools, museums, art galleries, and similar institutions, as well as those patrons of the Arts and other individuals known to be interested. The section of the questionnaire relevant to this text appears on the next page.

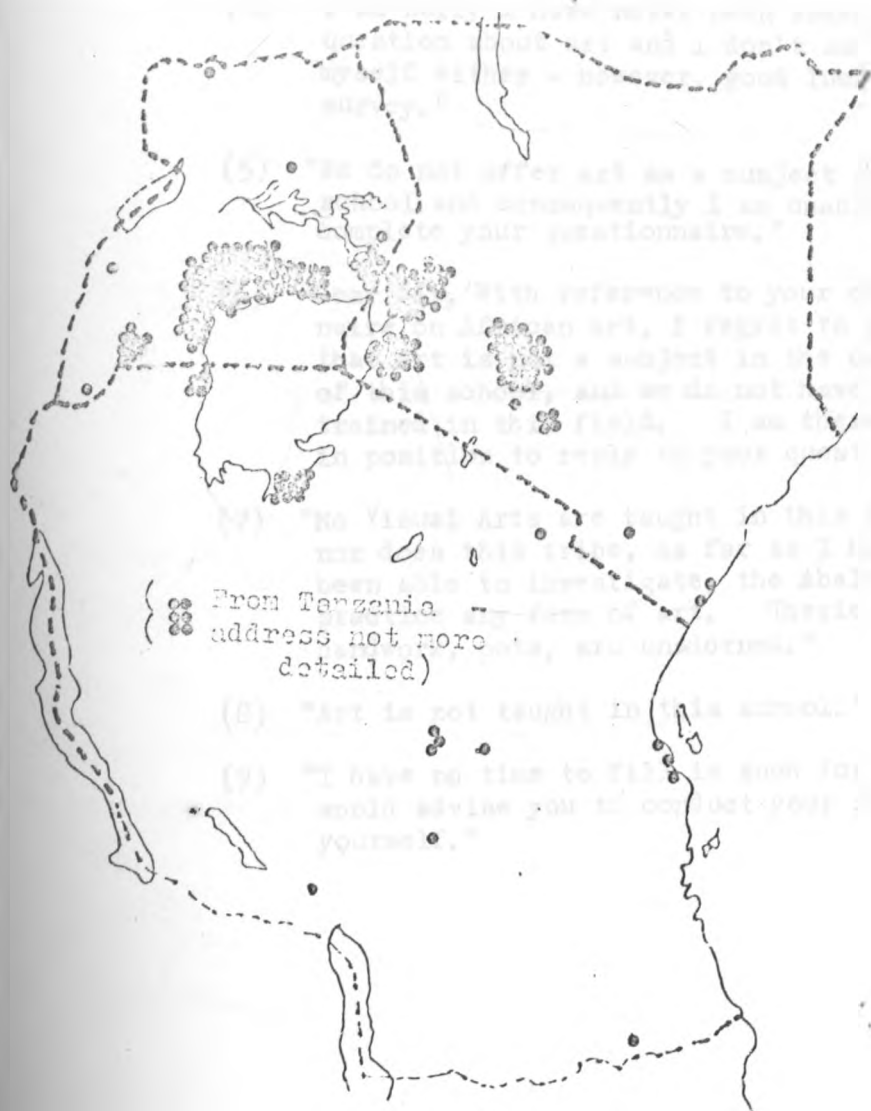
The decision to circulate the form all over East Africa was prompted by the authors desire to compare material from a fair sized region populated by people with a lot in common.- forming one economic community, experiencing more or less the same external influences, commonly using the English language, with a reasonably similar system of education 'crowned', until recently, by one University. Other investigations mainly concentrated on Uganda. The map on page 72 shows the reader only those localities from which the filled questionnaire was returned to the author with clearly written out addresses.

The response to the circular was most vigorous and the only 'cold' reactions came, in the main, from those localities where Visual Arts were not known of, not taught, and to which it was therefore wrong in the first place to have sent the questionnaire.

SEX M. or F.	APPROX AGE	EDUC.	PROFESSION OCCUPATION	ADDRESS (Home)	QUESTION
M	30	H. S. C.	Radio Announcer	C/C.P.O. Box 3, X'11:	Why is African Sculpture ugly?
M.	48	11th	Linguist & Musical - University Administration	1166, Kanyale ~ E	Why do many artists try to fill the material voids of their spiritual lives? (20) Why do pictorial & plastic artists regard themselves and their work as being esoteric in a way that musicians, for the most part, do not?

4 COPY OF ONE OF THE RETURNED QUESTIONNAIRES

AN OUTLINE MAP OF EAST AFRICA - SHOWING BY DOTS AND LOCALITIES FROM WHICH ARTS WERE RECEIVED AND FILLED QUESTIONNAIRES WERE RETURNED TO THE AUTHOR.



The 'old' replies received were the following:-

- (1) "Sorry to be unable to help you as we don't teach art here."
- (2) "Nil."
- (3) "Dear Sir, I regret to inform you that we are not in position to comply with your request because our Art Master is on leave."
- (4) "I am sorry I have never been asked a question about art and I don't ask any myself either - however, good luck on your survey."
- (5) "We do not offer art as a subject at this school and consequently I am unable to complete your questionnaire."
- (6) "Dear Sir, With reference to your questionnaire on African Art, I regret to inform you that Art is not a subject in the curriculum of this school, and we do not have any staff trained in this field. I am therefore not in position to reply to your questionnaire."
- (7) "No Visual Arts are taught in this school, nor does this tribe, as far as I have been able to investigate, the Abaluyia, practice any form of art. Their only handwork, pots, are unadorned."
- (8) "Art is not taught in this school."
- (9) "I have no time to fill in such forms, I would advise you to conduct your research yourself."

- (10) "Dear Sir, We would like to advise you that with effect from the 16th January, 1969, H.H.The Aga Khan Private Secondary School, Moshi, has merged with Kiho Secondary School, Moshi. Kindly make note of this and forward all correspondence to the Kiho Secondary School. P.O.Box 836, Moshi. We take this opportunity to thank you for the assistance given to us by your office."
- (11) "I could not find any teacher interested."
- (12) "Sorry George, I have never come across such questions."
- (13) "I regret our inability to help in this venture."
- (14) "This School does not teach Fine-Art. Thank you."
- (15) "Duhaga Secondary School does not offer Art as a subject because of having no teacher to do it and also lack of facilities."

Leaving the above fifteen regrets, some of which happen to reflect interesting personalities, eg. in the case of (9) and (10), the research contained in these pages was conducted on the basis of the positive replies to the questionnaire which were posted back to the author.

All the questions were either hand or type-written; it
it was therefore easy to retain their original framing in
this text as, in some case, they are an interesting revelation
of individual and personal attitudes towards the Visual Arts.

QUESTION CATALOGUE.

- (1) What is Art?
- (2) Why don't we learn something useful instead of Art - like French ?
- (3) How were you taught to draw ?
- (4) Why can't we do Domestic Science instead of Art ?
- (5) (About a print of a Giotto's painting displayed on drawing room wall) Is that your President ?
- (6) Why is there no Art among the Kikuyu ?
- (7) Why is the emphasis in the Kenya Art Curriculum not on the Romanticists rather than on the Cubicists - is this not a grievous lacuna?
- (8) Why is it that the Masai include phallic symbols in their art ?
- (9) What is the future of African Design ?
- (10) How can you give marks for Art Exams. Papers ?
- (11) What is there in abstract Art when there is no realism ?
- (12) How is art enjoyable for someone who is not naturally a drawer ?
- (13) How can a spontaneous painting, which may have taken a very short time to do, often be better than a detailed study which has taken much longer ?
- (14) Is perspective necessary ?
- (15) Why does the Artist's impression of God or Jesus remain constant ?

- (16) What factors constitute difficulties in learning Art ?
- (17) Why are most Greek paintings and models of people naked ?
- (18) How can I be a good Artist ?
- (19) What does this piece of sculpture mean ?
- (20) Is the Artist trying to communicate something or is he merely expressing for personal fulfilment ?
- (21) Will it do us any good to study such things as Art ?
- (22) Why do we teach Art ?
- (23) What use is Art ?
- (24) Why do you call that sculpture/painting/print beautiful/good?
- (25) Why do you (to Art-Master) have paintings in your house ?
- (26) How can you tell what is good art ?
- (27) What is this ? (referring to a work of art)
- (28) Why is mixing paints different from mixing coloured lights in physics ?
- (29) What is the point of Art ?
- (30) Why are the best Artists usually no good at lessons ?
- (31) Are there any formulae for good pictures ?
- (32) Why do we have to do Art ?
- (33) Why do we teach Art ?
- (34) How do you start to teach Art ?
- (35) Is there any standard of 'good' or 'bad', 'right' or 'wrong' or is it just doing what you feel like ?

- (36) Self expression. What is the point - To make money - To enjoy rourself - To make home bright and pretty ?
- (37) Does one get paid for practicing Art after your Art School? How much ?
- (38) How does one model the figures I see in parks - does one start off with the whole thing or not ?
- (39) Why is it that someone we teachers may think good, and he himself convinced that he is good, may do badly in an exam?
- (40) Why is it that ugly figures are priced so high while more naturalistic ones are low priced ? I mean figures that look like no living man or thing on earth ?
- (41) What sort of encouragement can I give to one who says he cannot do Art ?
- (42) Why is it that most of the Artists use any colour they want when they are painting Africans ? Yet Africans are black?
- (43) Why are the ugly paintings expensive ?
- (44) Is Art really a gift or can it be learnt ?
- (45) Is it possible for a work of Art to be completely original?
- (46) How is the value of Art determined ? Re-aesthetics, material, public demand and current Art trend !
- (47) Why do people prefer modern Art to Old Masters ?
- (48) Can Art really be taught ? Is it really a medium of communicating one's feelings, emotions and thoughts to others ?
- (49) What use is the study of Art for me ?
- (50) What is good Art to-day ?

- (51) Why is it so difficult for African students to produce any type of Art besides Sculpture ?
- (52) What is the aim of teaching Art in Schools ?
- (53) How can we foster Art Appreciation in children of 10 to 15 years of age ?
- (54) How can form 1V leavers be accepted in your institution?
- (55) Why are African pictures and sculptures not as much valued in Africa as abroad ?
- (56) How do you strike a balance between modesty and modelling?
- (57) For which age-groups are Visual Arts most effective ?
- (58) When so many different subjects have to be taught in East African Schools - is Art important enough for a school to have it on the time-table, and if possible to have a trained instructor to take it ?
- (59) All modern Art is rubbish - is it ?
- (60) Are the African Artists of to-day influenced by western Art ?
- (61) How can a person who is an artist be able to arouse the layman eg. the African man on the street, with his paintings ?
- (62) Why do the painters of visual arts in Africa use foreign illustrations ?
- (63) Sometimes I see drawings in books which you cannot see the real figures at first sight, unless you turn it in different directions or look at it from a distance. Why so.?
- (64) Why is it that some people are born Artists ?

- (65) Why is it that some people do not like to draw ?
- (66) Why are there no Art Teachers in all schools ?
- (67) Why are the African countries not helping the African Artist ?
- (68) Is there any meaning for the so called 'Modern Painting'?
- (69) What kind of help can the Government give to an Artist ?
- (70) Why does African Sculpture not look real ?
- (71) What is the meaning of Abstract Art ?
- (72) Why does Abstract and Modern Art not resemble nature ?
- (73) Why do some painters choose ugly and morbid subjects to paint ?
- (74) Why do the paintings seem to look so messy and disorganised?
- (75) Why is African Sculpture very famous in Europe and America?
- (76) In African Sculpture of much cultural value ?
- (77) Why is there so little variation in theme in painting and sculpture in Africa ?
- (78) Why isn't Art a compulsory subject in primary schools in East Africa ?
- (79) Why do most of our African pupils and students do not appreciate the work of art and regard art-subject as equally important as other subjects ?
- (80) To what extent is African Art original ? Is it largely imitation of Benin ?

- (81) Why do so many Africans seem to lack aesthetic value ?
- (82) Why didn't Egyptian or Ethiopian Art penetrate the continent in ancient times ?
- (83) Why was Arab Art of Spain and the Moors not imitated in East Africa ?
- (84) Why do the Kikuyu people have no tradition of Art ?
- (85) Why isn't more Art taught in schools at all levels ?
- (86) Why aren't more people specially prepared to teach Art ?
- (87) Why aren't children taught the elementary principles of drawing in primary schools ?
- (88) Is there such a thing as Kenyan Art ?
- (89) Why do Kenyan School Children produce or imitate European Art ?
- (90) How can one appreciate 'abstract art' - paintings ?
- (91) How does one achieve three dimensional forms in painting ?
- (92) Which of the three Visual Arts; painting, modelling and printing, is highly valued in terms of beauty and thus money making ?
- (93) What inner satisfaction does man gain in making or just seeing or processing sculpture ?
- (94) What value has Art in a developing country like Kenya ?
- (95) How should one approach the teaching of perspective and human figure ?
- (96) How closely is Art related to Science ?
- (97) Which is easier, still-life or portrait of human being ?

- (98) Do you think that the music you play in art lessons helps our creative ability ?
- (99) What level of sophisticated art can be found among African tribes ?
- (100) What is the use of Art ?
- (101) Isn't someone only good at art because he is born an artist ?
- (102) Why are paintings so expensive ?
- (103) Can one teach Art without imposing your personal outlook on children ?
- (104) Can a European teach Art adequately to Africans ?
- (105) Why do most people not see the importance of Art ?
- (106) Why is Art often a despised subject in schools (academic ones) ?
- (107) How do you draw?
- (108) Why does modern art not look like real things ?
- (109) Why is the use of Art ?
- (110) Is advertising Art ?
- (111) Why isn't Art taught in all African schools ?
- (112) Why do we have to study Art ?
- (113) How will it help us to study Art ?
- (114) What is Art ?
- (115) Why do we study Art ?
- (116) Why do you say every thing we do in Art Class is good ?

- (117) Can you be a christian and do Art ?
- (118) Art is for children - why do you waste our son's time doing children play ?
- (119) Is Art really important ?
- (120) Why do you enjoy painting ?
- (121) What amount of teaching do art teachers give to boys taking Art for C.S.Exam. ?
- (122) Why do Art Teachers do little while Science Teachers work day and night ?
- (123) Is it true that anybody can teach Art ?
- (124) Do you teach anything apart from developing pupil's skill's ?
- (125) Is reproducing a real image an art ?
- (126) What is Modern Art ?
- (127) Is Picasso a fraud ?
- (128) What is Art ?
- (129) Is perspective in art an old idea ?
- (130) Is Art an expression of spirituality ?
- (131) Why should Art be taught in schools ?
- (132) What is the significance of Art ?
- (133) What is good Art ?
- (134) Can Art be inculcated in a person or does it have to be a natural talent ?
- (135) How far can we safely depart from the laws of nature so that our drawings are truly contemporary in outlook and execution ?

- (136) The Akamba people of Kenya are much more advanced in carving wood than the other tribes of Kenya - why is this ?
- (137) Most tribal costumes are very colourful, what meaning do the tribes attach to the colours they use eg. red, white, black, brown, etc. ?
- (138) Many may not agree with me, but I think that we do not have enough Art Teachers in secondary schools. Why can't the Government use some of the uneducated Art Specialists who I believe can give excellent instruction just as the educated ones ?
- (139) Is there a tradition of painting in East Africa ? If there is what are its features ?
- (140) Is three dimensional work (eg. Sculpture) more 'natural' to East Africans than two-dimensional ?
- (141) Why have few aesthetic words/concepts developed in East African languages ?
- (142) How difficult is it to teach such concepts in English ? (Ref. to question (141))
- (143) Why do Africans find it difficult to learn perspective ?
- (144) Is it true that the apparent distortions found in African Sculptures are manifestations of the artist's desire to accentuate those aspects of the figure which most interested him ?
- (145) Why is the traditional East African Art poorer than West African Art ?
- (146) Are there any distinctive East African themes in the plastic arts?
- (147) Why is it important to give children an appreciation of beauty ?
- (148) Can anyone learn to draw ?

- (149) Is Art a gift ?
- (150) Can people with a high IQ. draw better than the average ?
- (151) Is there any point in teaching unartistic children Art ?
- (152) Why is the subject matter so limited in African Art ?
- (153) You say that there has always been artists in Africa - why then is Art just starting to be taught in primary schools ? (in East Africa)
- (154) Is there African Art - If so what characterises this Art ?
- (155) What is style in Art ?
- (156) Is there a relationship between style and pattern ?
- (157) What part does Fine-Art play in building a nation ?
- (158) How does one become an artist ?
- (159) What personal satisfaction does one get by being an artist?
- (160) Is there any connection between Fine-Art and the History of a particular country ?
- (161) What is the effect of Fine-Art on the emotional life of an individual and of a nation ?
- (162) Have you ever seen a 'cow' looking like that ?
- (163) Why should we receive such a shock while we are eating ?
(Ref. to Sseruryo's 'Baganda martyrs - Northcote Hall)
- (164) Why are the colours so glarringly exaggerated ? (of a particular painting)

- (165) Don't you think a child could do better than that ?
(Ref. to a particular work)
- (166) what is taste ?
- (167) (Ref. to Islamic Art Exhibition at Nommo Gerllery-Kampala) Where are those things going ? If they are being purchased by people leaving the country, why are they allowed to take our Art ?
- (168) (Reaction to a new batik - by an artist known to the questioner) Why does this artist continue to produce more of the same, year after year ?
- (169) Obviously many artists 'paint to sell'. Is an artist under any circumstances, obligated to his public ?
- (170) What is Art ?
- (171) Why is that Art ? (Ref. to a particular work)
- (172) How can you say that this is 'good' art and that is 'bad' art - is it not a subjective judgment ?
- (173) How is aesthetic quality determined ?
- (174) What is 'beautiful' ?
- (175) Does Art have to be beautiful ?
- (176) Is Art beautiful ?
- (177) How can people be expected to like abstract art, or any art in which we don't know the artist's intentions, or its meaning ? Aren't some Modern Artists playing a joke on us ?
- (178) What is Fine-Art ?
- (179) Where could I be employed when I qualify ?
- (180) What is abstract painting. ?

- (181) Why do some African Painters copy European Painters ?
- (182) Why does the African public not support Art ?
- (183) (As an amateur artist many people ask me) Why not take photos rather than do representational painting ?
- (184) What is the future of an artist as regards his artistic ability ?
- (185) How can an artist, being a teacher of art or not, convince a person who has no interest whatsoever in art, to like it ?
- (186) Experience has shown that an African has artistic ability. Why is it that he has no interest in it ?
- (187) Why should Art be taught in primary schools ?
- (188) Does Art Teaching help in the development of the average pupil ?
- (189) Can people who are 'not gifted' ever learn to draw and paint ?
- (190) How can you teach Africans who are artists at heart Art ?
- (191) How can you relate 20th century abstract and modern art to African students ?
- (192) Is it right to teach Western Art to African Students ?
- (193) Can you use Western standards to judge a work of art done by an African, or is there a difference ?
- (194) Why do African Art Students tend solely towards grotesque imagery in both sculpture and painting ?
- (195) Why do so few African Artists portray the transitional scene of to-day instead of the hackneyed idealized traditional scenes of the past ?

- (196) Why is Sculpture included in the Fine-Arts done at a University level ? I mean, why does one require a degree in Sculpture ?
- (197) How is Sculpture different from painting ?
- (198) What is meant by 'sculpture in the round', 'relief sculpture' ?
- (199) In what type of sculpture did the Romans excel ?
- (200) Who invented modern art and when ?
- (201) Why are some artists unable to teach Art ?
- (202) Why do so many artists try to sell the material distortions of their spiritual diseases ?
- (203) Why do pictorial and plastic artists regard themselves and their work as being esoteric in a way that musicians, for the most part, do not ?
- (204) Is there any link between sound rhythm and pattern in traditional Kiganda expression ?
- (205) What impact does West African wood sculpture have in the minds of Art Educators in Uganda ? Is it of any more intrinsic worth than say Italian plaster statues, both being foreign and commercial ?
- (206) To what extent does literacy inhibit artistic expression in Uganda ?
- (207) If Art be subdivided into three branches thus (1) the art of movement (2) the art of speech (3) the art of forms; why is the latter only, not an integral part of the society of East Africa ? (or specifically Uganda) where the work of local artists find no place in the homes or life of the local people !
- (208) Why has the traditional Kiganda House assumed a square shape - What was so unsatisfactory about the round ?

- (209) How do you account for the lack of pictorial expression in Pre-Colonial Uganda?
- (210) What are the conditions which have made the Uganda Artist a tourist artist - whose work makes very little, if any, impact on the indigenous people of Uganda?
- (211) Is Art atavistic in the world?
- (212) Why do the Masai not decorate their houses yet spend endless hours on cosmetics?
- (213) Where are the monoliths of Stone Age Africa?
- (214) What is the aversion to stone sculpture?
- (215) What is the appeal that pseudo-African Art has for Europe?
- (216) What is the appeal that pseudo-European Art has for Africa?
- (217) Why does pseudo-Asian Art so rarely appeal to either?
(Ref. to questions (215) and (216))
- (218) If the Art of the world, as so often in the past, reflects the social changes in society - is there any way of predicting the changes here by studying the arts?
- (219) Is the shape of 'Engalabi' functional or is it sexually symbolic?
- (220) Do Uganda Artists have anything to say to Ugandans?
- (221) Does a change in political climate produce a change in pictorial idiom in Uganda as it does in Europe?
- (222) What do 'Mayembe' look like?
- (223) To what extent are spiritual concepts visualised in the minds of the young?

- (224) Why does Television here become so quickly associated with Education, Politics, and Sociology - Do you think any of the Basanda would be goggle boxers even if it were economically possible for every home to own a set ?
- (225) Does visual advertising in Uganda have as much as the aural ?
- (226) Is it possible that highly socialistic society such as we have in East Africa - rejects the mood and the thought of an individual as not compatible with social welfare, if it does not reflect a functional value ?
- (227) To what extent is a semi-nude pornographic when reduced to pictorial form ?
- (228) Why is Art the orphan subject in the minds of Primary School Planners ?
- (229) What is Art ?
- (230) Is any teacher wrong in his teaching ?
- (231) Is Mr. Matti's style traditional ?
- (232) Is it important to promote Art ?
- (233) Why are most paintings out of proportion ?
- (234) Why is African Sculpture mainly in a distorted form ?
- (235) Mugaldila's work surely impresses me very much. But it surprises me when I find that he has got only one painting and one sculpture here (Ref. to Makerere Art School Gallery) Does it mean that his works don't suit the lecturers' taste?
- (236) What religious Art is being produced in Uganda at the moment?
- (237) Is it possible to get photos, reproductions, etc., to show to the Art Group here (Ref. to a group of an institution) ?

- (238) Are there any well illustrated books or magazines on contemporary Ugandan Art that would be easy to get hold of ? Or on the Art from other African countries ?
- (239) What sort of taste in Art is most popular in Uganda at the moment ?
- (240) How should I go about teaching Art in Ankole ?
- (241) Why do African girls find African Sculpture so hard to understand ?
- (242) What should be done to make the general public get full vale out of an abstract painting - at least to understand the painting ?
- (243) Who taught you Art ?
- (244) How long does it take you to paint your pictures ?
- (245) Why teach Art ?
- (246) What are you going to do with your Diploma in Fine-Arts ?
- (247) Why are some people artists and others cannot draw even a hen ?
- (248) Why is ti that artists are so queer ?
- (249) What is Art ?
- (250) What is beautiful about this picture which to me is very ugly ?
- (251) Can you paint me exactly as I am with details, eg. scars and other distortions on my face ?
- (252) Why should I pay 500/- shs. for this picture (Ref. to a potrait) if a camera can do it for me for not more than 10/- shs. ?
- (253) what is the usefulness of Art ?

- (254) Realising that Art is an expensive career, what steps are you taking to train local people to value it and hence make your market secure than letting it remain in the hands of foreigners ?
- (255) Why is it that you Artists value your work so highly ?
- (256) Generally all artists are very shabby; why ?
- (257) What are the possible jobs that an artist can do ?
- (258) What do you mean when you talk of Modern African Abstract Arts ?
- (259) Why do artists depict characters in Bible stories with European bodies; Satan is black and no God at all ?
- (260) What degree of assistance, if any, should a teacher give to a slow child in the execution of a simple drawing which will later be painted ?
- (261) Which will be considered to be the best, rather, the fairest judgement of a work done by two children, particularly if one is in an 'A' section and the other is in a 'C' ?
- (262) How early on an average, would the use of a living human model be introduced for drawing as a special subject on the school time-table ?
- (263) Since it is often financially difficult and some times impossible because of school politics and rules, how do you solve the problem of firing clay 'work' other than anything - don't fire it at all ?
- (264) Is two hours, more often one and a half, enough in a working week of about thirty hours, for the teaching of Art and craft in Schools ?
- (265) What does that art mean - explain to us please ?
(Ref. to a particular work of art)

- (266) Why do you draw and paint things we don't understand ?
- (267) What does your art mean ?
- (268) Do you teach your children to draw or paint like you ?
- (269) Does Art mean painting alone or can we find anything artistic in other subjects or materials ?
- (270) What is Art ?
- (271) Why do children like other subjects but Art ?
- (272) Why is work different from other artists' ?
- (273) What type of colours do you use -or does any artist have to follow any colour scheme ?
- (274) How do you start your picture and how long does it take you ?
- (275) If you are interested in Art and you want to start any art piece how do you start ?
- (276) What type of materials do you use for Art ?
- (277) On earth what is Art ?
- (278) What is your art based on; or do you base your ideas on anything that happens in the world ?
- (279) What type of artists interest you ? (Question to an Artist)
- (280) Why do boys arrive from primary school with the fixed idea that Art or any practical subject is a waste of time?
- (281) Why does so much of the Art which we teach in school consist of wasting paper instead of making things which could give more lasting satisfaction to both the maker and other persons ?

- (282) It has taken me two years to get an African Art Teacher. Why are they in such short supply ?
- (283) Does an African see straight lines in his drawings ?
- (284) Can an African see distance in photographs ?
- (285) What is the use of Art in Uganda ?
- (286) Do artists live in a dream world all the time ?
- (287) How well will an art teacher from Kyambogo do in a school ?
- (288) Why don't your children paint African land scapes ?
- (289) Why is it that 100% of our Art School Leavers leave off Art completely after completing their studies ?
- (290) What is the use of Art ?
- (291) How can we study Art after we have left School ?
- (292) Are there any courses (eg. commercial art-courses) for students who have School Certificate - Art only ?
- (293) Is Art necessarily beautiful ?
- (294) How can we judge what is 'good Art' ?
- (295) Should Art in schools be marked and if so how can the standard be judged ?
- (296) How can I sell my carvings and dying (tie and dye) - are there any shops in Nairobi that are willing to buy work ?
- (297) Are there just a few gifted people or can anyone do Art and produce a pleasing result ?
- (298) Is it right to teach European ideas of Art in East Africa and by so doing cause 'Africa Art' to have no style of its own ?

- (299) Is there now a days any art that you can identify as 'African Art' ?
- (300) Why is it that Artists' Organisations and Societies have failed in the past in East Africa ?
- (301) Can Art be taught as a non-academic subject ?
- (302) Why all pictures of devils are painted black, and angels, saints, are painted light colours eg. pink, light yellow, etc. ?
- (303) What are the chief periods in later Renaissance Decoration in England - give dates, and chief designers of the period ?
- (304) What are the differences between 'Direct' and 'Indirect' painting technique ?
- (305) We, interested in the Visual Arts as a means of expressing the psychological to dimensions of life; why is it necessary to distinguish the communication and expression?
- (306) Before the discovery and the wide use of oil paints, what type of paint and medium were used ?
- (307) When setting out of heads - what is the difference between human and dog head ?
- (308) Why do most people fail to paint ?
- (309) Why don't we get notes in Art like we do in Geography ?
- (310) How does the examiner know that the candidate has drawn the real plant or piece of wood in either plant-life or still-life ?
- (311) Why do most people fail to draw what they see ?
- (312) What is the use of Art if a candidate is not taking it for further studies ?

- (313) Does God give a gift in Art ?
- (314) Is it true that Artists are born Artists and that there are some people who can never become good artists however much they are trained ?
- (315) What is the difference between Modern Art and Ancient Art- is Modern Art necessarily more advanced than Ancient ?
- (316) How old is Art ?
- (317) What changes will take place in Art, in say a hundred years from now ?
- (318) Who on earth thinks Art is useless ?
- (319) Who is the best African in the world ?
- (320) Who was the first man to become an artist in the world ?
- (321) What shall I do to become an artist ?
- (322) Who was the first man to become an artist in Uganda ?
- (323) In which year did art start ?
- (324) Please Sir, tell me, how can I learn how to draw ?
- (325) Why don't I learn how to draw ?
- (326)But the worst thing is I do not know how to draw. I always try to draw things but they are always wrong. How can I learn how to draw ?
- (327) Why don't I draw good things even if I try my best ?
- (328) If you want to become an artist what do you try to do best and where do we find the person who painted the picture of the President's head which I one day saw at Kampala on Jinja Road nearest the City Bar in front of the Five Star Petrol Station- what is his name and who gave him permission to draw a picture of a President because sometimes he may draw it badly ?

- (329) Does an artist get more money than a taxi driver ?
- (330) How many years can you spend learning to be an art person like you are ?
- (331) When you are studying in seniors which subjects do you take to become an art person ?
- (332) Another question is this, when you are reading Taifa or any of the newspapers, you find some pictures of Presidents or other people. Who are these pictures drawn by ?
- (333) Who was the first person to bring Art in Africa ?
- (334) If you are an Art Person which job do you take and what is your name Sir ?
- (335) Here we have got many books and in these books there is so many pictures - who are these pictures by - is he or she a person or an iron ?
- (336) Why is an African picture people like to buy them very much ?
- (337) Who is the first artist in Africa ?
- (338) When you draw a picture without a shadow what can happen to the picture ?
- (339) I hear that many pictures are sent out to other countries and people buy them. Why is that so like that - is these countries don't have artists in they countries ?
- (340) When I draw a picture I saw the shadow is hard for me. If I draw a picture without shadows can people buy them or not ?
- (341) Who started Art in the world ?
- (342) Many people do not Art - Why ?
- (343) What can I do to become an artist ?

- (344) Can anyone become an artist if he is in primary ?
- (345) Who did the first man start this lesson ?
- (346) How can you draw a man ?
- (347) Why do you want to become arter ?
- (348) Who started the art in the world - how did he or she start the art - was he or she an African or an European ?
- (349) What do you do when you want to become arter ?
- (350) What things can you want to draw ?
- (351) How can you draw something which you have never seen ?
- (352) What is picture and shadow ?
- (353) How can I draw a picture ?
- (354) What do we mean by Art ?
- (355) Is Art a good thing ?
- (356) How can we draw Art on a paper ?
- (357) When we are doing Art are we going to use a ruler ?
- (358) Is Art a thing which we make use of ?
- (359) Is a picture Art ?
- (360) What can we say about Art ?
- (361) How many years can you spend doing Art ?
- (362) What is Art ?
- (363) How can we do Art ?
- (364) Where can we do Art ?
- (365) Is Art a kind of picture ?

- (366) Is Art a picture of everything you can draw ?
- (367) Can we draw art everywhere we can see ?
- (368) Is Art a very simple thing to do ?
- (369) Which things can we draw to call it Art ?
- (370) Can Art take you to the other world to learn something more?
- (371) Can we draw a shadow as Art ?
- (372) Can we draw Art in everything ?
- (373) What does one mean when he issues the following statement:
'I am not teaching fine artists but children' ?
- (374) What is the idea behind the introduction of 'abstract art' ?
- (375) If any child takes Fine-Art in senior four - is his future likely to be bright ?
- (376) We proudly speak of modern art to-day - Who are the originators of this movement and around what period ? Do we draw a line separating this era of art thinking from the old one ?
- (377) When one fares well at School Certificate Level in Fine-Art - say he gets A 1 or A 2, and when he goes on to the Higher School Certificate partly because of Fine-Art and partly because of any other subjects which he did well at S.C. Level. And then it happens that in the Higher School Cert. Exam. he fails to satisfy the conditions for entry to the University for a Bachelors Degree, but at the same time it happens that this young man scores a very good Principle Pass in Fine-Art - say PA, PB, or PC. Why is it that this young man is not considered for a Diploma in Fine-Art, and on the contrary he is neglected ?

- (378) What type of Art (particular) do groups in East Africa appreciate ?
- (379) Is the art generally seen available for sale genuine African Art or imitation ?
- (380) Where in Africa are Africans working on developing level talent ?
- (381) How do we draw pictures ?
- (382) Why do people choose Art ?
- (383) What kind of brushes and boards do we choose ?
- (384) What kind of places are good for scenery ?
- (385) Why do we use bright colours in Africa ?
- (386) Why is Sculpture called Art also ?
- (387) Why do Sculptors work with hands and not with machines ?
- (388) How can we draw a human being's hair ?
- (389) How can we draw moon ?
- (390) The paint which they use to paint clothes and the paint they use to paint things are the same ?
- (391) How can we draw a tyre ?
- (392) If we have drawn a garden, how can we paint it ?
- (393) Why is France famous for Art ?
- (394) How can we draw a human being's hair ?
- (395) Why is the colour of moon is the same as earth ?
- (396) The paint they use to paint clothes and the colours they use it to paint things are different ?

- (397) How can we draw moon ?
- (398) How can we draw an eye ?
- (399) If we have drawn a garden how can we paint it ?
- (400) Why there are many painters in Egypt ?
- (401) How could we paint the sky ?
- (402) What colours we must use to make golden colour ?
- (403) How can we make the colour as dark as brown ?
- (404) Why we must grow grass ?
- (405) Why we must write in books not in slates ?
- (406) Why the sun is different from the earth ?
- (407) Why do we use bright colours now a days for Art ?
- (408) Can Art be taught ?
- (409) What kind of paper is very convenient for drawing ?
- (410) What is the meaning of Art ?
- (411) How can we draw or paint sand ?
- (412) Why the colour of the moon is the same as earth ?
- (413) How can you say that the skin of people is the same as the colour ?
- (414) How can you draw a moving tyre ?
- (415) How can you make the colour as green as plant ?
- (416) Why the people of France can draw with legs ?
- (417) Why are there so many Artists in France ?

- (418) Why Art is important ?
- (419) How do we learn to draw ?
- (420) Why drawing is necessary in Science ?
- (421) What makes us draw ?
- (422) How do we draw pictures ?
- (423) Why is it difficult to draw exact pictures ?
- (424) Why we draw a plant or a tree in green colour and not in any other colour ?
- (425) What makes us draw ?
- (426) Why does it satisfy us ?
- (427) How can we determine that a piece of Sculpture is good or bad ?
- (428) What should I look for in an abstract painting ?
- (429) Why is it that most of the African Carvings are not in good proportion ?
- (430) What does a teacher look for when he is judging the qualities of samples of painting ?
- (431) Which is better- a smooth piece of sculpture or one with a rough texture ?
- (432) Why did the artist who made the Mother and Child in front of the Main Building make it angular - surely people are not like that ?
- (433) Can a painting be claimed to be bad because the Golden Line doesn't seem to exist anywhere ?
- (434) How do you read a painting ?
- (435) Why beauty can be only compared, recognised and not measured ?

- (436) Why do we say that beauty in the work of art is not creative but a man made thing ?
- (437) Do you think that primitive artists had some basic ideas and values as we do ?
- (438) What are the aspects in a work of art ?
- (439) Why is Art not taught in most of the East African Schools ?
- (440) Will Art get us a job ?
- (441) Why is Modern Art uglier and more meaningless than Ancient Art ?
- (442) Why isn't your art like the art we usually see ?
- (443) What is the use of Fine-Art ?
- (444) What is the use of Fine-Art in every day life ?
- (445) What are the advantages of studying modelling of various objects ?
- (446) Why is there no official or any institution in Uganda for training Ugandans in Audio Visual Aids - as a career ?
- (447) To what extent does the study of Fine-Art develop an individual intellectually and to what extent does it contribute to the development of Uganda ?
- (448) Is there a religious or symbolic purpose behind the carving of Makondes ?
- (449) Is Makonde Carving done under the influence of drugs ?
- (450) Why is there a tradition of Art among some tribes while others seem to produce no Art Objects ?

THE MAIN THEMES ON WHICH THE COLLECTED QUESTIONS WERE ASKED.

The reader, having studied the preceding list of questions, must have noted at least two points:-

One is that all the questions, with very few exceptions, eg (166) What is taste ? - which can be asked in the case of the others arts as well, and:

- (208) Why has the traditional Kiganda House assumed a square shape - what was so unsatisfactory about the round ?

which is mainly concerned with Architecture; are directly asked about Painting, Sculpture and Graphics. In fact the these few exceptions can easily be absorbed by the field covered by this text without stretching it too far. Taste, for example in question (166) can be interpreted as taste in the field of the Visual Arts, and in (208) the house referred to is acceptable as a man-made visual phenomena similar to a piece of sculpture. The second point is that apart from obvious similarities, there are some exact re-occurrences of the same questions asked by different people and from various localities - eg. (1)(114)(120)(170)(229)(249)(270)(362).

To avoid unnecessary repetitions, six main themes have been recognised and it is around these that all the questions circulate. The themes are the following:-

(1) Questions on (a) definition of Art,

eg. (1) What is Art ?

(b) Types of Art,

eg. (180) What is abstract painting ?

(c) artistic terms,

eg. (386) Why is Sculpture called Art also ?

(2) Questions on (a) a 'how to do it' series,

eg. (10) How can you give marks for Art Exam. papers ?

(b) how long it takes,

Eg. (244) How long does it take you to paint your pictures ?

(c) who did it,

eg. (200) Who invented modern art and when ?

and similar questions.

(3) Questions on (a) the function of the Visual Arts to individuals and communities,

eg. (29) What is the point of Art ?

(b) criterion for 'good' and 'bad', 'right'

or 'wrong', etc.

eg. (35) Is there any standard of 'good' or 'bad', 'right' or 'wrong' or is it just doing what you feel like ?

(4) Questions on the comparisons of:-

(a) the Visual Arts with other media of expression,

eg. (225) Does visual advertising in Uganda have as much impact as the aural ?

(b) Artists with other professional,

eg. (203) Why do pictorial and plastic artists regard themselves and their work as being esoteric in a way that musicians, for the most part, do not ?

(5) Questions on 'style':-

(a) of individuals,

eg. (231) Is Mr. Matti's style traditional ?

(b) of different types of Artists;

eg. (437) Do you think that the primitive artists had some basic ideas and values as we do ?

(c) of artists from various parts of the world,

eg. (283) Does an African see straight lines in his drawings ?

(d) of art generally,

eg. (317) What changes will take place in art in say a hundred years from now ?

(6) Questions on the presence and the absence of the Arts

(a) among individuals,

eg.(101) Isn't someone only good at Art because he is born an Artist ?

(b) among communities (institutions, tribes, states, etc.)

eg.(111) Why isn't Art taught in all African Schools ?

(136) The Akamba people of Kenya are more advanced in carving wood than all the other tribes of Kenya - why is this ?

(182) Why does the African public not support Art ?

ANALYSIS TABLES.

The reader is asked to note that in this section it is only the numbers of the questions appearing in the Catalogue that are representing the questions against them. Secondly, that it is only the questions which, according to the information sent in, clearly belonged to the categories included here that are considered. In cases of doubt particular questions have been left out of the tables. It should therefore not be alarming if we find that, for example, the total number of questions asked by females (Table 2) added to the total number asked by males (Table 3) is actually less than the number of all the questions catalogued. Thirdly, it has not been thought necessary to break up the main themes into their (a), (b), (c), etc., shown in the previous chapter (pages 105 to 108), as this would tend to imply a very high degree of precision in classifying the questions which is not claimed by the author and which would perhaps result in confusion.

TABLE 1: SHOWING THE DISTRIBUTION OF THE RECEIVED QUESTIONS
 AMONG THE SIX MAIN THEMES.

Theme (1)												
(1)	(114)	(126)	(128)	(155)	(166)	(170)	(174)	(176)	(178)	(180)	(198)	(229)
(249)	(258)	(270)	(277)	(352)	(354)	(359)	(362)	(363)	(364)	(365)	(366)	(369)
(371)	(386)											28

Theme (2)												
(3)	(5)	(10)	(12)	(13)	(14)	(16)	(18)	(19)	(27)	(28)	(34)	(38)
(39)	(41)	(53)	(54)	(56)	(61)	(69)	(90)	(91)	(95)	(97)	(98)	(107)
(110)	(116)	(117)	(121)	(123)	(124)	(125)	(129)	(130)	(138)	(156)	(158)	(160)
(167)	(171)	(175)	(179)	(185)	(190)	(191)	(196)	(197)	(199)	(200)	(213)	(230)
(233)	(236)	(237)	(238)	(240)	(242)	(243)	(244)	(251)	(259)	(260)	(262)	(263)
(264)	(265)	(268)	(269)	(273)	(274)	(275)	(276)	(279)	(281)	(291)	(292)	(293)
(296)	(301)	(302)	(303)	(304)	(305)	(306)	(307)	(315)	(316)	(319)	(320)	(321)
(322)	(323)	(324)	(326)	(328)	(330)	(331)	(332)	(333)	(334)	(335)	(337)	(338)
(340)	(341)	(343)	(344)	(345)	(346)	(347)	(348)	(349)	(350)	(351)	(353)	(355)
(356)	(357)	(360)	(361)	(367)	(368)	(370)	(372)	(373)	(374)	(375)	(376)	(377)
(379)	(380)	(381)	(383)	(384)	(387)	(388)	(389)	(390)	(391)	(392)	(394)	(396)
(397)	(398)	(399)	(401)	(402)	(403)	(406)	(409)	(411)	(413)	(414)	(415)	(419)
(420)	(422)	(423)	(428)	(434)								160

Theme (3)												
(11)	(20)	(21)	(22)	(23)	(24)	(25)	(26)	(29)	(31)	(32)	(33)	(35)
(36)	(40)	(42)	(43)	(45)	(46)	(47)	(48)	(49)	(50)	(52)	(57)	(59)
(63)	(68)	(70)	(71)	(72)	(73)	(74)	(75)	(76)	(92)	(93)	(100)	(108)
(109)	(112)	(113)	(115)	(118)	(119)	(120)	(127)	(131)	(132)	(133)	(135)	(147)
(161)	(162)	(163)	(164)	(165)	(172)	(173)	(177)	(183)	(187)	(188)	(227)	(232)
(245)	(250)	(252)	(253)	(261)	(266)	(267)	(290)	(294)	(295)	(310)	(312)	(336)
(339)	(358)	(382)	(395)	(404)	(405)	(407)	(410)	(412)	(418)	(421)	(424)	(425)
(426)	(427)	(429)	(430)	(431)	(432)	(433)	(435)	(436)	(438)	(441)	(443)	(444)
(445)	(447)											106

Theme (4)												
(2)	(4)	(30)	(37)	(58)	(79)	(94)	(95)	(102)	(106)	(122)	(157)	(159)
(169)	(202)	(203)	(225)	(228)	(246)	(248)	(254)	(255)	(256)	(257)	(271)	(278)
(286)	(309)	(329)	(440)									30

Theme (5)												
(7)	(8)	(9)	(15)	(17)	(30)	(62)	(77)	(80)	(88)	(89)	(99)	(103)
(104)	(137)	(139)	(140)	(144)	(146)	(152)	(154)	(158)	(161)	(184)	(192)	(193)
(194)	(195)	(204)	(205)	(208)	(211)	(215)	(216)	(217)	(218)	(219)	(220)	(221)
(222)	(223)	(224)	(231)	(234)	(239)	(272)	(278)	(283)	(284)	(285)	(287)	(288)
(296)	(299)	(317)	(378)	(385)	(416)	(437)	(442)	(448)	(449)			62

Theme (6)												
(6)	(44)	(51)	(55)	(64)	(65)	(66)	(67)	(78)	(81)	(82)	(83)	(84)
(85)	(86)	(87)	(101)	(105)	(111)	(134)	(135)	(141)	(142)	(143)	(145)	(148)
(149)	(150)	(151)	(153)	(182)	(186)	(189)	(201)	(206)	(207)	(209)	(210)	(212)
(214)	(226)	(233)	(241)	(247)	(280)	(282)	(289)	(297)	(300)	(303)	(311)	(313)
(314)	(418)	(325)	(327)	(341)	(393)	(400)	(408)	(417)	(439)	(446)	(450)	64

TABLE 2 :

QUESTIONS BY TRIANGLES ON FOUR THEMES.

	Theme (1)													
(1)	(126)	(128)	(166)	(270)										5
	Theme (2)													
(3)	(19)	(34)	(61)	(91)	(123)	(138)	(190)	(191)	(260)	(262)	(263)	(264)		
(268)	(269)	(273)	(274)	(275)	(276)	(292)	(337)	(338)	(340)	(375)	(379)	(380)		
(419)	(420)	(422)	(423)											30
	Theme (3)													
(20)	(32)	(33)	(35)	(36)	(52)	(57)	(59)	(63)	(70)	(71)	(72)	(73)		
(74)	(92)	(93)	(100)	(118)	(131)	(132)	(133)	(135)	(245)	(261)	(266)	(267)		
(336)	(339)	(418)	(421)	(424)	(425)	(426)								33
	Theme (4)													
(4)	(79)	(96)	(102)	(106)	(169)	(246)	(257)	(271)						9
	Theme (5)													
(8)	(60)	(62)	(68)	(89)	(103)	(104)	(137)	(168)	(192)	(193)	(272)	(298)		
(299)	(378)	(442)												16
	Theme (6)													
(84)	(85)	(86)	(87)	(101)	(105)	(134)	(136)	(241)	(439)					10

TABLE 3 :

QUESTIONS BY HALVES OF THE THEMES.

Theme (1)

{114} {155} {178} {180} {198} {229} {249} {258} {277} {352} {354} {359} {362}
 {363} {364} {365} {366} {369} {371} {386} 20

Theme (2)

{5} {16} {19} {27} {28} {32} {39} {41} {53} {54} {56} {69} {95}
 {97} {98} {107} {110} {116} {117} {121} {124} {125} {129} {130} {155} {158}
 {160} {179} {185} {195} {197} {199} {200} {213} {230} {236} {237} {238} {240}
 {242} {243} {244} {251} {259} {265} {281} {291} {293} {295} {301} {302} {303}
 {304} {305} {306} {307} {315} {316} {319} {320} {321} {322} {323} {324} {326}
 {328} {330} {331} {332} {333} {334} {335} {341} {343} {344} {345} {353} {355}
 {356} {357} {360} {361} {367} {368} {370} {372} {373} {374} {376} {377} {381}
 {383} {384} {387} {388} {389} {390} {391} {392} {394} {396} {397} {398} {399}
 {401} {402} {403} {406} {409} {411} {413} {414} {415} {428} {434} 115

Theme (3)

{21} {22} {23} {24} {25} {26} {29} {31} {41} {42} {43} {45} {46}
 {47} {48} {49} {50} {63} {75} {76} {108} {109} {112} {113} {115} {119}
 {120} {127} {147} {161} {162} {163} {164} {165} {183} {187} {188} {227} {232}
 {233} {250} {252} {253} {290} {294} {295} {310} {312} {358} {382} {395} {404}
 {405} {407} {410} {412} {427} {429} {430} {431} {432} {433} {435} {436} {438}
 {441} {443} {444} {445} {447} 70

Theme (4)

{2} {30} {37} {58} {84} {122} {157} {159} {202} {203} {225} {228} {243}
 {254} {255} {256} {309} {329} {440} 19

Theme (5)

{7} {9} {15} {17} {77} {80} {99} {139} {140} {152} {154} {181} {184}
 {194} {195} {204} {205} {208} {211} {215} {216} {217} {218} {219} {220} {221}
 {222} {223} {224} {231} {234} {239} {317} {385} {416} {437} 36

Theme (6)

{6} {44} {51} {55} {64} {65} {66} {67} {78} {81} {82} {83} {111}
 {141} {142} {150} {153} {182} {186} {189} {201} {206} {207} {209} {210} {212}
 {214} {226} {235} {247} {280} {282} {289} {297} {300} {308} {311} {313} {314}
 {318} {325} {327} {342} {393} {400} {408} {417} {446} 43

TABLE 4 :

QUESTIONS BY PEOPLE - 7 TO 14 YEARS OLD.

Theme (1)													
(258)	(352)	(354)	(359)	(362)	(363)	(364)	(365)	(366)	(369)	(371)	(386)	11	
Theme (2)													
(107)	(110)	(243)	(320)	(321)	(322)	(323)	(324)	(325)	(328)	(330)	(331)	(332)	
(333)	(334)	(355)	(357)	(358)	(340)	(341)	(343)	(344)	(345)	(346)	(347)	(348)	
(349)	(350)	(351)	(353)	(355)	(356)	(357)	(360)	(361)	(367)	(368)	(370)	(372)	
(381)	(383)	(384)	(387)	(388)	(389)	(390)	(391)	(392)	(394)	(396)	(397)	(398)	
(399)	(401)	(402)	(403)	(406)	(409)	(411)	(413)	(414)	(415)	(417)	(420)	(422)	66
(423)													
Theme (3)													
(108)	(109)	(266)	(267)	(336)	(339)	(382)	(395)	(404)	(405)	(407)	(410)	(412)	
(418)	(421)	(425)	(426)	(441)									18
Theme (4)													
(329)													1
Theme (5)													
(285)	(416)	(442)											3
Theme (6)													
(325)	(327)	(342)	(393)	(400)	(403)	(417)							7

TABLE 5 : QUESTIONS BY PEOPLE - 15 TO 19 YEARS.

Theme (1)													
(114)	(198)	(270)									3		
Theme (2)													
(3)	(5)	(10)	(12)	(13)	(16)	(18)	(27)	(28)	(38)	(98)	(116)	(117)	
(167)	(197)	(199)	(200)	(244)	(269)	(291)	(319)						21
Theme (3)													
(11)	(21)	(29)	(31)	(32)	(40)	(42)	(43)	(100)	(112)	(113)	(115)	(119)	
(253)	(290)	(295)	(310)	(312)	(430)	(431)	(432)						21
Theme (4)													
(2)	(4)	(30)	(37)	(102)	(122)	(246)	(271)	(309)	(440)				10
Theme (5)													
(15)	(17)												2
Theme (6)													
(101)	(201)	(247)	(297)	(308)	(311)	(313)							7

TABLE 6 : QUESTIONS BY PEOPLE - 20 TO 22 YEARS OLD.

(1)	(170)	(174)	(176)									4	
Theme (1)													
(34)	(54)	(61)	(91)	(97)	(123)	(158)	(171)	(175)	(185)	(190)	(191)	(236)	
(237)	(238)	(240)	(260)	(262)	(263)	(264)	(273)	(276)	(293)	(296)	(315)	(377)	
(379)												27	
Theme (2)													
(33)	(35)	(36)	(45)	(46)	(49)	(52)	(57)	(59)	(147)	(172)	(173)	(294)	
(427)	(429)												15
Theme (3)													
(248)	(257)												2
Theme (4)													
(60)	(184)	(192)	(193)	(234)	(239)	(272)	(317)						8
Theme (5)													
(44)	(55)	(136)	(150)	(151)	(153)	(186)	(318)	(439)					9
Theme (6)													

TABLE 7 : QUESTIONS BY PEOPLE - 23 TO 30 YEARS OLD.

Theme (1)													
(126)	(128)	(155)	(249)										4
Theme (2)													
(19)	(56)	(90)	(95)	(121)	(124)	(129)	(156)	(158)	(160)	(196)	(242)	(251)	18
(292)	(373)	(374)	(375)	(434)									
Theme (3)													
(20)	(22)	(23)	(24)	(25)	(26)	(47)	(48)	(50)	(50)	(71)	(72)	(73)	
(74)	(75)	(76)	(92)	(93)	(131)	(133)	(135)	(161)	(162)	(163)	(164)	(165)	
(232)	(250)	(252)	(433)	(435)	(438)	(443)	(445)	(447)	(441)				36
Theme (4)													
(58)	(79)	(96)	(106)	(157)	(159)	(169)	(255)	(256)					9
Theme (5)													
(7)	(8)	(9)	(77)	(88)	(89)	(99)	(103)	(104)	(139)	(140)	(152)	(154)	
(168)	(194)	(195)	(298)	(299)	(437)	(448)	(449)						21
Theme (6)													
(6)	(51)	(105)	(111)	(134)	(141)	(142)	(235)	(314)	(446)	(450)			11

TABLE 9 : QUESTIONS BY PEOPLE - 51 TO 60 YEARS OLD.

(None)	Theme (1)	0
(None)	Theme (2)	0
(177)	Theme (3)	1
(None)	Theme (4)	0
(80) (231)	Theme (5)	2
(81) (82) (83)	Theme (6)	3

A QUESTION BY SOMEONE OVER 60 YEARS OLD.

(241)	Theme (6)	1
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TABLE 10: A QUESTION BY SOMEONE WITH LESS THAN PRIMARY EDUCATION.

(118) Theme (3) 1

QUESTIONS BY PEOPLE WITH PRIMARY EDUCATION.

Theme (1)
(352)(354)(359)(362)(363)(364)(365)(366)(369)(371)(386) 11

Theme (2)
(3) (5) (107)(243)(320)(321)(322)(323)(324)(326)(328)(330)(331)
(332)(333)(334)(335)(337)(338)(340)(341)(343)(344)(345)(346)(347)
(348)(349)(350)(351)(353)(355)(356)(357)(360)(361)(367)(368)(370)
(372)(381)(383)(384)(387)(388)(389)(390)(391)(392)(394)(396)(397)
(398)(399)(401)(402)(403)(406)(409)(411)(413)(414)(415)(419)(420)
(422)(423) 67

Theme (3)
(108)(112)(113)(253)(266)(267)(336)(339)(358)(382)(395)(407)(410)
(412)(418)(421)(424)(425)(426) 19

Theme (4)
(4) (329) 2

Theme (5)
(335)(416)(442) 3

Theme (6)
(326)(327)(342)(393)(400)(408)(417) 7

TABLE 11 : QUESTIONS BY PEOPLE WITH SECONDARY EDUCATION.

Theme (1)	
(114)(198)(270)	3
Theme (2)	
{10} {12} {13} {15} {18} {27} {28} {34} {38} {54} {97} {98} {110}	
{116} {117} {123} {133} {196} {197} {199} {200} {242} {244} {269} {291} {296}	
{315} {316} {319} {423}	30
Theme (3)	
{11} {21} {29} {31} {32} {33} {35} {36} {40} {49} {50} {100} {109}	
{115} {119} {120} {131} {137} {188} {290} {294} {295} {310} {312} {430} {431}	
{432} {445}	28
Theme (4)	
(2) (30) (37) (102)(122)(246)(257)(271)(309)(440)	10
Theme (5)	
(15) (17) (137)(317)	4
Theme (6)	
(51) (55) (101)(136)(189)(201)(297)(308)(311)(313)(318)(445)	12

TABLE 12 : QUESTIONS BY PEOPLE WITH HIGHER SCHOOL CERTIFICATE
OR TEACHER TRAINING COLLEGE EDUCATION.

Theme (1)													
(123)	(128)	(170)	(174)	(176)	(229)							6	
Theme (2)													
(14)	(61)	(69)	(91)	(129)	(158)	(160)	(171)	(175)	(165)	(213)	(250)	(236)	
(237)	(238)	(240)	(273)	(292)	(293)	(302)	(303)	(304)	(305)	(306)	(307)	(373)	
(374)	(375)	(376)	(377)	(379)							31		
Theme (3)													
(22)	(23)	(24)	(25)	(26)	(42)	(45)	(45)	(59)	(68)	(133)	(135)	(147)	
(161)	(172)	(173)	(183)	(227)	(245)	(427)	(429)						21
Theme (4)													
(157)	(159)	(228)	(248)									4	
Theme (5)													
(60)	(98)	(99)	(152)	(184)	(204)	(205)	(208)	(211)	(215)	(216)	(217)	(218)	
(219)	(220)	(221)	(222)	(223)	(224)	(239)	(272)	(296)	(299)				23
Theme (6)													
(44)	(64)	(65)	(66)	(67)	(134)	(150)	(151)	(153)	(186)	(206)	(207)	(209)	
(210)	(212)	(214)	(226)									17	

TABLE 13 : THEMES BY FAMILY WITH UNIVERSITY EDUCATION.

Theme (1)													
(1)	(155)	(166)	(170)	(180)	(249)	(253)							7
Theme (2)													
(19)	(53)	(56)	(90)	(95)	(121)	(124)	(125)	(130)	(155)	(179)	(190)	(191)	
(233)	(251)	(259)	(301)	(380)	(434)								19
Theme (3)													
(20)	(46)	(47)	(48)	(52)	(70)	(71)	(72)	(73)	(74)	(75)	(76)	(92)	
(93)	(127)	(132)	(162)	(163)	(164)	(165)	(232)	(250)	(252)	(433)	(435)	(436)	
(438)	(441)	(443)	(447)										30
Theme (4)													
(58)	(79)	(94)	(96)	(106)	(169)	(202)	(203)	(254)	(255)	(257)	(236)		12
Theme (5)													
(7)	(8)	(9)	(77)	(80)	(88)	(103)	(104)	(139)	(140)	(154)	(163)	(181)	
(192)	(193)	(194)	(195)	(231)	(234)	(237)	(237)	(238)	(37)	(437)	(443)	(449)	
													26
Theme (6)													
(6)	(78)	(81)	(82)	(83)	(84)	(85)	(86)	(87)	(105)	(111)	(141)	(142)	
(182)	(235)	(241)	(289)	(300)	(314)	(439)	(450)						21

QUESTIONS BY THEMES.

TABLE 14 :

Theme (1)												
{114}	{170}	{174}	{176}	{198}	{249}	{258}	{270}	{359}	{362}	{363}	{364}	{365}
{356}	{369}	{371}	{386}									17

Theme (2)												
{10}	{12}	{13}	{16}	{18}	{27}	{28}	{34}	{38}	{54}	{97}	{98}	{107}
{110}	{116}	{117}	{167}	{171}	{175}	{185}	{199}	{200}	{233}	{242}	{243}	{244}
{259}	{269}	{273}	{291}	{295}	{296}	{315}	{316}	{319}	{320}	{321}	{322}	{323}
{324}	{326}	{328}	{330}	{331}	{332}	{333}	{334}	{335}	{337}	{338}	{340}	{341}
{343}	{344}	{345}	{346}	{347}	{348}	{349}	{350}	{351}	{353}	{355}	{356}	{357}
{360}	{361}	{367}	{368}	{370}	{372}	{381}	{383}	{384}	{387}	{388}	{389}	{390}
{391}	{392}	{394}	{396}	{397}	{398}	{399}	{401}	{402}	{403}	{406}	{409}	{411}
{413}	{414}	{415}	{419}	{420}	{422}	{423}	{428}	{434}				100

Theme (3)												
{11}	{21}	{29}	{31}	{32}	{33}	{35}	{36}	{40}	{42}	{43}	{49}	{50}
{70}	{76}	{100}	{102}	{109}	{112}	{113}	{115}	{119}	{120}	{147}	{162}	{163}
{164}	{165}	{172}	{173}	{187}	{245}	{250}	{252}	{253}	{266}	{287}	{290}	{294}
{295}	{310}	{312}	{336}	{339}	{358}	{382}	{395}	{404}	{405}	{407}	{410}	{412}
{418}	{421}	{424}	{425}	{426}	{427}	{429}	{430}	{431}	{432}	{433}	{435}	{436}
{438}	{441}											67

Theme (4)												
{2}	{30}	{37}	{102}	{122}	{246}	{248}	{255}	{256}	{257}	{271}	{309}	{329}
{440}												14

Theme (5)												
{15}	{17}	{184}	{243}	{272}	{317}	{369}	{416}	{437}	{442}			10

Theme (6)												
{51}	{101}	{130}	{201}	{235}	{247}	{297}	{308}	{311}	{313}	{314}	{318}	{325}
{327}	{342}	{393}	{400}	{408}	{417}							19

TABLE 15 :

QUESTIONS BY STUDENTS IN T.T.COLLEGES.

(None)	Theme (1)	0
(236)(237)(238)(240)(260)(262)(263)(264)(272)(374)(375)(376)(377)	Theme(2)	13
(22) (23) (24) (25) (26) (232)(261)	Theme (3)	7
(254)	Theme (4)	1
(152)(239)	Theme (5)	2
(150)(151)(153)	Theme (6)	3

TABLE 16 :

QUESTIONS FROM TEACHERS.

(1) (126)(128)(155)(166)(176)(180)	Theme (1)	7
{3} {39} {41} {53} {56} {61} {69} {90} {(91)} {95} {121} {124} {125} {129} {130} {138} {156} {158} {160} {179} {190} {191} {274} {275} {276} {281} {292} {301} {302} {303} {304} {305} {306} {307} {397} {380}	Theme (2)	36
{20} {45} {46} {47} {48} {52} {59} {68} {70} {71} {72} {73} {74} {92} {93} {127} {131} {132} {133} {135} {161} {183} {187} {188} {447}	Theme (3)	25
(4) (58) (79) (94) (106)(157)(159)	Theme (4)	7
{9} {60} {77} {80} {88} {89} {99} {102} {104} {137} {154} {181} {192} {193} {194} {195} {283} {284} {287} {288} {296} {299} {378} {443} {449}	Theme (5)	25
{6} {44} {55} {64} {65} {66} {37} {78} {31} {33} {84} {85} {86} {87} {105} {111} {134} {136} {182} {189} {241} {230} {232} {259} {300} {439} {450}	Theme (6)	27

TABLE 17 :

QUESTIONS FROM EDUCATION QUESTIONNAIRES.

(229)	Theme (1)	1
213)(230)	Theme (2)	2
227)	Theme (3)	1
(225)(228)	Theme (4)	2
(139)(140)(204)(205)(208)(211)(215)(216)(217)(218)(219)(220)(221) (222)(223)(224)	Theme (5)	16
(141)(142)(206)(207)(209)(210)(212)(214)(226)	Theme (6)	9

TABLE 18 :

QUESTIONS FROM PEOPLE WITH VARIOUS OCCUPATIONS/
PROFESSIONS OTHER THAN THE ONES ALREADY TABLED.

(277) (By a medical doctor)	Theme (1)	1
(5) (Cook), (19) (House Wife), (117) House Wife, (196) (Art Studio Cleaner), (279) (an artist), (265) (a Police Officer), (123) (a Nurse).	Theme (2)	7
(63) (social welfare worker), (177) (Business-Man), (443) (A.D.C.), (444) (Asst. Adm. Secretary), (445) (C. Officer).	Theme (3)	5
(96) (Research Graduate), (202)(203) (University Administrator, Musician, Linguist), (278) (Artist), (285) (Public Administrator)	Theme (4)	5
(8) (Diver), (62) (Social Welfare Worker), (285) (Politician), (169) (House wife).	Theme (5)	4
(446) (Librarian, Audio-Visual Asst.)	Theme (6)	1

TABLE 19 :

SUBSTANCES WITH THEMATA.

Theme (1)
(1) (114)(126)(128)(249)(250) 5

Theme (2)
(3) (5) (10) (12) (13) (14) (19) (27) (28) (34) (61) (69) (90)
(91) (95) (97) (98) (107) (110) (116) (117) (129) (130) (138) (158) (196)
(251) (259) (291) (292) (293) (296) (301) 33

Theme (3)
(11) (20) (21) (29) (31) (32) (33) (35) (36) (49) (50) (59) (68)
(92) (93) (100) (103) (109) (112) (113) (115) (118) (119) (120) (121) (131)
(132) (133) (135) (250) (252) (253) (256) (290) (294) (295) 36

Theme (4)
(2) (4) (30) (96) (102)(106)(119)(157)(159)(254)(255)(256)(257) 13

Theme (5)
(8) (60) (80) (88) (89) (99) (103)(104)(137)(139)(140)(293)(299)
(448)(449) 15

Theme (5)
(6) (51) (64) (65) (66) (67) (81) (82) (83) (84) (85) (86) (87)
(101)(105)(111)(134)(136)(141)(142)(450) 21

TABLE 20 :

QUESTIONS FROM UGANDA.

Theme (1)												
(155)	(170)	(174)	(176)	(178)	(180)	(198)	(229)	(270)	(277)	(352)	(354)	(359)
(362)	(363)	(364)	(365)	(366)	(369)	(371)	(386)					21

Theme (2)												
(16)	(18)	(38)	(39)	(41)	(121)	(124)	(125)	(156)	(167)	(171)	(175)	(179)
(185)	(190)	(191)	(197)	(199)	(200)	(213)	(230)	(233)	(256)	(237)	(238)	(240)
(142)	(260)	(262)	(263)	(264)	(265)	(268)	(279)	(273)	(274)	(275)	(276)	(279)
(281)	(315)	(316)	(319)	(320)	(321)	(322)	(323)	(324)	(326)	(328)	(330)	(331)
(332)	(333)	(334)	(335)	(337)	(338)	(340)	(341)	(343)	(344)	(345)	(346)	(347)
(348)	(349)	(350)	(351)	(353)	(355)	(356)	(357)	(360)	(361)	(367)	(368)	(370)
(312)	(373)	(374)	(375)	(376)	(377)	(379)	(380)	(381)	(383)	(384)	(387)	(388)
(389)	(390)	(391)	(392)	(394)	(396)	(397)	(398)	(399)	(401)	(402)	(403)	(406)
(409)	(411)	(413)	(414)	(415)	(419)	(420)	(422)	(423)	(428)	(434)		115

Theme (3)												
(22)	(23)	(24)	(25)	(26)	(40)	(42)	(43)	(65)	(147)	(162)	(165)	(154)
(165)	(172)	(175)	(177)	(187)	(188)	(227)	(232)	(261)	(266)	(267)	(310)	(312)
(336)	(382)	(395)	(404)	(405)	(407)	(410)	(412)	(418)	(421)	(422)	(425)	(426)
(427)	(429)	(430)	(431)	(432)	(433)	(435)	(436)	(438)	(443)	(444)	(445)	(447)
												52

Theme (4)												
(37)	(122)	(169)	(202)	(203)	(225)	(228)	(271)	(278)	(286)	(309)	(329)	12

Theme (5)												
(9)	(15)	(17)	(62)	(152)	(154)	(168)	(181)	(184)	(192)	(193)	(194)	(195)
(204)	(205)	(208)	(211)	(215)	(216)	(217)	(218)	(219)	(220)	(221)	(222)	(223)
(224)	(231)	(234)	(239)	(267)	(272)	(278)	(283)	(284)	(285)	(287)	(317)	(335)
(416)	(437)											41

Theme (6)												
(148)	(149)	(150)	(151)	(153)	(182)	(186)	(189)	(201)	(206)	(207)	(209)	(210)
(212)	(214)	(226)	(235)	(241)	(247)	(280)	(282)	(289)	(297)	(300)	(308)	(311)
(313)	(314)	(318)	(325)	(327)	(342)	(393)	(400)	(408)	(417)	(446)		37

TABLE 21 :

QUESTIONS FROM PATRONS.

Theme (1)	(108)	0
Theme (2)	(53) (54) (56) (160) (243) (244) (302) (303) (304) (305) (306) (307)	12
Theme (3)	(45) (46) (47) (48) (52) (57) (70) (71) (72) (73) (74) (75) (76) (161) (245)	15
Theme (4)	(58) (79) (94) (246) (248)	5
Theme (5)	(7) (77) (378)	3
Theme (6)	(44) (52) (55) (78)	4

TABLE 22 :

QUESTIONS FROM EXPATRIATES AND TOURISTS.

Theme (1)	(1) (170) (174) (176) (229)	5
Theme (2)	(10) (12) (13) (14) (171) (175) (213) (230) (258) (281) (320) (379)	12
Theme (3)	(11) (172) (173) (177) (227)	5
Theme (4)	(169) (202) (203) (225) (228)	5
Theme (5)	(80) (83) (89) (133) (140) (144) (146) (194) (195) (204) (205) (208) (211) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224) (231) (285) (284) (289) (448) (449)	29
Theme (6)	(6) (81) (82) (83) (84) (85) (86) (87) (141) (142) (143) (145) (206) (207) (209) (210) (212) (214) (226) (230) (232) (450)	22

SYNTHESIS.

On the whole, we have so far looked at the diversity of attitudes people in East Africa to-day have towards the Visual Arts. An attempt is made in this chapter to put together the information revealed by the preceding analysis exercises.

It was observed earlier in this text, that the general public of our region expects Artists to employ visual phenomena, in their compositions, that are more faithful images of our surroundings than the ones that are often produced by the professionals in the field. It is therefore being suggested here that if it were possible to take samples of questions on the Arts, from each and everyone in this region; and to subject the resulting collection to the grouping used in the previous pages, one would tend to have many more questions on the third theme, than on the others. Most people would have queried the function of the 'deformed' forms most of our Artists produce.

The Artists' varied attitudes, on the other hand, which have already been discussed, reveal their conviction in what they are doing and this is promising for the future of the Arts.

Leaving the above findings alone, we turn to the questions listed, which give the reader a fair cross-section of what the rather few people who have so far come across the Arts are interested in. The collection therefore does not only reveal their different difficulties and attitudes but also underlines our current needs regarding the Visual Arts.

The authors suggestion based on the outcome of the analysis tables in the previous chapter are the following.

TABLE 1 shows that most of the queries received were on the second theme ie. the greatest demand was on knowing how things are done, how long they take, etc. Secondly, there was the need to know the function of these Arts and the criteria used to judge the 'good' from the 'bad'. It has already been pointed out that the main cause of the perplexity of the audiences to the Visual Arts are the distortions of the images of known forms which many Artists deliberately employ in their compositions. Next in importance was the need to know why the the Arts were present in some cases and absent in others, and then the styles that were unique to East Africa.

There was then the need to compare the Arts with other media of communication, Artists with other professionals; and lastly to define types and terms used in the field

TABLE 2, made up of questions asked by females, is better looked at with TABLE 3, of ones by males. The relatively smaller number of questions received from females may be of some significance. It may be reflecting the ratio of females to males found in the places where activities in the Arts thrive, mainly in schools. Another point to be noted about the two tables is that while the order of priority observed in the case of TABLE 1 is more or less maintained in TABLE 3, the females seem to have given more weight to theme 3 than to 2. The great demand there is in almost all fields for females who go to or have been to school prompts one to suggest that the wide choice of career thus offered them makes the females more selective and enquiring about prospects that go with different fields than their male counterpart. This would mean that the females who have so far been introduced to the Visual Arts have not been automatically attracted by them and many have tended to seek some assurances - the function of the Arts, criteria used, and so on, before falling for the Artistic Profession as well as works of Art.

TABLE 4, of questions asked by children of seven to fourteen years old, shows clearly that these young people are in the main eager to find out how things are made, *i.e.* their questions are mainly circulating around theme 2. From the observations made during the course of this study, this stage of the children's development seems to follow an earlier one where Art materials, for example paint, are enjoyed for what they are; any image - distorted or photographic - is acceptable to them. If it is of a human being they are no doubt likely to see it as of either mammy or daddy. At this later stage, there appears to be a desire and concern, on the children's part, to produce the 'right' images, to use the 'right' techniques and so on. The above tendency is followed in importance by their desire to know the function of the Arts, the meanings of some artistic terms and of Art itself.

In the case of the fifteen years old group, see TABLE 5, there is a notable change in the distribution of the questions among the themes, from the dominance of theme 2 to giving theme 3 equal status, with theme 4 in the third place.

There is perhaps at this stage of development just as much need for children to know how works of Art are arrived at just as there is curiosity concerning their function and the methods employed in the assessing of their values. This may mean that while some of these youngsters are aiming at understanding the media for future use others are busy looking for alternative careers to them. If and when the above tendencies are proved to be factual, then they would help to explain the importance given in this table to theme 4, by the number of questions on the comparison of the Visual Arts with other media of expression and Artists with other professionals - plus the relative increase in the questioning of the distribution of the Arts among peoples in East Africa.

The return to the first place in prominence of theme 2 of TABLE 6, of questions by people of twenty to twenty two years old, is worth our note. This phenomenon can perhaps be partly explained by the fact that the majority of the questioners here still had the chance to study deeper into the Arts, particularly those who had resolved to make Art their career or one of the subjects for their higher education.

It will be observed that the 'how to do it' series asked for in their case is on the whole more advanced than the one called for by the questions asked by children of seven to fourteen years old. Some of them, however, continue to interest themselves in the definition of the function of the Visual Arts.

TABLE 7, of the questions by people who were between twenty three years and thirty, shows that most of their interest was around theme 3, then on theme 5 and theme 2. It is useful to remember that in this group we have people who in most cases have already been exposed to a number of subjects and a variety of media of expression. The attitude of those, therefore, who are attracted by the Arts may be to try and understand them more deeply than ever before. There is also the inclination some people have, of fixing styles or naming 'isms' which, in their opinion, are employed by our contemporary Artists - hence the weight given to themes 2 and 5. Otherwise the group is likely to go on questioning the function of the Arts until it is explained to them in a convincing manner.

TABLE 8, of questions by people of thirty one to fifty years, demonstrates that the need to know how Art works are created persist up to this age, though the questions here are definitely dealing with more sophisticated problems eg. :-

- (39) Why is it that someone we teachers may think good, and he himself convinced that he is good, may do badly in an Exam. ?

We also observe that theme 6 gains in importance followed by theme 5. In other words, people in this category want to know why the Arts are to be found in certain places and not in others, why certain things happen within the field of the Arts and they are also interested in identifying styles in East African Art. They on the whole seem to assume the possible function of the Visual Arts to people under different circumstances.

TABLE 9, inspite of the rather few questions received belonging to it, is more or less, similar to TABLE 8, with the exception that in TABLE 9 theme 2 has not even got a single question whereas it ranks only second in the previous table.

Because of the small number of questions involved here, one would hesitate to say that people get less interested in endeavouring to know why and how works of Art are composed, as they grow older, and that those who are interested in the field and are over fifty years old, mainly tend to wonder why Visual Arts are present in some cases and absent in others. We note here that the only question from someone over sixty years old is on theme 6.

In TABLE 10, the only question from someone with no formal education happens to fit the expectation that the general public in East Africa is likely to query the function of Art. Otherwise, the rest of the table of questions by people with Primary Education should be seen as almost identical to TABLE 4.

With the exception of theme 6, the distribution of the questions among the themes in TABLE 11, of questions by people with Secondary Education, ought to be studied side by side with TABLE 5. Most questioners between fifteen to nineteen years old were still at secondary school.

We will also do well to look at TABLE 12 with TABLE 6, for here again most questioners between nineteen and twenty two years old were either doing or had done their Higher School Certificate or Teacher Training Courses. They are interested in finding out how things are done and they would also like to know the function of Art. It is fair to say that these people are in most cases intending to teach or at least practice the Visual Arts later in their lives. They, therefore, realise the importance of what they are learning as it is bound to be of great use to them later. At the same time, some of them are already interested in advanced areas of the field eg. styles and factors which have determined the irregular distribution of artistic expressions among individuals and communities.

In TABLE 13, one notices some degree of similarity between the numbers of questions under theme 3 and 5 to those of TABLE 7. In TABLE 13, however, one has theme 6 and not theme 2 in the third place and then theme 2 followed by theme 4. The distribution of the questions in this table is fairly even and this may be due to the fact that we have here a variety of interests

of people who have already made up their minds to earn their living by either practicing or teaching these Arts; and on the other hand those who encounter Artists and what they do in schools and other places without necessarily being convinced, prior to the encounter, that Visual Arts are worth any serious thought. These generally enlightened people are likely to question the role of the Arts in the so called 'developing countries', if this is not already apparent to them.

The disposition of questions in TABLE 14 and 15 is encouraging in that it seems to indicate a willingness on the part of the students at schools and teacher training colleges, to find out more about the Arts, as illustrated by the dominance of theme 2 and 3.

TABLE 16 apparently indicates that teachers questions are mainly centred around theme 2, as they want to know how best to 'inject' the Arts in this region. They also want to know why some people are artistic while others are not; the function

of art and the important styles to either recognise or teach in the context of East Africa.

Questions sent in by Education Officers who had something to do with the Arts, see TABLE 17, had special interest in the East African artistic styles and idioms as well as in the distribution of artistic activities.

The second part of TABLE 18, under questions from people with various occupations/professions, shows that almost equal weight is given to themes 2, 3, 4, and 5. This phenomenon may very well illustrate some of the difficulties one would face if one tried to predict the attitude of a given individual towards Art merely by considering his profession alone.

TABLES 19, 20 and 21, of questions from each of the three States - Kenya, Uganda and Tanzania, ought to be looked at together. At a glance the reader will realise that Uganda submitted the largest number of questions, followed by Kenya and then Tanzania. It should perhaps be pointed out here

that apart from various institutions and individuals known to the author to be active in the field of the Visual Art, copies of the questionnaire were distributed to all government supported secondary schools in all the three states. The questions catalogued in this text, from Kenya and Tanzania, are the ones that resulted from this exercise. The distance, for example from Southern Tanzania to Makerere in Uganda where the completed questionnaires were received, might have had something to do with the differences in the numbers returned. The degree, however, to which this was the cause must have been considerably reduced by the fact that most of the communication involved was by post, and that each questionnaire was accompanied with a stamped and clearly addressed envelope, for its return journey to the author, before being despatched.

As the three tables show, most of the questions from the primary school section (see TABLE 10) were collected from Uganda.

In spite of the above noted differences in the numbers of the collected questions, little difference is envisaged, if we were to collect and analyse equal numbers of questions from each of the three states, plus similar numbers from primary schools. The reader will, for example, appreciate that in TABLE 21 most weight is on theme 3 and then on theme 2. In TABLE 19 again one has most questions on theme 3 and this is then followed by theme 2. It is only in the case of TABLE 20 where theme 2 dominates. If, however, we were to deduct from theme 2 of TABLE 20 the questions from the primary section, which were only collected from Uganda, theme 2 of this table would also drop into the second place and leave theme 3 in the lead.

It is therefore fair to say that apart from people with primary or lower formal education, people in these three states who are aware of the existence of painting, sculpture and graphics would, in the main, like to know the function of these Arts and the criteria used in the field to determine 'right' and 'right' or 'wrong', 'good' or 'bad', etc. to be defined to them.

The isolation of the questions asked by expatriates and tourists that could be identified, see TABLE 22, reveal their greatest interest to be around the styles and idioms of Art in East Africa and then on the distribution of the visual Arts. There is then the need to know how things are done here, by who, and why they are done - this aspect being illustrated by the number of questions on theme 2. It is important to observe that the possible function of the Visual Arts and criteria used in the 'world of Art' seem to be either assumed or understood.

C O N C L U S I O N .Observations.

This investigation has revealed that the various attitudes to the Visual Arts in East Africa to-day appear to have been conditioned by our history coupled with the fairly recent exposure to new ideas from all over the world.

With the exception of the decorative arts which existed in ample quantities, our past appears to have been generally unaware of the existence and purpose of the arts. The scarcity of works in the field of carving, modelling and painting (ie. the more important aspects of the Visual Arts) is largely to be associated with the absence of a prominent place for the Visual Arts in the traditions and particularly the religions of most East Africans, ie. with the exception of isolated groups like the Makonde. This lack of art works as an integral part of the needs of society, where it has survived to the present day, is partly responsible for the sort of indifference that the majority of the population in the region display towards the arts.

(Also see pp. 200 para.5&6, 210 para.2, bottom of 215-216, 217 para. 3&4, 218 para 1 to 5).

Apart from associating unawareness with the above mentioned lack of interest, nevertheless one is conscious of a growing response to the Visual Arts in certain instances. The origin of this gradually spreading interest is attributed in the main to the external influences which have been pouring into the region, particularly since the beginning of this century.

As the interest in the Visual Arts depends to a large extent on the education of the eye as well as the intellect, some observations on vision and seeing may well be appropriate. The majority of the people can be seen as using their sense of vision only to record experiences for future recognition of the seen phenomena. In the book entitled 'COMPOSITION IN PICTURES', Ray Bethers quotes Jan Gordon and Ralph M. Pearson, authors of 'MODERN FRENCH PAINTING' and 'HOW TO SEE MODERN PICTURES', respectively, to have theoretically divided up seeing into four parts:-

(1) PRACTICAL SEEING.

"This is protective, instinctive, the kind of seeing used in quickly stepping aside to avoid being run down by a car. Even lifting one foot after the other in climbing stairs is instinctive, and not usually the result of

"...conscious visual effort and conscious response to a visual stimulus."

(2) SPECIALIZED SEEING.

"Previous interests and training greatly affect this kind of seeing, and can either intensify an image or lessen its visual impression. A bridge of structural steel seen by an engineer, an African Chief, and a ballet dancer could hardly appear the same to all three.

How often have we heard the expression 'But it is not true to nature ! ' This implies a knowledge of what nature looks like, which of course, varies with each individual. The bare brown hills of California are considered by some to be very beautiful, but a farmer might prefer green hills - the bare hills, not being productive, would have no beauty for him."

(3) REFLECTIVE SEEING.

"Things remembered condition this kind of vision. Seeing a picture of a barefoot boy with a fishing pole over his shoulder might start a long chain of reflections, such as 'Long ago, when we went fishing with Uncle Ben, who met us at the station and drove us to the farm. He had an old dappled mare with a straw hat, how odd she looked!', and so on.

"A picture, in reflective seeing, does not act as a spur to the imagination, but starts a train of thought that may soon have no relation to the original subject. In other words, a glance has been enough to make us forget the picture completely."

(4) PURE SEEING.

"This is the field of the artist: to see without relation to use, self or other non-visual considerations. This kind of seeing does not refer to 'What does it look like?' but to 'How does it actually look?'"

If we are to be guided by the four ways of seeing above, we would find that most of us, confronted with a visual phenomenon (work of art included) would tend to evaluate it by employing the first three but rarely the fourth. A living leopard is to be avoided or shot dead because it is capable of killing man. The beauty of its skin may go unnoticed until perhaps the animal is skinned. A magnified image of an amoeba may not be of any significance to us until we are told of the existence in nature of such a creature. Numerous other examples can be given here to illustrate our tendency to ignore the demands of pure seeing. If we were to review the vocabulary of our vernacular languages we would find a number of names for colours, shapes, and so on, that are non-existent; visual phenomena whose recurrence and prominence should have necessitated naming them had the users of the languages had more interest in pure seeing than is apparent.

We would also find that many of the names which did exist were actually derived from or named after plants, beings, etc., which either looked like or were associated with particular visual phenomena. We only need to mention here that a number of the once absent such names have recently been translated into different vernaculars from the languages which have been introduced to East Africa. In the case of Luganda, for example, 'green' would generally be accepted as the equivalent of 'kiragaka', but this seem to have been derived from the appearance of the leaf of a banana tree known as 'olulagala'. 'Musoke' a god in kiganda beliefs, is the name given to the rainbow as a result of associating the being with this colourful visual phenomenon. We look in vain for the equivalent of a 'triangle' much as the shape appears in kiganda woven crafts, and names like 'bululu' for 'blue' are likely to be recent acquisitions which must have come hand in hand with the recognition of a particular hue as a distinct phenomenon.

The situation does not seem to be caused by the limited range of words of some vernaculars alone.

Listening to a radio programme in a national language with an extensive vocabulary one is struck by the poverty of descriptions of the visual impact. It is often difficult for the listeners to get any idea of the visual aspect of the environment, the ceremony or the happening whatever it may be. However acquainted the listeners may be with the particular place, it may be impossible for them to tell from the commentary how much, for example, of the ground they know is actually covered with people, how orderly these people appear, how compact the crowds are, what sort of patterns are made by marching soldiers, and so on. A mention of these may not be thought necessary by the commentator or the idea may not even cross his mind. But the omission, for example, of a word about the way people are dressed for occasions like the Inauguration of a National University and of at least a short description of the Chancellors' academic dresses, reflects something of how little a part things like colour, design and visual form play in the commentator's psychological make up. At the time of writing this it is difficult to say whether the absence of descriptions of the visual aspects of occasions similar to the ones mentioned above is realised or felt to be an omission by the listening public. One way in which

information could be sought on this point would be to have commentaries that are sufficiently expert in coverage to visual implications and note the audience's reaction. To reinforce this suggestion, that there is a general unawareness of visual appreciation and communication, the reader might well invite a conversation or comment on the actual appearance of some well known visual aspects of our environment eg. the Uganda Independence Monument or the National Emblems. The answer would, in all likelihood, be, even from a literate and educated correspondent, singularly inexact and uninformative.

We are accustomed to accepting visual phenomena as it occurs to us and either value it or neglect it, not so much for how it looks, rather depending on what else we associate with it or understand it to be as well as the usefulness of this association.

To proceed from the general to the particular and refer to artistic visual phenomena, it is often difficult for many of us to accept as worth-while most of the non-representational visual forms produced by some of our artists to-day.

(Also see pp.4 last para., pp.25 to 44, pp.52 to 67)

The more we are incapable of analysing a given visual phenomenon into the elements of colour, texture, pattern, line and similar ones, the more we are likely to reject non-representational art. The visual phenomena we are used to, eg. that which re-occurs in our environment - cattle, trees, clouds, as well as their interpretations into realistic artistic images; and the completely non-figurative works of art, are understood here to be at the two extremes of the same range the visual artist works within. It is possible for an artist to produce life-like images like specimens of snakes and fish in zoology museums. He may also transform these snakes and fish into two-dimensional symbols that are recognisable as realistic images of the visual phenomena we know something about. Art products in the above categories are usually acceptable to the majority of East Africans. Similarly, photographs of our relatives, political leaders, and so on, are often considered to be desirable and their worth is seldom questioned. What baffles most people is the decision taken by some artists to distort the natural forms we know and produce what is usually referred to as semi - or simply abstract art. According to the findings of the questionnaire the majority of people have not yet gained access to the reasoning behind these forms of art.

A semi-abstract form is to them always something falling short of a photographic image and they do not see why the artist strives to create images that seem to fail disastrously when compared with the images made by the camera. The artist, on the other hand, is aware of the uselessness of competing with cameras and that efforts put into ^aachieving only photographic results would not even be economical to-day. But, as what some artists say has illustrated (pp.53 to 62) they are convinced that they have a role to fulfil and an ability to create, with their hands, images and pure visual forms above and beyond what cameras are capable of doing; and it is at this point that they usually part company with the majority of the people.

Ignorance of some simple facts about art has been singled out as the major cause of the barrier between what our artists produce and what is generally expected of them by the public. Dialogue between the initiated and the uninitiated on matters concerning the arts is bound to be general and short as noted on page 69 in the second paragraph. Education then emerges as the only way to ensure greater understanding of the arts and more participation in artistic activities than there is at the moment.

What are the efforts being made to bring an understanding of the modes of expression in the visual arts to the contemporary East African ?

It was mentioned earlier in this chapter that the slow growth of interest in the visual arts in this region is partly attributable to the rather limited artistic activities there existed in our traditions. But just how much do the contemporary arts owe those of our ancestors ? No doubt to-day's array of materials and techniques available to the artist is far superior to that which existed during his forefather's days. The few surviving examples of works of the past which one may choose to look at as the fore runners to the contemporary visual arts, eg. the rock paintings of the late stone age, are up-held to-day, not for their superior artistic quality to that of the art of our days, but rather for their being a valuable source of information about man of the past. While in the context of the whole of the African continent we should admit the fact that tribes of the past, particularly those that populated the Congo and the Niger river basins, produced most of the now world famous master-pieces of African Art, we should simultaneously take note of what East Africa alone produced during the same period.

Regarding the production of types of works such as ancestor figures, our region, seen with the rest of the Tropical Africa, gives one the impression that it was a 'desert', with a few widely scattered 'oases' eg. the Makonde along the Tanzania/Mozambique border. It is these few 'oases' which may have some influence on what is going on in the field of the visual arts to-day. The alarming factor here is that even these isolated 'oases' which we are proud of are also subjected to major changes sweeping the entire African continent and are therefore being transformed rapidly. Esly Leuzinger recently observed that:

"If we once again recall how closely interwoven Negro Art is with religion and at the same time admit a devastating effect white civilization has had upon it, the prospects for the future must inspire us with the utmost alarm. Africa is in the state of convulsion, and all accepted values are undergoing radical revision. Islam and Christianity are on the point of supplanting or assimilating traditional supernatural beliefs. This is undermining the basis of African Art, and indeed, depriving it of its whole *raison d'etre*. For how much can one venerate gods and sons of gods, and give them artistic form, if their very function is called in question? Anyone who faces up to these impalatable truths must admit that the old established order has been completely destroyed. Colonial rule has temporarily brought in its train over-estimation of everything

foreign. Missionaries have fought against the pagan cults and replaced their images by European ones. African markets are flooded with imported goods of all kinds which are gradually ousting the time-consuming native handicrafts. The Negro artist has found new patrons, to whose taste he is bound to conform where formerly it was the secret societies, priests and kings who assured his existence, to-day his customers are largely to be found among town dwellers, and Missionaries, white settlers and tourists."

(From THE ART OF THE NEGRO PEOPLE by Ealy Leuzinger. 1960.)

(Also see pp. 202 para. 3, 210 para. 4, 217 para. 3&4, 218 para. 1 to 5, 219 para. 1, 202 para. 5.)

The above observations by Leuzinger embrace the whole of Africa. It is reasonable to assume, in the case of East Africa, that Islam because of its teaching, did not encourage representational art of the human form in particular, when it was introduced to this region. Some architectural forms, however, decorations on furniture, dresses of 'kanzus' and the caps which normally go with them, as well as the arabic alphabet which is to-day often used decoratively, should be attributed to the arrival of the Arabs.

Tribute should be paid to the Catholic contingent of the early Christian Missionaries for having introduced to us realistic images of saints and other Christian iconography. The images in western European pictorial idiom were different from those which are normally associated with African religions which tended to be semi-abstract and adequate as representations of beings from 'another world'.

With the development of a system of general education mainly based upon western educational systems, art instruction has found a place, if not an important place, in our general education.

If we now address ourselves to the forces behind the contemporary artistic activities, apart from those that are devoted to preserving historical sites, we will find, as Leuzinger observed, that the once tribal artists have found new patrons. These patrons come looking for examples of traditional African Art and the questions they ask are centred around theme 5 and 6 (See pp. 107 to 108, pp. 128 Table 22, and pp. 142)

In the case of localities without a rich heritage of such art, eg. in Uganda, specimens have to be brought in, mainly from the Makonde of Tanzania. The same patrons also need souvenirs, to remind them of their experiences here and to send to their friends as gifts. In fact the average such patron is usually more concerned with possessing a travel souvenir than acquiring something that might legitimately be described as a work of art. (Also see pp. 200) Figurines of human models in their traditional dresses and of the wild life of this area as well as decorative masks, form the bulk of the work which caters for this demand. Souvenirs of this kind are mainly supplied by carvers centred around Akambaland and Kisii in Kenya, apart from those that come from Tanzania. Copies without end of popular compositions are made and in most cases the products are better seen as repetitive craft work rather than examples of creative art. Carvings of the wild life and models of some of our tribesmen are often more naturalistic in form than copies and offshoots of images of spirits and ancestors based upon authentic traditional African Art.

Serving the same tourists' demand are oil-paintings of African Sun sets, Market Scenes, Tropical Forests and similar subjects. While the origin of these paintings is usually associated with the Congo, they are often to be found side by side with the wood and ivory carvings above, at air-ports, in front of hotels, in crafts and gift shops and they are also peddled from door to door by itinerant salesmen. It may be mentioned here that some of these works, both the carvings and the paintings, are actually executed on the way to the places where they are sold or while the dealer/artist/or craftsman waits for the buyer. The messages they convey are often immediate, 'mask', 'elephant' 'crocodile' and similar ones. In general, the work is attractive and nicely finished, light and therefore easy to transport, it is also cheap and available on request. Such works have quenched the 'thirst' of many collectors from abroad and they are familiar features on radio tops, book-shelves and coffee tables in the domestic setting of some East Africans.

The education system of our region is such that in some cases a young person could, if fortunate, study art from

Play-Group to University level. However, not every child born goes to school and few of the schools have established art instruction on the curriculum.

(Also see pp. 201, 204, 207, bottom of 208, 112, 115, 202).

Such then is our dilemma. We should however note that the schools which offer art courses have done a great service in developing young talents for the future as well as inculcating, with moderate success, a taste for art. Apart from decorating some school grounds and buildings the art works produced by these young people who are fortunate in being at schools where art is taught, is becoming more and more popular in their parents', relatives and friends' homes. In these homes, such works compete favourably with colourful calendars of both current and past years, posters, photographs of different individuals and cuttings from magazines.

Some extremely good artistic work has already been achieved by some schools in East Africa. This observation is contrary to the impression one gets when one reads the reference on page 200 to 203. Good results are often to be found in particular schools which have good imaginative and hard-

working art teachers. (See also pp. 206 last paragraph)

What happens in the remaining schools? According to the analysis tables in this text of the questions collected, students in general (pupils included) want to know how art works are executed, how one becomes an artist, and so on. They also want to know the role of art in their society and why it is necessary for people to train in order to become artists. (See table 14 pp. 123 and note the dominance of theme 2 and 3)

Teachers on the other hand are in general also interested in the 'how to do it series' - how to teach art to East Africans, etc., etc. (See table 16 pp. 124). Otherwise the teachers' interest, as would be expected and is evidenced by the table on, is broader than that of the students and concentrates on theme 6, 3, and 5 respectively. In the case of the students, the desire to know something about artistic methods, procedure, the dos and don'ts in the field of the visual arts, seem to start quite early at school and persist right up to Higher School Certificate and Teacher Training levels.

(See tables 10, 11, & 12) It is possible to attribute the persistence of this lack of basic information about art in these schools to the fact that the subject is not introduced at an

early stage common to all those who go to school. While some of these people start art early others first hear of it when they are about to leave the school system and start earning their living. In such cases it is natural for the latter to ask questions in senior four, for example, the former asked in primary one. Leaving the above possibility alone, we may suspect the effectiveness of the efforts made, if any, to pass on the fundamental knowledge about the visual arts to these young people. To this study a lot of this basic information remains hidden away from our youth at schools until some of them are accepted either by the teacher training colleges or the art-schools of our universities.

(Also see pp. 207 last paragraph to 208, 200 para. 1&2, 206-7)

The usual desire of the uninitiated pupil to reproduce a colour effect, a certain shape or an already existing sculptural form can quickly be satisfied if his teacher is able to demonstrate to him the necessary procedure. But how often do we find art teachers equipped to demonstrate in a similar manner in our primary schools where the foundations for a number of other subjects are laid? How often is art looked after by volunteers

who have never developed their ability to draw? (Also see pp. 212 para.4. Making reproductions of existing visual phenomena is not being up-held here as the end of everything in the field of art. But having noted the usual demand from the uninitiated for naturalistic and realistic images, we should expect instances where the actual process of copying helps certain pupils to understand how what they are observing actually looks, better than would have otherwise been the case. Interpreting visually a form that has adequately been seen becomes easy and the reasoning in support of the development from realistic, semi-abstract to abstract images also becomes apparent. The pupil should learn through experience that it requires certain skills to be able to reproduce an existing visual phenomenon; that in some instances cameras are better equipped than human beings to produce images and that there is always room, beyond photographic results for the artist to modify the visual phenomena we are acquainted with and to create new forms. The development from realistic to abstract forms is seldom discussed at school. Art teachers somehow strive to convince their pupils that art is not copying. They praise certain works and

condemn others without making their criterion clear to the pupils. Some of the pupils who merit praise may even fail to see how their work is superior to that of their class-mates. At times the teacher, having realised his limitations, resorts to teaching just what he himself was taught, namely painting on sugar paper using powder paint. Art then ceases to mean anything else to his pupils beyond this creation of painted images on paper. This is an undesirable restriction for only the more gifted at this restricting exercise will retain interest and the wider implications of art will remain a void to the less gifted. The imported paper and paint may soon become too expensive for the school to afford and the scope of art activities has to be reduced even further. (also see pp. 209 past para.) And yet, in such schools, art remains a separate subject inspite of all these limitations. The inter-relatedness of art to the other subjects taught in the same schools is seldom exploited. An art teacher, for example, without funds to buy dyes for cotton and similar materials will make no effort to use local substitutes whose quality can even be improved on with the assistance of a chemistry teacher at the same school. Other schools are known to adopt a liberal but ineffective approach to art and leave the subject at a

hobby level. During these contemporary school days when scientific theories in text-books and mathematical theorems are broken down and put together again by the pupils, it becomes extremely difficult for the same pupils to take art seriously. Apart from knowing the number of specimens of 'Imaginative Composition', 'Still-Life' and 'Life Drawing' that is required for them to fulfil the regulations of senior four examinations, there is often nothing else offered to think about in art. Before they get to their final examinations the 'talented' pupils are separated from the 'untalented' ones and not much can be done about bridging the gap between the two groups until ideas on art education expand beyond the pre-occupation of discovering the 'naturally gifted' individuals in the field. Some schools define academic subjects as those that can be studied and they put art under the non-academic ones, since according to them it cannot be taught. Art appreciation courses, history of art - the significance of art in different cultures, both African and world wide, and devices which are most useful in the field, eg. simple colour charts, have in most cases got to wait until people get to our University Art Schools and then they are introduced to them regrettably late.

What art is and its place in human society are therefore both left undefined until very late during ones student days. If they are ever defined at all. Books on art are rare in schools so are films, talks on the subject, magazines and reproductions of good art works. The subject therefore tends to promise a particularly limited range of horizons for these young people. It is often that many of the gifted ones only count on art to better their aggregate for admission into universities and study other subjects but art. The usual attraction subjects like biology, chemistry and physics have to pupils - the appeal of equipment in the laboratories, dissections and experiments which make the average pupil feel confident that he is following the footsteps of surgeons, engineers and other scientists whose role in society he is more aware of than that of artists - is therefore enhanced and art downgraded, mainly by the lack of any reliable and imaginative approach to the visual arts in these schools. National and at times regional slogans such as 'We want more scientists than arts-men' are capable of being misinterpreted at teacher/student level and undoubtedly contribute towards making art a rather neglected subject at school.

(See pp.213 para.3, 214 para.1 & 2)

The work done by art-clubs, mainly in and around our main cities, to promote artistic activities, is highly commendable. Amateur artists and sunday-painters of a variety of origins organise themselves into these clubs and attend painting, printing, tie-and-dye, batik-making and other craft classes. The work they produce is regularly exhibited in art galleries, hotels, doctors' and business waiting-rooms as well as other corners that are frequented by people likely to be interested in art. Members of these clubs often participate in competitions like the annual Esso Calendar Competition. Membership is usually open to a good cross-section of the town people. Enthusiastic house boys, encouraged by their masters and school boys may all join in. Otherwise many of those who take part in art-club activities are well-to-do people, wives of diplomats and company managers from various countries, men with regular jobs but who are at the same time interested in art. Oil-painting is usually the most popular medium and this is now a days followed closely by tie-and-dye and batik-work. Some sculpture is also practiced. We can expect here more dignified work and a rather more ambitious approach to painting than that of the authors of the paintings sold side by side with the ivory and wood carvings (See pp. 156-7)

Money to buy materials may not be a problem to many of these members. Some of the people who go to such clubs have actually had some art training and others are school art teachers who use the club facilities to exhibit their work regularly and so on. The work produced by a given club is therefore usually of mixed artistic quality. Apart from a few schools, some artists' homes and occasionally some mass media, the art clubs provide the only opportunities there are in the region to discuss matters related to the visual arts, listen to lectures on art, see art films and watch art demonstrations. We also have a chance here of narrowing the gap between work that is being produced by trained artists from Makerere, Nairobi and art schools abroad and what art enthusiasts would like to see.

The volume of work resulting from the above mentioned sources; the once tribal artists, art specimens brought in from outside East Africa, art from schools, art-clubs and individual practicing artists, have all contributed towards making art galleries permanent features of our main cities. The mention of art galleries is significant in estimating the progress of the visual arts in integrating themselves in some measure

into the social structure of our urban society. Galleries and exhibitions are now not an insignificant aspect of our environment. In the writer's experience, during the late 1950s, for example, there used to be one art exhibition of the Uganda Society of artists. Two painted murals in one of the Makerere University halls of residence, one mural on the outside of an academic building, a series of paintings on religious themes in a Namirembe Hospital ward were roughly the only art works of their size to be encountered around Kampala. In the same city we now have the Nommo Gallery which exhibits artists' work throughout the year and is often booked several months in advance; the Makerere Art-School Gallery housing a permanent collection of models and pictures as well as playing host to visiting exhibitions; the Uganda Museum, the Cultural Centre and the Kampala International Hotel - the last two having facilities for showing work available for sale and for periodic exhibitions. There are a lot more murals than there was in the 1950s to be found on the Makerere University campus, business buildings, Government premises and churches as well as in-door and out-door sculptures in and around Kampala as a 'Tourists' Guide to Kampala' would show. Another interesting point to note is that many of these

specimens are oil-paintings, mosaic-works, wood, cement and metal sculptures, tile decorations, and so on - all of which make us realise that the concept of art as only painting on sugar paper, held by some schools, is extremely limited.

Recommendations.

Being aware of the possible and, in the case of our region, the potential role the visual arts can play in the lives of human individuals and communities and having noted these arts' scarcity in our traditions, the reader will no doubt agree with those who have so far advocated the teaching visual arts in East Africa. (Also see pp. 201, 203, 207, 208, 213 -paras. 2, 1, 3&4, 2&3, 1, resp.) We have seen that the East Africans' first reaction to these arts has tended to favour naturalistic and realistic images of the visual phenomena that they are aware of. It is true that a fair amount of the few art forms attributed to our traditions, particularly those that are meant to depict spirits, had already assumed the abstract form rather than this naturalistic or photographic stage that is popular to-day. The fact is that the need for our artists and their audience to imagine the same spirits is steadily fading away as our concept of the Universe changes. If our traditional artist is to retain the title of 'artist' inspite of the changes above he has to adjust his approach to art to suit the present situations or else be replaced. The ideal replacement to the traditional artist, where he existed, would be another artist who is both aware of our past and the present and is, at the same time,

capable of continually adjusting his artistic approach to suit our ever changing present. Such a person should therefore be, at least, generally educated besides being able to create visual forms which he should aim at serving specific purposes. We only need to mention here that the popularity of such an artist in his society is likely to go hand in hand with the popularity of the cause he opts to serve as well as the adequacy of his work towards achieving the desired goal. Having surveyed the main areas where artistic activities are presently developing, the reader must have noted certain anomalies which should be put right in order that the visual arts may be integrated into the region more effectively than is the case at the moment. Featuring high among these anomalies is the limited scope and number of the efforts so far made to promote the arts in spite of the great need there is for them in East Africa to-day; and the tendency for these efforts to respect foreign demand and taste more than the local ones. Among the present demands put to the people in the field of the visual arts is one for copies of the old works of art, miniature images of the forms of our wild game and human figurines in tribal dress. The need for

such copies, which is in fact likely to persist for a long time to come, is thought to be normal by this enquiry. What the enquiry regards as wrong is the tendency for this one demand to overshadow other possibilities, particularly in the minds of the once traditional artists, to the extent of making him forget the use of his creative abilities and his former role in the society immediate to him. He starts to produce the demanded copies for the purpose of selling them to local agent for the market abroad, a practice which reduces him to the level of a mere craftsman rather than a creator. The practice also tends to curtail completely the development of the artistic styles which our grand fathers developed to various degrees. The merger of these styles with those that are being introduced into East Africa, which would have perhaps in some measure facilitated the acceptance of the new ones by our public, becomes particularly difficult. Therefore, while the copies made may mean some financial success to-day, in as far as they attract foreign money to the region (ie. money paid by tourists for souvenirs, etc.) the indulgence in only copying what was done long ago is capable of crippling the art that will in future emerge as East African. This forecast is based on the

observation that the now famous African Art was, at its best, by and for Africans while the copies of it being made to-day in their hundreds are primarily meant for tourists' consumption. Some research should be devoted to defining the major East African artistic needs and the taste of the contemporary East Africans. At the same time, the adequacy of the traditional art forms to the purposes they served should be examined with the intention of adjusting the traditional approach to the contemporary requirements. In other words, every effort should be made to preserve the creative faculty of the traditional artist.

In the case of art courses which are offered in schools at various levels, more liberal policies which will spread facilities for studying art to more schools than is the case at the moment will help to ensure that more of those who receive formal education are at least introduced to the visual arts.

According to the writer's experience and observations, both as a child at one time and now as a father living in this part of the world, the general development of a child can be used to assist and be assisted by its artistic training. Before

and during the nursery period, for example, the child's curiosity to feel and test whatever material or object is in its reach can be made use of to facilitate the child's acquaintance with raw materials and their basic properties, the awareness of which should be of considerable use when the same child embarks on the next stage of deliberating how to make certain shapes and volumes. The child continues to work on its visual vocabulary of the universe: its flora and fauna, the sky, habitations, machines, tools, etc. Access to a rich, natural and safe setting, with a water reservoir, some sand, clay or mud, seeds of various shapes and colours, pet animals and so on, should assist the child's understanding of these natural materials and forms. Where possible, the collection in the above setting can be reinforced by the usually colourful man-made plastic/rubber/wooden balls, rods, different shapes and blocks (textured and plain) as well as materials like paints, paper and gum.

The usual desire of the average child to make two or three dimensional images of certain forms, eg. of mammy and daddy, house and aeroplane, can be made use of by training the child's ability to produce these images starting with the almost anony-

mous to high fidelity ones. The fact that children accept at this stage as mammy and daddy almost any two images that approximate to those of human-beings and that they are later capable of identifying their parents' photographs as different from those of other couples is of great interest. (Also see plates 15, 16 and 17) It suggests a natural widening of the average child's interest from just the appearance of any phenomenon, part of a 'sea' made up of anonymous things - to groups of phenomena which have something in common, eg. where any human image is acceptable as one of the child's parent, any aeroplane as the one that flew back uncle Mukasa - to particular appearances of phenomena within these groups, eg. the child's own pet dog among other dogs. If we now try to relate the above development of the children's interest in the visual phenomena with the expectation of the general public that artists should produce realistic images of things in our surroundings, we will note that, to most people, visual phenomena, eg. rock of any shape and form, the sun, etc., are usually accepted for what they are; children's attempts to portray things around them often end up with images short of photographs or life casts. It is such images that are often



A PRIMARY ONE PAINTING CLASS

Plate 14



MAMMY AND DADDY

Plate 15

Work of a four years old child at a nursery.



Cowboy Girl
Assorted work by Primary 1 pupils.

Cowboy etc.

Plate 16



WELCOME HOME

Plate 17

Imaginative Compstion by an S 5 student.

confused with mature artists' semi-abstract and abstract forms. (See plate 17) The suggestion being made in this connection is that the average child's development outlined above should be encouraged. Ways and means of producing realistic images should not be just skipped by teachers during the children's training simply because the former fear that the latter's attention will be completely taken by photographs, which would therefore arrest development of skills to draw, paint and model somewhere short of art. The basic techniques and methods of producing realistic images, including those that use equipment like the camera, should be introduced and discussed with the children at appropriate stages, spread over the primary to secondary school periods.

The attempts that have so far been made to standardise the School Certificate Art Examination, mainly by adopting the Examination Regulations of the University of Cambridge Local Examinations Syndicate, will only be justified if they are backed by sound artistic training before and during the secondary school period. An art syllabus ought to be worked out to ensure that the right amount of instruction in techniques and methods some of which are mentioned in the previous paragraph, is given to

pupils while they are still at school. The currently popular painting on sugar paper should not only be supplemented with more graphic and sculptural knowledge but also with some awareness of the main properties of the commonly used materials and methods which are of basic interest to artists. The study of 'Perspective', 'Life-Drawing', 'Art Appreciation', 'History of Art', to mention but three, should all be adequately introduced in secondary schools, unlike the practice now where most of those who ever hear about them have to wait until they are admitted into the university art-schools. Apart from reducing the amount of preliminary work done at these art schools, the basic knowledge obtained from the introductory studies of the topics suggested above should provide the pupils with the right answers, early in life, to a number of their questions on theme 2 and 3 (See tables), which at the moment appear to remain unanswered for a long time. A by-product of making this additional knowledge available to school pupils will be that of making the content of the art course at this level comparable and therefore uninferior to that of the other subjects they study. At present these other subjects are, to their minds, more formulated, logical and therefore more attractive than that of art.

Some awareness of the existence of some great works of art and artists of the world, as well as those that are already outstanding within East Africa, should be of great use to pupils at school. (Also see pp. 207, 210,- paras. 2, 1 to 3)

A natural flow of interested pupils from other subjects to the visual arts and vice versa should do a lot to eliminate the artificial barriers one often wedges between subjects like Mathematics and Art.

We observed earlier that art, to many schools, means painting. Apart from what characterises an art-room in these schools the work that is annually sent to university level art-schools, like the Makerere University School of Fine-Arts, for the entrance examination - illustrates this concept of art. By far the bulk of the examples of work submitted is painting which strictly respects categories like 'Imaginative Composition', 'Still-Life', and so on, ie. as spelt out by the School Certificate Examination Regulations adopted from Cambridge. Very little, as evidenced by the work from most schools, seem to be encouraged beyond painting with powder colours on paper. This and other similarly limited approaches to the

teaching of the visual arts no doubt leave scars on the pupils' understanding of the scope and the role of the arts in relation to mankind. It may later be very difficult to make such pupils realise that some of the values cherished in the school art-rooms may hold true and be useful when we are, for example, thinking about industrial products like our dresses, motor-cars, etc.; colours for our houses and even when we are growing flowers in our gardens. An art period or two spent on studying the patterns employed in making an indigenous piece of craft, eg. basketry, may enable the young to relate art with geometry. A discussion on how prefabricated brick units are made and the processes necessary to put them together to form a sun screen, for example, which may at the same time be decorating a particular building, may interest more pupils than those who normally opt art for their school certificate examination. Some adventure into using local resources to procure art materials instead of depending all the time on the imported paper, paint and brushes, would not only help to cut down the cost of running school art-courses but also illustrate the interrelatedness of various fields with the visual arts and the role of these arts. The numerous

questions on the need for art in these pages (See theme 3 of the table) would no longer be worth asking since this need would be demonstrated by actual events and experiences quite early in life.

The pronouncements of artists concerning art have to a great extent been vague and lacking uniformity in ideas. In considering this it may be remembered that the artists concerned are working in the visual field and not in the literary or oral. One may perhaps expect some inexact statements. But, even in the context of the modern world art, it is only in those cultures where certain artistic characteristics are dictated by particular national policies or outlook that there is some degree of uniformity of ideas. In our inquiry, therefore, the mixed variety of attitudes adopted by the artists practising art in East Africa to-day is to be expected. We have, perhaps fortunately, little so far in the way of tradition or ideology to restrict anyone from adopting any of the numerous approaches to art which we are exposed to or to discourage one from inventing one's own. Fortunately, these artists' declarations (See pp.53 to 62) and the work they produce can usually be fitted into one framework to serve one ultimate mission of the visual arts, much as some

of them may sound and appear individualistic in the firstplace. What we say and do while we are still looking for our share of the mission is bound to be vague until we develop it to acquire more clarity and be of some universal validity and value.

Even under the circumstances prevailing in our region it is quite possible for birds of feathers to flock together as M.Mutyaba observed (pp.60 to 61). We noted earlier on that some people among us are either being or are already trained to be artists. We should admit that this training increases their insight into the visual art media well above that of the average level of the population here. Apart from teaching and holding one-man exhibitions annually, these trained people can now be kept busy by the increasing number of fields which are finding it advantageous to use visual art materials as aids. One is also getting more and more requests for art works 'for our public buildings', eg. post offices, banks, churches, bars, exhibition pavilions, etc.; our newly written books, and so on. There is therefore a possibility of our keeping the few artists we have so far occupied and assume that because art is being taught in some schools and murals are being commissioned, the future is assured for the visual arts in East Africa. Two problems must be apparent

to the reader: one being that a number of works in our public places and the illustrations in our books are proposed and at times commissioned and executed by expatriates. Some of them stand a chance of hanging on walls of buildings for years without ever being thought worth having by the people working or living in the same premises. Another one is that if we were to rely on the people who are either being or have been taught art, as the only ones to determine the future of art in this part of the world, the existing imbalance between the artistically initiated and the uninitiated will have to persist for a considerable time. These observations therefore emphasise the need for us to take short cuts to-day, (whilst realising and avoiding the dangers inherent in the 'short cuts' and 'crash' programmes) towards making the value of the visual arts appreciated by the masses. Portraits for example, of prominent individuals among us, which are at the moment only in the form of photographs, can be painted or sculpted for our public buildings, parks and for travelling exhibitions to rural areas and to countries abroad. Artistic depictions of the same individuals we are already used to seeing in photographs, eg. our religious leaders, politicians, and so on, should create greater impressions in the minds of the

masses regarding the portrayed dignitaries than the usual photographs do. What is more, such portraits can be used to lead the people's taste towards pure art. There are already some indications to show that efforts to make the arts to at least reach the cross-section of our population will meet the sympathy of some artists (See quotes from the bottom of pp. 58 to pp.60). What some of these artists say is backed by a number of examples of their work whose subject matter has remained recognisably East African, inspite of the many foreign influences they have been exposed to. Using the visual arts media as some of the means of expression available to their generation, they have pioneered to depict their ancestors' legends, the beauty of the human form both in the nude and in East African traditional dresses, the rich textures - patterns and colours of the indiginous crafts and so on. . There ar instances where the artists have commented on the contemporary East African thoughts and ideals. Some have succeeded in communicating their own beliefs, dreams and phantasies to us and by 'so doing permitted us to share these with them and therefore affect a more harmonious life than would have been the case without this medium of expression to the human race. Some of the art products by these people can be systematically tapped

and distributed to reach the masses in this region besides putting the remainder aside for the market abroad, where works of art can also be used to give people the right image of our thinking, taste, and so on. State organised travelling exhibitions, mounted at places like social centres in rural areas, should do a lot to enable good art to reach the people. Apart from national art collections, which should ideally be housed in proper museums, more films on art and reproductions of good examples of the visual art media should be produced and spread to the country side which is now monopolised by calender pictures and a few photographs. The content and the quality as well as the style of the works so distributed can be studied so that they bridge the gap between what is currently expected of the art by the masses, namely realistic images of different things, and pure art. Increased exploitation of the arts as a medium of transmitting information to the public, eg. the use of good posters, is also called for. By more collaboration and deliberation on the part of our artists than one finds at the moment, an art which not only respects the tourists' demand but our taste and ideologies as well should emerge. Working for our own taste as well is not, to this study, seen as likely to deprive us of the foreign market.

indeed rather the reverse. Many of the art collectors who come to this part of the world actually come looking for East African Art - art meant for our own consumption, basically African, only to find that some has already been produced according to their assumed taste. National and regional awards in art, eg. travelling scholarships, money and medal awards, can all be used to encourage more and more artists than those who have already vowed to respect local taste and demand for art. (See plates 18, 19, 20, 21, 22, 23, 24, 25, 26, 27) Improved communication between our artists - exchange of ideas in the form of conferences, art-magazines, work-shops and so on should help them to identify common artistic problems and solutions. This would be above what can be done at the level of institutions like national societies of painters, sculptors, designers, etc., if and when such bodies were to be formed, professional societies with entry regulations for membership to ensure high professional standards.

The role now played by art clubs in the main cities should ideally be extended to reach community development centres. One can take lesson from the pattern of the intensified activities that are to-day connected with the production, use and

marketing of the traditional crafts. Mass media and extra-mural courses can also assist in the transmission of the basic information about the arts.

The purpose of making the above suggestions can be summarised as intended to integrate the visual arts into our region more effectively and at a more accelerated rate than is the case at the moment. We mentioned, among other means of achieving this end, exposing both the young and the old to a variety of examples of art from here and abroad. We should, however, exercise the necessary caution about the imported examples, so that they are not taken for granted to be the only possible standards whenever we talk about art, aesthetics and similar subjects. The need for us to understand how the medium of expression we are introducing is being received by those to whom we hope it will eventually belong should be realised, especially at the levels where the policy about artistic activities in East Africa is determined. We are in this study calling upon our public to be less indifferent to the arts; and suggestions have been made to communicate the demanded information about art to the

people who require it. We should like wise, not only train our artists to up-hold great achievements in the world of African Art; what has been written about these achievements and how it has been expressed; but also how these already attained standards can be related to these artists' work in their East African context. Otherwise, active in this region which is still virgin to the visual arts, our artists will have very limited opportunities of being original in their work and convincing to their local audience whose taste in the matters concerning the visual arts should not, as we have seen, be taken for granted. Ideally our approach to art should not just despise this taste as naive and so on, otherwise the visual artist will have to continue working in a 'vacuum' and wondering why his public does not appreciate what he is doing.



KINTU LEGEND

Plate 18

Artist: Mugalula Mukiibi.
Appr. Height: 60 cms.



SABA-SABA DAY

Plate 19

Artist: Fatma Abdallah.
Appr. Height:

HABITABLE FORM.



Plate 20

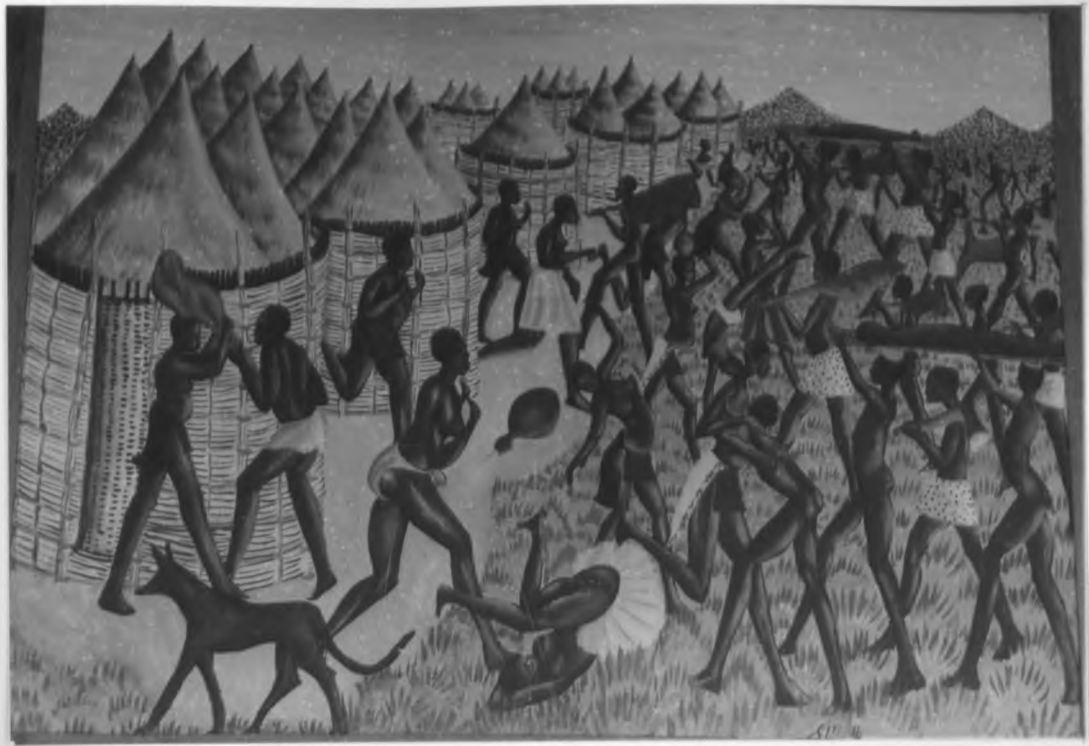
Artist: Kakooza Kagaba.
Appr. Height: 112 cms.



THE SON OF MAN IS HOOFED

Plate 21

Artist: .Balthazar Sanka.
Appr. Height: 60 cms.



THE HUNT (Part of a series)

Plate 22

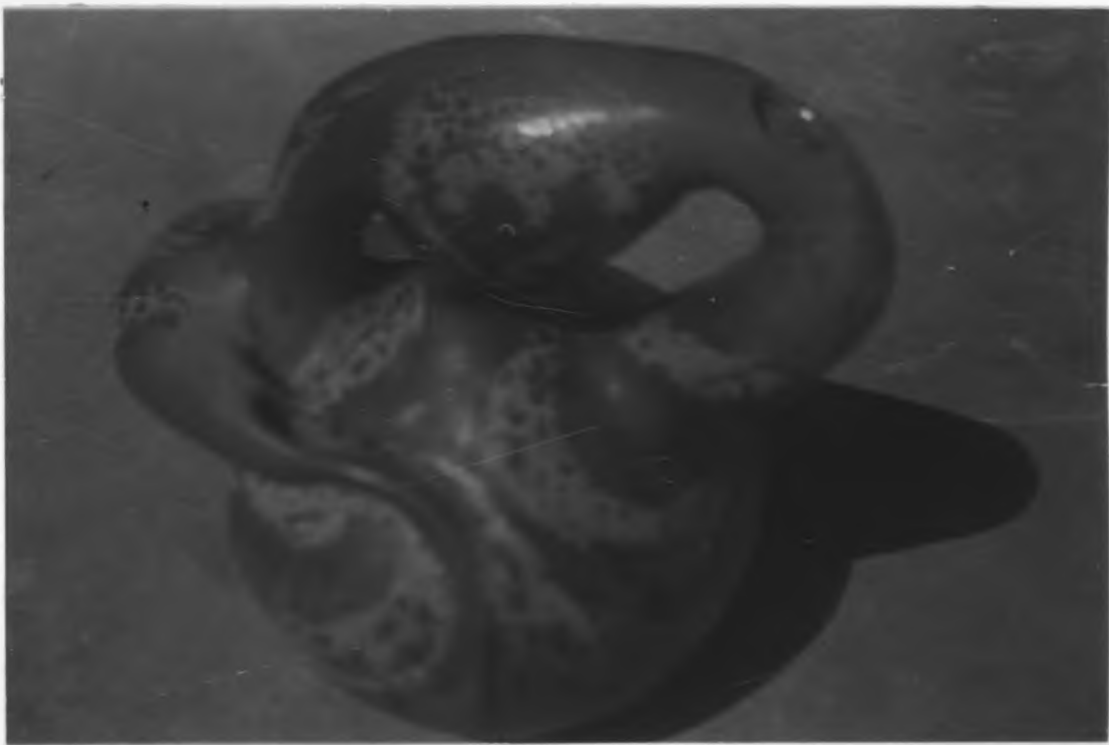
Artist: Severino Matti.
Appr. Height 85 cms.

HARLOT



Artist: Kaddu.
Appr. Height: 204 cms.

Plate 23



POT

Artist: Lwanyaga-Musoke.
Appr. Height: 30 cms.

Plate 24



UGANDA MARTYRS

Plate 25

Artist: E. Sseruryo.
Appr. Height: 100 cms.



PORTRAIT

Plate 26

Artist: Ssebaggala.
Appr. Height: 75 cms.



GRINDING MILLET

Artist: Webbo.
Appr. Height: 20 cms.

Plate 27

A COPY OF AN UNPUBLISHED ARTICLE, REFERRED WITH A COPY OF THE
 "NATION", WHICH WAS SENT TO A CANADIAN WRITING PUBLICATION,
 BY A GRADUATE, EXPERIENCED, ENGLISH TEACHER
 IN KENYA.

One thing that struck me from the time of my arrival in Kenya was the apparent absence of a serious approach to Native art. When one thinks of Africa from the European or North American view point, I am sure that one of the things the mind usually conjures up is a continent rich in tribal traditions reflected through music, dance and fine-art forms such as sculpture, painting and various hand crafts.

The idea does have some function in fact, but the balance from state to state throughout the continent as far as I can discover, is strikingly uneven. I cannot speak with great authority on any of the African countries, but at the same time, a period of one year so far spent in Kenya, interspersed with some travel through Uganda and Tanzania, has formed some opinions in my mind regarding the state of art in East Africa.

To substantiate some of the things I am about to say, I think some comment in "African Arts" from Hilary Ng'weno (former editor of one of the East Africa's leading newspapers, "The Daily Nation") are wholly revealing:-

"It is nementos the tourists want, not art, but the unfortunate thing is that right now the tourists is the only steady patron of art in the country."

And "the inspiration which all these foreigners (novelists, artists, photographers, film directors) draw from the beauty of Kenya scene, its wildlife, its people and their history, is not shared by Kenyan intellectuals who seem far too busy climbing into the growing middle class to pay much attention to anything remotely cultural."

I might add that this apathy or ignorance of the arts is not limited to Kenyan intellectuals. It extends down through society to the level of the secondary school student and beyond - the people I am concerned with and will discuss here.

It is difficult to place the blame anywhere in particular, but it is similar in many ways to the situation that existed in Canada for many years with its indigenous Totino art. The stuff was ignored, hidden, obscured, buried; certainly it was never encouraged, until someone, to his everlasting credit, recognised it for its simple brilliance and made it not only popular but profitable.

The depth of native artistic potential here, too, ought to be great indeed, considering the background and surroundings in which every African finds himself. Think of the limitless variety of things the African could express in some kind of art to tell the rest of the world about his life, past and present. The potential is here, I have no doubt, but it is not being nurtured or exploited. Instead, what you find - and this is where the tourist can be faulted and possibly blamed - is Wakanba carvings mass-producing their carvings of elephant, gazelle, Masai warriors and phony charms so that some American lady can have one "just like my friend bought last year." You can't blame the African; it's lucrative and for an under-developed country that is of paramount importance. But it isn't art. And except for a few shops that import really original and authentic pieces of art from Tanzania by Makonde carvers and from the Congo from several tribes, there is very little that can be considered genuine creative artistic expression available in East Africa by East African Artists.

Some answers for the situation can be found in the attitude taken in schools. The whole emphasis is on academic achievement - arts, crafts and trades are badly neglected. To some degree the policy of education ministry takes the responsibility, but ultimately the onus, as in Canada, is on the class-room teacher or the art master. In practically every situation in the class-room there is some opportunity to allow natural creativity to surface and express itself via all - artistically. It therefore must be supposed that natural artistic expression being so of a rigid curriculum can only find an outlet in formal art classes or clubs within the school, which are too few, or on the outside in private efforts which are just as scarce.

Even to secondary school student, art often consists - if indeed it is designated as a necessary part of the curriculum at all - of nothing more advanced than the old stand - by for the teaching of motor control, the colouring book technique.

This is the level at which most students in secondary schools are found. There is likely not more than a scattering of two or three pupils out of a double class of some seventy who will be willing to attempt to draw something unless they are given the opportunity to copy the cover drawing on a library book, some insipid sketch from one of their texts, or old greeting cards. And these they laboriously square before copying to ensure that their counterfeit will match as closely as possible the original !

It would be wrong here to go into polemics about colonial days that did their level best to eradicate what meagre African cultural creativity there was in Kenya, but one can hardly overlook the fact that when these pupils now attempt to draw something on their own initiative or upon the teacher's instruction, the effort inevitably resembles European style and themes too closely to be mere coincidence. The African, it would seem, has succumbed to an imposed culture.

When my classes were asked to portray some aspects of African Village life they could not think of anything that would be interesting enough to put on paper. And when they were asked to create some design that incorporated something African and within their experience, their minds were barren.

Altogether it took over two months of weekly effort to get my art students to realize that they can be creative, and be creative within the framework of their own experience - an African experience. The results, few though they may be so far and limited in their scope, are at least not imitations of Europeans. They are also not yet highly developed in their technical skill, but they are recognizably African. That in itself is satisfying enough for the time being. The next step will be to introduce African materials (traditional or otherwise) into their creations to produce art one might then describe as purely Africa. Using sisal, banana leaves, beads and bark, for example, the results should prove interesting.

I am not suggesting that every African art student could or should be made into a sculptor, designer, painter or craftsman. But I do think that inside every one of them rests a deep feeling for art in all its forms and that African tradition should be exposed artistically for each student to recognize, appreciate and take pride in for its inherent value and beauty.

Dear Mr. Kakooza,

I hope these few questions will be of help to you.

The students here are very interested in Art and frequently enter for competitions and exhibitions. However, for the last 6 months, I've been trying to find out about openings for students who are good at Art. At present there are only 2 or 3 Nairobi schools who offer H.S.C. Art and the only courses at Universities in East Africa require H.S.C. Art. I have written to many advertising firms in Nairobi about employment of artists and without exception they appear to employ only Europeans and say that anyone employed must have a commercial art qualification and must have worked for some years under a qualified artist. But how can one get training in Commercial Art in this country? Are there any colleges? The only occupation appears to be to teach. If you do happen to know of any place that could help me I should be grateful if you could let me know.

As regards the other questions I don't think that Art in school should be marked as it is. I find it impossible to compare two completely different types of work and grade them. I suppose something accurate like lettering could be marked. If marking is necessary for exams., reports, etc., I suppose work could be divided into Very Good, Good, etc., and given A, B, or C, but I see no merit in marking Art as each individual's ideas of interesting work tends to be different. I think that all students can benefit from art and can produce pleasing work of some form. (Obviously everyone can not draw beautifully but there is always something that each person can enjoy doing - carving, dyeing, mobiles, mosaic-work, collage, papier maché, design work, etc.

I hope this will be of some use to you.

Yours sincerely,

From the "REPORT ON A VISIT TO SCHOOLS IN UGANDA IN CONNECTION WITH THE TEACHING OF ART.

PREPARED BY
MR. HOWARD GARDNER

FOR THE DIRECTOR OF EDUCATION, UGANDA,
KAMPALA, 1959.

1. Purpose of the visit.

In making this visit it was my aim to learn something of the local conditions in which art is taught and practised and candidates prepared for the Cambridge Syndicate's Art Papers, in the expectation that such information might prove helpful in their setting and examining. I also wished to bring back any criticisms or suggestions which might be useful to the Syndicate in accordance with their policy of adapting the Art Examinations to the particular needs of the territories in which they are taken.

I was also prepared to give schools, as far as I could any explanations they might need regarding the requirements of the Art Syllabus and any advice that might prove helpful in preparing candidates.

Through the courtesy and co-operation of the Director of Education and his officers in Uganda (as also in the other territories I visited in East and Central Africa), I was able to visit many schools and colleges. I paid several visits to the Institute of Education and the School of Fine Art through the kind invitation of the Director and the Acting Director of those two departments of Makerere. I had many discussions with the Heads of schools, Art Teachers and others, and thus learnt something of the problems.

In making this report of my impressions and conclusions; I am, of course, expressing my own views which may not necessarily be those of the Syndicate."

3. Types of schools visited.

During my tour of East and Central Africa, I visited about 120 schools, of which 25 were in Uganda.

The schools selected for my visits were mainly Secondary Schools taking pupils up to School Certificate standard, and preference was naturally given to those at which art was taught or where it was planned to teach it. Consequently, I was able to see examples of art-work at most of them.

I visited some Primary and Middle Schools, also Teacher Training Colleges, in addition to Kampala Technical Institute, the Fine Art School and the Institute of Education.

I noted that the schools in Uganda were confined to the African and Indian Sections of the population, and were thus comparable with those of Senegal and Tanganyika (except for its European Secondary School) and differing from those of Kenya, with its several European Schools, and in the Rhodesias, where the secondary schools were mainly European, apart from a few African ones."

4. The Standard of Art Teaching.

Of some 25 schools or colleges that I visited in Uganda, I noted that quite three quarters of them provided art teaching in the curriculum. Among the remainder were four senior secondary schools,

"On the whole I formed the impression that Uganda was in advance of the neighbouring territories, apart from the Rhodesias in the provision of facilities for art teaching.

The standard of the art work at a school naturally depends on having a qualified art teacher. In Uganda, I met more than twenty art teachers who had an art school training (about 15 trained in the United Kingdom and the others in India or at Makerere), which was a larger number than in the other East African territories, and in Tanganyika I met only four. In the Rhodesias, there were sometimes two or even three art teachers on a school staff, but this was only at the European schools.

Thus the general standard of art teaching in the African schools of Uganda was relatively high."

5. Contact between Art Teachers.

In Kampala I saw an excellent exhibition of paintings from schools in the valley which was on display at the European Preparatory School, Nakuru, at the time of my visit. Such exhibitions can be not only instructive to teachers and pupils but a source of encouragement as well to those who hope to have their work selected.

I suggest that such a circulating exhibition of works done at schools would be desirable in Uganda, and might be sent in exchange to neighbouring territories. The Uganda Art Teachers' Conference might be able to set up the machinery for organising it.

6. The Standard of Work at African Schools.

During my tour I was sometimes told that East Africa lacked an artistic tradition, and that teaching art to them was not very rewarding. Such views were not held by the art teachers I met.

At the schools where art has now been taught for some time,the astonishingly high level of the work proves that Africans, quite independent of their traditions, are not less gifted in art than other races if given the opportunity. In some aspects of art, their work can be much superior to that of the average European."

"It has been said that artistic talent depends on the tribe to which the pupil belongs. My short stay gave me insufficient opportunity to determine such a point, but I noted excellent work in regions far afield, such as Teso, Fort Portal and the province of Buganda. In trying to

assess the ability of African pupils I felt that one must bear in mind few have had the advantage of practicing drawing or painting in childhood or seeing good pictures, as most Europeans have had, I learnt that many Africans have never handled a paint brush or tried to draw until their attendance in the school Art Class, perhaps at the age of fifteen or sixteen."

"Although most Africans thus begin late, they appear to enjoy, thereby, one great advantage over the average European or Indian in their freshness of approach. They do not have to unlearn a false, and perhaps vulgar, preconception of a picture, often derived from wrongly imitating unsuitable aspects of commercial illustrations or posters."

7. The Imaginative qualities in African work.

To my mind the better African work so often reveals to the full the qualities we associate with the art of children and adolescents, despite the pupils' being sometimes much older than those at European schools. Their observations and impressions show an originality that springs from an unsophisticated approach to nature."

8. Work from nature in African Schools.

If I had any general criticism to make it was that working purely from imagination was, if anything, over encouraged to the exclusion of work from nature - a criticism that quite the opposite of what I would have expected to make. The very rewarding results obtained in imaginative work naturally the art teacher to ignore the importance of tracing or painting from nature as the means of developing a pupil's power of observation and appreciation of form.

9. "The standard of work at Indian Schools.

The standard of work shown at the Indian Secondary Schools in Uganda was generally higher than in the other East African territories. This was only to be expected since I met barely more than two or three qualified Art Teachers in Indian Secondary Schools elsewhere in East Africa. Even so, the Indian schools in the Protectorate did not present any work quite so remarkable as the outstanding work seen at some of the African schools. This does not mean that Indian boys or girls are less talented in art. I have often seen remarkably fine work from Indian pupils, and there is no reason why it should not be forthcoming from schools in East Africa.

Colour and design were often excellent in the best work from Indian Schools, but drawing was often too mechanical. The work sometimes suffered from teachers who allowed pupils to copy. The ability to convey three dimensional forms is inevitably hindered by the habit of copying with its mechanical transfer of shapes from one flat surface to another."

"The use of rulers in freehand drawing was also too readily permitted in some Indian schools. It is impossible to convey form with the ruled line. For this reason there is little value in letting pupils draw flat geometric patterns with ruler and compass, unless these patterns form part of a functional design, such as a lettered notice."

10. "Supply of Art Materials at Schools.

Whereas the secondary schools seemed well supplied with art materials, the Primary Schools and Middle Schools appeared to be often handicapped in this respect. This in turn imposed a limitation in the teaching of art at U.E.C.S. since their graduates, when posted to a school, might be unable to obtain the type of materials to which they had become accustomed."

11. "Provision of an Art Room at schools.

This did not appear to be such a pressing problem in Uganda as I have found else where. Most Secondary Schools and Colleges were able to provide a large and adequately lit room exclusively for art, and sometimes a room for crafts was also available."

13. "Choice of Papers in Schools Certificate (1) Imaginative Composition.

Its value lies not only in stimulating an original imagination, but also developing the 'sense' and the power of accurate observation. I was told by the Headmistress of an Indian Secondary School in Kenya, which did not include art in its curriculum, that the girls' essays were often devoid of original observations. It struck me that this was the inevitable result of omitting any training in visual observation through art."

"(111) Design.

I saw very little good lettering or design for book or posters. This is perhaps not surprising, since good posters are rare in East Africa, and well illustrated books are not so readily available as they are in England. It is possible that African pupils, unlike Indian pupils have little aptitude for the neatness and precision required in good lettering or script writing."

14. "The Teaching of Crafts.

The teaching of crafts is of obvious importance in a continent such as Africa where they have constituted over a long period one of the main branches of visual arts. In fact, if they were not actively encouraged in schools, some of the methods and designs might easily become forgotten in process of time.

15. "Art Appreciation and the History of Art.

An important objective in teaching Art is to develop the ability to understand and appreciate the art of the past. In order to provide for boys or girls who show an interest in this aspect of art, the Syndicate sets a Paper on Art Appreciation. It is intended primarily for those who may be familiar with the arts and crafts practised locally or are interested in the problems of art, rather than those who have studied European Art History books. As far as I could tell, no schools in Uganda were preparing candidates in this subject.

Valuable work was being done by the British Council in circulating exhibitions of reproductions. While I was in Uganda and Kenya, an exhibition of photographs of the sculptures of Henry Moore was on display at schools. I feel sure that this had great value in stimulating an interest in art, although the African pupils, I was told, were unable to understand the abstract style. It might be more valuable if fine examples of work nearer to what the pupils are themselves trying to do could be shown."

16. "The Training of Art Teachers.

Travelling grants to visit other centres of art in Europe or Africa are obviously desirable in a country like Uganda.

The value of the School of Fine Art as the only centre for training Africans or Indians in East Africa was only too apparent to me throughout my tour. There seemed to be no lack of talented people anxious to be enrolled at Makerere. I was often asked to give an opinion on the work of a pupils who would like to practice art. It often happened unfortunately that the most talented pupils in art were unable to obtain their School Certificate through a failing in English or other subjects, and were thus ineligible for enrolment.

In present circumstances in East Africa, the only prospect for the serious artist lies in teaching, although illustration and design may yield possibilities in course of time. Nevertheless, during the course of my tour, I met barely more than half a dozen African Art Teachers who had taken the full Makerere course. It is much to be hoped that the importance

of Makerere as an art centre for East Africa will grow, and that its work will be extended.

17. The Problems of Schools that have no art teachers.

The need for trained art teachers throughout East Africa is so very great that the Fine Art School at Makerere on its present scale cannot hope to meet it for a long time to come. Since the practise of crafts is increasingly confined to the villages and in many areas disappearing, the great majority of Africans grow up with no knowledge of art or creative experience whatever. These circumstances can be contrasted with those in Great Britain where almost every child has had some art teaching at some stage.

For this reason, the teaching of art and crafts at most of the U.T.C.s is particularly valuable....."

"At some secondary school, where no qualified art teacher was available, efforts were made to retain art on the curriculum by entrusting the art class to some member of the staff who was interested but perhaps lacked adequate knowledge. The essential qualification for anyone teaching art is the ability to recognise good work from bad work and thus encourage the pupil in the right direction. An ability to draw or paint is far less important. For such schools the service of an Art Superintendent operating from Headquarters seem particularly desirable. I was surprised to find no such post provided in any of the East African territories."

ROADS IMPROVING ART EDUCATION IN SCHOOLS.

(By S. Maloba - Art & Craft Conference 1955)

"It is true, the first thing that hits any observer's eye about West Africa is the state of her virginity, the state of her vast fertility, open to the reception of all types of ideas. Ideas and generous help from diverse sources are offered her. Many types of seeds are being sown on the educational field, and it is only right that we in West Africa get concerned about their quality and, still more, their lasting value."

"To come back to the lack of sufficient numbers of art teachers, let me mention that it is only during this twentieth century that what we know talk of as sound art teaching methods came to countries like Britain. People like Sir Herbert Read, Sir Kenneth Clark and Waick Newton are still living. Marion Richardson only died 20 years ago, and as far as I know, although sound art teaching at Primary level is spread out in Britain far more than it is here, it still has not reached every primary school. I honestly do not feel we want to treat the problem as if it were a crisis and think of it almost in isolation from its associates - such as a stimulating environment in its widest sense - the home. Here it is not only the art teacher but artists as well that want to be involved.

With regards art in East Africa and Uganda in particular, it must be remembered that pioneer art teachers like Mrs. Trowell who found the Art School here, or Miss Patterson, who I am delighted to see at this conference, did not have it as easy as we may think in making art win recognition either as a practice or as an educational subject. The structure of courses in the Art School at Makerere was therefore established very much in keeping with the policy of teaching other subjects except in one respect, that of caution with the number of art specialists produced. The policy was that those who did not join professional schools went into training as teachers for Secondary schools. Despite all this caution we still have had art teachers being made to teach other subjects than art. Uganda can be proud of not having been as bad an offender as the country, Kenya, which went so far as not acknowledging the presence of a Kenyan qualified art teacher in a school for six months. The poor chap walked his starved skeleton elsewhere and was happily employed as an art teacher.

The Art School at Makerere has also produced a small number of book illustrators, display artists, a small number simply because of the limited demand for them.

Whenever we have had unexpected requests for people qualified in these fields, we have had either to offer a student in his final year, but who has only taken the subject during his general art education. This has not been as satisfactory as would be required simply because of what has been mentioned earlier - the lack of good general education which includes sound training in art and crafts.

The third point I wish to mention is one of East Africa's desire to produce a culture of her own. This is fine. But when the word traditional is used, then one wonders! Many of us as East Africans, born and grown on East African soil, feel fully qualified to state frankly that this clamour after a traditional East African culture could do much more harm than good; for the simple reason that it is a clamour which is superficial, it is a clamour which disrupts and it confuses. But I am glad and very glad to say, Uganda is one of the very few African states which have works of art designed and executed by their own people. Uganda has murals at Kamapunga of Uganda martyrs, Uganda has a coat of arms carved by one of her own sculptors, Uganda has paintings in her ship, painted by her own artist, Uganda has her Independence Monument, not done by an outside sculptor but an East African. This is not because of Makerere being in Uganda at all, and I say this with authority. In fact I have not mentioned anything about prominent works of art to be found in very many parts of Makerere College.

Now, my dear friends and colleagues in art - are not the few examples of work I have mentioned part and parcel of our African culture! Are you Uganda artists seated in this hall now not African! Are coffee trees and the radio not existing happily side by side with matoke just now!

If we want to talk about communal life and the way it has been shaken in East Africa through the impact of western civilization let us say so, specifically and intelligently, for this is not easy matter.

What I want to say is that this is a problem fully encompassing the folk life, folk music, folk art, a subject which has little if anything to do with the serious creative arts and art education.

As for the idion which I admit does lack in some and only some of the works of art seen here, again I can say strongly, this is not different from the lack of it in contemporary painting or sculpture of countries like Nigeria. Idiom will come profusely but of its own will. If it is produced consciously it does not come."

"Now all I have said boils down to the following:-

- (1) That we need specialist art teachers of good calibre to inspire and to direct and to enthuse our primary and secondary schools, and that their education should be art education rather than just art as a subject.
 - (2) That the teaching of crafts need to be dealt with in a more thorough way and probably in close collaboration with the teaching of art.
 - (3) That the confusion should be cleared up about individual creative artists and communal folk activities, which of course do require a thorough overhaul in West Africa.
 - (4) That given enough teachers in art, Uganda's School of Art is the long term answer. Crash programmes in local training of art teachers is bound to be only second class and is inefficient. It also ignores the present machinery which provides the best and most inexpensive short-term policy, the U.E.A. This machinery is utilised in the teaching of other disciplines, why not art? With its use the country will get at much less cost, well tried and well equipped teachers. Makerere must at the same time be improved in order to be always there to meet East Africa's and Uganda's needs and needs more space and more staff. These could easily be recruited from art schools in U.E.A. regions overseas."
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"What is badly needed to a paramount degree is the awakening of true love and sensitivity to our East African surroundings with a development of imagination. Inds that will not only produce coffee to sell, but ones that will

love taking it, developing its flavour in a variety of ways, produce special pots and cups to drink it out of, the way the Chinese have done with tea. It is not only coffee that this should apply to, for Canada is composed of very many things that need our true love rather than only a utilitarian attitude."

"OUR INDIGENOUS ARTIST AT WORK"

By H.S. Njau, Ima-Ya-Paa, March 1955.

"No country can have an eternal claim or right to geographical boundaries. Not every country can have a permanent claim and right to a 'focal point' i.e. the nucleus of its thoughts, feelings, life, aspirations and culture as portrayed in the area of the country. While the political boundaries and political powers may change from time to time, the cultural and spiritual life of a country can prove to be not only a continuous sustaining life-force but a genuine means of national regeneration."

"This is why, after political independence it is so important that young nations should first 'return home' culturally to our songs of love or hope, and spiritually to the basic moral tenets and the elemental forces that constitute a reliable foundation and unfailing spiritual driving force for any human being in the light of the nation's background, the present situation and the future; return home to the inherent creative spirit of giving or self-sacrifice in the artist.

The creative artist's only true passport to art and life is the spirit of giving and so sharing in the spiritually hungry world, something of the best in the artist's vision of life, something of the organic harmony that is potential inheritance of all mankind. But how can the artist 'give or create' if the outside world continues to destroy, stifle or undermine the indigenous artist's confidence in his own inner resources and his surrounding locality?

For almost a century now the African has consistently been told of how poor and helpless he is. In Kenya, the national statue of our beloved President was executed outside the country even when Kenya had her own indigenous artists capable of making the statue. The architects who are invited to design and construct our cities and national buildings also hardly show any confidence in the indigenous artists. As a result most of our gifted artists work in isolation, often discouraged and with a feeling that they have been neglected and rejected by their own people who have already pinned their faith on material from abroad.

So the African is placed in a position loaded with the 'debt and burden' of cultural and spiritual material from outside. Material wealth and economic poverty should not be confused with spiritual poverty. Africa's spiritual and cultural wealth have yet to be recognised. At the moment the cultural domination by indiscriminate ideas and things from outside have tended to blind our vision from the hidden treasures of Africa. This kind of situation creates split personalities rather than a wholesome man in the indigenous artists.

As an artist one finds oneself caught in a dilemma of having to stand up to one's artistic integrity while at the same time having to cope with the overwhelming foreign pressures that force one to practise what one does not believe in simply because one depends on foreign money in order to exist.

The time has come for our Governments to step in and correct the situation before it gets out of hand. The Government must now determine its cultural policy and create a machinery through which genuinely local cultural bodies like Paa-Ya-Paa can be recognised and given financial support. The Government must now show practical interest in the 'Indigenous Artists at Work'."

"Paa-Ya-Paa is now showing the work done by the Community of East African Artists during an art work-shop at Kibo Gallery in Tanzania. This creative group consists of artists who are citizens of the three East African countries and seek to define the indigenous artist as well as the cultural ties that ultimately know no geographical boundaries. In short they seek to reach out for the universal artistic values through digging deep into the East African soil and environment."

"Through the work of the artists, writers, and true musicians, we hope the country can return home to rediscover its inner-self and re-assess itself for what it is genuinely worth. Our redemption and power as creative artists, therefore, will have to come from within us and not from outside. Africa's creative 'Fountain of Living' must be transformed so that the artists can make new confident strides to 'live to work' and 'work to live' with a new spirit of hope and life."

ART INDIA

(By S.P. Nijou)
1965

"For a long time, India like Kenya was under a strong colonial spell educationally and culturally, when most of the young generation were hypnotised by foreign teachers and things abroad. They despised their local arts and crafts and called them primitive, crude, and backward. Most of them were made to think that all imported art and materials were progressive and good while all else was backward. This attitude tended to focus the eyes of the young artists abroad and as a result many of them did not care to look down to appreciate the colour of the soil beneath their feet. The overflow of foreign techniques, ideas and imported materials got out of step with their efforts to explore indigenous materials and discover new ideas and techniques of local origin.

To-day Indian artists and craftsmen have proved that after political independence it is possible to 'return home' and become genuinely creative again. The artists have been fearlessly experimental and adventurous in the last two decades. As the exhibition shows they have explored not only the new modern art forms but also the traditional art forms of India and developed them to match modern demands and values."

"Contemporary artists, whether traditional, modern, abstract or representational in style are experiencing genuine artistic freedom and they do not have to apologise to anyone for being themselves."