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		12b			5	
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		12a			7	
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Additional information / EN

1 Curator Robinah Nansubuga and artist and lecturer Nathan Omiel discuss, on Andrea Stultiens' request the translation of the title of Ham Mukasa's trilogy 'Simuda Nyuma' and the word 'Ekifananyi'. Duration 8.37min.

2 Ham Mukasa had two houses. They are still owned by the family. One of them is in use for family meetings and to receive guests interested in the history of their forefather. In the other house is the home of one of Ham Mukasa's granddaughters. Both houses are time capsules. Photographs have a prominent place in their sittingrooms. In the hallway downstairs photographs of Kwata Mpola House in Kyaggwe, where Ham Mukasa was a chief for a long time, are on display. This photograph was made in Kew erimide House in Mengo, close to the Palace of the King of Buganda. The photographs were made by Andrea Stultiens in respectively 2012 and 2013.

3 Nathan Omiel made a series of painted portraits of Ham Mukasa, loosely based on available photographic portraits.

'It is very complex because we are dealing with Ham Mukasa, who stood in a time when we saw a transition starting from informal education to formal education. I do not have much history to make you actually understand if during the informal education drawing was a part of that. Within the clans you had people who did specific things. So for a royal to be painting or drawing, that was not really important. But education came in through the royal class because they were the first privileged people, the first people to get actual education so that the chiefs would be benefiting... I am considering that drawing must have been a language of appeal, since most of these youngsters did not understand English by then. If I wanted to point out that this is a woman in English and you call her mukazi in Luganda, I would have to draw and say Mukazi – Woman.'

4 Sanaa Gateja is doing a long term research on Alexander Mackay, a pioneering missionary who did not only bring his religion to Uganda, but also several technological developments. Mackay's story is described extensively by Ham Mukasa. Gateja's research results in works that engage with sensitive subjects such as slavery, freedom and the limitation or one sided dissemination of knowledge. Gateja has a background as a jewelry designer which might explain why his work often is product oriented. The costumes he makes are also used in performances.

'I created a little figurine of a man who very little is talked about in terms of his character, his inner self. But one can find him in his conviction and teaching and his mannerisms. Mackay is in all the history books of the primary schools. The Scottish people that came with colonies were many and they were successful doctors, explorers and business people. We have schools that wear kilts as uniforms. I like to merge the two cultures, Ugandan and Scottish, in a form of tapestry that will tell a story of these two kinds of people.'

5 Papa Shabani is a young photographer engaged mainly with the photographic portrait.

‘I had these ideas that would bring out some arguments. I feared that people would interpret them like they are against the Christian faith. But at the end of the day the truth remains the truth. The Uganda martyrs, these young men, both the Muslims and the Christians were killed for disobeying the King. That is what it comes down to. It remains a brain-wash that they died for Jesus or the Christian God. I was afraid that someone might think I would be attacking their faith, portraying Ham Mukasa like this. But I now learned that I should just create and people’s interpretation is up to them.’

6 Violet Nantume was trained as a jewelry designer, but developed into a cultural entrepreneur, artist and curator with a particularly critical attitude in relation to the world around her.

‘I employ subtle and overt sarcasm and/or provocation to get people to think outside the box so they can express their feelings about certain difficult things that happened in our cultural past. I have never been impressed by the culture of keeping quiet in order not to offend, of not questioning the elders of our societies about the relevance of out dated cultural practices, etc. So many things now buried in the past came and went with very few people every engaging in sound, open debate. [...]

In my artwork, the undergirding theme is context, the relevance of yesterday interpreted in a way that is relevant to us today. When I portray a King, I use Kabaka Muwenda Mutebi’s face, the reigning King of the Buganda Monarchy. Being a Muganda woman myself, it is important to me that fellow Baganda wherever they are can connect with the work. I envisage a scenario where the subjects of the King can discuss how the King should behave in the Kingdom. Ordinarily, this is a no-go area. You cannot question the King or answer back to him. He is elevated far above such things and it is an abomination for commoners to talk about them. Such loose talk would easily get you killed a few decades back.’

7 Fred Mutebi is known for his woodcuts, the medium he specialised in since the early 1990s.

‘Ham Mukasa wrote a book that many of us didn’t know about. It puts you in history and I am a present day artist with work that is compiled for the future. I had to think about a book that was written by who it is about, and the subjects he wanted to illustrate then, which I don’t think have outdated the usefulness of what he wanted to convey. But there is the issue of how to portray the illustration in a contemporary world. So I opted for something that relates with Buganda then, Buganda now, and the Buganda to come. It is all about the King’s concubines, the King’s women. We don’t call them concubines in Uganda. As a matter of fact, all the subjects of the King at one time are his women. Including men. When addressing the King they say ‘Saabassaja baffe’. ‘Baffe’ means ‘our husband’. Even the men say it.’

8 Achola Rosario works as a journalist and as an artist

'I was interested in this project because it is related to a research I was already doing, trying to trace the origins of the Nilotic tribes. I am not a Muganda, but from a Luo background. The Luo came into Uganda from the north. I didn't know much about Buganda history, but we heard about Ham Mukasa when we were kids. His life falls into the crucial period when all the tribes got separated. I liked looking into Ham Mukasa's position during that transition period. I found out more about the colonial strategies in appropriating history, creating allegiances, and finding support from Africans they worked with. These Africans were not victims, but those who were in direct contact with colonials used it for their own benefit, and not necessarily for the good of the people.'

9 Ian Mwesiga is young painter, interested in his medium and how he can use it to say something with and about it in the society he grew up in.

'In my painting the people offering to the small gods are all women. Nude women. Mythically they would say they would go to seek fertility. They would go to a certain tree to seek for God's favours to intervene in their fertility issues. I use nudity as a symbolic image for what society has made nude to be. What they think of nudity. It was and is not something common in the Baganda culture and it appears in a Buganda contextualised painting. For a specific function and with a specific purpose these women would do this kind of cultural misfit behaviour.'

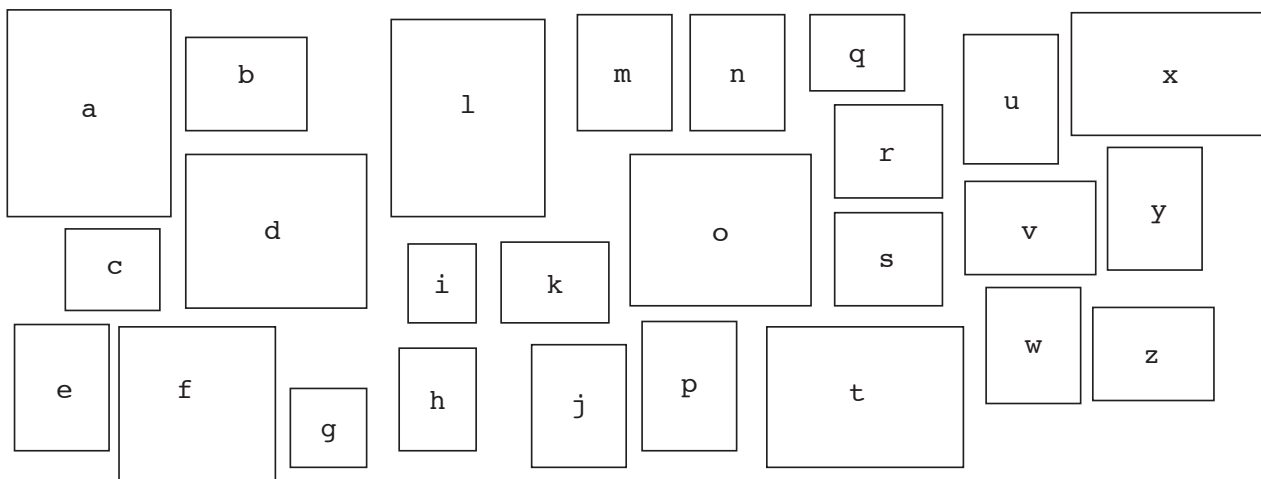
10 Lwanga Emmanuel is a sculptor. He made three fibre glass reliefs, two of which can be seen here.

'I have been mindful about the audience for my works and mainly concerned with the illiterate section of them. I give them a chance to look at and relate to what was. If I would have done it any other way I do not think they would have been able to understand it.'

11 Eria Nsubuga mainly paints, but does not limit himself to this medium. His work deals with both political power structures as well as with the conventions of the local and international art world.

'I chose The King's women because it is related a lot to the issues that I explore; the changing and conflicting roles in globalised modernity for women in Uganda in daily life, their sexuality, identity and politics. There are female decision makers in the country. They have to do things as women which affect the whole country. [...]
The African women are trying to find their way into the global space. The African women are trying to feel white as well... So you find African women having red hair and blond hair and flowing hair which is typically not African. That is a conflict for me.'

- 12 **A group of 25 students studying at Academy Minerva was part of an elective class in which some of the illustrations described by Ham Mukasa were produced. The class was supervised by Andrea Stultiens. The students had to engage with a history that none of them was familiar with previously. Work by six students was selected for this exhibition by Andrea Stultiens.**
- 12a **Luuk van den Berg** People praying and offering to small gods.
- 12b **Maaïke Zwaan** People with eyes being plucked out and ears being cut off.
Posters on trees which were used for learning.
Mr. Speke training King Mutesa to shoot with a rifle.
- 12c **Doga Gonüllü** Kakumba, Serwanga and Lugalama being taken for execution to Mutambilo.
The Christian boys Kakumba, Serwanga and Lugalama as they were burnt.
- 12d **Jolijn Fortuin** The way men and women used to dress.
Pagans being executed for not praying.
Mackay making a pact with King Makolo of Musalala.
The bishop being killed by Wakoli the King's man in Lusenyi Nabweya.
- 12e **Jan Klinkhamer** The hut for the warriors.
Mr. Mackay docking at Kigumbo landing site.
Ham Mukasa and 12 others going to Sukuma and they find 2000 men working on a bridge.
- 12f **Francheska Alcantara** The chiefs.
- 13 **Uganda Christian University (UCU) in Mukono was initially a theological college. The land it is on was donated specifically for this purpose by Ham Mukasa. The library of the University is named after him. Lecturer Eria Nsubuga asked the second and third year students of his painting classes to make the described images. This selection was made by Eria Nsubuga and Andrea Stultiens.**



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| 13a | Musana Amanda | The King's women |
| 13b | Onyango Geoffrey | Slaves working |
| 13c | Sam Okitoi | People with their eyes being plucked out and their ears being cut off |
| 13d | Ortega Daniel | Pagans being executed for not praying |
| 13e | Sarah Ijangolet | The wrath of the Gods
Pagans being executed for not praying |
| 13f | Tashobya Walter | Bugungu Lake |
| 13g | Ortega Daniel | Migrants |
| 13h | Asiimwe Ingrid | Mackay showing King Mwanga the map of the world |
| 13i | Achieng Sharon | People with their eyes being plucked out and their ears being cut off |
| 13j | Wanda Moses | Praying and offering for the small gods |
| 13k | Tashobya Walter | Slaves working |
| 13l | Kanoonye Patrick | Pagans being executed for not praying |
| 13m | Twongirwe Sophia | People with their eyes being plucked out and their ears being cut off |
| 13n | Anonymous | |
| 13o | Twimukye Hannington | Slaves working |
| 13p | Abaho Yosia | Praying and offering for the small gods |
| 13q | Asiimwe Ingrid | Ham Mukasa heading to Sukuma to fetch King Mwanga |
| 13r | Tashobya Walter | Ham Mukasa's leg injury in the battle with the Arabs |
| 13s | Wenyisa Martha | Mackay educating the King |
| 13t | Andrew Mukisa | People with their eyes being plucked out and their ears being cut off |
| 13u | Kabibi Patience | Wakoli the royal servant sent by the King to go to Busoga to kill the Bishop |
| 13v | Mubazi Joshua | Ham Mukasa heading to Sukuma to fetch King Mwanga |
| 13w | Mugisha Edmond | Praying and offering for the small gods |
| 13x | Sarah Ijangolet | The King's women |
| 13y | Bwambale David | Speke training King Mutesa to shoot with a rifle |
| 13z | Mubazi Joshua | Ham Mukasa getting the boats from Ssesse to pick the Kabaka from Budu |

About the curators

Robinah Nansubuga is an independent curator, born in 1986 in Masaka (Uganda). She currently works in London. Robinah started her career in 2004, as cultural manager at Ndere Cultural Centre, from where she continued to Afriart Gallery in Kampala. After organising various solo and group exhibitions she was appointed as curator and gallery manager at Fas Fas Art Gallery in Kampala. From 2012 till 2014 Robinah project manager at 32° East | Ugandan Arts Trust, a centre for contemporary art headquartered in Kampala. She is initiator of Ekyoto (bonfire), a critical discussion platform, focussing on storytelling and Ugandan traditions.

Andrea Stultiens is a Dutch artist. Most of her work questions the way the 'image' of the African continent is shaped. She does this with historical (mainly photographic) visual material as a starting point.

Coming across the illustrations that were described by Ham Mukasa and are shown in the 'Simuda Nyuma - Forward Ever Backward Never' exhibition is part of a larger research. It investigates how historical photographic materials, that are part of collections in Uganda, can be used to add to the understanding of the currently available versions of Ugandan history and help to deconstruct the ways in which histories have been and are constructed.

The research is presented in a series of small books, of which 'Simuda Nyuma' is part four of a series named 'Ebifananyi'. Each book is based on a collection encountered in Uganda. This is the word used for photographs in Luganda, the language spoken in Buganda, the kingdom in south central Uganda. The word seems to be best translated as 'likenesses'. It is not only used for photos, but also for other two dimensional images. This hints towards the way we are programmed by the language we use, toward how words color the way we see the world and to how careful we should be assuming that 'we', people with different cultural backgrounds, think we understand each other when communicating in a seemingly shared language like photography.

We could be discouraged by the way we get so easily lost in translation. We could also see it as a potentially productive start to set up exchanges. In 'Ebifananyi' photographic images lead to worlds in which a lot could be discovered, by both Ugandan and international audiences.

Robinah Nansubuga became involved with the project through personal interest in cultural histories in general, and of East-Africa in particular, as well as because of a shared educational background with Ham Mukasa. Neither of the two had a formal education but compensated for themselves with an informal education. While Nansubuga has adopted the project as a travelling exhibition, Stultiens has taken a step back but remains involved as its initiator.

Another version of this project is on display as part of the group show 'Global Imaginations' in De Meelfabriek in Leiden until October 4th. In this exhibition twenty contemporary artists from all continents show, invited by Museum de Lakenhal, their views on the globalising world. www.globalimagnations.nl



Most of the works in this exhibition are for sale

*	Nathan Omiel, set of 9 portraits	€ 900,--
*	Sanaa Gateja	
	- Mackay of Uganda figurine	not for sale
	- Mackay of Uganda costume (FREEDOM)	€ 2.500,--
	- Mackay of Uganda headpiece (FREEDOM)	€ 300,--
*	Papa Shabani	on request
*	Violet Nantume	not for sale
*	Eria Nsubuga	
	- The King's Women - Mangoes for lunch	€ 1.200,--
	- The girl with the yellow hat	€ 900,--
	- Monkey on the wall	€ 900,--
	- This is the year of the black blondes	€ 1.100,--
*	Fred Mutebi	€ 350,-- per print
*	Achola Rosario	
	- Mukasa God of Rain	€ 180,--
	- Speke	€ 350,--
	- Ham	€ 180,--
	- People with their Eyes plucked out and their Ears cut of	€ 180,--
*	Lwanga Emmanuel	€ 1.900,-- per work