



KLA ART 014, Kampala Contemporary Art Festival
Project Report

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Feedback for KLA ART 014's Project Report were collated from conversations with the following contributors:

KLA ART 014 Festival Exhibition and The Boda Boda Project artists; Curatorial Committee; Project Director; 32° East Co-Director; Project Manager; Media Manager; Project Assistants; Volunteer Coordinator; volunteers; Cultural Partners; Media Partners; project funders; members of the public.

All images by Alex Lyons, 32° East Media Manager unless otherwise stated.



Golden Heart, by Helen Nabukenya, installed at Kampala's Railway Station for KLA ART 014

KLA ART 014 Overview

KLA ART 014 is Kampala's contemporary art festival. Throughout the month of October, the festival showcased contemporary artists from Uganda and Uganda's neighbouring countries to the public. 2014's theme was Unmapped; who are the unheard voices of our cities? How can we represent and celebrate the unseen urban-dweller? (KLA ART 014 website, www.KLAART.org)

The festival was made up of three key elements:

Unmapped: Festival Exhibition

At the heart of KLA ART 014 was a festival exhibition showcasing a selection of artists from Uganda, Ethiopia, Tanzania, Kenya, Congo and Rwanda; five aspiring Ugandan curators: Moses Serubiri, Violet Nantume, Robinah Nansubuga, Phillip Balimunsi and Hasifah Mukyala advised by South African curator, Gabi Ngcobo, worked with the artists to unearth, challenge and represent the unmapped, unplanned and unrewarded artisan traders of these countries' major cities. The exhibition consisted of newly commissioned work, created in Kampala specifically for KLA ART 014.

The Boda Boda Project

Expanding the Unmapped theme was the Boda Boda Project: a selection of twenty Ugandan artists who created individual artworks in, on or with a boda boda motorcycle taxi.

The boda bodas drove together through the city of Kampala stopping at one key location each day to set up a temporary exhibition space. The boda boda became a vehicle to showcase the latest works of Ugandan artists, mapping the city, engaging directly with the public and showcasing the new and unseen ideas of Uganda's contemporary artists on one of the most iconic elements of Kampala-life.

Mapping KLA's Artist Studios

An open studios network running throughout the festival allowed visitors to travel through Kampala on a matatu to 'Unmap' artworks, ideas and creations by Ugandan artists direct from their workspace.



Further Elements:

An **engagement programme** consisting of a symposium, film screenings and workshops, all driven to the theme of Unmapped, further opened up conversations of contemporary art between Ugandan artists and their audiences.

A **regional workshop** programme, running prior to the October festival delivered art workshops in Gulu, Jinja and Mbale in order to discover and work with new talents across the regions of Uganda.

KLA ART 014 Key Objectives:

- Offer an innovative platform to show Contemporary Ugandan Art
- Bring Ugandan art into a critical local, regional and international network
- Make Contemporary Ugandan art accessible to a wide public audience
- Work with local partners to develop the long-term growth of the Ugandan art scene
- Work with local authorities to promote contemporary art and its benefits in Uganda

KLA ART 014 Artists:

Festival Exhibition Artists:

- | | | | |
|------------------------|-------|--------------------------|-------|
| • Dennis Muraguri | (KE) | • Paul Bukenya Katamiira | (UG) |
| • Francis X. Nnaggenda | (UG) | • Paul Ndunguru | (TZ) |
| • Helen Nabukenya | (UG) | • Tony Cyizanye | (RW) |
| • Helen Zeru | (ETH) | • Vitshois Mwilambwe | (DRC) |
| • Mulugeta Gebrekidan | (ETH) | • Vivian Mugume | (UG) |

The Boda Boda Project Artists:

- | | | | |
|-----------------------------|------|----------------------------|------|
| • Anest Gabriel Shaloom | (UG) | • Sandra Suubi Nakitto and | |
| • Babirye Leilah | (UG) | Enock Kagga Kalule | (UG) |
| • DAPU | (UG) | • Adonias Ocom Ekuwe | (UG) |
| • Derrick Komakech | (UG) | • Ogwang Jimmy John | (UG) |
| • Kino Musoke | (UG) | • Papa Shabani | (UG) |
| • Grace Sarah | (UG) | • Petro | (UG) |
| • Joshua Godwin Kagimu | (UG) | • Richard Wasike | (UG) |
| • Reagan Kandole | (UG) | • Ronex Ahimbisibwe | (UG) |
| • Simon Katumba | (UG) | • Stacey Gillian Abe | (UG) |
| • Kizito Mbuga | (UG) | • Xenson | (UG) |
| • Immy Mali and Ian Mwesiga | (UG) | | |



A young man contemplates the work of Boda Boda artist Xenson titled *Rat Trap*, at Centenary Park, Kampala

Key Achievements (further festival highlights in Appendix i)

- The on-going development of a platform for contemporary visual artists across Uganda and its neighbouring countries;
- The delivery of a professional development programme for emerging artists, arts managers and curators;
- The engagement of Kampala's public in an innovative and dynamic festival programme, which took contemporary visual art directly to the streets of the capital;
- The engagement of press and media organisations from across Uganda, Africa and Europe to highlight interest in contemporary Ugandan art;
- The building of working relationships with organisations across Uganda, East Africa and Europe, which allowed for an extensive and varied festival programme;
- The strengthening of a relationship with the Kampala City Council Authorities and potential building of a public arts sector within the organisation.

Key Challenges

- A large scale project managed by a small capacity team, working with limited human and financial resources;
- A limited time scale in which to build the project, which tested the administrative and communication systems;
- A complicated public arts sector within Kampala, which meant long processes with authorities.

KLA ART 014, Unmapped



A man taps into Kampala's water supply in order to create a car washing bay, one of the creative tools of survival in Kampala.

'The bicycle knife sharpener; the express fashion designer; the mobile nail salon: they fill every corner of the city. 'Unmapped' will attempt to artistically showcase how people from every stratum of society adapt creatively to survive'
(Curatorial Committee statement, KLA ART 014 press release)

KLA ART 014's theme was devised by the Curatorial Committee. A starting point, given by the Project Director in January 2014, was 'muyaaye'. 'Unmapped' evolved from this seemingly provocative word through a process of weekly discussion and research. Initial explorations covered images of the constant informal hustles taking place in urban spaces across Uganda, as well as issues of trade, and the lack of accessibility to natural resources within the country as a result of these. The process of research included a literary review, as well as an exploration of related words, recent articles into 'mapping' and developments in the system of registration in Uganda. The Curatorial Committee received input from individuals including the Chairperson and Curatorial Advisor.

Challenges and Successes:

The committee produced a text detailing the theme and its relevance to society in urban spaces across Uganda and Uganda's neighbouring countries. Unmapped was relevant to the festival's audience, participants and artists; and particularly topical with the current emphasis placed upon registration within Uganda. The theme provided an opportunity for artists to explore elements of contemporary society within their cities. Its success was evidenced by the diversity of interpretations of it in the commissioned artworks.

The theme was perhaps less effective within the regions, as it was devised with urban spaces in mind, and as the workshops were quite brief to explore it effectively. It may be productive to produce a reduced version of the theme for build-up events and reduced versions of the text for easy distribution.

The theme was then passed onto a designer, Lucy Swan, who translated it into a series of images for the festival's branding. **For the full Curatorial Concept Note see Appendix ii**

KAMPALA CONTEMPORARY ART FESTIVAL

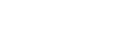
KLA
ART
014

4-31 OCTOBER



KLAART.ORG
FACEBOOK.COM/KLAART
TWITTER.COM/KLAARTfestival

AT KAMPALA RAILWAY STATION &
28 LOCATIONS ACROSS THE CITY



KLA ART 014 Festival Poster, designed by Lucy Swan

Festival Exhibition



My Building Blocks by festival artist Paul Ndunguru on display in the Railway Station's foyer

The Festival Exhibition comprised artworks from ten selected artists from Uganda and Uganda's neighbouring countries. The artists were selected by the curators, with the support of regional partners: Institut Francaise Kinshasa in DRC, Kuona Trust in Kenya, Nafasi Art Space in Tanzania, Netsa Art Village in Ethiopia and Ivuka Arts in Rwanda. These partners submitted a list of suggestions, which were received and explored by the curators as a starting point.

The artists were commissioned to produce new works for KLA ART 014's Festival Exhibition space at Kampala Railway Station. They were invited to Kampala for six weeks, from 1st September – 12th October 2014. The objective was to allow time for the research and development of artworks, and to allow a week to experience the festival once the exhibition had been installed. The artists could attend the festival's Private View, Launch event and Symposium, which were seen as networking opportunities of the project.

The Festival Exhibition was located at Kampala Railway Station; a centrally located building with a complex history dating back to the British colonial period. The station is owned by Rift Valley Railway (RVR). The process of gaining permission to use the space was taken on by the Project Director, who was supported by Umeme with the building of a relationship with RVR. The railway had not been functional for twenty years and the building had not been accessible to the public during this time. The use of the building was ultimately confirmed in early August 2014.

KLA ART 014 was given permission to use two rooms and the foyer, as well as a warehouse and a portion of the front of the building for the Festival Exhibition. The Festival Exhibition was open to the public from 10am – 6pm each day (excluding Sunday, due to the demands of Rift Valley Railway) and was free to enter, with the objective of ensuring that it was as accessible as possible. Volunteers were on hand to guide visitors around the exhibition.



Curatorial Committee member, Hasifah Mukyala introduces school group, S7 to the festival exhibition

Challenges and Successes | Festival Exhibition:

The response from visitors to the exhibition was positive:

'Innovative work, especially the boda boda motion photos and bark cloth', Moses Achibi;

Interesting, beautiful, thought provoking', Raphael Schwere

'Good to see good art in Kampala', Petra Navara

General Manager of RVR, Mark Rumanyika states: *'I understood the impact as soon as the show opened'* and describes the positive effect he believes the exhibition had on the environment: *'I wish I had taken the board members around to see the show... The exhibition added an 'additional colour' to the space'*; confirming that he would agree to host the project again if asked to do so. Further: *'The festival sparked interest in the audience; it gave them a curiosity... Paul Katamiira's work was very interesting'*.

Upon reflection, due to the nature of the building and the separate location of the four exhibition spaces, better signage could have aided audience accessibility.

Challenges and Successes | Festival Artists:

Selection of quotes from Festival Exhibition artists, **for all feedback quotes please see Appendix iii**

The idea of unmapped has been interesting concept for me from the very beginning of my involvement in the project. I knew I was going to work on the people who are not recognized or mapped officially or incorporated in the urban structure but I didn't know what kind of work I would produce and how I would communicate with people in the context of the concept. But when I start working and interacting with the people I was able to see more layers of the concept. When I walk in the streets of Kampala with my camera contemplating on the concept of the unmapped I could see a lot of interesting things and my understanding became more and more. I was able to see how people can be creative to survive within the formal urban structure, which doesn't recognize them. It is also interesting to see the relationship of people, places and their environment. I also have learnt a lot in the conversation I had with the viewers during the exhibition.

I have been working out of intuition and I had never had to critically engage my painting conceptually and explore all possibilities of just one idea. I was lucky the curators visited my studio twice and saw my thinking space. I think I could have used more time with them.

Working for the festival exhibition was a bit different than the way I usually work at home. For this festival I had to work in a new environment and on a specific theme within a specific period of time. This kind of program helped me to challenge my creativity and working mode. During my residency I feel that I got the chance to explore different art mediums.

Accommodation:

The Organisational Committee organised accommodation for the artists within easy travel distance of Kansanga, where they were invited to use 32° East's studios to work in. The initial accommodation that was set aside for the regional artists was seen to be inadequate and so the group were quickly shifted to more favourable accommodation.

Hospitality:

The artists were taken on initial tours of local studios and the city, in order to develop impressions of the environment in which the festival was based and the ways in which it could be compared to the cities in which they were based, before beginning the production process. The Curatorial Committee were responsible for artist liaison; however, the resignation of Philip Balimunsi, who had elected to take on this role within the committee, placed additional pressure on the rest of the team. Clear defining roles and better financial support, would have enabled the curators to fully take on their responsibilities with regards to the relationship between artists and curators.

Installation:

A lack of clarity regarding responsibilities made for breakdowns in communication during the installation of the Festival Exhibition and the late finishing of artworks resulted in additional pressure. This could be avoided, through better communication and clarification of roles at the outset.



Project Assistant, Emma Iwong, installing Helen Nabukenya's artwork, *Golden Heart*, September 2014

The Boda Boda Project

Twenty artists from across Uganda were commissioned to produce artworks to be installed on twenty boda boda motorcycles. Each day, these launched from the Festival Exhibition and moved across the city in a mobile art exhibition, settling in a different city location where they formed a temporary exhibition space. Volunteers and boda boda drivers were on location to engage members of the public about the artworks and the theme.

The objective behind The Boda Boda Project was to provide a platform for Ugandan artists to make and show work, whilst promoting citywide accessibility within contemporary visual art. The project's impact was visible as it passed through the streets and settled in each location. KLA ART 014 volunteers commented greatly on the visual impact that the Boda Boda Project created in the streets of Kampala.



The Boda Boda Project driving through Kampala's city centre on Kampala road

Selection Process:

The KLA ART 014 applications asked for artists to produce an initial idea for the project, placing an emphasis on innovation and feasibility; with the understanding that these ideas would be developed in the build up to the festival and through the Global Crit Clinic workshop in July and at 32° East.

Artists were selected by a panel which included: Curatorial Committee, Project Director, a Uganda Visual Art and Design Association representative and the Project Manager and Project Assistant. KLA ART 014 received 64 applications.

Those who were not selected would have their applications displayed at Nommo Gallery, as part of KLA ART 014's The Journey exhibition, and runners-up, were provided with a motorcycle with which to work.

Three artists who were based in Uganda's regions of Jinja, Gulu and Fort Portal, respectively, were selected to take part in the festival.

Challenges and Successes:

Logistics:

KLA ART 014 partnered with Tugende Ltd., hiring twenty-one motorcycles and a team of boda boda drivers from the Kampala social enterprise. This relationship was fundamental to the success of The Boda Boda Project, and Tugende's female Boda Boda Coordinator managed a team of reliable and positive drivers. Some challenges arose regarding the drivers' fees and hours, but most were settled early on and the relationship proceeded with minor issues. The ability of the drivers and the volunteers to interact with members of the public, educating them about the artworks in both Luganda and English was vital and increased the impact of the project significantly.

Police:

The support of the police and traffic police had to be confirmed, alongside the development of the relationship with the KCCA. The traffic police had committed to providing a team member to guide the motorcycles across the city each morning, and KLA ART 014's Organisational Committee has been assigned a contact within the police who was responsible for coordinating this. Because of the way in which Kampala is divided, the role of guide was assigned a different traffic police person each day. The Project Manager/Assistant was required to phone their contact each morning to ask him to provide a team member for that day. This process proved long-winded and multiple phone calls were required, on occasion over the course of up to two hours, before a police person arrived. In future, and based upon further conversations with individuals within the police, it would be more productive if one traffic police person was supplied to work with the project for the duration of the festival.



Lead Boda Boda driver, Naomi Awero, invites audiences to explore Kino Musoke's artwork: *I am Boda Boda*

Kampala City Council Authority:

The support of the KCCA was fundamental to the delivery of the programme. The emerging nature of public art as a practise in Kampala meant that responsibility for this within the City Council has not yet been assigned to a specific department or individual. As a result, conversations and the passing of information between the Project Director and individuals within the KCCA became long-winded and the process of gaining permission took place over eight months, between February and October 2014. It had not yet been determined in what format the KCCA required information about such projects in order to process it, and so departments asked for various forms, ranging from detailed descriptions, to photo-shopped images, to site visits with KCCA team members during this time; putting additional pressure on KLA ART 014's Organisational Committee, who was also tasked with gaining permission from relevant private landlords. Permission was ultimately granted for the project to take place at 8am on Monday 6th October.

Whilst the KCCA were not set up to deal with such a project, KLA ART 014 will hopefully go some way towards promoting the benefits of making contemporary art accessible to the public in Kampala. Next time such a project takes place and permission is sought for, KLA ART 014 should have assisted in making the route easier.

Once permission was received and post festival, the response from the KCCA was, excellent:

Thank you so much! Amazing works of art. Jennifer Musisi, Executive Director, KCCA



Sandra Subi and Kalule Kagga Enock's Boda Boda artwork; *King of the Road*



Festival Exhibition artist, Tony Cyizanye, in the early stages of producing work in 32° East's studios

KLA ART 014 Organisational Structure

KLA ART 014, Kampala Contemporary Art Festival was a month long visual art festival run by a team of individuals, possessing diverse talents, experiences and perspectives. A two year long development process took place over the course of nine months and resulted in an ambitious, dynamic and, inevitably, challenging mixing pot of activities and conversations.

KLA ART 014 was built upon the foundations of KLA ART 012, the inaugural edition of Kampala Contemporary Art Festival. KLA ART 012 was founded by eight organisations; *'a group of permanent art venues in Kampala'* (KLA ART 012 Facebook page)

- 32° East | Ugandan Arts Trust
- Afriart Gallery
- AKA Gallery
- Alliance Francaise Kampala
- Goethe Zentrum Kampala
- Makerere Art Gallery/IHCR
- Nommo Gallery
- Uganda Museum

The pros and cons of this original structure are detailed in KLA ART 012's end of project report:

A partnership like this is by definition challenging; KLA ART 012 required eight organisations with different roles to share a vision and process to meet many expectations. Everyone involved contributed on voluntarily basis, but the lack of organisational structure made coordination time-consuming... Core operational activities may therefore be put on fewer partners, in order to ease management and coordination.

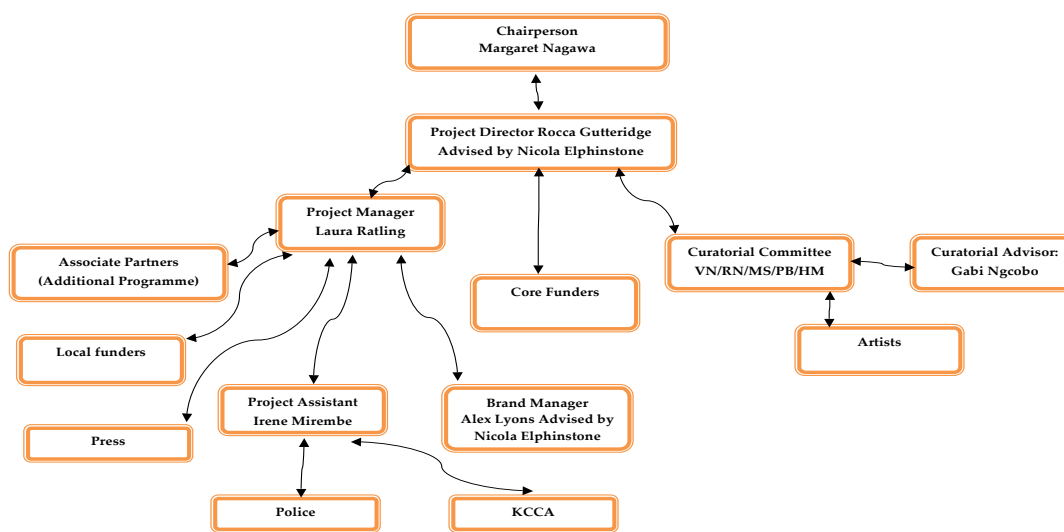
And:

This first KLA ART failed to localise the organization of the event, since ultimately the majority of the operational activities were carried out by expats. Next event should try to establish a stronger local organization.

In September 2013, 32° East | Ugandan Arts Trust were asked by KLA ART 012 partners to lead the next edition of the festival, which was due to take place thirteen months later.

KLA ART 014's organisational structure was based upon the conclusions drawn following KLA ART 012. It represented a structure with a level of hierarchy within the core organisational team. It also aimed to promote professional development opportunities and conversations between multiple voices. The structure positioned conversation at the centre of the process and represented a conscious decision to make the curatorial present, and to ensure that the curatorial represented the 'local'.

The project's starting organisational structure was as follows. This structure is since being questioned and was questioned throughout the process of executing KLA ART 014. A circular structure that would allow for more communication that is direct and unmediated might be a more successful approach for KLA ART 016.



Moses Serubiri, Violet Nantume and Philip Balimunsi skype curatorial advisor, Gabi Ngcobo

Curatorial Committee

Violet Nantume (Spokesperson); Robinah Nansubuga; Moses Serubiri; Hasyfah Mukyala; Philip Balimunsi

KLA ART 014's Curatorial Committee was '*an emerging curatorial group*' (KLA ART 014 Concept Note) composed of art managers, artists and a writer, selected by the Curatorial Advisor and Project Director and brought on board, via an invitation, to: '*Actively engage in conversations which will contribute to the development and overall vision of KLA ART 014, including concepts, themes, ideas, artist selection and the delivery of the final exhibition/event*' (Invitation letter to Curatorial Committee members, 12th February 2014).

It should be noted that Philip Balimunsi resigned from the project via email on 10th September 2014 due to competing artistic desires and the lack of funds attached to the position.

Organisational Committee

Margaret Nagawa (Chairperson); Rocca Gutteridge (Project Director); Laura Ratling (Project Manager) Irene Mirembe (Project Assistant, March – July 2014); Alex Lyons (Media Manager); Eric Mukalazi (Media Assistant); Josh Agaba (Volunteer Coordinator, August – November 2014) and Emma Iwong (Project Assistant, August – November 2014).

32° East Co-Director, Nicola Elphinstone, supported the development of the project's branding and marketing. In August 2014, due to personal reasons, Elphinstone left Kampala and was unable to support the team to the same extent; although offered assistance as and when able.

- **The Chairperson** was invited to oversee the project and to act as an ambassador for it. It should be noted that the chairperson lives in Addis Ababa and could visit the festival twice, once in build up and once during execution. The role of the chairperson should be further researched in 2016 and consider the importance of having a chairperson based in Uganda;
- **The Project Director's** role was to hold an overview of and to drive the overall vision and components of the festival, to represent the contact between the Chairperson, the Curatorial Committee and the Project Manager and to bring in core funds. As the project continued, this role grew to include developing the relationship with the KCCA, police and Rift Valley Railways, in the obtaining of the Festival Exhibition venue;
- **The Project Manager's** responsibilities included managing the project's operations, the development of partnerships and the marketing strategy, to bring in local funding support, and to recruit and manage the Project Assistant. As the project developed, this grew to include the management of the Regional Workshops and the Engagement Programme; the delivery of the Artists' Studios programme.
- **The Project Assistant** was brought on board as part of the professional development programme, to support the Organisational Committee and to manage the building of relationships with local authorities, including KCCA and the police, in particular;
- **The Media Manager** and marketing team were responsible for producing publicity material and documentation with the guidance of the Organisational Committee and based upon the theme devised by the Curatorial Committee. As the project developed, the Media Manager took on full responsibility for documenting the festival's build-up and events and further responsibility for social media

This core team was joined by a network of project partners, funders and sponsors, alongside thirty selected artists from across Uganda and its neighbouring countries, to produce a large scale and ambitious visual art festival programme.

KLA ART 014, Professional Development



The Global Crit Clinic, leading a workshop in Kampala and with KLA ART 014 artists, July 2014

Throughout the year, KLA ART 014 is committed to the ongoing development of the artists, curators, arts managers and administrators needed to execute a contemporary art festival. KLA ART 014 is delivering a programme of mentoring for emerging arts managers and curators (KLA ART 014 Concept Note)

The Global Crit Clinic | Boda Boda Project Artists

We are a global peer-teaching network working to diversify the field of fine art by offering artists in the developing world tools for participation (Global Crit Clinic website)

The Global Crit Clinic was invited to run a ten-day intensive workshop programme for The Boda Boda Project artists in July 2014. The objectives of this were to work intensively with the artists; to encourage them to question and develop their creative practises and to think innovatively, both with the project and their career development in mind. The practitioners, Kianga Ford and Miguel Luciano worked with the artists as individuals over the course of the programme, feedback was positive and the Global Crit Clinic are recommended for any future professional development opportunities with and outwith KLA ART.

Professional Development | Curatorial Committee

The Curatorial Committee's primary role was to drive the thematic vision of the festival and to select and work with artists for the festival exhibition. The committee was set up with opportunities for professional development, for those seeking a career in curatorial practice. Rather than bringing in international curators, the Project Director aimed to devise a platform for new Kampala based voices to be heard. Through partaking in KLA ART 014, the committee might add to their CVs, experience hands on practice, gain advice from the curatorial advisor and experience of the festival set up.

As part of the programme, the curators were supported in the attending of professional development opportunities abroad:

- *Philip Balimunsi was supported with his application for the ICI (Independent Curators International) programme in Addis Ababa, May 2014;*
- *Violet Nantume was supported with her attendance at Glasgow International festival in Scotland in April 2014;*
- *Moses Serubiri was supported with his application for and attendance of CCA Lagos Asiko art school in May – June 2014.*

The objective behind this was to boost the professional networks, experiences and understanding of the industry for the group. Whilst this was successful and provided rewarding experiences for the curators who took the placements, one of the Curatorial Committee members was not accepted onto their selected programme and one could not attend as she had recently given birth. This highlighted the flaws in this system and suggests that it needs to be revised for future projects. It may have been more effective to place the professional development opportunities in Uganda to ensure that all members of the committee could have benefitted. The committee also stated that, in hindsight, they would have liked their training to have extended into grant writing and logistics; which should be taken into account in further projects.



The curatorial committee and advisor visiting Kampala Railway Station, July 2014

Curatorial Advisor

South African curator Gabi Ngcobo was invited to take on the role of Curatorial Advisor to the Committee; providing a guiding voice for the group in the development of KLA ART 014's Festival Exhibition and theme. Ngcobo advised the curators via Skype meetings and visited Kampala in July to work with the curators in person in conjunction with the Global Crit Clinic's workshop.

It was determined that an experienced voice was useful to guiding the emerging curators, and Ngcobo's method of mentorship gave the curators confidence, ownership and independence of their work.

The effectiveness of engaging someone remotely should be questioned for future editions of KLA ART, working with a curator who was present might have eased communications within the team, particularly during September and October.



Artist Derrick Komakech describing *Go Slow! Women Carrying Paint*, to an audience member at the KLA ART 014 opening

Project Assistant

The role of Project Assistant was devised as a training placement in arts project management. Irene Mirembe was recruited in March 2014 on a part-time contract and was trained in a range of arts administration skills. Her confidence, abilities and understanding of project management developed significantly over the following months and can be tracked effectively through the increasing responsibility she was afforded at KLA ART 014's Regional Workshops; as she ran the final programme in Mbale independently. Mirembe however left the project in late July 2014 to seek higher paid employment elsewhere.

It is believed that the professional development element of the programme was successful to this point; however, when recruiting in future more emphasis should be placed on uncovering the priorities of the candidate and discussing financial arrangements.

In late August two further team members were brought on: Emma Iwong as Project Assistant and Josh Agaba as Volunteer Coordinator. Whilst these roles were not specifically professional development positions, the Volunteer Coordinator, in particular, was trained in areas of arts administration and required to take on more responsibility than he had previously, thereby enabling him to add to his CV, professional networks and career prospects.

Professional Development | Artists

KLA ART 014 represented a professional platform for artists from across Uganda and its neighbouring countries to showcase their work. The artworks were exhibited to audiences across Uganda, Eastern Africa, Africa and internationally, in person and via a marketing strategy, which included social media, press and print material; to art consultants and professionals, through the International Jury and press outreach programme.

I think you have devised a great model and delivered it impeccably.

Robert Devereux, Founder, The African Arts Trust

I am impressed by what you and your team have achieved in Uganda and how you are organizing the festival. Thank you for having received me and taking care of me and of the other participants.

Chantal Verdonk, Hivos



Jury member Patrick Mudekereza at an Arts Collaboratory networking event for KLA ART 014

International Jury and KLA ART 014's Professional Development Awards

An International Jury of arts professionals from across the continent was invited to join the festival to select the winners of KLA ART 014's Professional Development Awards. The panel comprised:

Dr. Angelo Kakande (Makerere University, Kampala);
 Christophe Roussin (Director, IFK, Kinshasa);
 Odile Tevie (Director, Nubuke Foundation, Accra);
 Patrick Mudekereza (Director, Centre d'Art Picha, DRC);
 Marie Helene Pereira (Raw Material Company, Senegal).

Due to illness, Marie Helene Pereira had to step down and was replaced by Katrin Peters Klaphake, curator of Makerere Art Gallery, for jury roles.

The prizes included:

KLA ART 014 New Talent Award, winning a residency at Kuona Trust in Nairobi in 2015, Papa Shabani;
 KLA ART 014 Innovation Award, winning a residency at IFK, Kinshasa in 2015, Mulugeta Gebrikidan;
 KLA ART 014 Audience Award, winning a residency at 32° East | Ugandan Arts Trust, Kagimu Joshua;
 The Audience Award was selected by audiences of the project via social media, not by the jury.

It was a conscious decision to make these prizes for the 2015 professional development of the artists so that the festival could continue to provide an engaging platform outside of the festival months.

KLA ART 014, Volunteers

In September 2014 a pool of volunteers was recruited by KLA ART 014's Volunteer Coordinator. The aim of this was to enable the selected individuals to develop skills, including interpersonal, organisational and communication abilities. The project would give the volunteers the opportunity to build upon their resumes, whilst outstanding volunteers would be recommended for potential recruitment or freelance work following the project.

Volunteer Coordinator, Josh Agaba, was recruited in August 2014 to construct and coordinate the team of volunteers for the duration of the festival month. The volunteers were to be located at various sites: at the Festival Exhibition; Information Hubs and on location at The Boda Boda Project, as well as at events within the Engagement Programme as and when requested. The volunteers were also required to support with the Private View, Festival Launch and Closing Party.

The volunteers, in the main, represented the face of KLA ART 014, and were responsible for interacting with members of the public; guiding them through the exhibition spaces, selling t-shirts and providing information.

The opportunity to volunteer at the project was advertised across arts, cultural and youth organisations. The recruitment drive was carried out via social media, through KLA ART 014 partners and in person, Agaba presented the opportunity at organisations including Break Dance Project Uganda.

Challenges and Successes:

Feedback from members of the public, the Volunteer Coordinator and the volunteers themselves was positive; however, greater clarification on the positions they were required to cover at the Festival Exhibition would have assisted early on, as this needed to be re-confirmed once the exhibition had opened.

The Volunteer Coordinator was happy with his team and coordinated them flexibly over the course of the project. Some artists expressed concern over the level of knowledge and understanding of the artworks they were describing to the public.

Specific volunteers received good feedback from visitors, including:

Great tour by Kenneth! Thanks, Philippa Jealoche and Generous information from the KLA ART 014 volunteers, Peter Ocom



KLA ART 014 Volunteer introduces members of the public to Richard Wasike's artwork, *The Safety Flapper*, at Kasubi Tombs

KLA ART 014 Cultural Partners



Children interact with Ronex's Boda Boda Project, *Take Me Home, Safely*, at Wandegaya, Kampala

One of KLA ART 014's initial moves was to invite the founding members of KLA ART 012 to come on board the project in whatever way they felt appropriate.

Invitation letters, which included the following, were distributed on 13th February 2014 and a meeting was set up. The letter stated that:

Core Areas of KLA ART 014 for Associate Partners to engage in could be (but not limited to)

- *Opening event: Sponsorship, Production Ideas, Audience Development.*
- *Press: Arts Journalism creation and advice.*
- *Marketing: Flyer distribution, cross promotion through social media channels.*
- *Additional Programme: Audience engagement programme, fringe events, academic research.*
- *Selection process: Selection of artists for fringe event.*
- *Fundraising: Local corporate funders, in-kind sponsorship arrangements, core funds.*

Afri Art declined to participate as the director, Daudi Karungi, was to produce Kampala Art Biennale in August, two months before KLA ART 014 was due to take place. It was determined by AfriArt that it would be a conflict of interests to be involved with both.

All other members determined that they would like to continue to partner with the project and a series of meetings to determine the role that they would like to take on followed.

KLA ART 014's Cultural Partners were as follows:

Maisha Film Lab; Pushing Art; Tilapia Cultural Centre; Uganda Museum; UVADA; Makerere Art Gallery; Bayimba Cultural Foundation; Goethe-Zentrum UGCS; Triangle Network; Umoja Gallery; Global Crit Clinic; AKA Gallery; Weaverbird Art Foundation

KLA ART 014's network of Cultural Partners, in the main, elected to produce events for the festival's Engagement Programme. This was the educational and interactive arm of the project; an opportunity for members of the public from spectrums of society to take part. The Engagement Programme was promoted through KLA ART 014's website, print material and social media channels, and each of its elements was devised with the theme '*Unmapped*' in mind.

Challenges and Successes:

The partnerships were positive overall; however the partnerships which were less defined or in which there was a confusion of roles proved more challenging.

In future editions of the project, relationships may be eased by reducing the number of partners or by clearly defining roles beforehand. Ideally, as with other elements of the project, a member of the team would be responsible for this element of the festival primarily, perhaps in conjunction with the Engagement Project. As made clear by KLA ART 012's project report and the appointing of 32° East | Ugandan Arts Trust as the organisers of KLA ART 014, it may not be more productive to have more organisations heading the project.



KLA ART partnered with Nommo Gallery and UVADA to exhibit the KLA ART 014 runner up artists: 'Taku', Teddy Nabisenke and 'Rasta'

For an overview of the KLA ART 014 programme including regional workshops, see appendix vi

KLA's Artists' Studios

The Artists' Studios programme was an opportunity for visual artists from across to Kampala to showcase their work to the public; and a chance for people to access the studios and explore local artworks.

Every Wednesday throughout the festival, a matatu would leave the exhibition space and take members of the public to a selection of studios across the capital. Artists who do not have their own studios were offered the opportunity to showcase their work at 32° East | Ugandan Arts Trust in Kansanga. This was embraced by a growing number of artists from The Boda Boda Project over the course of October, and the arts centre was visited twice as part of the programme. The tours were led each week by KLA ART 014 Project Assistant Emma Iwong, and supported by one volunteer. The programme was advertised on the website, via social media and print material. There was an average of six to eight people each week on the tour. KLA ART 014 received positive feedback from artists, attendees and the tour guide.



Odile Tevie (Director, Nubuke Foundation) on KLA ART 014's Artists' Studios tour at Babiryre Leilah's studio, Masaka Road

Kampala-based visual artist, Saana Gateja, who opened Kwetu Art Studio to the public, found the programme a positive experience, confirming that he enjoyed interacting with members of the public and receiving constructive criticism of his work. He would have preferred that the visits were longer, if possible, in order that he and the visitors could engage in longer conversations.

Members of the public enjoyed the opportunity to explore the studios. One of the attendees, Simon Lubega states:

'... it was an exciting experience to learn and meet people with whom I share the same passion of art with. It gave me an inspiration to go for my dream in art though I am just starting out'

Emma Iwong found the tours inspiring and engaging, and believes that the programme could be continued on some level in Kampala throughout the year.

From the Organisational Committee's perspective, the programme was a positive experiment and starting point which produced a permanent map of artists' studios across Kampala, the likes of which had not been available before.



KLA ART 014 billboard on Amber Road, Kampala

KLA ART 014, Press, Marketing and Promotion

KLA ART 014's marketing strategy included the following elements: social media, print material, press and PR, online advertising.

KLA ART 014 gained television attention from press organisations including the BBC, NTV, WBS, whilst the East African, New Vision, Monitor, Independent and Red Pepper produced articles on the project, providing a platform for the artists, curators and festival. Print material was produced and distributed across Kampala and the festival branding was made visible across the city through billboards in key locations.

Social Media

The objective was to develop a snowball effect with social media accounts, through both Facebook and Twitter. 32° East | Ugandan Arts Trust's Vimeo account was also engaged as the project progressed.

A new Facebook account was set up for KLA ART (previously only for KLA ART 012) and a Twitter account was established. Facebook was effective in developing a following for the festival. Images and an artist video profile were uploaded daily, which highlighted the project's evolving nature and ensured that its following developed consistently. The Facebook page was effective in bringing people to the Festival Exhibition, in particular.

The Twitter account was effective in engaging with specific contacts within the press and contemporary arts. The small capacity of the team limited the growth of the account, however; and this could have been improved by setting up an office space at the railway station for the staff who were based there.

One minute video profiles of the festival artists were produced by the Media Manager and showcased on Facebook and Vimeo through the month of October. The reception for these was impressive and the highest

amount of plays received by previous 32° East's videos was tripled, with the majority of the viewings from Uganda and East Africa.

A Pinterest account was initially set up; however, it was decided against following through with this as not yet a significant tool within social media in Uganda. In 2016, the organisers could also consider setting up a Youtube account, which would allow the festival's documentation to be shared with a wider audience.



Posters for KLA ART 014 created by 32° East Media Manager, Alex Lyons

Print material

KLA ART 014 produced a series of printed publicity items. These included: KLA ART 014 sticker; A5 flyer, poster, programme and billboards.

The basis for the branding and the design ideas was the theme developed by the Curatorial Committee, which was then passed through the Organisational Committee onto the marketing team and illustrator, Lucy Swan.

The branding and print material was effective in spreading word of the festival; the imagery was high quality, unique and eye catching. One concern, however is that whilst produced with a limited budget and through sponsorship, the quality of the branding and extent of the marketing campaign, could suggest that the project was produced with an extensive budget than in reality. This may have caused tensions when budgets were perceived as limited elsewhere.



Curatorial Committee member, Violet Nantume, speaking with the press at KLA ART 014's press launch

PR and Press (See Appendix v for further press selection)

The press strategy was effective and represented an extensive scale up from 2012.

Articles produced were from credible sources in the main, and, whilst not always entirely accurate, provided the organisers with a consistent supply of images to share via social media. The press outreach campaign was supported by RVR who gained the project exposure through television channels, including NTV and WBS.

The majority of the written articles were presented as 'news', rather than art criticism. This can be perceived as both a comment on the growing nature of critical writing within Uganda, and an indication that the festival team could push this element of the press more proactively in future editions of KLA ART.



Saturday Monitor article on KLA ART 014

Media Partners

KLA ART 014 developed relationships with a series of media organisations over the course of the project. These included: START Journal; Contemporary & Addis Rumble; Biennial Foundation; Art South Africa; Media Analyst. The objective was to build the profile of the festival; providing a significant platform within the arts for the participating artists, curators and arts managers.

Website

KLA ART 014 is tremendously well documented with film, artist profiles and details of a range of activities on an excellent website. Helen Hitjens, Africanah Magazine

A website was produced for the 2014 festival and as an ongoing online platform for KLA ART. Despite limited capacity and budget, the website has received good feedback as a vibrant, visual and accessible platform for the festival.



Opening launch of KLA ART 014 with Kampala based performance group, *Famous Friends*, interacting with artworks.

Documentation

32° East's Media Manager, Alex Lyons, was responsible for documenting the KLA ART 014 and was tasked with producing the following: images of the festival's build-up, the production and installation of the artworks, the Festival Exhibition and The Boda Boda Project on location, and all events within the festival. Lyons worked with a Media Assistant on four days only throughout the month, as a result of the limited financial resources, which placed pressure on the work to be achieved.

A wealth of impressive images showcasing the variety and quality of the festival were produced. However, the Media Manager could not be with all of the festival elements on all days and The Boda Boda Project was also challenging to film on limited budget.

The Media Manager produced and updated a KLA ART 014 Media folder in Drop Box, which was shared with press and partners. This was an effective way of sharing imagery from the festival.

It has been felt that the festival was extensively documented despite the limited capacity and finances.



Catalogue image of Stacey Gillian's Boda Boda Project Artwork, *Funky Glass Ride*.

Catalogue

KLA ART 014's Catalogue was developed by Curatorial Committee member Moses Serubiri, in conjunction with designer, Lucy Swan. The catalogue sought to explore and document the festival artworks, alongside Kampala's arts scene and asked for contributions from selected arts professionals. Documentation and images were provided by Lyons, and the copy was edited by an extended team.

Challenges and Successes: Press, Marketing and Promotion Summary

Overall KLA ART 014's press, marketing and promotion strategy were strong and built upon the foundation of KLA ART 012. The following areas can be considered for the next edition of the project:

Delays were experienced in the collating and processing of catalogue information, as a result of the reduced capacity of the team; and limited funding hindered the ultimate printing of the catalogue.

Marketing roles were to some extent unclear and there was a confusion of voices at times. Authority between individuals involved need to be clarified at the beginning of all processes role.

A Marketing Coordinator or Head of Marketing needs to be secured beforehand. With more time, the project concept should also be developed and passed onto the designer earlier. This would be assisted with greater clarity in the role of the curators, allowing them to focus initially on the development of the theme.

At KLA ART 014 multiple voices were involved in the development of the branding and imagery for the festival. The collaborative system added significantly to the project; however it is essential to determine who was ultimately responsible from the outset to ensure that it is also productive.



KLA ART 014 opening at Kampala Railway Station. Richard Wasike with press and his work, *The Safety Flapper*

KLA ART 014, Fundraising and Finances

Fundraising

The following funding and sponsorship support was sought for the project: Core funding; funding for specific areas; sponsorship-in-kind of project elements. Trusts, embassies, organisations, corporations and local businesses were approached, for both monetary support and sponsorship-in-kind.

The fundraising process represented a significant learning curve for the Project Manager whose background was in sourcing funding and building sponsorship relationships within a very environment. Current politics within Uganda also slowed conversations and hindered the support of the embassies. In an ideal situation, one person or a small department would have taken this on as their sole responsibility.

A large portion of the successful partnerships ultimately rested on relationships already established, which were then taken on and developed by the Project Director or Project Manager. In hindsight, and keeping in mind the professional development aspect of the festival, fundraising could also be part of the curatorial process.

Core sponsors, Umeme and Prince Claus were brought on board by the Project Director. If time and the limitations on human resources had allowed, the project would have benefitted from one additional core funder.

Supporting Partners were brought on board KLA ART 014 by the Organisational Committee.

They included: *Hivos; Stichting Doen; AFK; IFK; Definition; Ethiopian Airlines; Norwegian Embassy; Basco Paints; The African Arts Trust; GIZ; Bollere; CKU; KFW; Protea Hotel; British Council; UTB; Tugende Ltd; UBL; SWW Wines*

They contributed support in the form of monetary funding and sponsorship-in-kind and were fundamental to the delivery of elements of the festival.

Key Challenges and Successes: Administration:

The administrative and financial elements of the project were overseen by the Organisational Committee, in the main, and were, perhaps, where some of the steepest learning curves were felt. The small capacity of the team meant that the Project Manager also represented the accountant and book-keeper for the project, overseeing and developing the budget. This became increasingly pressured in the key festival months of September and October, when the team were managing outgoings to multiple artists, partners, curators and organisers.

For further editions of the project, it is essential to establish administrative systems beforehand in order to ease the process for everyone. Artists should be advised to collect expenses at a specific place and time and this should be made clear from the outset. Ideally, there would also be a member of the team on financial administration and accounting specifically. This would have reduced communication issues and placed responsibility on individuals to claim their expenses on the specified day.

In general, greater transparency regarding the budget from the outset of the festival can be introduced through increased conversation and advice within the entire festival team.



KLA ART 014 Core Partners



KLA ART 014 Supporting Partners

Challenges and Successes: Artists' expenses:

The regional Festival Exhibition artists were invited to participate in the project with a letter offering them: materials budget, per diem, visa, transport to and from Kampala and accommodation. The Ugandan Festival Exhibition artists received a materials budget only. In future editions of the project, it is being suggested whether it would be more productive to offer all artists a fee and materials budget rather than per diem.

KLA ART 014 has been discussing extensively the challenges of commissioning works apposed to selecting pre made works to display. It has been concluded that this was a curatorial choice with more positives than challenges and that KLA ART 014 are happy to have taken this process forward. Benefits included meeting and engaging with artists from the region and the opening up of new networks for curators and artists in the future.

Considerations of division of the budget between artists' fees and the overall marketing and logistics of the festival must though be discussed and reconsidered for next editions of KLA ART and in conversation with both the organisational and curatorial team members.

Challenges and Successes: Curatorial Committee Fee:

Separate budgets were made available for the Curatorial Committee during the festival build-up; September and October, respectively. The curators were given responsibility for these finances and were tasked with keeping accountability for their budgets, as well as the install of the Festival Exhibition and their own facilitation.

The debate remains regarding whether members of the Curatorial Committee should have received individual curatorial fees, especially in the months of September and October. For future editions of KLA ART it is critical to decide if curatorial involvement will be a fully paid position or an agreed upon internship opportunity for aspiring curators. Contracts with both organisational and curatorial committee members must be made and communication and transparency of terms of conditions need to be discussed openly from both parties throughout the engagement period.



Matatu Taxi by Dennis Muraguri installed in the 'third class booking office' at Kampala Railway Station

KLA ART 014 Expenditure Summary:

Item	Narrative	Total UGX	Rate	Total USD
Organisational and Curatorial Committee	Salaries, hospitality and travel			
Total		50,501,800	2,600	19,424
Curatorial Professional Development	Research trips, capacity building			
Total		15,790,014	2,600	6,073
Festival Exhibiiton Costs	Installation, rent, utilities			
Total		6,946,000	2,600	2,672
Catalogue	Design, edit			
Total		2,250,000	2,600	865
Festival Exhibition Artists	Materials, per deim, accommodation			
Total		51,472,082	2,600	19,797
The Boda Boda Project	All costs: artists, drivers			
Total		28,487,150	2,600	10,957
Authorities	KCCA, Police, RVR			
Total		5,164,200	2,600	1,986
32° East in-kind support				
Total		11,350,000	2,600	4,365
KLA ART 014 Admin	Phone, internet, printing, staff transport			
Total		10,109,534	2,600	3,888
Volunteers	Facilitation, transport, admin			
Total		5,069,000	2,600	1,950
Marketing and Press	Design, distribution, Press Launch			
Total		10,381,300	2,600	3,993
KLA ART 014 Private View	All costs			
Total		3,004,600	2,600	1,156
KLA ART 014 Festival Launch	All costs			
Total		1,050,000	2,600	404
KLA ART 014 Closing Party	All costs			
Total		1,007,000	2,600	387
Engagement Programme	All costs			
Total		10,091,972	2,600	3,882
Regional festivals - Gulu	Artists, facilitators, travel			
Total		920,000	2,600	354
Regional festivals - Jinja	Artists, facilitators, travel			
Total		1,173,000	2,600	451
Regional festivals - Mbale	Artists, facilitators, travel			
Total		1,135,000	2,600	437
Regional festivals - Fort Portal	Artists, facilitators, travel			
Total		1,195,000	2,600	460
Bayimba International Festival of Arts	Artists, facilitators, travel			
Total		1,492,700	2,600	574
Total		218,590,352	2,600	84,073

KLA ART 014 Income Summary:

Category	Funder	Monetary UGX	In Kind	Total	Rate	USD
KLA ART 014 Income						
Core Partners	Prince Claus	45,242,680	-	45,242,680	2,600	17,401.03
	Umeme	21,100,000	12,000,000	33,100,000	2,600	12,730.77
Supporting Partners	CKU	7,969,990	-	7,969,990	2,600	3,065.38
	Triangle Network	12,000,000	-	12,000,000	2,600	4,615.38
	Norwegian Embassy	4,145,000	-	4,145,000	2,600	1,594.23
	KFW	2,000,000	-	2,000,000	2,600	769.23
	Bollere Africa Logistics	3,000,000	1,000,000	4,000,000	2,600	1,538.46
	GIZ	6,000,000	-	6,000,000	2,600	2,307.69
	AFK	1,500,000	-	1,500,000	2,600	576.92
	The African Arts Trust	27,804,000	-	27,804,000	2,600	10,693.85
	British Council	21,300,000	-	21,300,000	2,600	8,192.31
	IFK	8,339,000	-	8,339,000	2,600	3,207.31
	British Council	6,900,000	-	6,900,000	2,600	2,653.85
	Arts Collaboratory	8,404,000	15,850,000	24,254,000	2,600	9,328.46
32° East Loan	Arts Collaboratory	6,405,138	-	6,405,138	2,600	2,848.13
In-kind	Protea Hotel	-	3,120,000	3,120,000	2600	1,200.00
	Ethiopian Airlines	-	2,061,000	2,061,000	2600	792.69
	Definition	-	200,000	200,000	2600	76.92
	Basco Paints	-	2,250,000	2,250,000	2600	865.38
TOTAL		182,109,808	36,481,000	218,590,808	2,600	84,073.39

KLA ART 014 in Figures:

Number of visitors to project:

Festival Exhibition space: 700 persons (including opening and closing night)

The Boda Boda Project: over 5,000 persons direct engagement with the works over 28 days

Artists Studio: 40 persons over one month on studio tours

Engagement Programme: Varies event to event, Symposium: 50 persons, Workshops: 40 persons, Awards Ceremony: 55 persons.

Regional Workshops: Direct engagement: Gulu: 30 Mbale: 25 Jinja: 40 Fort Portal: 70

Total Estimated Number Direct Engagement: 6,050

Number of artists involved:

30 directly (festival artists), 150 indirectly (applications and those involved in festival workshops).

Media Output:

Press received from: BBC news and radio, WBS, NTV, the Daily Monitor, the East African, the Red Pepper, Africanah, Contemporary &, Art South Africa, Bukkede TV, the New Vision, the Independent Magazine, the Observer, Start Journal.

KLA ART 014 featured on the following sites: Agencie D'information D'Afrique Centrale, Diary of Muzungu, Events DRC, KCCA website, Kenya Buzz, SPLA, Urban Africa, Visit Kampala and XXL Tv show Uganda.

Number of new contacts:

Approx. 70 (press, artistic, educational and professional)

Number of partner organisations:

Core Partners: 3 (Core funds and organisational support: Prince Claus, Umeme and 32° East | Ugandan Arts Trust)

Special Partners: 2 (Kampala City Council Authority, and Rift Valley Railways)

Supporting Partners: 20 (In kind and monetary partners)

Cultural Partners: 19 (Engagement programme and local artistic support)

Media Partners: 5 (Press and promotion)

Appendix i: KLA ART 014, Festival Highlights:



Disability Art Project Uganda modify their boda boda so that it is suitable for those with less able bodies: *Obuleemu Kikemo?*



Festival exhibition artist, Helen Zeru, performs part three of *Inside Outside: One Foot in One Foot Out* in a public space (Wandegeya) in Kampala



The Boda Boda Project travels through the city (Kampala Road) for Kampala City Council Festival (5th October 2014)



Audience Award winner, Kagimu Joshua's piece *Twezuule* interacting with the public



KLA ART 014 Chairperson, Margaret Nagawa, gives a speech at the public launch



Innovation Award winner, Mulugeta Gebrikidan's photography titled: *The Creativity of Survival* hangs at Kampala Railway Station



A young man interacts with New Talent Award winner, Papa Shabani's Boda installation: *Le Studio Boda Boda*



The Boda Boda Project draws crowds at Wandegeya cross roads, Kampala.
The main audience for the Boda Boda Project was the Boda Boda drivers in the city.



The Boda Boda Challenge workshop at Bayimba International Festival of Arts, 19th – 21st September 2014

This workshop, running a week before the opening of KLA ART 014 aimed to give visibility to the project and encourage audience engagement of visual art. Although successful in these objectives, running a workshop one week before the festival opens can perhaps be re thought in terms of capacity and timing.



Copyright: Bwette Daniel Gilbert
Ug Hiphop Archivist

KLA ART 014's Regional Workshop in Mbale, July 2014, created new opportunities for the festival to discover new talent outside of Kampala. Image credit: Bwette Daniel Gilbert.

Appendix ii:

Unmapped | KLA ART 014 | Curatorial Concept

If registration were existence, how could one bring into existing the unregistered, unmapped, unrecognized, undocumented and untraceable?

In the urban zone, what does it mean to see but not approve? And consequently who is being seen; who is approving?

'Unmapped' explores the social setting of these cities: Nairobi, Kampala, Addis Ababa, Kigali, Dar-es-Salaam and Kinshasa, and how changes in the political and economic landscape influence or inspire a creativity of survival in those inhabitants of the unplanned areas of the city.

A creativity of survival is seen, for example, in the bicycle knife sharpeners; in the express fashion designers that produce work in a few hours; in the mobile nail salons that use a portable stool and can set up anywhere in the city; in the creation of smaller towns and alternative markets outside of the capital city and other ways, which challenge and modify the urban social schema.

Different people have taken to navigating around changes in the political and economic landscape in their cities or towns. However, the impacts of changes in the urban social structures on the urbanites are largely unrecognized or unrewarded.

The festival intends to reflect on how people adopt creatively in the city, noting the journey or triumphs of the urbanite.

What is the impact of such modifications in the urban social setting? And how are these modifications visually reflected within the city?

How can the artist uncover or highlight these changes, and in so doing, what does it mean to activate the presence of the unmapped in the city?

Appendix iii:

Festival Exhibition artist feedback gathered by the curatorial committee

Could you elaborate what unmapped meant to you before and after the execution of your work?

- The idea of unmapped has been interesting concept for me from the very beginning of my involvement in the project. I knew I was going to work on the people who are not recognized or mapped officially or incorporated in the urban structure but I didn't know what kind of work I would produce and how I would communicate with people in the context of the concept. But when I start working and interacting with the people I was able to see more layers of the concept. When I walk in the streets of Kampala with my camera contemplating on the concept of the unmapped I could see a lot of interesting things and my understanding became more and more. I was able to see how people can be creative to survive within the formal urban structure, which doesn't recognize them. It is also interesting to see the relationship of people, places and their environment. I also have learnt a lot in the conversation I had with the viewers during the exhibition.
- Working with a theme is like being commissioned to make an art work. Which the real sense KLA art did. In a way it sets boundaries of work.
- It is rather in such a festival that finished art works are chosen from a body of already existing. I needed for example a year of work with the theme. Then the curators have what to choose from.
- I felt limited to possibilities. We should have been involved in the conversation of estimated budget individually as our practices differ. And a sculptor, video artists or painter cannot have been allocated same amount of money without subsequent research on process of execution

Has the festival KLA ART 014 enhanced your creativity and in which way?

- I have been working out of intuition and I had never had to critically engage my painting conceptually and explore all possibilities of just one idea. I was lucky the curators visited my studio twice and saw my thinking space. I think I could have used more time with them.
- Working for the festival exhibition was a bit different than the way I usually work at home. For this festival I had to work in a new environment and on a specific theme within a specific period of time. This kind of program helped me to challenge my creativity and working mode. During my residency I feel that I got the chance to explore different art mediums.
- But did not give room to discuss budget. We were placed to work with something that was not enough so it dictated many things about the quality. Artists had to explore new materials not because of choice but because of lack of funds to use materials that I was comfortable with.

How did you work with or within the theme?

- For me coming to Kampala to a new environment and work with new people was a unique experience. This kind of project requires you to first establish good relationship with people and learn their culture, history and the way they do their day today activities in order to understand the reality and work on it. I met wonderful people who introduced me to the people and the city during my exploration. I collaborated with some local artists and they helped me a lot to get some work done within the limited amount of time I had in Kampala. I have a feeling that I tried to focus on the theme and explore different art mediums accordingly in order to come up with a new work of art for the exhibition.
- The approach to curatorial theme was all new, I am not sure I understood how to work with a theme and the people who set it. Though still unmapping as a theme was very simple to work with as an artists for my work has been tackling social issues that one could say have to do with unmapped.

How were experiences in working with KLA ART 014 curators?

- I am happy that the curators didn't interfere too much in the creation of our works and they were not trying to limit our imagination considering the targeted theme. However it could have been also better if there were more discussions and follow-up with each artist during the process of creating the art works without affecting the freedom of the artist.

Did the venue enhance the presentation of your work?

- I was so excited when I first saw the place and thought that we would have the chance to use the best of it. But latter after the exhibition was installed I felt that some of the works were not presented very well. I understand that getting access to the railway station was difficult earlier. I thought it would have been better if the artists were able to choose their space at the beginning and work for the space. And also if the curators would have the idea of each artists work earlier they would have chosen the right space for each work in consultation with the artist.
- Not for a contemporary art festival. May be pop art. Each art work could have been an exhibition of its own. I did not think that those art works worked well together. Having five different sections for one exhibition was too much. It was a poor choice of venue.
- I think this is a question curators need to ask and answer according to what their expectations were in terms of objectives

Did you consider the exhibition venue as compatible/appropriate for the theme?

Yes! I think it was a perfect place to do any other exhibition.

The exhibition space did not fit the unmapped as a theme. What was the reason the railway housed unmapped? An exhibition exploring the railway and its history would suit it better and accentuate the theme even more

Did the festival add value to your artistic practice in terms of connections, discourse or challenge?

- Yes I have met a lot of new people whom I had critical conversation with and their contribution to my work was valuable. I was able to establish good network with people who are working on the arts and institutions.
- Apart from other people and the art scene in general, Not really from the festival.

Share with us your highs/best and low/worst?

- Having uninterrupted time and space to focus on my art for one month and a half.
- Meeting interesting people and sharing experience.
- Riding with boda bodas (I have a love and hate relationship with them. You hate them for the accident that they cause and at the same time you can't do anything with them in Kampala)
- Moving from the first flat where we stayed for one week to the second apartment where we had the utmost comfort for the rest of our stay in Kampala.

What would you suggest for future festivals?

- I liked the design of the festival in general.
- In my opinion I think by learning from experience and by working with creative and critical people who have the real passion for art it is possible to push this festival to the next level.
- Artists who will be invited for the festival should have the full and detailed information about their obligations and benefits. For example where to stay, accommodation, material cost, transportation, insurance etc. Having a clear written agreement would avoid any misunderstanding and disappointment that can occur between the artists and the organizers.
- Unity of thought within the organizers and real cooperation is needed.
- Transparency and flow of information can be improved
- Promotion of the festival was really great and it should continue with this intensity.

Appendix iv:

The Boda Boda Project exhibition locations:

- | | |
|--|---|
| 1. Saturday 4 th October 2014: | Launch event @ festival exhibition space |
| 2. Sunday 5 th October 2014: | Launch @ KCCA festival |
| 3. Monday 6 th October 2014: | Centenary Park (car park) |
| 4. Tuesday 7 th October 2014: | Kafumbe Mukasa |
| 5. Wednesday 8 th October 2014: | Wandegeya |
| 6. Thursday 9 th October 2014: | (Independence Day) <i>Work with police on the day</i> |
| 7. Friday 10 th October 2014: | 32° East, Ggaba Road |
| 8. Saturday 11 th October 2014: | Kasubi Tombs |
| 9. Sunday 12 th October 2014: | Lugogo Mall, Jinja Road |
| 10. Monday 13 th October 2014: | National Theatre, Nakasero |
| 11. Tuesday 14 th October 2014: | Owino Market, Ham Centre |
| 12. Wednesday 15 th October 2014: | Sharing Youth Centre, Nasambya |
| 13. Thursday 16 th October 2014: | Tilapia Cultural Centre, Bunga |
| 14. Friday 17 th October 2014: | Bugolobi Market |
| 15. Saturday 18 th October 2014: | UVADA event @ Uganda Museum |
| 16. Sunday 19 th October 2014: | Ronex Studio, Makerere |
| 17. Monday 20 th October 2014: | Makerere <i>University (inner roundabout)</i> |
| 18. Tuesday 21 st October 2014: | Bukoto Gardens |
| 19. Wednesday 22 nd October 2014: | Railway line, Kibuli Road |
| 20. Thursday 23 rd October 2014: | Kalerwe Market |
| 21. Friday 24 th October 2014: | Kenneth Dale Drive |
| 22. Saturday 25 th October 2014: | Pushing Art event @ Nommo Gallery |
| 23. Sunday 26 th October 2014: | Ndere Centre |
| 24. Monday 27 th October 2014: | Crested Towers, Hannington Road |
| 25. Tuesday 28 th October 2014: | Kabaka Anjagala Road |
| 26. Wednesday 29 th October 2014: | Queens Way |
| 27. Thursday 30 th October 2014: | Bombo Road |
| 28. Friday 31 st October 2014: | Ggaba Beach market |

Appendix v: Press Selection

All press including video links can be seen at www.facebook.com/KLAART and will be available at www.KLAART.org from 1st February 2015



The screenshot shows the BBC News Africa homepage. The main article is titled "Art on motorbikes in Uganda's capital Kampala" and is dated "2 hours ago". The article text states: "Artists in Uganda are using motorbikes to carry and display street art installations as part of the Kampala Contemporary Art Festival. The works are being shown at various locations around the capital, and members of the public are being encouraged to get involved, as Catherine Byaruhanga reports." To the right of the article is a "Related video / audio" section with three items: "Uganda's Ghetto Kids: 'Dance changed my life'" (2:31, 2 September 2014), "Fake HIV certificate for \$20 in Uganda" (0:34, 3 April 2014), and "Meet Uganda's chess prodigy" (1:41, 6 February 2013). Below this is a "Most watched" section with six items: "Boeing 737 lands at university" (0:36, 6 hours ago), "Video shows 'hero' who shot gunman" (0:19, 5 hours ago), "Managing 'sleeping beauty' syndrome" (4:01, 20 October 2014), "Standing ovation for Kevin Vickers" (2:30, 6 hours ago), "CCTV of Ottawa shooting suspect" (3:55, 1 hour ago), and "Obama responds to jealous boyfriend" (1:07, 21 October 2014). At the bottom of the article section is a "Share this story" link with the text "About sharing".



BBC News, video, 22nd October interviews Kino Musoke with work, *I am Boda Boda*

Entertainment. Katumwa back on the saxophone with a bang. P.15.

OCTOBER 18, 2014 9

Saturday Monitor
www.monitor.co.ug

weekend digest

A show of art on boda boda

KLA ART 014. Exhibitionists use boda bodas to showcase their art to different audiences within Kampala.

BY ABRAHAM NDIKUMBA

If you visited the Kampala Railway Station last weekend and early this week, you would mistake the place for a boda boda stage except for one thing: these boda bodas are not carrying passengers but art pieces.

As part of the KLA ART 014, a contemporary art festival running throughout this month, the boda bodas have been transformed into moving galleries of sorts, infiltrating the city in an effort to bring art closer to communities.

The 20 selected artists created artworks in, on or with a boda boda; one of the most iconic elements of life in Kampala. This year's edition of the biennial festival, whose main highlights are an exhibition at the Uganda Railway Station and the Boda boda project, is running under the theme 'Unheard: aimed at reaching the unheard voices in our society'.

The festival website breaks this down as "From the bicycle knife-sharpeners to the express fashion designers, from the mobile nail salons to the boda boda riders who are the unheard, unplanned and unmapped artisan traders of our cities and how do their unique micro economies shape the cities in which we live?"

On why the choice of boda boda, Josh Agaba, one of the coordinators, says "boda bodas relate to everybody irrespective of their class. It's easier to install and get appreciation on boda bodas than other means of transport like buses or taxis."

Launched everyday from the festival exhibition at the Uganda Railway station, the boda boda project rides to selected locations allowing artists tour the city and engage the general public in discussions of art, listen to their views and appreciation of the arts industry.

There are 28 locations spread as per the days until October 31. As they ride through the city, the boda bodas arouse the curiosity of passersby that when they stop, crowds gather to make sense of the unique motor-bikes.

Works that speak
"Creative, innovative and educative in a way they deliver hidden messages of people (boda boda riders) that don't get their say out there in the public," is how Agaba describes the works. Indeed Richard Wasuka's piece portrays this. A man on a boda boda dressed in a reflector jacket, helmet on the head, gloves in the hands, a perfect picture of how riders should



L-R: Art pieces named Ettofool, Take me home and carry animals on boda bodas. PHOTO BY ABRAHAM NDIKUMBA



Left: KLA ART 014 volunteer William and boda boda rider Whelan talk to members of the public about artist Annet Gabriel Shalome's sculpture, while right, a sculpture of the map of Uganda being taken to Wandegaya with KLA ART 014's The Boda Boda Project. COURTESY PHOTOS



be well equipped with all necessary gears for their lives safety. Almost Gabriel's creativity came to life in his piece about fruit selling on a boda boda. The back of the motor-bike is transformed into a huge pineapple was made of paper and glitter, a show of the visibility and nobility

of Kampala streets. Kino Musoke's piece which shows a boda boda with many side mirrors was worth credit as it expresses that riders should look different sides while riding. Sandra Saubi Nakitto and

CONTINUES ON PAGE 16

MAGAZINE

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KAMPALA FOCUS



Edson Zera Ayaya, Ed Shabaka, video, sound, 07, loop in collaboration with Ntane Schabli, 2012 (courtesy of the artists)

NEW CURATORS ON THE BLOCK

Dominic Muwanguzi talks to the team behind this year's Kampala Contemporary Art festival, KLA ART 014: Violet Nantume, project manager at 32° East; Phillip Balimuni, visual artist; Moses Serubiri, arts writer and critic; Robinah Nansubuga, project manager 32° East; and Hasifah Mukyala, gallerist, Makerere Art Gallery. The curatorial team together with South African Gabi Ngcobo's curatorial advisory and Rocca Gutteridge's (Co-Director, 32° East) project direction have been working on the thematic frame and exhibition format of this year's festival.

by Dominic Muwanguzi

Dominic Muwanguzi: How did you come up with the theme Unmapped for this year's KLA ART?

Violet Nantume: In many young, developing African cities, the issue of modernization and urbanization is popular. This creates a wave of social changes influenced by political decisions for the urban centers. Intuitively, inhabitants of a town, or any place affected, have to adapt to the rapid waves of change in order to survive in an environment that does not acknowledge their contribution. It might mean changing the way of working around the system, i.e. "rebranding."

Phillip Balimuni: Before we developed the theme, we first examined the achievements of KLA ART 012. We also took into account the role of the artist in the development of the city. Besides, there are several unmapped artists: emerging and self-taught. The participating artists come from Uganda and other African cities such as Nairobi, Addis Ababa, Kinshasa, Pretoria.

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MAGAZINE /
KLA ART PUTS
EAST AFRICAN
ART ON THE
MAP

Contemporary & Magazine produced a printed magazine special with a 'Focus on Kampala' section with three articles dedicated to KLA ART 014 and the Kampala Art Scene.



Riding art to the market

Book Review & Art

TUESDAY, 04 NOVEMBER 2014 18:45

WRITTEN BY ANDREW KAGGWA

8 COMMENTS

Print Email

One of the biggest problems art has faced over the years is consumers not knowing how and where to find it.

The ones who do, think art is majorly a tourist thing and rather too expensive and complicated for locals. This may have been the backbone of the month-long Kampala Contemporary Art festival that ended last Friday.

Running on the theme 'Unmapped', the festival had invited the city to not only see, but also indulge in the different processes artists go through while turning rubbish, colour and canvas into art. To get the message across, curators and organizers used the railway and the boda bodas.

At the railway station's historical building, the festival brought together 10 artists from Rwanda, Kenya, Tanzania, DRC, Ethiopia and Uganda. Artists such as Paul Bukunya Kalamira, Vivian Mugume, Helen Nabukanya, Rwanda's Tony Cylzanye and Tanzania's Paul Ndunguru explored and proposed narratives around the festival's theme.

Kalamira's efforts on unmapping the art of bark cloth creation was impressive. With experience dating back to 1960, the old man said he was born in a family of bark cloth makers with a legacy spanning a whopping 300 years. While documenting the process of creating fabric out of the bark of a fig tree, Kalamira expressed anger at detractors who did not think making the fabric qualified as art.

"Not everybody can make bark cloth; it takes time, skill and science."

Cylzanye was a voice for the voiceless, with an ambitious painting aptly named My People. The piece mediates between the privileged and less-privileged people, using more bright colour than words. Prof Francis Ndagenda, on the other hand, is a legend and having his work at the festival was an honour for art lovers; he rarely exhibits in Uganda, and is more pronounced on the international market.

His Vendor On The Scaffold did not disappoint, taking us on a journey of a woman that struggles to keep her baby safe as well as look for food to feed it. The most recognized piece of the entire festival was Helen Nabukanya's Golden Heart. The threaded art piece hangs by the Railways headquarters. It is part of her heartbreaking series Tuweye and unites narratives of four women and the social issues affecting them.

The art festival's highlight was the influence on locals to see, feel and care about art. This was through the interactive boda boda project that saw twenty motorcycles create a mobile art exhibition touring the city. Throughout the month, the exhibition moved to a different location and engaged the locals there. They were 20 locations including Makerere University, Wandegaya, Ninda, Queen's Way and Owino market.

"I followed the bodas to Kasubi, then Makerere and Wandegaya," said one of the revelers who paid attention to the festival after learning it was free.

Papa Shateni's moving photo studio was breathtaking, as was Joshua Kagimu and his Tweezule which was made of rubbish and waste. Kagimu also turned the boda boda into a platform for street children to share their inner musical talents, thus the name Tweezule (self-discovery).

It may be too early to conclude that people have changed attitudes and now appreciate creative minds, but one of the organisers, Robinah Nansubuga, is optimistic this was a good start.

kaggwandre@gmail.com

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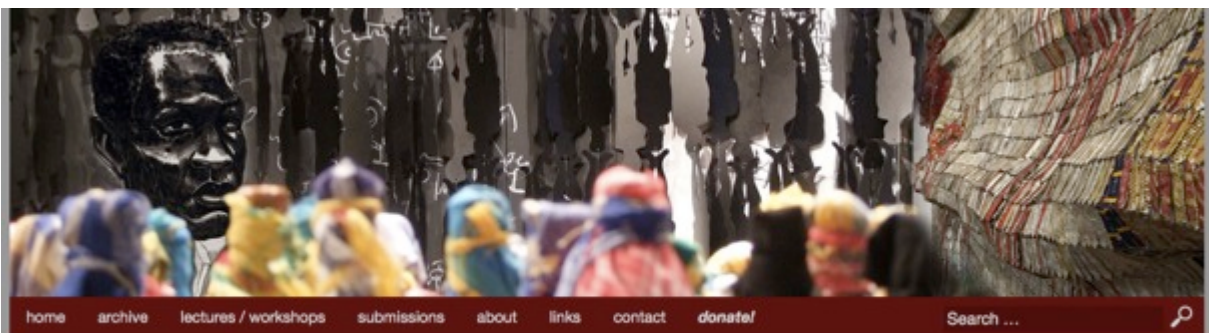
THE RIGHT OF YOUTH TO PEACE

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AFRICANAH.ORG Arena for Contemporary African, African-American and Caribbean Art



Paul Bukenya Katamira, Ekkomagiro (Installation with Vishois Mwilambwe Bodo).

My next treat was at the entrance of the building where, lit up at night in spectacular fashion, was the work of Paul Ndunguru, contemporary artist based in Tanzania and someone who uses every known to humanity, from film and music to sculpture, illustration and social media, in his work. Similarly accomplished, Helen Zeru is a visual artist based in Addis Ababa, whose film and stills were also to be seen in old display cases in the railway station main hall. Like many of the other invited international artists, both have exhibited internationally.

Africanah Magazine (online) article by Helen Hitjens

Also showing Festival Exhibition artist, Paul Katamiira is interviewed by tv station, NTV

Sunday 19th of October 2014 11:22:29 AM

THE INDEPENDENT


You buy the Truth, we pay the Price

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Boda-boda art

MONDAY, 06 OCTOBER 2014 07:17 BY DOMINIC MUWANGUZI



KLA ART 014 offers month-long fete

The second edition of Kampala Contemporary Art festival, code named KLA ART 014, is on. This weekend, 4th October, marks the start of a month long series of art activities that are part of the festival.

Under the theme, Unmapped, artists from Kenya, DRC, Uganda, Ethiopia, Rwanda and Tanzania will participate in the Boda-Boda Project-artists will transport their work on boda-bodes to different locations in and around

Kampala including Owino Market, Ggaba Market on the shores of Lake Victoria and the Independence monument for people to interact with it.

Artists will also stage an exhibition of paintings and installations within the railway station building. This is going to be the first time the station is open to the public after 20 years.

«The festival is about recognising the unmapped people within the city. From the Chapoti seller by the roadside, the mobile nail salon to the Boda-Boda cyclists. These pay taxes, but they are rarely appreciated. Through this festival, we create awareness about their contribution to the economy by mapping and unmapping them,» says Violet Nantume, one of the curators of the festival.

Twenty Boda-Boda motor bikes (motorcycle taxis) will be turned into art works, 'mapping' Kampala by forming temporary exhibition spaces in selected locations within the city. Ugandan artist Kizito Mbuga will for example transform a boda-boda into a travelling cinema; whilst Jimmy Ogwang Jimmy John will turn another into an interactive recording studio, which maps the 'unheard' musicians of the city. The mobile exhibition will attract new audiences from every corner of Kampala.

The festival is also bringing to the fore the unmapped artists like the traditional barkcloth makers, the bicycle knife sharpener to be found in every neighbourhood in Kampala and a host of budding artists. In this regard, most of the local participating artists are fresh faces on the Kampala contemporary art scene.

The festival to be curated by five young curators, namely: Moses Serubiri, Hasifa Mukyaia, Violet Nantume, Philip Barimuni, and Robinah Nansubuga, is interested in creating a dialogue between artist, art work and public. This according to Moses Serubiri will create an opportunity for ordinary folk to appreciate art.

«We are curating this festival in a way that people understand what art is about. The art work on display must communicate to the public in a realistic way not academically. This is why we have chosen public spaces like the railway station and not Museums or galleries to exhibit the artwork,» says Moses Serubiri.

KLA ART 014 builds on the success of the festival in 2012.

"KLA ART is a two year process of thought, production, and experimentation resulting in a unique festival, which directly links artists, artworks and audiences" says Rocca Gutteridge, Project Director, KLA ART 014. The festival runs from Oct 4 – Oct 30 in different locations in the city.

Independent Magazine, October 10th, (Print and Online) Dominic Muwanguzi.

arts

ART | BOOKS | SOCIETY | TRAVEL | CULTURE

By Dominic Muwanguzi

Making art relevant An everyday setting is all you need

After the closure of the Uganda Railway Station from the public for twenty years, it has been opened with an Art Exhibition which is part of KLA ART 014 Festival.

The exhibition suits the time and space it has been set in. The work on display is engaging, interactive and expressive. These qualities have the potential to attract the public to the station, but also create an atmosphere of local belonging. The installations, photographs and paintings are set in a local context with inspiration from day to day life experiences of urbanites like those living in Kampala.

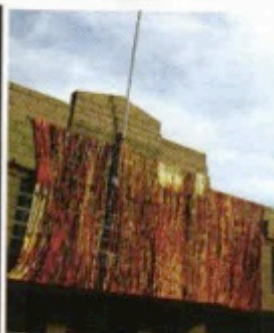
The mixed media installation - made from wood, metal sheets, plastics and aluminium wires- strategically set up at the main entrance of the Station building is interactive as well as expressive. The installation is evocative of the artistic form of the globe and has a dummy figure of a man dangling inside its space.

The exterior of the installation has patterns of miniature squares made from wood on which the audience pastes tick-on papers expressing their opinion on how Kampala can be improved socially, politically and economically. Engaging the public like this inspires a quality of local ownership of art. It is a departure from the "passive" appreciation of art found in art galleries where the public walks in and appreciates the artwork on display from a distance.

Helen Nabukenya's colourful stripped textile installation, Golden Heart, hanging atop the station building is dramatic because of the stripped and silky textile fabrics stitched together. This can be interpreted as a metaphor to love, strength and unity to be shared by the women.

The narrative installation created under the theme of, Tuwaaye, seeks to celebrate the life of ordinary women in our community. Golden Heart, according to the artist statement, was an inspiration of four women in her neighbourhood of Buzinga.

According to her, "the stitched is the only thing that can last and that is still a woman".



says Francis Xavier

Nnagenda's abstract painting, Vendor on Scaffold, is a careful observation of the challenge of surviving in a fast developing city like Kampala.

The painting has a female figure climbing a scaffold- temporary metal structure for workers on a building site-with a child slack on her back. On her head rests a fruit basket, a symbol of a hardworking woman in the city. The modernist painting conjures up the complexity of living in the city which keeps on rejecting its own citizenry because of the enormous challenge of keeping tab with

modernisation and a fast growing population.

Nnagenda here is relevant. With the city council's infamous policy to evict vendors from the city, this painting shows the dilemma these unfortunate people are faced with. The scaffold is only temporary and the sight of a woman climbing it is as frightening as disturbing. Her safety and her family represented by the child on her back are bleak!

From a critical perspective, the exhibit is more instructive than experimental. The work on display conveys a message of using art to explore the day to day life of the urbanites in the 21st century. This is much visible in the work of Ethiopian video art artist, Mulugeta Gebrekidan's work, Creativity for Survival, where a cafeteria is set up

in the open space of the railway station on the outskirts of Addis Ababa and the public is served a cup of tea freely. This work imbues the concept of interaction and creativity which is important in the process of adapting to the fast changing scenery of a city like Addis Ababa. The other strength of the exhibit is the idea of bringing together artists from different corners of the continent and they share their personal experience of Kampala while juxtaposing it with experiences from their own home cities. The result is an objective picture relayed

to the public- one notices that African cities are all faced with the same challenges from unemployment, urbanisation to sometimes state interference in urban planning. In the spirit of this exhibition that is to extend art to the public, it is worth noting that the Kampala audience will find it engaging and educative. Perhaps it is a better way to kick-start local appreciation of art.

The exhibition is open now until Oct.31 at the Uganda Railway Station, Kampala. Images in the article are courtesy of 32 ° East -Uganda Arts Trust. ■



PREVIEW / KARA BLACKMORE

KLA ART 014

KAMPALA



LEFT TO RIGHT: KLA ART 014 Boda Boda Project workshop taking place at 32° East | Ugandan Arts Trust. Courtesy of 32° East | Ugandan Arts Trust; Part of a one day workshop leading to a Boda Boda Project in Fort Portal, Uganda. The boda boda becomes a vehicle to showcase the latest works of Ugandan artists. Photograph by Bwette Daniel Gilbert. Courtesy of 32° East | Ugandan Arts Trust.



If registration were existence, how could an artist bring into being those who are unregistered, unrecognised, undocumented, untraceable and unmapped?

The urban spaces of eastern Africa dance around notions of what it means to officially authorise or reject the informal. As such, settings like Nairobi, Kampala, Addis Ababa, Kigali, Dar es Salaam, and Kinshasa become prime spaces for artists to comment on strategies for the survival of those who inhabit unplanned areas of the city. Experimental methods of understanding these dynamics are the foundation of KLA ART 014's theme 'Unmapped'. The second edition of this contemporary arts festival put on by 32° East situates Uganda as the focal point for innovative artistic practice.

Across three stages — a railway station, city streets and studios — artists and curatorial minds plan to speak through artistic conversations rarely expressed in Kampala's urban arena. The topic of discussion surrounds

notions of informal economies that are woven into the fabric of bustling African cities. Public displays made by 30 artists based in Uganda and neighbouring nations makes this perspective aptly relevant in an era of increasing state-censorship.

Uganda's central railway station will display newly commissioned artwork in its first public opening since it stopped taking passengers. Five emerging Ugandan curators, supported by South African artist, lecturer and curator Gabi Ngcobo, seek to create an art gallery out of the space more accustomed to cargo engines, still chugging in spite of the decline of East African Railways. It is perhaps ironic that this imperial relic of industry shall spend the month of October 2014 as a house to represent the challenges of unmapped industries.

Parallel to the stationary, one will encounter the mobile concept of the 'Boda Boda Project'. The boda boda is a motorcycle taxi used to carry any and every thing or person in Kampala's

central business district. The boda bodas will be transformed into artistic vehicles to engage directly with the public. In this way, art has the power to be visible and temporarily reconfigure the entirety of the city into an exhibition. Imagine a swarm of motorbike performance pieces making laps at a roundabout, tempting every passerby to rethink art in their city.

Finally, KLA ART 014 invites another public transport mechanism, the *matatu* (minibus), to shuttle visitors to artist studios, and thus put art on the map. Visitors will be invited to travel and get an insider view of how and why artists create their work, possibly even challenging their existing practices.

If successful, this contemporary art festival will show Uganda, in the midst of its first national ID registration, that existence is ephemeral, art is both tangible and intangible, and that space is constantly malleable.

KLA ART 014 runs from 4 - 31 October 2014

FEATURE



KLA ART 014: Taking visual art to the people

For many, the festival of KLA ART 014, which runs from November 7 to 14, is a celebration of the visual arts in Uganda. It is a festival that is not just for the art lovers, but for the people. It is a festival that is not just for the art lovers, but for the people. It is a festival that is not just for the art lovers, but for the people.



The festival is a celebration of the visual arts in Uganda. It is a festival that is not just for the art lovers, but for the people. It is a festival that is not just for the art lovers, but for the people. It is a festival that is not just for the art lovers, but for the people.



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Away from the bodaboda

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THE DEBATE

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Do art festivals like KLA ART 014 portend growth for the visual arts in Uganda?

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3 VIEWS ON EXHIBITION

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The New Vision, Friday 7th November, post festival review.

Kampala Art festival bring East African artistes together

BY WINNIE MANDELA

KAMPALA, UGANDA—The Kampala Art festival that took place in Kampala last week saw a range of artistes from Rwanda, Kenya, Tanzania, Burundi, and Congo unveil new artworks across the city.

The main exhibit featured 30 artistes under the festival's main theme "who are the unheard voices of our cities".

Among the exhibitions were a set of 30 motor cycles decorated in different symbolic ways to express how the voiceless people in society can be the ones of great value.

Kenneth Kitamirike one of the exhibitors said this was a way of getting the public to appreciate people such as the motor cycle riders, fruit sellers, popcorn sellers, the bicycle sharpener, express fashion designer, the mobile nail salon, who fill all corners of the city and yet they are unmapped.

"Motor cycle riders play

the biggest role in the society ranging from being educators, transporters among others. This project will play a big role in showcasing their values to society," he said.

Speaking at the occasion, Violet Nantume head of curatorial committee KLA ART 014 said this will attempt to artistically showcase how people from every stratum of society adapt creativity to survive.

Giving a background and overview to the festival, Rocca Gutteridge project co-ordinator KLA ART 014 said "building on the success of the festival in 2012, this one will offer platforms to showcase new emerging ideas by contemporary Ugandan artists."

The festival will see the opening of Kampala railway station to the public for main exhibitions that will feature the work of ten artistes showcasing their interpretation of the "unmapped".

Five Ugandan curators working with renowned South African curator Gabi Ngcobo

have selected the artistes who include Helen Nabukenyi a visual artist from Uganda, who uses discarded fabric to create vast tapestries depicting the overlooked the forgotten and rejected.

From Kenya Dennis Mura-guri will explore the Matatu representing it not only as a transport tool but also a space for intriguing gossip and communication.

Reaching out directly to the public, 20 boda bodas will be turned into artworks mapping Kampala by forming temporary exhibition spaces in pre-selected locations across the capital.

Ugandan artist Kizito Mbuga will transform a boda boda into traveling cinema, while Ogwang Jimmy John will turn another into interactive recording studio which maps the unheard musicians of the city.

The mobile exhibition will attract new audience from every corner of Kampala from the iconic independence monument to bustling Ggaba market shores of Lake Victoria.

The East African, 16th October, Winnie Mandela.

Appendix vi: Engagement Programme Overview:



School children at UVADA's workshop, *Mawazo Unlimited*, at Uganda Museum

KLA ART 014, The Journey, KLA ART 014 team and UVADA

This exhibition took place at the Nommo Gallery and was designed to showcase the development of the festival, including the sixty four applications received for The Boda Boda Project, the products of the regional workshop programme and the work of the Project's 'runners-up'. The exhibition was installed by KLA ART 014 casual staff member, Bryony Bodimeade, with the support of UVADA, whilst its launch was coordinated by UVADA.

Artists' Residencies Unmapped and Unmapping the Archive

This short series of informal socials, which took place at 32° East | Ugandan Arts Trust, offered members of the public an opportunity to interact with and learn from Kampala based artists and arts organisations.

TWEZUULE, Symposium, Goethe-Zentrum UGCS, Makerere Art Gallery

KLA ART 014's symposium invited a panel of academics and individuals from Europe and Africa to explore KLA ART 014's theme, Unmapped, and practices of contemporary exhibition making in Uganda and East Africa. Twezuule is a Luganda expression signifying the discussion and discovery of positioning oneself by interrogating the past to get an understanding of the present and inspiration for the future.

The symposium took place at the Goethe-Zentrum UGCS, was open to members of the public and promoted through KLA ART 014's overall strategy, as well as a Facebook event page.

In addition to the symposium programme 32° East secured funding from Arts Collaboratory to invite three partners to Kampala who formed part of the jury, attended an artist studio tour and hosted a networking lunch for those interested in learning more and potentially becoming a partner of the Arts Collaboratory network.

MAWAZO Unlimited, UVADA

Mawazo Unlimited was a family and children's workshop at Uganda Museum, run by UVADA. The event engaged local artists with the objective of encouraging the exploration of lost or 'unmapped' crafts and art forms.

Guy wa Kyapati, Pushing Art

The workshop was run by emerging artists' organisation Pushing Art and engaged students from Nkumba and Mukono university art departments, as well as further young people. These universities were selected as Pushing Art perceived them as 'unmapped', in comparison to the art departments in Makerere and Kyambogo universities. As part of the event, the Organisational Committee held KLA ART 014's Awards Ceremony, during which the New Talent and Innovation awards were announced by Robert Devereux, Founder of The African Arts Trust.

I Exist: The Ugandan Film-maker, Maisha Film Lab

Maisha Film Lab produced a series of workshops and film-screenings exploring challenges faced by the 'unmapped' Ugandan film-maker, with the aim of engaging the public, predominantly those interested in pursuing a career in film.

DISCOVER, Weaverbird Art Foundation

Weaverbird Art Foundation's project failed to take off the ground due to the partner's capacity issues and was cancelled the day before it was due to take place. The Project Manager worked with Pushing Art's Simon Peter Katumba and a small team of volunteers to organise for a mural to be painted on the wall of Umoja Gallery where the event was due to take place.

Challenges and Successes:

A more coherent marketing strategy for the programme, with greater support from the partners, could have improved uptake. Ideally, one KLA ART 014 team member would have been assigned to oversee the development and delivery of the programme, allowing them to focus their time and energy on it. Additionally, the events could have been improved by tying them further in with the main festival, engaging KLA ART 014's artists, artworks or curators.

In future editions of the project, greater responsibility needs to be placed with the partners from the outset, with deadlines within the project's overall strategy's schedule used to track the progress of activities. This was employed to some extent, but with little effect in 2014, as deadlines were frequently missed. This is essential in ensuring that all partners develop events to the same level and that responsibility is not transferred in the last moments to the core festival team.



A mural exploring mapping processes being drawn onto the walls of Umoja Gallery for KLA ART 014

Regional Workshop Programme | Bayimba Festival

From April to July 2014, KLA ART 014 partnered with UVADA at Bayimba Cultural Foundation's regional festivals in Gulu, Jinja, Fort Portal and Mbale. The objectives were to engage regional artists in KLA ART 014's festival programme; promoting interaction with Kampala based artists, whilst providing a visual art element at Bayimba's regional festivals.

The workshops were coordinated by the Project Manager with the support of the Project Assistant, and were facilitated by visual artists from UVADA's network, in the main.



KLA ART 014's Regional Workshop in Fort Portal, June 2014 Image Credit: Bwette Daniel Gilbert

Challenges and Successes:

The workshops were positive and worthwhile overall; successfully engaging community members and promoting interaction between artists from Kampala and Uganda's regions. As a result of the workshops, KLA ART 014 was able to engage regional artists in the main festival. The opportunity to take part in The Boda Boda Project was advertised within the regions following the workshops, and a range of artists applied. The following were selected: Petro (Peter Makwa) from Mbale; Anest Gabriel Shaloom from Jinja and Grace Sarah from Fort Portal.

The workshops effectively laid the foundations for the building of relations between 32° East | Ugandan Arts Trust or KLA ART festival within the regions in future years. The programme also served as an opportunity to practise The Boda Boda Project, as reduced versions of the mobile art exhibition were coordinated as the finale on each occasion. The Organisational Committee's presence and the feedback received allowed the team to establish what did and did not work, and what was impactful.