

WONDER  
— ART —  
GALLERY

2ND EDITION OF THE

# Walls Speak

ART EXHIBITION

Catalouge.

**WONDER ART GALLERY**

Wonder art gallery is currently a virtual art gallery with the sole purpose of promoting African art. This gallery is set in place to bridge the gap between art lovers and enthusiasts to artists and their work. The intention for wonder art gallery in Uganda is to be able to create a platform that challenges artists to be their authentic selves in the work they create and remain a relevant part of the community.

The essence of Wonder art gallery is to truly promote African art in all aspects. Wonder art gallery had their very first art exhibition on 28th September 2018 in collaboration with Rotary club Ntinda to raise funds for the Busunju health center. The walls speak first edition exhibition was hosted at Kingdom Kampala and can be counted as a successful exhibition on many fronts. However, there is no such thing as perfect and from this experience the founders of this gallery are focused at continuing to set the pace for better exhibition spaces and educate our community of the preserving and legacy keeping value of art.

The eco-system

Artists (who are in relation with the gallery) create work according to a theme provided by the gallery. They provide the work to the gallery curator who in turn has a right to decide what pieces are presented for the theme set for the exhibition. The gallery then provides the necessary strategies and items to bring the exhibition to life. Such as space, a marketing strategy, as well as provide the means for clients to have a comfortable space to make their choice of works to take home.

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**VODO ARTS SOCIETY.**

The Art District is the Arts and Culture initiative by MoTIV the programme aims to support and facilitate cultural and artistic production by offering exhibition space, tools and networks for artists to collaborate and grow their practices.

Vodo Arts Society is a collective of Artists whose main aim is to create opportunities for the further develop their craft through skilling, mentorship and linkages to employment and showcasing their work. We aim to increase and diversify the audiences for creative and artistic expression because we believe that art as a medium can cause significant social and cultural gains, through artistic expression.

**CURATION CREDIT:**

Wonder art gallery and Vodo art society

**MARKETING ADVERTISING AND PUBLICITY SUPPORT INFLUENCE**

@Bienvenidoshomes

**GRAPHIC DESIGNER & VISUAL STRATEGIST**

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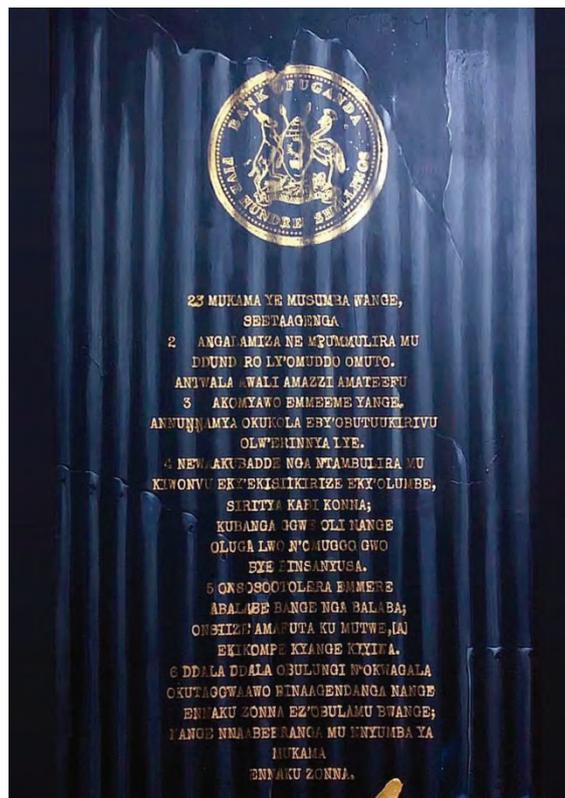
**Kyeyune Joseph**  
*Wamala*

Wamala Kyeyune Joseph was born 06-12-1993 raised in Mutundwe, Kampala. He's the second of six children. As an artist, I concern myself with the grey area. That hued portion of humanity that portrays good and evil in one work of art. To timestamp life and times of existence

I shall not want reflects on the political situation in Uganda. The red (barrier) color for the leading opposition party. The yellow(carrier) for the Governing party. and a child caught in the middle of it all praying for better days and financial freedom.

The Guardian. acrylics on canvas This painting, set in my hometown of Kampala, is exactly that embodiment of love beyond words: the woman that takes a step and puts her life on the line for the people she holds dear. She is sincerely the Guardian of the Gates.

A perfect poem. Psalms 23 translated in the Luganda language



## Andrew Onono

### STATEMENT (About Matrix style)

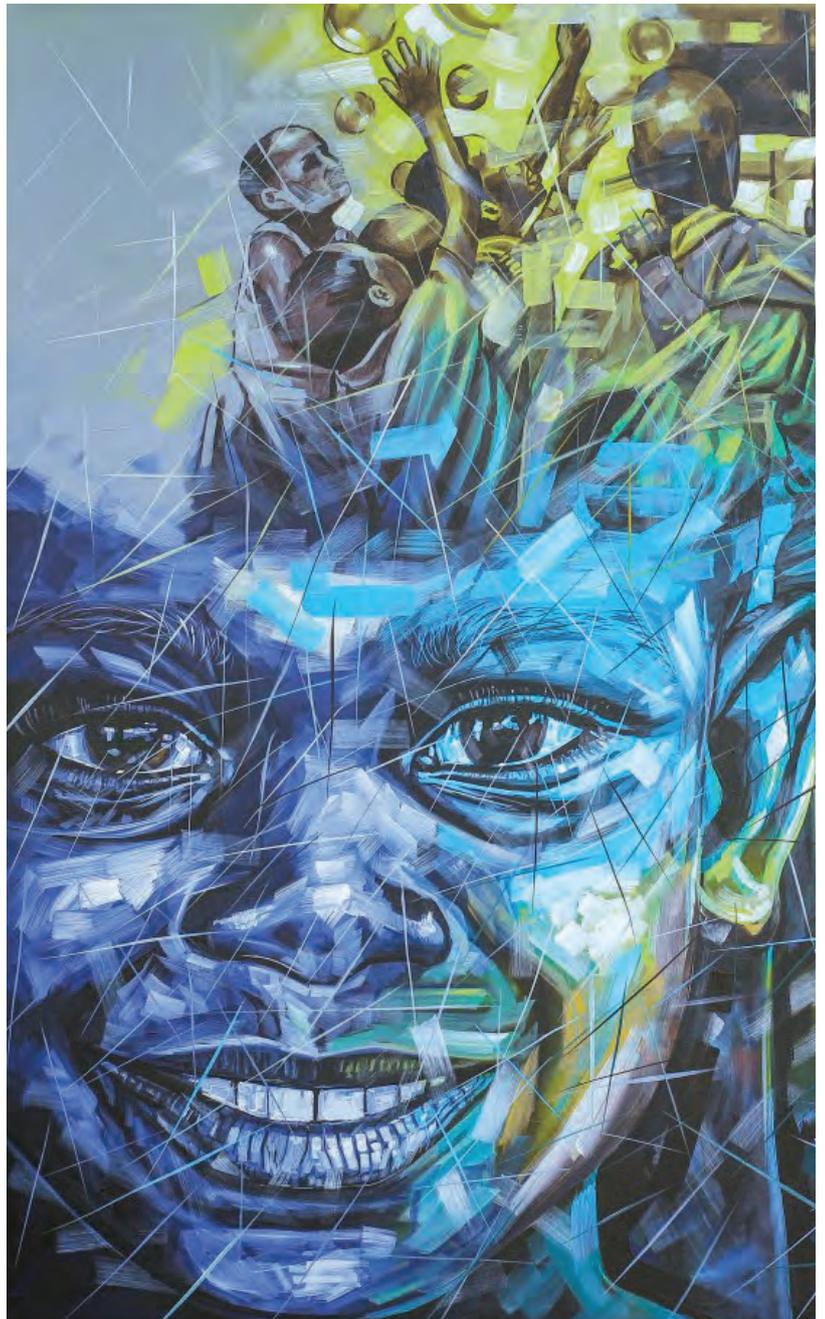
Capturing mostly portraits, Onono produces exquisite artworks using the matrix style that hits much into expressionism involved with highly intense colors and semi-naturalistic brushwork. The artist experiences a freedom of expression as the reference figures with which he uses are from actual realistic images which he simply transforms into the style with ease. The applied background color arrangement is what gives Onono a sense of direction on specific colors to proceed with, after which he uses multiple application of different brush strokes to build up the required composition.

The striking lines in the paintings are the finishing touches which not only create movement through aiding the viewers eyes around the work, but also craft a sense of harmony in color and compositional balance that inspires different emotional effects, simplicity and complexity within the matrix style.

### DESCRIPTION

*“The true measure of a nation’s standing is how well it attends to its children- their health and safety, the material security, their education and socialization, their sense of being loved and included in the families and societies in which they are born” (UNICEF, 2007)*

“WE Belong”, elaborates how well-being of children stands with socialization and feeling of being loved and cared for, hence creating a sense of belonging that encompasses a child’s whole life and recognizes that all childhood experiences contributes to their over-all well-being by enhancing their feelings of happiness and satisfaction.



**Title:** We Belong  
**Artist:** Onono Andrew  
**Year:** 2021  
**Medium:** Acrylics on Canvas  
**Size:** 125cm X 150cm

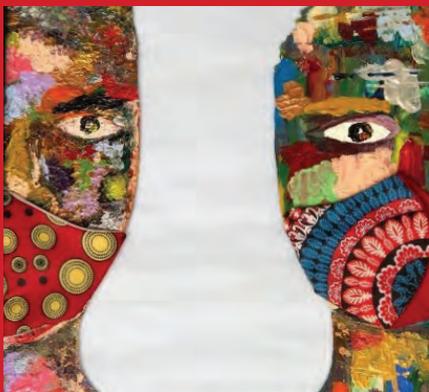


**Title:** We Belong 2"  
**Artist:** Onono Andrew  
**Year:** 2021  
**Medium:** Acrylics on Canvas  
**Size:** 80cm X 69.5cm

## Henry Kirungi

Henry Kirungi is a 22 year old Ugandan artist. Currently studying Architecture at International University of East Africa, Uganda, and Henry is a specialist painter with glass being his preferred medium. Henry is a lead illustrator at a personal design studio [hk design studio] in art, architecture, product design and literature. Henry paints acrylic on glass and draws with pastels. He loves art, architecture, nature and sport which greatly illuminate in his paintings.

“ I believe art is a creation of life hanged up walls, sculpted onto the streets, stained into cloth and splattered onto glass. Creation is the most delicate step in existence and any alteration implicates the life of anything. I paint on glass to depict the delicate-stature of art and the delicate moments and memories of my physical world. ”



**Name:** CHECKMATE  
**Size:** 55 x 45 cm  
**Year:** 2022  
**Material:** Glass

The satisfaction you attain when you perceive complex but meaningful pieces of art is the beauty of art.

The air borne coronavirus spreads through the winds of the world. The greater we be apart, the safer we are as we maintain the social distance. In a world with many broken souls, this standard operating procedure has encouraged a world with less hugs and more pain.

Social distancing made life a game of chess. The goal is to maintain position in a square where no piece on the board will come close to you and spread the virus. Every move is made to ensure no one despite their ranks on the board comes into your square. When two pieces come together on a chess board, one has to go off and it's like death from a virus spread by a person who comes close to you.

This art piece depicts two distanced human faces trying to disappear from the presence of the art piece whilst knowing that social distance is a safety measure. In the center of the piece lies an inverted chess pawn piece that depicts the social distance – chess dichotomy.

No person wants to lose the most important person in their lives, that would be a checkmate in the game of chess hence we would all social distance to avoid the viral spread.



**Name:** CM-IDENTITY  
**Size:** 50 x 40 cm  
**Year:** 2022  
**Material:** Glass

The satisfaction you attain when you perceive complex but meaningful pieces of art is the beauty of art. As an artist, creating an art piece where you can be part of its perception is an honor.

The face has been a keen approach to identity such as it's the only human feature on an "Identity Card." Purpose is birthed from your identity and anything that attacks your identity attacks your purpose. In 2020, the facial masks became part of our identity.

Portraits date back to Egyptian art but emerged in the middle renaissance era to 15th century. A portrait is a painting, photograph, sculpture or any artistic representation of a person in which their face and expression is predominant.

This art piece represents the COVID-19 pandemic portrait. The mask has become a constant in all portraits as it's a standard operation procedure. It has made many lose and gain identity and expressions have gone silent. On the streets of Kampala, the mask is a tool of expression for the love of fashion. This love of fashion is headlined by the trend of the "kitengi" cloth masks. Since everybody wants to be liked in the current generation, a portrait in a fashionably appealing mask is an addition.



**Name:** YESTERDAY, TODAY, TOMMOROW

**Size:** 55 x 45 cm

**Year:** 2022

**Material:** Glass



**Name:** CM-IDENTITY

**Size:** 50 x 40 cm

**Year:** 2022

**Material:** Glass

The satisfaction you attain when you perceive complex but meaningful pieces of art is the beauty of art.

The COVID-19 pandemic is a medical catastrophe with a death toll of over 4 million people. This is a reminder of the small pox epidemics that killed over 300 - 500 million people. It's due to such epidemics that the medical facilities in the world are able to create the available vaccines in variety.

The art piece is a reminder of the small pox epidemics which had small red boils all over one's body that could make them lose their identity. The white background represents the clean medical record before the small pox epidemics. The blue surgical mask shows the emphasis of the use of masks in the last small pox epidemic in 1949 as to the current COVID-19 pandemic.

The small pox epidemics helped man through scientists prepare for such pandemics medically such as the mass vaccination which helped eradicate small pox by 1980.

We are who we are today because of the decisions we made yesterday and whatever decisions we make today will determine the people we shall be tomorrow.

The satisfaction you attain when you perceive complex but meaningful pieces of art is the beauty of art. As an artist, creating an art piece where you can be part of its perception is an honor. The face has been a keen approach to identity such as it's the only human feature on an "Identity Card."

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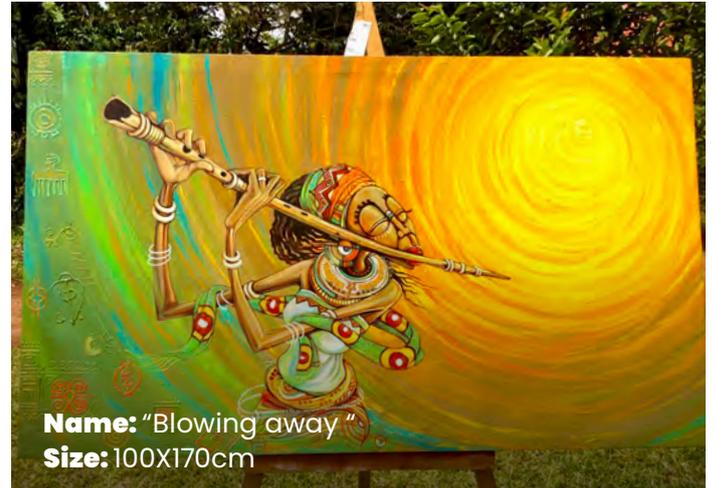
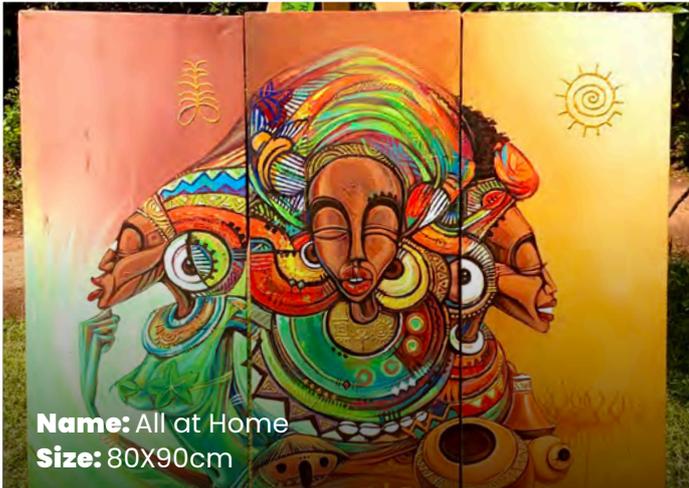
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Jk

# Jaymore

James Reeves alias @jk.jaymore is a Ugandan Expressionist, fine artist, painter and fashion designer. With a diverse working style. He uses mainly: acrylics, water color, ink, charcoal, graphite, natural fibers and kitenge fabric as his media. He is very passionate about culture and nativity and describes his style of approaching art works as a modern traditional style, in which he aesthetically captures the African native, livelihood and traditional setting expressed with afro-tribal patterns and symbolism. As seen in his favorite areas of portraiture, human figures, wild life and abstracts.

He currently majors in disciplines of painting, drawing, fashion, design and mural art (graffiti) He aims to embrace the beautiful culture and tradition of the native African artisans in this modern day to help others to appreciate it through his expressive artworks and design.



# Kwiz Era



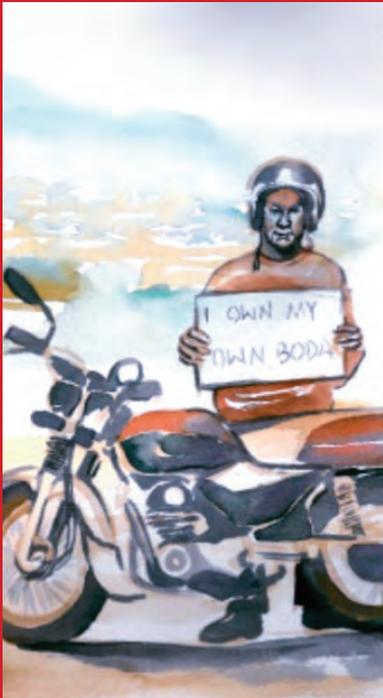
Original works are not for sale however,  
prints are available for sale.  
LIMITED PRINTS AVAILABLE



**Jacob Josh**

*Kajebe*

I am a multi-media designer artist. I incorporate various art forms like fashion design, watercolour and woodblock printmaking with an aim of having a complete out pour of what I feel inside without being limited. My process is more experimental and therapeutic as it engages the mind and body. I believe that art is a tool for communication and it speaks to me before my viewer hence a double-edged sword that cuts from both edges. My work focuses on interconnections or interrelations, as I believe man is to relate and share experiences with fellow man, God and nature and art is the linkage to all this as it is a reminder of the past, a timer of the present and a forecast of the future.



**Name:** I own my boda boda

**Size:** A3

**Year:** 2022

**Material:** water colour

Boda-Bodas were one of the most affected businesses in Uganda (attest for the longest time) this was beyond the covid-19 SOPs but for many associated reasons like crime rate and things like organisation in the city. By this a number of other aspects of life were affected, directly by the lockdown on the boda bodas because of a number of issues.

85% of boda bodas are not owned by the riders but by other citizens who have invested in them to add to their financial streams, so this group of people was directly affected as they missed or reduced on what they would earn on a daily. The services of the boda bodas were very much missed by most citizens in the country. The art work therefore is not only looking at who owns the boda-boda but the boda-boda was used to just show that we depend on each other and we need each other for the wellbeing of us all hence for every decision we make we need to consider how it directly or individually affects others.



**Name:** "Mpayo-agebiri" (even this shall pass)

**Size:** A3

**Material:** water colour

Mpayo agebiri is inspired by covid-19 and how it affected the economy. The increase in prices of diesel and petrol in Uganda is attributed to the global rise in crude oil. The global oil prices had climbed above \$80 a barrel by late September 2021.

The commissioner in charge of petroleum supply and distribution, Rev Frank Justave Tukwasibwe said that the rise in fuel prices is not unique to Uganda.

"It is global, not that it is unique to Uganda," he explained.

Aside the fact that this was a global challenge, Covid-19 further accelerated the increase of the prices as the truck drivers transporting the fuel had to do routine Covid-19 checks hence cause a lot of delay and therefore the increase in the prices which greatly affected the economy.



**Name:** Busy Bee  
**Size:** A3  
**Year:** 2022  
**Material:** Woodcut print

"Busy bee "just like the name busy was inspired by the very 1st lockdown in uganda in 2020 from Wednesday, April 1, to prevent further spread of the coronavirus .During this time a number of people lost their jobs and others simply could not work as they were tagged less essential.The typical day for most ugasdas at the time was spent inside the house .They were advised to even do physical exercises in their living rooms .I like many others spent my time on line trying to get inspired and also creating and discovering my self through experimenting with art.

I realised however that my mother was having quite alot of house work due to the number of people that had gathered at home.During this time I got to learn how house work is actual work ,its nothing less than any other job but much more.This work therefore is a celebration of all those mothers ,house helps and everyone out there that takes part in doing these tiring house work ,and that I appreciate and value you and hope everyone else out there can learn to appreciate them.The work is done using an old method of art printing called print making,its quite time consuming and hectic to practice but thanks to lockdown ,I had enough time to cut and print the work as well as calm down and break the monotony normal life.



**Name:** "Kija-Kugwa" (even this shall pass)  
**Size:** A4  
**Material:** Mixed media (found material and paint on stiff)

Kija-kugwa is an encouraging statement that I always tell myself and those that are going through hard times ,it is Biblical that there is a time for everything and even covid19 will also pass away (die) and it shall be only a feritel to the generations to come.Griwing up airttime scratch cards were everywhere in the environment, two steps and you would definitely find one on the ground, till they were burned their production stopped and a few years down the road ,there is nothing like airttime scratch cards anymore,long forgotten and in the passed.I would take a lot of explanation to someone who didn't use them that once they were the means through which we communicated because they had the airttime.

I relate with the the scratch cards such because during my senior four vaccination I scrafted over 10000 and used to call the girls who's numbers I had collected during the years in single school. When I got the idea I could not trace a single card and I went on a hanting mission asking if anyone had any and what you see is what I was able to gather and I hope this renews your memories and gives you hope that what we see allover towns ,villages and cites in the name of masks shall soon be forgotten.



**Joshua Victor**

# *Semaganda*

## **TOPIC EXPLORED**

• Traditional lifestyle (Ugandan lifestyle). Here we explore the day-to-day normal ways we go through life as a local.

My main source of inspiration behind the photographs I make is the desire to observe and learn from the people around me and the ability to connect with them hence building myself confidence. Photography offers me an opportunity to capture social ideas of a community within a fraction of a second. Everybody has a story to tell as majority of people are willing to share their lifetime experiences from which others can learn, if only one cared enough to reach out to them.

“Most people live in a cocoon; they only know a small group of people like themselves. They know their neighborhood, workplace, and family. Photography offers them(me) a window into the lives of people halfway around the world, and around the corner- people they never come in direct contact with” Stephen Shames  
Photography to me is the best way to place my contribution towards the growth of my Country Uganda and Africa at large through creating awareness as I document the reality of my surrounding characterized by aspects that usually go unnoticed.

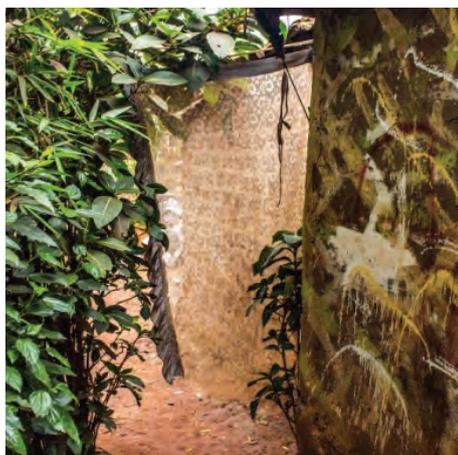
## **“The Herbalist”**

### **Photo Story description**

A herbalist provides medical care in the community they live in by using herbs and other methods based on the cultures and beliefs of their people. After a lifetime of dedication to working with medicinal plants, he or she must be seen to be competent, versatile, experienced and trusted. Many people in Uganda are beginning to adopt new lifestyles and modern ways of living, often including modern medical methods. Whether it's a conscious or unconscious shift, this poses a big threat to the existence of the use of herbal medicine and indigenous knowledge. Regardless of the usual debate between western medicine and indigenous medicine, some individuals have continuously chosen herbal medicine.

Change is good because it plays a significant role in development and progress, but preservation is a key component that allows us to retain and remember about cultural norms and practices from the past that often define us in a unique way and contribute to ensuring that our future is built on a foundation of our culture. This story focuses on Wasswa Denis, a 34-year-old local herbalist and entertainer, a resident of Kireka area in Bweyogerere, a suburb of Kampala. He is a father with one wife and six children, and he dedicates his entire lifetime to working with local herbs and also offering medical treatment to his family and other community members. In addition to passing on this knowledge to the next generation, he engages his children in the practice too as they get to learn about the different herbs.

# "The Herbalist"



**Name:** "The Herbalist"  
**Size:** 6 x 8 cm  
**Year:** 2021  
**Material:** Photographic print on  
Matt paper in an A4 Size frame

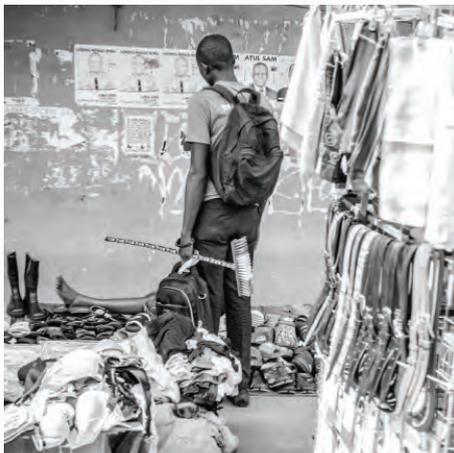
**“Lira on the move”**

Photo Story description

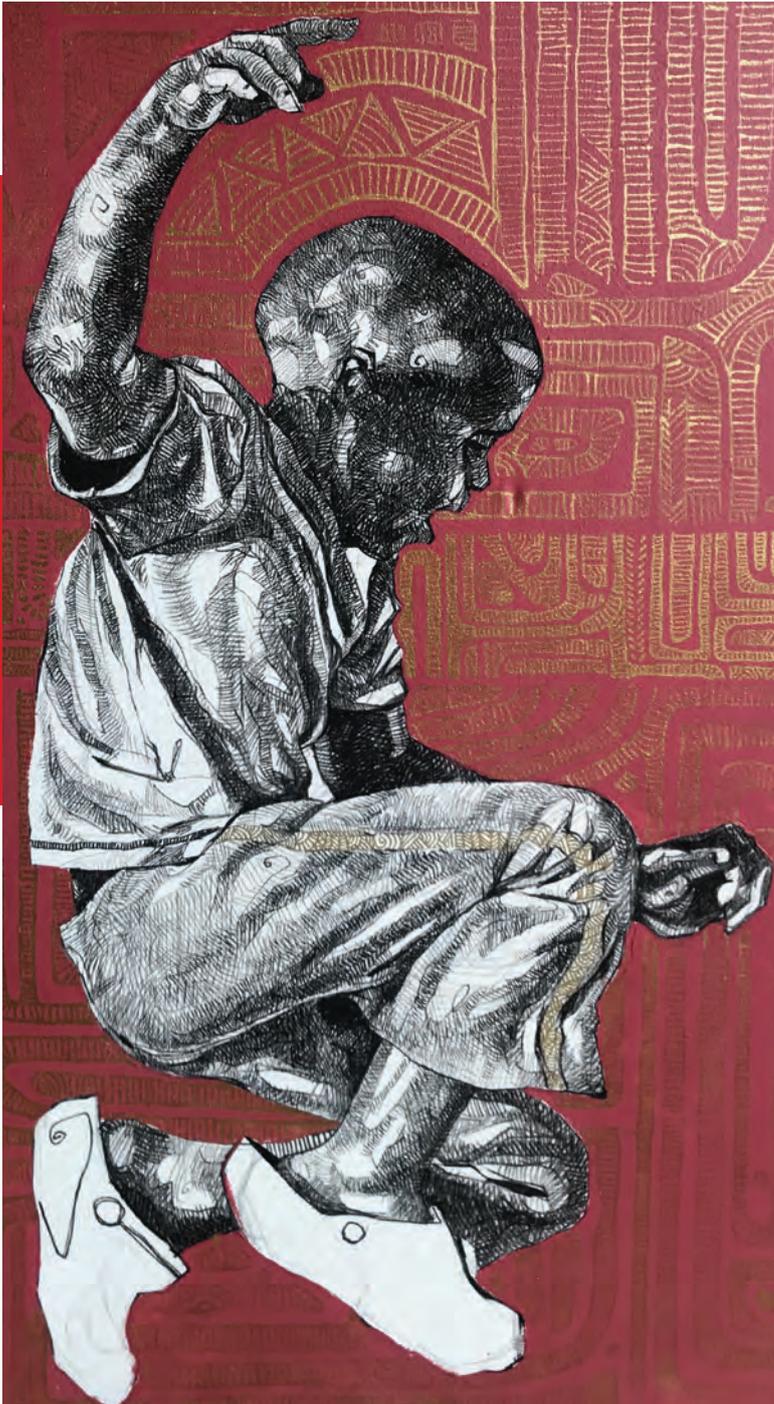
A city without people isn't a city, it becomes a Ghost town. Lira city is one of the newly created cities located in Northern Uganda. The street photo series are in exploration of the daily life of the people as this offers a glimpse of life in this newly created city and in the long run act as a base for a vivid general picture of how development is experienced by the people within the city centre of Lira.

As cities change over time that is certain areas look different after a couple of days. This is to further keep track of the evolvement of different people within particular spaces with reference to a daily routine. This in my opinion justifies the resilience of the people alongside their immediate environment.

As a photographer, I am drawn to discovering the unknown places that is with an aim of further understanding I and my surroundings.







**Dungu**

*Michael*

**Title- Leap of Faith**

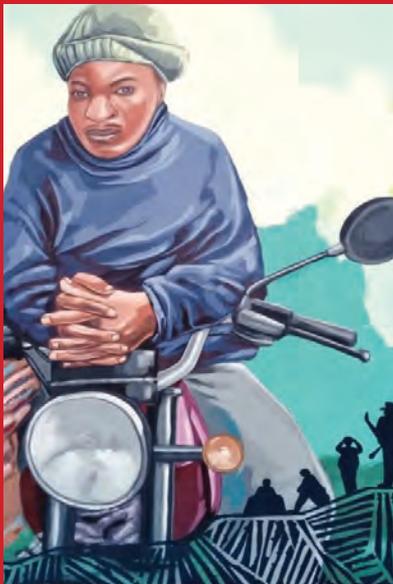
*noun*

"an act of believing in or attempting something whose existence or outcome cannot be proved or known"

**Peter Aka Peterfog***Ninsiima*

Ninsiima Peter was born in 1992 in Kampala, Uganda, he graduated from the school of fine art at Makerere University Kampala with a bachelor's degree in industrial and fine art in 2020. He is also known as Peterfog in the art industry majoring in painting and drawing elective.

Ninsiima Peter has participated in various group exhibitions in Uganda such as Munze art exhibition, UNCC cultural exhibition, Wanji art exhibition among others. He is a professional dance artist, fitness instructor and a musician.

**BODA BODA ZITUYAMBA**

110X90 cm

Acrylic on canvas

Inspired by the late Elly wamala's song "Boda Boda". Boda Boda is a Luganda word referring to a motor cycle, it's considered as the most flexible means of transport. This is because it links people from door to door and to remote places where vehicles cannot reach thus simplifying movements in Uganda.

Not forgetting it being an employment opportunity, so restricting Boda Boda owners from operation does not only affect the owners but the citizens at large. Focusing on the time period when the government restricted the Boda Boda movements, it resulted to a lot of hardships for example, cyclists lost their jobs, workers found it hard to reach their work places, police brutality against cyclist among others.

The above action affected many Ugandan citizen's incomes contributed to the high cost of living

**TOGETHER**

Acrylic on canvas

The Covid 19 virus outbreak called for a joint effort in order to kick the virus out.

In order to save the nation this had to start with families because families make up a nation.

Lockdown alone could not save us from the pandemic, individuals and families were required to work hand in hand to avoid the spread of the virus "united we stand divided we fall".

This was through focusing on preventive measures and SOPs such as washing hand, wearing masks among others.

Not only avoiding the spread of the virus, relationships and fellowships got stronger among family members due to the long time period spent together.

**THE BAD VISITOR**

90X67 cm

Acrylic on canvas

Covid-19 pandemic claimed many people's lives around the whole world hence considered "a bad visitor".

Unfortunately, when the pandemic broke up, there was no reliable cure or medication which put the world at a very big risk.

I personally lost close friends, workmates and relatives. The visitor contributed to misery and sorrow in people's lives. It for example left many jobless, lost property, dropped out of school among others.

It also contributed to economic instabilities to almost all nations around the globe including my motherland Uganda.

## Audio & Motion Art

Nationality: Ugandan

Recent Projects: **GENERATIVE DREAMS**

<https://scarletmotiff.com/generative-dreams>

**NEO\_SHIBUYA TV/CREATIVE CODE ART**

<https://vimeo.com/596683089>

**Creative Code Festival 2020 LIGHTBOX NYC**

<https://vimeo.com/596673707>

Website: [scarletmotiff.com](https://scarletmotiff.com)

*Scarlet Motiff*

Noel Apitta is a creative technologist and audio-visual artist from Kampala, Uganda. With a focus on abstract real-time computer graphics and abiding love for great stories and even better music; He's always on the lookout for new ways to translate the narratives of our analogue world into the digital tongue and tell impactful stories through the lens of technology. The tools of his trade are an ever-rotating cast of characters, currently anchored by Touch designer, Ableton Live and his well worn Native Instruments Maschine Jam.

**Mavin**

*Mwojo*



**Name:** Wawelu  
**Size:** 70x110cm.  
**Year:** 2022  
**Material:** Augmented Reality.

Wawelu is an art piece of work that entails and shows the effects of lockdown imposed on Uganda as a means to curb and contain Covid19. AR (Augmented Reality) is an interactive experience of a real-world environment where the objects that reside in the real world are enhanced by computer-generated perceptual information.

**Scan QR code download app to interact with the art work.**



**Name:** Character  
**Size:** 8x100cm.  
**Year:** 2022  
**Material:** Medium . charcoal and oil on canvas.



**Name:** Beautiful Bizarre  
**Size:** 60x100cm  
**Year:** 2022  
**Material:** Medium . charcoal and oil on canvas.

## Namata Maria

# Birungi

She is a female visual artist whose work is inspired by nature, immediate surroundings, culture, and the stories people tell. Growing up in Mulago, a city suburb, she started practicing art at an early age which she carried on through her school life. Her consistent effort in experimenting, exploring and developing creative ideas in visual art has seen her evolve through her craft. Her work is mainly dominated by figures of women, children because they make up the majority of her surrounding at home, and she is familiar with them. She is drawn to women in everyday settings. She practices sculpture, painting, and drawing. She completed her Bachelor's in Art and industrial design 2020, and is currently advancing her career in art. She is also doing apprenticeship at Vodo art lab and Society.

### Statement

My work is dominated by children and women because they make up the majority of my surrounding., And I find them interesting. My preferred media are acrylic paint and watercolor because they are easy to control, and the product is amazing for me. I was drawn to newspapers because of the aesthetic about them but also that they are timeless, and the letter forms on them put across a message to the viewer. Through my collage and painting techniques, I intend to capture and highlight moments of the pandemic of COVID-19, a season that changed history.



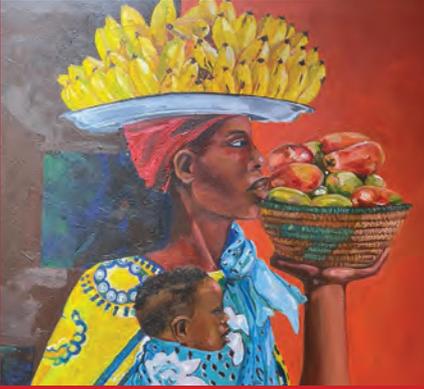
**Name:** Day Dreamer  
**Size:** 42 x 60 cm  
**Year:** 2022  
**Material:** Acrylics on newspapers

It reflects hope. This piece was inspired by the uncertainty, mixed feelings during the lockdown the lock down. Meditation is easy during night time. It was in such times when the right decisions were made. Amidst the silence.



**Name:** Thank God  
**Size:** 42 x 60 cm  
**Year:** 2022  
**Material:** Watercolors on newspapers

Giving thanks in all things, for all times...  
 'Be thankful for what you have, you'll end up having more. If you concentrate on what you don't have, you'll never ever have enough' - Oprah Winfrey



**Name:** How we survive

**Size:** 90 x 80 cm

**Year:** 2021

**Material:** Acrylics on canvas

'Even if you are not ready for the day, it cannot always be night' - Kanye west.

This painting applauds female breadwinners that chose to push limits imposed, to support and hold their family together during the lockdown.

**Kitibwa**

*Derrick*

#### **ARTIST STATEMENT (Sculpture)**

The artist uses scrap metal (aluminum in particular) aluminum cans, old kitchenware equipment's i.e. saucepans, spoons, etc. which are of no more value, he later melts them to create the metal sculptures. He's a mixed media artist who infuses metal and other material around him to create stunning artworks.

The artist explores topics echoing his personal experience surrounding his environment.

He uses his signature style of exaggerating the human figures arousing curiosity in the viewer. He's been part of various exhibition and which of recent was in South Sudan. (No-le- Humon Art exhibition)

#### **Printmaking**

One of the oldest renaissance art style. Woodcut cut technique is an art method whose creations are rarely seen. Its creation process is very hectic and time consuming.

However, the immense efforts invested in are worth it. With bold striking unique black lines and carefully selected solid colors make the style stand out from its counterparts. (Painting etc.) The artist still exaggerates his figure to tell his stories.



**Name:** NAPOLEON THE XIX (19th)

**Size:** 60cm x 40cm

**Year:** 2021

**Material:** Aluminum waste

**Series:** Post covid

Derived from the popular old fictional movie animal farm, the artist picks inspiration from the main cast Napoleon who was so infamous of his actions. And the number 19th is too derived from Covid 19, the number in order to create a relation between the two for starters, in the movie, Napoleon can only be ascribed to his blatant lust for power. The very first description of Napoleon presents him as a "fierce-looking" boar "with a reputation for getting his own way. He later breaks the rules that were governing the farm due to his political position.

A clear recap of his opportunistic actions is when he steals the cows' milk for the pigs. The many crimes he commits against his own comrades range from seizing nine puppies to "educate" them as his band of killer guard dogs to forcing confessions from innocent animals and then having them killed before all the animals' eyes. It's from these similar personal acts that the artists picks inspiration from in relation to what some selfish individuals did during the trying times of the covid lockdown

He started the artwork in March 2021 when the country was in a total lockdown after the escalation of the pandemic in the country. During this time many atrocities happened that stirred the artist to go creative. The artwork is an aluminum sculpture depicting some parts of a pig and a human face. (a man) It reminisces the infamous napoleon in animal farm and his actions in relation to the covid 19 effects that we encountered due to some people.

He reminisces the shameful acts that napoleon did which were familiar with what exactly happened during the lockdown acts like being opportunistic, greedy, tyrants, theft, etc. of some genders, people in particular.

The pandemic exposed like never before the people's vilest sides from health care facilities, relatives, leaders, etc.

For example, Due to enormous amount of time staying at home and scarcity of finances, majority of women and children were subjected to domestic violence, abuse by the men (spouses) and even some lost their lives.

The men in these families used the pandemic in orchestration to impose their dominance and perpetuate acts against their families.

During Uganda's COVID-19 lockdown, sexual violence reports increased, increasing HIV exposure in national data, taking into consideration possible underestimated true gender-based violence increase associated with COVID-19 related disruptions.

At a press conference at the virtual International AIDS Society (IAS) Conference on HIV Science, Rose Apondi, MPH, an HIV-prevention specialist with the CDC in Kampala, Uganda, said that when compared with the 6-month period before the lockdown in 2020, the 6 months afterward showed a 24% increase in reports of rape and a 30% increase in sexual violence experienced by teenage girls.

Another example was the rampant deaths that were recorded when covid was at its peak. Majority of private hospitals escalated their Icu(Intensive care unit) prices which were very high due to opportunists who completely had no patriotism for their country. This saw many people lose their lives because they couldn't afford the money the healthcare facilities were asking.

Other perpetrators used this chance to use their political positions to embezzle funds that were given to the country as a relief fund to help the country. the funds were never used by the intended people they were meant for and till now there hasn't been a clear publication of how the funds went down.



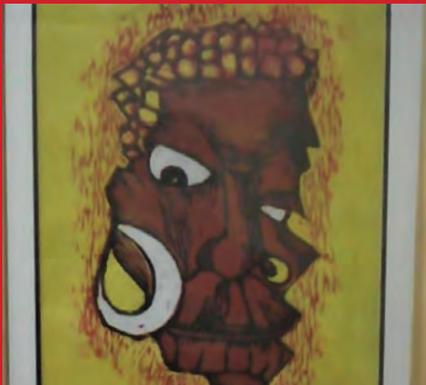
**Name:** Made of steel  
**Size:** 60cm x 40cm  
**Year:** 2022  
**Material:** Aluminum waste  
**Series:** Post covid

**Noun.** /stil/ 1[uncountable] a strong, hard metal that is made of a mixture of iron and carbon the iron and steel industry the frame is made of steel.  
*Oxford dictionary*

The artist picked inspiration from the agility of steel as a material. Steel is a very strong material that resists pressure, a strong material that is durable which can withstand harsh conditions for a very long time. The artwork strikes an ironic controversy of its identity as its name is made of steel and its actual material make up is aluminum a weaker and softer material to steel. Furthermore, the bold confident look that is portrayed on the face of the artwork reveals the strong resilience women possess even when they are exposed to extreme conditions.

It must be remembered that women were the victims of most of the evils that came with the Covid 19 lockdown and despite they were able to hold on and they became strong pillars in the existence of their families where the men couldn't. For example, due to the sake of their children, women found themselves staying in abusive marriages because they couldn't leave their children. This was a huge sacrifice as they were subjected to very many abuses from their spouses. In some countryside homes, with the fear of hunger striking their homes, women engaged themselves more in digging in order to help provide for their families, going stone quarry mines in order to earn a penny etc. their diverse workload they encountered showed how really strong and significant they were during the lockdown. The actions that were brought about by shameful perpetrators that led to a rise of early pregnancies in children also despite all the girls remained strong and when schools were open the government and schools gave them a chance to study with their infants, some completely dropped out but the fact the majority returned to school clearly indicates the strong urge to focus on what's next rather what happened in the past.

Women as being perceived as a weaker gender and being second to men, clearly portrayed their strong natural instincts they possess in trying situations and despite all these happenings, they, for a better cause left this dwell in the past and have looked forward for what's best for them moving forward



**Name:** Akagoma kalubendera  
**Size:** 49cm x 38cm  
**Year:** 2021  
**Material:** Woodcut  
**Series:** Post covid

This is a word derived from an old known songs which talks of about a small drum that is always beaten for the baby to keep quiet when crying. Using a woodcut printing technique, the artist exaggerates its facial human features for clarity. The print portrays a distorted face which shows a victim subjected to domestic violence with a strong suggestive look and expression despite, it carry's the meaning of the name Akagoma kalubendera

Which reflects exactly what happened during the total lockdown down against the women as they were frequently beaten for various reasons that men thought they should have kept quiet about Violence against women is a grave violation of women's human rights, no matter when, where, or how it takes place. There are many forms of violence against women, which had many potential negative health consequences for women and their children. Many cases were reported were women were subjected to domestic violence during the total lockdown. These atrocities resulted into injuries and serious physical, mental, sexual and reproductive health problems, including sexually transmitted infections, HIV, and unplanned pregnancies. In extreme cases, it even resulted into death.

The effects of violence are very often long-lived. Violence – in all its forms – can have an impact on a woman's well-being throughout the rest of her life. This is unacceptable, and the risks of violence that women and their children faced during the current COVID-19 crisis cannot be ignored.

When we are able to prevent violence and speak about it, or to support women survivors of violence, we help to safeguard women's human rights, and promote physical and mental health and well-being for women throughout their lives. This also helps to alleviate pressure on already stretched essential public services, including the health system.

# Egesa Davina

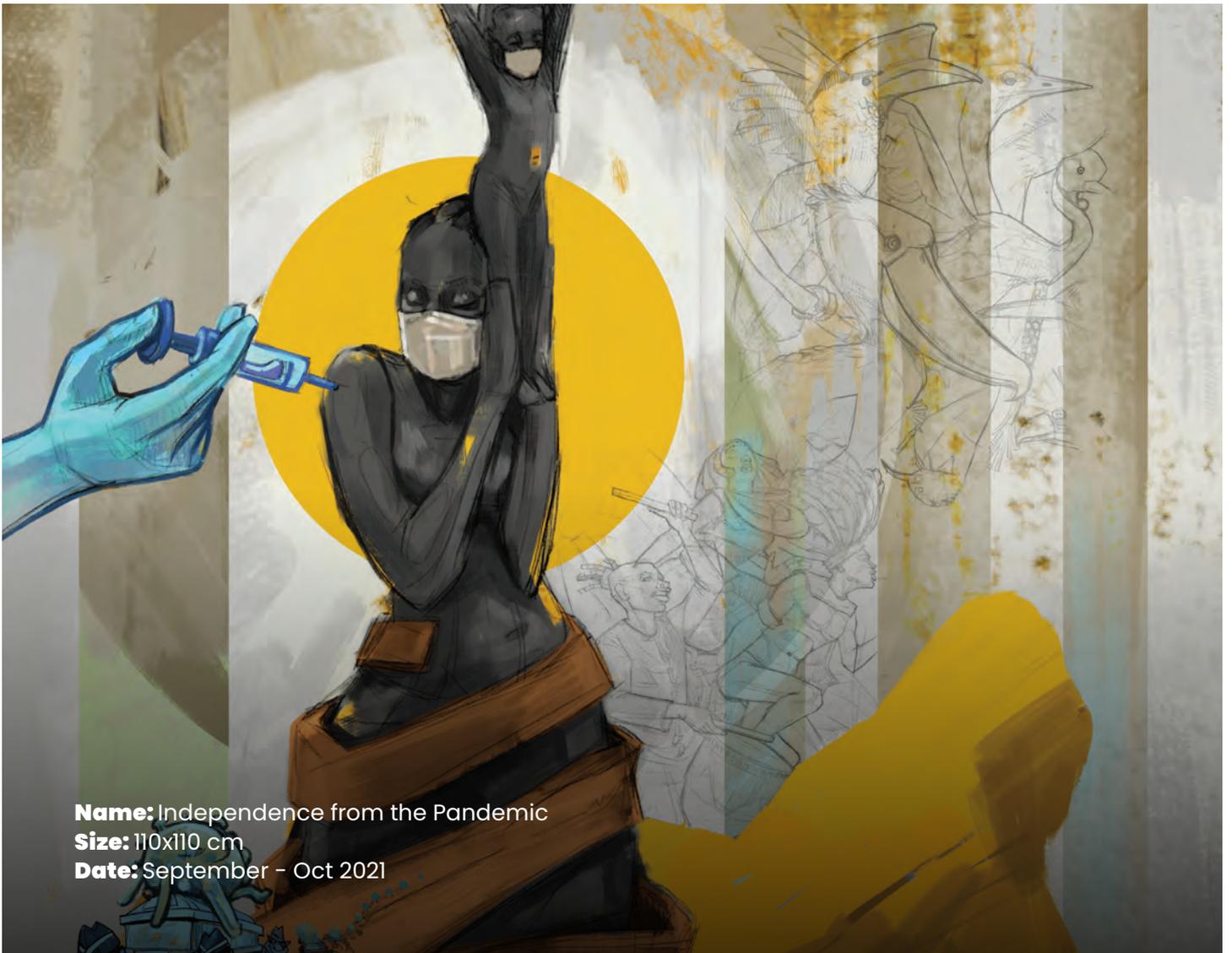
## Independence from the Pandemic

The painting is about the beauty of vaccination, as it opens Uganda to the breakthrough, unleashing the treasures of tourism that have long been on halt due to the preventive measures taken up by the government of Uganda against the pandemic.

As visible on the top left, a hand (Min of health /Govt of Uganda) is vaccinating the Independence monument. And because of that, just as Gregory Maloba intended in 1962, when he made the monument, the straps wrapping around represent the adversities of the pandemic (poverty, shattered businesses including tourism sector which was first impacted upon by the pandemic). So, the coffin guys as known on social media through a common meme, here take the corona virus as a corpse evacuating the country, as they leave the scene via the bottom, left to symbolise their return to where they came from.

On the right we see stylized symbols of some of the key tourism features of the country, such as the silver back Gorillas which are only found in the southwestern part of the country.

The birds which are well known to dwell in the country over 1200 species. Inviting tourists like bird watchers, with the shoe bill being a rare species yet among the array of birds found in the country's swamp vegetation mainly in Mabamba wetlands.



# Harold Jacob

## Luyomba

Luyombya Harold Jacob is a Ugandan freelance sculptor with a bachelor's qualification in art Makerere university. I have practiced the art of sculpture for six years and it has been my mode of expression and communication to the world through creating functional and relatable artworks that have been exhibited by the different platforms of exhibition such as the Wonder Art Gallery that showcase my work to the community as well as commission-based work that directly meant to satisfy individual interests.



### 1. LIGHT AT THE END OF THE TUNNEL.

The sculpture is a mixed media representation form of a lamp shade with a representation of the covid virus below and an umbrella of masks above with light. This sculpture is an expression of the hope we have been able to build along the covid season with several solutions that weren't evident at the beginning as everyone and everywhere in the world had lost hope and the news shared was hopeless as millions succumbed to it. This did not stop the creativity of how we could overcome the problem as several answers have been invented and these have given hope of another chance to the world.



### 2. LIGHT AT THE END OF THE TUNNEL.

This sculpture is a wooden composition of a three-dimensional chess board with wooden chess pieces composed as exhibited. The title of the artwork is derived from a Luganda proverb that states "enswa BWEKYUSA amaaso nga nawe okyusa envubo" which means that when the condition change, you ought to change strategies too to make it through. The work is derived from a personal observation of how people in my society have been in position to change their different states of living so as to blend into the challenging changes brought about by covid starting with the political season of 2021 that created the two super political power rivals with some taking advantage of the pandemic situation to their victory as well as individual relating to the advantage group to beat the s.o.ps such as curfew where "slogans like gamba nogu" came up. Division of work groups into the essential and non-essential workers that pushed many to put on uniforms that didnt belong to them to make it through.



### 3. OMUGABO

OMUGABO is a mixed media representation of hands holding tight a portion of water. This sculpture is named after a luganda word OMUGABO meaning potion. It's derived from a sense of protection of belonging and in relation to the covid season I was in position to learn and understand more the value of the little I own to gain value out of it. That is effective utility of resources as times tend to change, positive reaction to negative situation which has been evident in my society as many have been in position to utilize the would-be challenging pandemic season into profiting values for example from a personal point, I have collected many ideas from the situation that have inspired my works.

### 4. THE SACRIFICE

A mixed media representation of an exhausted but excited man on a bicycle kissing his longly awaited lover is a sculpture that I derived from experience from the covid season as I watched many taking up hard sacrifices so as to protect what belongs to them such as cycling long distances to meet lovers, walking long distances to work so as to provide for their families, copping up with hard upcoming like drop of salaries, venturing into new work kinds as theirs were no more and all this created a picture of being unstoppable regardless of the citation.

**Bob**  
*Wanyama***Preview**

The artworks were inspired by the everyday livelihood of the ordinary Ugandan; maybe not the one residing in the city, but the Ugandan who does not travel to work in a car, one who will only earn the bread for the day, the same Ugandan not troubled by living that way because he/she knows not another life and is not affected by the knowledge of fantasies and dreams of living.



**Name:** Atakole talye'nga  
**Size:** 80x100cm  
**Year:** 2021  
**Material:** Acrylics on canvas  
**Series:** Post covid



**Name:** Dreamers and chasers  
**Size:** 90x70cm  
**Year:** 2022  
**Material:** Acrylics on canvas  
**Series:** Post covid

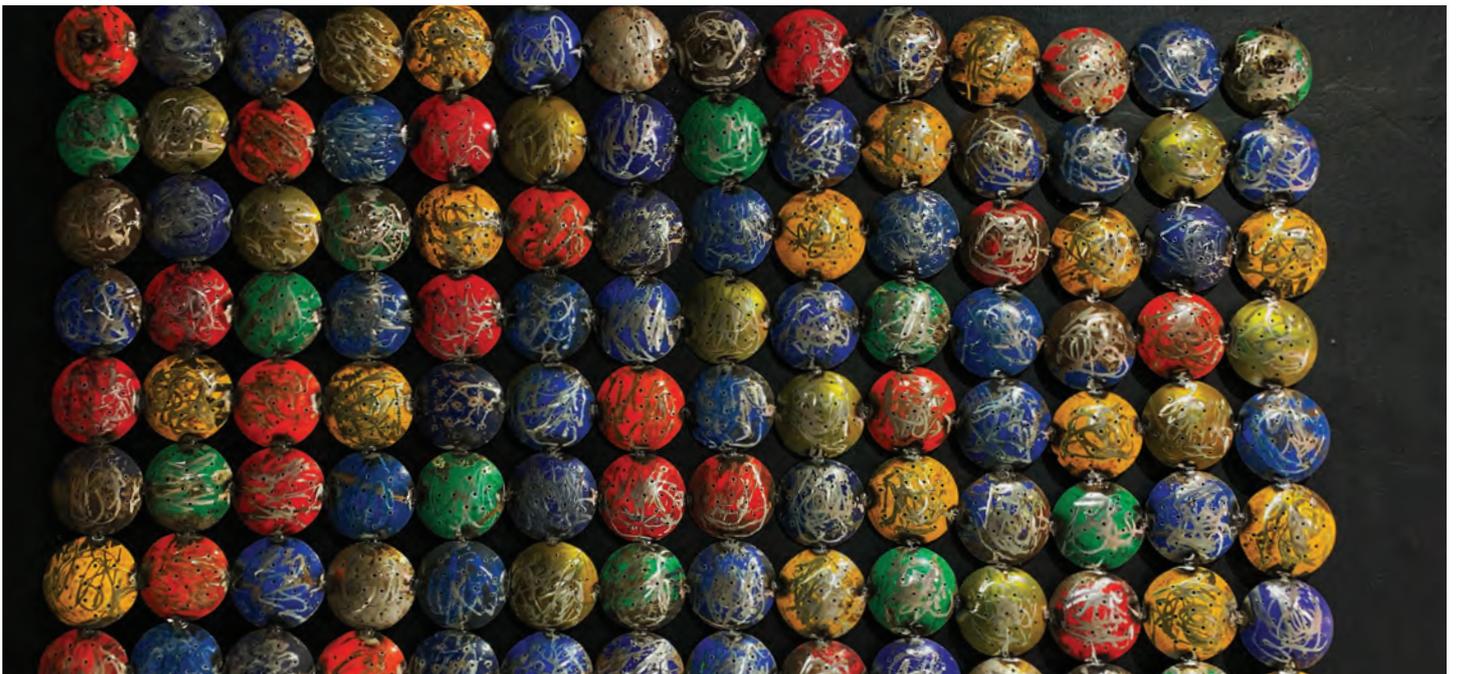
## Gerald Puto

# Kikomeko

### **“Art is love; art is family”**

Kikomeko Gerald Puto was born in 1990 in Kampala, Uganda where he still lives and works to date. He is a director at Vodo Arts Society, a cohort of creatives whose works enjoy a presence all around Uganda. His work, and maybe his life is an embodiment of inner balance. His unassuming nature may often elude the fact that he is well read in art history. His experience as an artist presents him as an unformidable artist. His journey in art started to sprout when as a young boy he would accompany his mother who was herself a talented artist in carpentry and sculpting. It was then that art started to be his personality. As a contemporary artist, Puto has a mastery in bending monochromatic practices to incite pilgrimage into the infinite depths of designers and creators. It is within this inviting abyss that he crafts abstract aesthetics, the kind that will satisfy you yet leave you wanting. He creates a playful tease in his works as he imbues the non-color with just enough color to exalt a depth and intensity that inspires devotion from the audience. Puto is a people person. He will often be met downtown interacting with artisans with whom he has created a family and network. Some of his works use raw materials scouted from downtown Kampala to create minimal yet refined mosaic like assemblages of burnt oil drums.

Then there are times when he creates larger sculptural arrangements of carbonized oil drums which drums, he obtains from road constructions. Puto’s eccentricity in art often blurs the lines between drawing, painting, sculpture and installation. To him nothing is too outlandish, everything presents an opportunity to create art. He uses the world around him to create unexpected beauty. Puto’s work and even his very nature depicts a powerful metaphor for the cycle of life that has further inspired him to expand his exploration to include the fourth dimension of time. His works are unapologetic, unashamed and within them there is a concealed freedom that humans often long for. Some of his latest works crystallizes random elemental gestures, which he practices before hand with India ink on paper, into thick layers of translucent acrylic medium resembling wax. As a director at Vodo arts, Puto has also extended his altruistic persona to be an agent of social impact. Vodo arts has produced works of murals that carry messages on mental health and intentionally influence conversations on mental health. As an artist, Puto values the wellbeing of fellow creatives and is actively using his artistic works to inspire hope. Because after all, “art is love; art is family.”



## Yiga Joshua

# Mulungi

My name is Yiga Joshua mulungi a visual contemporary artist in Uganda," ZADDE" Is one of the concepts am working on with a desire to restore our own indigenous art, zADDE means a child however the actual representation of this is embodied in a banana fibre, arranged and put together to make a doll which was and is used but children, they refer to these as real children of their own. The history about this doll is common in the central region of Uganda, it is believe that boredom and lack of playing items made children to come of With ideal and hence solving a problem, however this has lived on for centuries, however modernization had partly eroded this art and introduced other play tools, Children in the past were taught to respect and treat these dolls as their own children and this helped in their upbringing, Yiga believes that "the imagination of a real baby in the mind of a girl child was a doll, an he believes, we were once dolls in the minds of our Mothers when they were young before the real world unveiled,

### ABOUT THE PAINTING

"Ffe" which means "US"

Is a serie of two paintings known as meelu and Madugave which means a girl and boy.

, these paintings give a brief representation of our creation in the doll forms,during the creation of these dolls they had the art and the freedom to build what gender they wanted by twisting , shapes, and you can tell a male from a female,

### OBULAMU,

This is a series of 3pcs , which convey the story of my and the community I grew up in, it also reflects the dreams ,

Life is a series of moments,these are captured in the back ground of my painting in a child like way,

**"mwe" means "you". (with pink background)** reflects the life I saw girls in my community living inclusive of my very own sisters ,

**"ffe" means "we ". (Baby blue background)**

This paints a picture of moments i lived as a child and while growing,

**"Ebilooto", means "dreams"**

Like any human we have dreams and on several occasions our dreams can be similarly with other people's, this painting embodies the dreams of a young Man Yiga,



# Jeremiah Muwanguzi

## ARTIST BIOGRAPHY

MUWANGUZI was born on September 4th, 1996, to Mr. and Mrs. Lumu at Mulago hospital and is the first born of four and is currently in his final year at the Margaret Trowel School of industrial and fine art and is pursuing a bachelor's degree in industrial and fine art, majoring in drawing and painting.

His education background starts from Nakasero primary school where he sat his primary leaving examinations from then he moved to Kitante Hill School and Naalya SSS Butto where he completed his O – Level in 2014, he continued his A – Level at Naalya SSS Butto and completed from Bethany High School Naalya in 2016

His love for the arts started way back in his primary but he was particularly interested in visual art and this was because of the children's programs shown on television that taught children how to draw and it was from here that he developed the love for drawing and despite art not being encouraged in his primary school his passion for drawing continued on into high school where he found art being taught as a subject and this helped him learn more about visual art .

Muwanguzi has gained experience from working under Mr. Stephen Gwokcho during his industrial training and was able to develop his skills further by learning how to use drawing to fuel other areas of art for example illustration, painting, and sculpture. He has also participated in art initiatives for example art for collective action in 2017 that was working on sensitizing the public about gender-based violence.

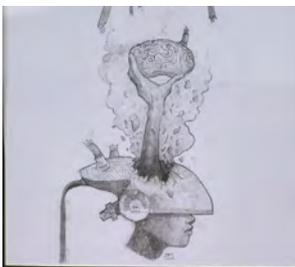
## Statement of intent

As an artist I intend to show some of the things I experienced during the recently concluded lockdown period that we had as a country and the world in general. This period brought with it loss, uncertainty, realization, self-discovery, and hope. My artwork was done with the intention of showing how this COVID lockdown season had an impact on my life and those around me.



The loss of some of my family members especially my grandmother and aunty and the realization that they aren't here anymore, the fact that I'll miss seeing my grandmother smile as she welcomes me with excitement whenever I went to see her and missing my aunts big bear hugs. I'd have to contend with the fact their memories will fade with us as we grow older. Surely, we will miss our loved ones and there is nothing that can fill that void aside from GOD himself.

**Title: Untitled, Size: A3.**



This lockdown helped me come to the realization that I needed to take a break from technology, and the virtual world at large. And find ways to use my brain to build my creativity and use the period for personal growth as regards to my spirituality, mental health and pursuing healthy relationships with my friends and family and Neighbors. That urgency to break away from the redundancy and idleness is what inspired this artwork.

**Title: Breaking out, Size: A3.**



With all these things happening around me i.e. the loss of loved ones, depression, separation from loved ones, not having a job etc. caused a lot of chaos and honestly, I just wanted to disappear completely and drown in all this chaos, but all I sincerely needed was to be found all I needed was someone to talk to and someone to hold me and save me and I found that hope in God, family, and friends.

**Title: Hope, Size: A3.**

# Joshua Oluka

## BIOGRAPHY

Joshua Oluka, born on 22/6/1997 to the late Okiror Stephen and the late Akiteng Angella is a visual artist who started his career from Light Nursery School Soroti, finished his PLE from Jinja Army Boarding in 2010, UCE from St. Stephens Soroti in 2014, UACE from Lakeside College Luzira in 2016 and later joined Makerere University for a Bachelor's Degree of Industrial and Fine Arts and is awaiting graduation this year.

## Artist statement

Doing art is like shaping my hands into a career that I don't know where it ends. Painting is one of the characters that have shaped my hands into an art career making impression paintings and curving out, work of the palette knife and brushes. Depicting women as a source of inspiration since I grew up with women after the loss of my mom and have done all what it takes for me to have this better life. Their characters of living and working is different and has really inspired me to work with in most of my paintings.



## DESCRIPTION

The character of the painter's ideas efforts to traditional character of a traditional woman. The man in woman truly depicts what women do in society and literally men can also do what women do. Strike for a living in society mostly for their deeds or actions to be recognized as being worthy. Story telling on what women have done is depicted. Rather all have to do something to recognize the acts of women in the society. Mostly on what they have done and are still doing mostly to support their families.



# Shyakarts



Between a hard place and a rock, this presents the hard times that befall in our lives, however short or long they take, we always work out away to overcome them. The lonely times offer moments of reflection.

**Title: IKIZERE (HOPE)**  
**Size: 110cm x 80 cm**  
**Materials: Mixed media**  
**Artist: SHYAKA Patrick**



The presentation of humanity, cores of our fore cultures when people lived in hamony and how they overcame their time hardships. The strong and weak, old and young, rich and poor all needed and lived together in life.

**Title: ICUBAHIRO (RESPECT)**  
**Size: 80cm x 55 cm**  
**Materials: Acrylic On Canvas**  
**Artist: SHYAKA Patrick**



For example, we have past through a hard period, some with broken hearts but out future should not be determined by our problems, healing is the first step to a better life. Great men and women don't leave in the past but learn from it.

**Title: THE AFTERMATH**  
**Size: 70 cm x 45 cm**  
**Materials: Mixed media**  
**Artist: SHYAKA Patrick**



The main function of the brain is to fail. We face many struggles as we take the path of life, some times get lost in what we started. This piece shows beauty but as well the struggle and imperfections we have but all in all we always have to face and move forward.

**Title: GUKOMEZA (CONTINUATION)**  
**Size: 90cm x 60 cm**  
**Materials: Acrylic on Canvas**  
**Artist: SHYAKA Patrick**



Every human has problems they face, needs to attain, and goals to achieve. But we don't have to explain all these or show them in our society, you have many haters than supporters. The beauty is: be yourself, respect, honor what you have and seek to be better.

**Title: UBWIZA (BEAUTY)**  
**Size: 100cm x 26 cm**  
**Materials: Acrylic on Canvas**  
**Artist: SHYAKA Patrick**



Presents the values and hand work of an African, the love and life lasting cultural norms. It also represents the tools we used in overcoming grief, in happiness and cultural ceremonies. These items represent healing to the soul.

**Title: PRIDE**

**Size: 90 cm x 81 cm**

**Materials: Acrylic on Canvas**

**Artist: SHYAKA Patrick**



The presentation of humanity, cores of our fore cultures when people lived in hamony and how they overcame their time hardships. The strong and weak, old and young, rich and poor all needed and lived together in life.

**Title: UNTITLED**

**Size: 40 cm x 60 cm**

**Materials: MIXED MEDIA**

**Artist: SHYAKA Patrick**



Everyone faces a darkness in their lives, some actually live with that darkness, in order not to succumb to that darkness, we find strength in those things around us, the things we love give us a reason to go on.

**Title: ESCAPE**

**Size: 40 cm x 59 cm**

**Materials: Acrylic on canvas**

**Artist: Spok**



A mother symbolizes many things in a life, a wife, a protector, an adviser, hope, a healer, a pillar of happiness and a shoulder to cry on in hard times. She is basically the head of a family.

**Title: HOME LIGHT**

**Size: 110 cm x 40 cm**

**Materials: Mixed Media**

**Artist: SHYAKA Patrick**



You can see it but you can't talk about it. You have the vision and the means but face a rock of challenges, known or unknown that prevents you from achieving the desired end. We could have the end but the means to it only make you shed blood and tears.

**Title: UBUZIMA (LIFE)**

**Size: 50cm x 80 cm**

**Materials: Acrylic on Canvas**

**Artist: SHYAKA Patrick**



The process of life is full of ups and downs. This presents the sorrowful moments that almost crush us down but the same situation presents love, a source and place to have faith in life. As time builds on in our achievements, we realise the importance of all we past through

**Title: UBUZIMA (LIFE)**

**Size: 50cm x 80 cm**

**Materials: Acrylic on Canvas**

**Artist: SHYAKA Patrick**

