EROTICISM AND INTIMACY

At FNB Joburg Art Fair 2016,
Sandton Convention Centre
8th-11th September 2016
Kampala Art Auction Ltd is a registered private company that was established in 2015 to manage creative productions, art exhibitions and art auctions in Uganda. In order to achieve its objectives, Kampala Art Auction draws on a gifted team of artists, curators, designers and contemporary thinkers.

In August 2015, Kampala Art Auction organized the Kamu-Kamu fundraising art auction at the Kampala Serena Hotel. The auction showcased 77 artworks by 48 prominent artists from Uganda, Kenya, Tanzania, Rwanda, the DR Congo, Ethiopia and Nigeria. The two day event was Uganda’s first ever major contemporary and modern art auction.

Since then, Kampala Art Auction has co-managed several exhibitions including “Together We Can” November 2015, by Helen Nabukenya; “Cast a Light on Prejudice” December 2015, by Papa Shabani; “Eroticism and Intimacy: Faces, Places and Paths” March 2016, a group exhibition; “Heart of Darkness” May 2016, by Christian Tundula; and “Zikunta” September 2016, by Donald Wasswa.

Kampala Art Auction is firm in its belief that fine art is an indispensable discipline in every society, that the collective voices of artists are important in shaping the views and values of society, and that public spaces should be places that foster artistic creativity and the freedom of expression. These three ideologies form the tripod on which our core values rest: Art, the Artist, and Expression. At Kampala Art Auction we are committed to archiving and documenting art for contemporary times and using it to engage broad audiences that transcend ethnic, geopolitical, and socioeconomic boundaries.
Partners

RTS Autoview Ltd is a private entity whose main business is international motor vehicle integration. Since its establishment in 2013, RTS Autoview has been very innovative in adopting new ways to deal with the car business instead of relying on the old ways of just importing cars. As its businesses grew and they got bigger office premises, RTS Autoview became interested in promoting Ugandan contemporary art. As a result, the directors of the company created an alternative art space called Under Ground within their office. This space is meant to enhance the spirit of young artists whose work is strong enough for a solo show. Since August 2015, Under Ground has held four solo exhibitions and one group exhibition.
Under Ground - Contemporary Art

UNDER GROUND is an alternative contemporary art space. It is managed by a pool of talented individuals who have committed themselves to enhance the aesthetic, conceptual and market values of contemporary art in Uganda and beyond. Under Ground aims to initiate dialogue between Ugandan contemporary artists and wider audiences in order to expedite the growth of contemporary art in Uganda.
EROTICISM AND INTIMACY
Featured Artists

Sheila Nakitende
Ange Sita Swana
Denis Mubiru
Collin Sekajugo
Peter Genza
In Intimate Erotics, five artists explore how gender and sexualities are lived today and the debates they provoked that have come to dominate public discourse across eastern Africa. This curated section of the Kampala Art Auction proposes a series of works that articulate our relations with the body, desire, intimacy, gender and sexualities. It creates a space in which the public can engage critically and actively with issues relating to gender and sexualities. By placing art firmly within the public domain, audiences are invited to express their views freely.

East Africa, and in particular Uganda, has drawn world wide attention through bitter conflicts and violence about laws aimed at regulating gender and sexualities. Sexualities and gender relations that do not represent the socially and politically dominant groups are either criminalized or highly stigmatized. Various reports testify to the violence against women and queer bodies. Matters of gender and sexuality have become a political as much as a cultural debate. This exhibition seeks then to engage with the controversies surrounding sex and sexualities in the twin arenas of religion and culture. This takes place against the backdrop of society’s current moral perspectives on the subject of sexuality.

This exhibition draws its inspiration from the body pedagogy workshops that took place during the Eroticism and Intimacy exhibition that Kampala Art Auction held in March 2016. The workshops were designed and facilitated by Moses Serubiri and moderated by Rebecca Rwakabukoza. The workshops provided a discursive and pedagogical environment for the participants to explore the body’s relation to gender
and sexuality. The workshops generated reflections on and contributed useful ideas while attempting to apply these to the politics of culture, sex and religion in East Africa.

Eroticism, sexual desire, intimacy, conviviality and friendship are central themes. Moral attitudes in society are largely influenced by religious and cultural teachings, which lead to the following questions: How are gender and sexuality perceived in relation to the body? How do we reveal or conceal sexual desire in relation to our own bodies or with other people? How have we explored the paths to places of intimacy and eroticism even when they fall far outside the bounds of society's moral outlook and expectations?

While the faces, places and paths that relate to intimacy and sexual desire are innumerable, often women and men are paralyzed and unable to explore these options due to the moral attitudes of society towards intimacy - attitudes that are bred by both culture and religion. The clash between eroticism and these attitudes limit the expression of sexual desire, and curtail the exploration of intimacy as women and men choose to follow the beaten path. This exhibition is then a contribution to the realisation of alternative paths to eroticism and desire.
An Erotic Project | George Shire

At this moment when the re-definition of gender is a central obsession of contemporary art, this exhibition is not only on target, it redefines the target and it may well be seen by others as dangerous in its implications. I take the view that it is bound to empower and decolonize desire and make up for decades of silence on the subject.

We live in times of political turmoil and in an age when desire is in danger of becoming another source of anxiety, so it is nice to view or sit back with a friend and listen to old fashioned sounds of hushed pleas and wicked groans. Many of us want so much sex, from the study of sex, and from an activism that foregrounds countering eroto-phobia. Because so many of us want relief from rage and pessimism about sex too, an exhibition like this might raise both hackles and hope. I can assure you it is not advocating anything of the sort. I am not doing that either.

What it does call on us to do is to interrogate the practices, effects, and ideologies of relations both in terms of the others with whom we find ourselves variously together. Sex denotes an encounter with otherness that attains the stability of a knowable relation only by way of an optimism that erases its negativity. Let me share with you an erotic monologue of my own. Correction it is based on a true story told to me by a woman. It is a woman’s point of view and it is set in my current hometown, London. And maybe it is about me. It goes like this
No muse could possibly be more erotic or more cruel than the poetic muse. So she is trapped and lusting harder and longer for this muse than she ever did for her tall husband. That sexy, handsome man with his bold head and brown skin, without a single hair on his body, who created an electric current in her body that left her wide eyed, her fingertips blue, her hair smoking. He bit her when they made love, he bit her and made her bleed, and he drank her blood and told her how sweet it tasted on his brown sugar lips. But he betrayed her like she always knew he would.

He left her for a more grounded woman. And now it was November, and she was alone. And she wondered if she could possibly survive until early spring, when the blood would rush to her loins again, when the trees would drip with fat white blossoms, because that was the only time the muse possessed her, and filled her. Meanwhile it is still early winter in London, and she is all alone, no muse, no husband, and her children are sleeping. So she slides her hands into her woolen pants and the shock contrast of their coldness on her warm moist cunt creates a storm cloud over her head, an electrical storm that climaxes in a milky spray of vowels, consonants and metaphors that barely sustain her into the next day.
A painting of the poet. Blues on her left thigh.

The encounter performed by this monologue centers on the question of how to live together relationally; how to confront our self division; how to experience the unbearable undoing of the logic that binds us to the world; how to share a thought or an object when the pressure of its handling by another risks breaking the object. Contemporary African sexual identities, it may be said, are constructed out of the peculiar, particular, multiplicitous effects and perceptions of tradition, modernity, colonization and globalization that are more often than not in confrontation with each other. Sexuality is today at once the most personal and private, the most public and the most political of issues that engages us both intellectually and practically in everyday life. Africa's heritage of colonialism has determined its antagonistic relationship with the West as much as its continued desire to be measured by and against Western paradigms, amounting to a crudely defined national difference. It is time that we began to reclaim the eroticisms of the black body and decolonize desire.
Sheila Nakitende

Artist Statement
My art practice encompasses visual arts, curating and performance. This diversity is a reflection of the daily challenges I face working and living as a female artist in Uganda. I remain focused on addressing the unique social, economic and political challenges of my country. I endeavor to utilize my skills in reaching out to my community, not only to understand art as an expressive method that is informative and educative but engaging them creatively and collaboratively as we seek to unravel the social uncertainties that we face collectively.

Facilitation and coordination of community and artist based projects is a key strength in my work. I believe that it bridges the gap between the arts and the public, and also contributes to the development process of the arts. I have been selected for several International Artists workshops, which I found tremendously rewarding. They provided opportunities for me to broaden and enlarge my perspectives in the field of contemporary art. They also enabled me to promote Uganda's rapidly expanding arts scene through my artistic approach that involves dialogue, interaction, experimentation and collaboration.

“My artwork is the sacred book of my religion preaching self-belief and optimism through the eyes of oneself. This motivates my progression and transformation in technique, subject and situation.”
Bandaged Conscience_2016_Mixed Media_on Paper_80x60cm_Sheila Nakitende
No Limits_2016_Mixed Media on Paper_90x60cm_
Sheila Nakitende
Ange Sita Swana

Artist Statement

My work attempts to answer questions related to the human being from the physical, intellectual and emotional perspectives. I represent the human as a transmitter and a receiver of waves that are around him/her, highlighting the influence that the body has on its conscience. This influence gives it an identity and a position from which others view it.

My work raises issues that are related to social pressure and its vice on the development of mankind. It is an intimate book that tells the gradation and degradation suffered by its psychic and manifested in its physical form. I depict written scenarios on bodies that give them multiple postures and attitudes, layers written on top of each other leaving tear marks, sores, and scabs on the skin, the scars a reminder of major and intense events that lend the bodies an assumed personality. I refer to this as a gradual mutation of the book of life. I render my works on canvas using a mixture of techniques. I combine acrylics, oils and pastels at times together with photography. As a result, my work opens doors to the plurality of the artistic discipline.
Gender Bender_2015_Mixed Media on canvas_200x100cm_Ange Sita Swana
Red Beret_2016_Mixed Media on canvas_200x200cm_Ange Sita Swana
Collin Sekajugo

Artist Statement:
In this work I use female body parts to critique consumerism and images of women in media and advertisement. I have chosen to focus on the female body because for centuries, the idealized female body has been used to persuade consumers thereby promoting gender stereotypes. According to Caitlin M. McCleary “exposure to images of female attractiveness cause[s] body image disturbance” and that “beautiful models adversely affect young women’s self-esteem and body satisfaction”. Women often compare themselves to advertising models that they deem more beautiful than themselves, and these comparisons create feelings of frustration and anxiety. Advertising and marketing have long held the power to shape, and reinforce cultural norms, and for years, advertisers have been able to propagate and strengthen gender stereotypes by disseminating harmful messages that contribute to the further sexualization and oppression of women in many parts of the world.
Do Disturb_2016
(Closed piece)
Do Disturb_2016_
Installation_33x18.5x46cm
Collin Sekajugo
Open_2016
(Closed piece)
Open_2016_
Installation_33x18.5x46cm
Collin Sekajugo
Peter Genza

Artist statement:
Since my childhood, I have always had a runaway imagination. Lying awake at night, it would transport me to worlds I knew not of. One evening, Mum returned home with a copy of Robert Louis Stevenson’s Treasure Island as a gift for me. When I opened its pages, the book so captivated me that I would lie awake past 3 in the morning, devouring page after page of its intoxicating adventures. I would literally have out-of-body experiences where I be transported to the world of Long John Silver, buccaneers, pirates and buried treasures. In the intervening years, I buried myself in multiple volumes of writing about any and everything, and my imagination became even more animated. Every day events and encounters took on new, wonderfully surreal forms as my mind reconstructed and retold them through the lenses of my literal travels. When I studied art for the first time in lower school, these travels to imaginary worlds informed my subject matter and practice, if ever I could call them that at the time.

I am now a practicing artist and writer. My current body of works is a social commentary on the eternal tension that exists between religious beliefs and cultural norms in regard to matters of eroticism and sexuality. I take a candid and satirical approach to my themes, treading a blurry line between fantasy and reality, between moderate and outrageous erotic expression, between religious (and cultural) conservatism and secular liberalism.
Trophies of Lust I and II
These two oil paintings explore one man’s objectification of women’s bodies as tools for the satiation of his sexual lusts, fantasies, and pleasures. The sacredness of what should be multiple, exclusive sex between the man and a woman becomes vulgarized, spiraling instead into an ignominious network of multiple, open sex with random women that the man “undresses” for his sexual indulgence and domination, physically and through fantasy. These women in the end become his collection of the ignoble trophies of lust.

Crucifixion of the Virgin
This one is a satirical question as to why churches still stigmatize girls who get pregnant out of wedlock but look the other way when it comes to the men responsible. The central figure is a pregnant woman hanging on a crucifix in shame, exposed to the whole world for the “crime” of enjoying sex and getting knocked up while at it.
Trophies of Lust II_2016_Oil on canvas 139x86cm
Peter Genza
Trophies of Lust I_2016_Oil on canvas 139x86cm
Peter Genza
Denis Mubiru

Artist Statement
My work centers on the sex culture as a form in Kampala documenting the interesting and exciting drama and religious conversations that media does not really get to pay attention. In my work, I use texts, collage and acrylics to experiment and explore opinions on the current erotic and sensual behavior in public places. I am fascinated with simple playful imagery and primary colors to draw the viewers’ attention to how different individuals interact with each other with several sexual undertones.
Feel the Whisper_2016_Mixed Media on canvas_85x60cm_Denis Mubiru
My Body is Ready_2016_Mixed Media on canvas_60x85cm_Denis Mubiru
The Tickle_2016_Mixed Media on canvas_85x60cm_Denis Mubiru
Sheila Nakitende (b. 1983, Kampala Uganda)
Biography
Nakitende graduated from Margaret Trowell School of Industrial, Fine Arts and Design (Makerere University) in 2005. A multi-disciplined artist, Nakitende experimented with painting before she explored installation and performance art. Her artistic experience ranges from participating in local and international art workshops, residencies and exhibitions. These have influenced her role as Gallery Manager for AKA Gallery (formerly called Tulifanya) (2007-2010), Programs Coordinator for Weaver Bird Arts Camp (2010-2013), Residency Director for Weaver Bird International Artists' Residency (2010 to 2013), and Curator/Artist at @punch studio (2010 to 2013)
Curriculum Vitae

Exhibitions
2013: “40 TWISTS” Solo Exhibition at @rtpunch studio Kampala Uganda
2012: ”Toast of the Moment” Group exhibition by @rtpunch studio, Afriart gallery Kampala Uganda
2012: ”Women Artists in Uganda” exhibition by female artists to commemorate International women’s day, Afriart gallery Kampala Uganda
2012: “Nude” group exhibition at FAS FAS Kampala Uganda
2011: “Group exhibition by @rtpunch studio” MishMash Gallery Kampala Uganda
2011-2016 “The LABA Street Art” Festival and exhibition Goethe Zentrum Kampala Uganda
2010: “What's Up” Art for Abato Art Tables
2010: “Audacity of Hope” Group Exhibition, Nommo Gallery Kampala Uganda
2008: Young Artists’ Group Exhibition, Nommo Gallery Uganda
2005: Young Artists' Group Exhibition, Nommo Gallery Uganda
2003: Fabrics Exhibition, Uganda Cultural Centre Kampala Uganda

Workshops & Residencies
2013: “Curators Workshop and Training” by Bayimba Foundation in collaboration with 32° East that resulted into a “Know Go Zone” curatorial space at the Uganda National Theatre for the Bayimba International Festival of the Arts.
2011 “Art in Public Spaces” Sadolin Mabarti Challenge Kampala Uganda.
2011: to date Weaver Bird Community for the Arts workshops Ndegeya Masaka Uganda.
2010: Collaborative boat building project and workshop with Scottish environmental
artist and the boat building Institute of Entebbe and Ggaba fishing site boat builders.
2008: “Art in Public Spaces” Urban Wasani International Artists’ Workshop & Exhibition
Mombasa Kenya
2008: “Talking Compounds II” Ngoma International Artists’ Workshop & Exhibition
Kiruhura District Uganda
Nairobi, Kenya.
2007: Insaka, Triangle International Artists’ Residency and Exhibition Siavonga, Zambia
2005: Black Herbals, Volunteer Artists’ Workshop promoting traditional herbs, Uganda
Ange Swana (b. 1987, Gisenyi, Rwanda)

Biography
Swana is a Congolese artist born on July 16 1987 in Gisenyi, Rwanda, where she spent part of her childhood. After university, she embarked on her professional career at “La Sinergie Kalama Les Ateliers Réunis” from where she connected with Kin Art Studio where she currently works.

Curriculum Vitae

Solo Exhibition
Jun 2013: Exhibition and restitution of artistic residence SAHM TO WORKSHOPS; Brazzaville

Group exhibitions
Mar 2017: Exhibition “WOMEN’S DAY” Faie gallery, Chicago, USA
Sept 2016: Exhibition “Eroticism and Intimacy”, FNB Jo’burg Art Fair, SA
Ground Contemporary Art, Oasis Mall Kampala Uganda
Oct 2015: exhibition “DAKAR, Laboratory of Contemporary Art?” Blachere Foundation
Apt- France.
Jun 2015: “Current Art” Exhibition at the Trust Merchant Bank (TMB), Kinshasa
Jan 2015: Exhibition “BETWEEN TWO BANKS” in French Institute of Kinshasa
Nov 2014: Exhibition at the Lilas Garden “YANGO OFF” 1st Biennial of Kinshasa, DRC
May 2014: Exhibition “CONGO (S), Off the Biennale Dak’art, Dakar, Senegal
Mar 2014: Exhibition “LADY BY LADY” in KAS PROJECT / Kin ART studio, Kinshasa
Mar 2014: Exhibition at the opening of the international fair of Francophone Women, 2nd
Edition 2014, Kinshasa
Mar 2013: Exhibition and restitution of art workshops Master /Kin Art Studio, Kinshasa
Jan 2013: Exhibition at the Galerie GONGO, Brazzaville, Congo
Nov 2012: Restitution and Exhibition Opening SAHM workshops at the French Institute of
Congo, Brazzaville
Nov 2012: Exhibition “One Trillion Rising / Vday, International day against violence
against women, Kinshasa
Oct 2012: Exhibition Opening SAHM workshops, Brazzaville
May 2012: Opening Exhibition of the 14th Summit of the Francophonie, the Symphony
Arts, Kinshasa
Oct 2011: Exhibition MOOV Kin Center Wallonie Bruxelles International, Kinshasa
Oct 2011: Exhibition “REUNIFICATION” at the German Embassy, Kinshasa
July 2011: Exhibition ‘Transmutation’ 6th sense, Kinshasa
June 2011: Exhibition Cantores Operarum / Maisha Generation Park, Kinshasa
Nov 2010: Exhibition at the Wallonia Brussels, Kinshasa
June 2010: Exhibition of Fiftieth Independence, Kinshasa;
Mar 2010: Exhibition with the Association of Women AFRICA, French Circle, Kinshasa
Jan 2010: Collective Exhibition NZETE, Academy of Fine Arts, Kinshasa

School
Academies Des Beaux Arts in Kinshasa - Degree in Arts, 2010 skills
May-June 2008: Professional internship at Boboto Cultural Centre (C.C.B) in the paint shop.

Workshops
Jan 2016: Symposium of southern art school: “Mediating past, present, future” historical stories and art of the twentieth and twenty Dialogues with southern country experiences.
Nov 2014: artistic residency at the Blachère Foundation in Apt, .France
Apr 2014: MASTER of the workshop ART / KAS PROJECT Kin Art Studio, Kinshasa
May 2013: “Debate around the stone” workshop with Claire LAMARQUE Ateliers SAHM, Brazzaville
Mar 2013: MASTER of the workshop ART / KAS PROJECT Kin Art Studio, Kinshasa
Sept-Oct 2012: antistatic Residence SAHM the workshops, Brazzaville
Jul 2011: Workshop Sneakers art, Peace in the Congo
Collin Sekajugo (b.1980, Masaka, Uganda)

Biography

Sekajugo is a self taught Ugandan - Rwandan artist born in Masaka. In 2007 following his artistic study tours around the world, Collin Sekajugo returned to Rwanda with a mission to “use art to change life”. He is the director and founder of Ivuka Arts Kigali, the first contemporary arts center in Rwanda. The center is committed to building community through the arts by providing artists the skills, platform, and exposure through which they may blossom as Rwanda's next generation of cultural entrepreneurs and ambassadors. In 2011 Sekajugo founded Weaver Bird Community for the Arts in Uganda whose objective was to bridge the gap between the arts and community”. Under Weaver Bird Arts Foundation, he has involved various artists from the region to engage in artistic activities and programs that have transformed the town of Masaka in mid-western Uganda. Today the project hosts a Sculpture Park (Camp Ndegeya) with camping facilities available to
both artists, non artists and regular tourists. It also has an Artists’ Residency Program open to both local, regional and international artists, and a Community Children’s Library (COCHICO Lib) which aims at promoting early literacy within the village. For the last 10 years his work has been a reflection of social conscience, focusing on the link between art and community with the desire for social transformation in Africa. Using found materials, painting, installations and performance, he inspires perception and attitude of resilience amidst social strife. His artwork is permanently displayed at the Smithsonian National Museum of African Art in Washington D.C. (USA) and in other private and corporate collections in the USA, Europe, Japan, South Africa and across East Africa.

Curriculum Vitae
2011 – Present: Patron, Weaver Bird Arts Foundation, Uganda
2008 – 2010: Country Representative, African Colours, Rwanda
2007 – Present: Founder & Director, Ivuka Arts Kigali, Kigali Rwanda

Selected Exhibitions (Solo Shows* and Group Shows)
2015: Vitality, Nairobi (Kenya)
2012: If wishes were horses, Kampala (Uganda)*
2012: Rwanda Today, Endinburgh (Scotland)
2012: Sekaplastic in Kenya, Kuona Trust, Nairobi (Kenya)*
2012: Road Sign Afrika, Mish Mash Gallery, Kampala (Uganda)*
2011: Stitched Identities, Tulifanya Gallery, Kampala (Uganda)*
2010: Rebirth of Rwanda, Columbia University, New York (USA)*
2010: As Rwanda Turns, Goethe Institute, Kigali (Rwanda)*
2010: Dialogue Among Civilizations, Durban Art Gallery, Durban (South Africa)
2010: Ivuka Arts Show, US Embassy/Kigali, (Rwanda)
2009: Musicals, Closer Look, Chicago, IL (USA)*
2009: East African Biennial, Dar es Salaam (Tanzania)
2008: ARESUVA Art Exhibition, Abuja (Nigeria)
2005: Inner Qualities, Design Agenda Gallery, Kampala (Uganda)*
2005: My Black and White Pages, Novotel Umubano, Kigali (Rwanda)
2005: UBUMANZI, Kigali City Rond Point, Kigali (Rwanda)
2005: IZUBA, American Embassy/Kigali (Rwanda)
2005: Uganda Young Artists Annual Show, NOMMO Gallery, Kampala (Uganda)
2005: WESM Art Festival, Lilongwe (Malawi)
2004: Renaissance, Novotel Umubano, Kigali (Rwanda)*

Public Collections
- Smithsonian National Museum of African Art, Washington DC (USA)
- American Embassy, Kigali (Rwanda)

Corporate Collections
- CBA Bank, Kenya

Private Collections
- Chris Rock, Award winning American Comedian and Film actor, New Jersey (USA),
- Pamela Joyner, Founder, Avid Partners LLC, San Francisco (USA)
- Sir Charles Njonjo, Politician and businessman, Nairobi (Kenya)
- 2000 – 2005: Bare Harve, Managing Director, Novotel, Kigali (Rwanda)

Bibliography
Dec 2015: Dominic Muwanguzi “If wishes were horses” The Independent
Oct 2013: Ginanne Brownell “Art Studio as a catalyst” New York Times
Sept 2012: Edgar Batte “Sekajugo building a home for art” The daily monitor
2011: Returning Home “Responsibilities to Protect” Thomas G. Weiss and Rama Mani
Book Cover
Sept 2010: Pierre Nanson “L’art pour changer les vies” Pog-resiste, Belgium
Oct 2010: Berna Namata “Using Art to Change Lives” Home and Interiors
Jan 2010: Dannielle Meastreti “Dancing Again In Rwanda” UTNE Magazine,
July 2009: Danielle Meastreti “Art Studio grows in Rwanda” UTNE Magazine, USA
Feb 2009: Mory Cunningham, “New Artistic Movements in Rwanda (A New Born Baby)”
Hart Magazine- Brussels, Belgium (Feb 2009)
July 2007: Kofi G Osei. “East Africa’s Shooting star” Maverick Magazine-South Africa
October 2006: Emmanuel Bagwana, “Welcome to Kampala and Beyond”

**Public Speaking Engagements**

2010: Talk, KARK 4 Television, Little Rock (USA)
2010: Presentation, Columbia University, New York (USA)
2010: Presentation, High School for Performing Arts, Minneapolis – St. Paul (USA)
Peter Genza (b.1972, Masaka, Uganda)

Biography

Born on 6th June 1972, Genza is a graduate of the Margaret Trowell School of Industrial and Fine Art, Makerere University where he majored in Painting and Graphics. After school, he took a 17 year leave of absence from the art scene to pursue other interests. In 2013 he fell in love with a gorgeous artist and three years later, he has returned to active practice. In addition to writing and photography, he paints and draws privately in his home studio. His extensive work with children undergoing treatment for cancer inspired him to develop methodologies in using art as a tool for therapy and psychosocio support for children with terminal illnesses like certain forms of cancer.
**Curriculum Vitae**

2015 to date: Co-Director and Editor at Under Ground Contemporary Arts
2014 to date: Co-Director and artist at Kampala Art Auction
2007 to date: General Secretary Foundation for Effective Leadership
2004 to date: Computer Instructor Glad Tidings Bible College
2009-2014: Operations Manager Bless a Child Foundation
2004-2009: Zonal Pastor Watoto Church (formerly, Kampala Pentecostal Church)
2000-2004: Head of the Design Team Straight Edge Ltd
1996-2000: Administrator Consult Arts Design Center

**Education:**

2006: Pan African Christian University, Nairobi: B A in Bible and Theology (Hons, summa cum laude)
1996: Makerere University, Kampala: Bachelor of Industrial and Fine Art (Hons.)
1992: St. Mary’s College Kisubi Uganda Advanced Certificate of Education
1989: St. Mary’s College Kisubi Uganda Certificate of Education
1985: St. Savio Junior School Kisubi Primary Leaving Examinations

**Short Courses:**

2013: Trainer of Trainees, Arts in Medicine at Makerere University/University of Florida
2014: Arts in Medicine Collaboration, Makerere University/University of Florida
2007: Pastor's Refresher Forum at Word of Life Fellowship
2006: Certificate of Computer Skills from Glad Tidings Bible College
2006: Pastoral Ministry in the context of HIV/AIDS with Mildmay International
2003: Certificate in Computer Science from Motese International Uganda
1997: Trainer of Trainees, Evangelism Explosion III International at Kampala Pentecostal Church
Denis Mubiru (b.1988, Masaka, Uganda

Biography

Mubiru is a Fine Art graduate from Nkumba University in Uganda. He is a co-founder of Pushing Art Africa where he currently works. Using acrylics, he paints with his bare fingers, brushes and palette knives executing bold and expressive art depictions. Mubiru draws inspiration from his day to day Kampala matatu (city commuter taxis) experiences and the urban culture. He retells the exciting dramas that unfold within society: petty arguments, flirting and matatu wolokoso (gossip), all of which reflect Kampala’s social life and Uganda at large. Mubiru has participated in Group Exhibitions at Makerere University Art gallery, Nommo Art gallery, AKA Art gallery, Laba Arts festival, Bayimba International Arts Festival, KlaArt014 among others. He attended a 3 months Art Residence at the Ugandan Arts Trust.
Exhibitions
2016: Eroticism and Intimacy Paths, Faces, and Places, Under Ground Contemporary Art
2016: Ugandan Arts Trust Artists’ member Exhibition at Humura, Kampala
2015: Music is a feature of Man, German Ambassador’s Residence Kampala 2015
2015: Kampala Yange Open studios Kampala at Ugandan Arts Trust
2015: 4th NALA Group Art exhibition Kenya
Violet Nantume
Curator

Violet Nantume is an artist and curator based in Kampala, Uganda. She is a graduate of the Margaret Trowell School of Industrial and Fine Arts, Makerere University. Nantume worked for two and a half years as an art manager before she started her independent curatorial practice in January 2015.

Together with Kei Hashimoto she co-curated Cast a Light on Prejudice, a photo exhibition by Papa Shabani, and Together We Can, an installation by Helen Nabukenya at Under Ground Contemporary Art Space in 2015. Nantume led the team that organized the first ever major art auction in Uganda, Kampala Art Auction 2015. She was the Assistant Art Department Coordinator at the Queen of Katwe Film Production, a Disney Walt Production.
She was the chairperson of the curatorial committee at the Kampala Contemporary Art Festival 2014 and was involved in conceptualizing the theme as well as overseeing the festival installations. Nantume co-facilitated and co-curated “Know Go Zone” art project at the Bayimba Curatorial Workshop in 2013. She participated as a curator in the Global Crit Clinic and 3rd International Art program held in Accra Ghana. This was made possible with a grant from Arts Collaboratory where she co-curated “A History of Ghana In the last five weeks”, which culminated in the Asiko Art School 2013. Together with Moses Serubiri and Peter Genza, Nantume co-curated “Eroticism and Intimacy: Faces Places and Paths”, a group exhibition in March 2016. Nantume is focused on building a curatorial career while keeping her artistic expression alive through drawing and sculpture.

Nantume is currently working on a publication with Nubuke Foundation, Ghana.
Acknowledgements

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Project Team

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Violet Nantume

Catalogue & Layout Design:
James Wasswa

Catalogue Front Cover:
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Artist’s Name: James Wasswa

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Artist’s Name: Stacey Gillian Abe

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Frank Bugembe
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