

University of Southampton Research Repository

Copyright © and Moral Rights for this thesis and, where applicable, any accompanying data are retained by the author and/or other copyright owners. A copy can be downloaded for personal non-commercial research or study, without prior permission or charge. This thesis and the accompanying data cannot be reproduced or quoted extensively from without first obtaining permission in writing from the copyright holder/s. The content of the thesis and accompanying research data (where applicable) must not be changed in any way or sold commercially in any format or medium without the formal permission of the copyright holder/s.

When referring to this thesis and any accompanying data, full bibliographic details must be given, e.g.

Thesis: Author (Year of Submission) "Full thesis title", University of Southampton, name of the University Faculty or School or Department, PhD Thesis, pagination.

Data: Author (Year) Title. URI [dataset]

University of Southampton

Faculty of Arts and Humanities

Winchester School of Art

TITLE: UGANDA AIRLINES

Key words: *Uganda Airlines, Trickster, Border, Invisibility and Visibility*

by

ERIA SOLOMON NSUBUGA

ORCID ID. 0000-0002-0185-7781

Thesis for the degree of Doctor of Philosophy in Fine Art (Practice-based)

December 2020

University of Southampton

Faculty of Arts and Humanities

Winchester School of Art

Thesis for the degree of Doctor of Philosophy in Fine Art (Practice-based)

Eria Solomon Nsubuga

Abstract: Uganda Airlines

This practice-based research project aimed to explore borders for my art production from a Ugandan perspective. To help me explore borders, a project was embarked upon reinventing *Uganda Airlines* as a fictional conceptual frame. I regard myself as a border artist, operating from Uganda, itself an invented conceptual space /country in Africa. Uganda Airlines' practices operate on artistic and formal borders deliberately highlighting the exclusion of Uganda in Western art. The objective of the project was to create a conceptual framework and space in which I can operate as a border artist and in this way contribute to the current understanding of art on the margins of contemporary art, operating within and against colonial legacies. Responding to the central question of whether the invisible country of Uganda can be made visible through its art, the project used the idea of a national airline because of its role in the creation and promotion of trans-nationality and its relationship to borders. *Uganda Airlines* is based on Benedict Anderson's *Imagined Communities* (2006) primarily because Anderson regards the nation as an imagined artefact and offers a conceptual frame that can interpret nationhood in artistic practice. In effect I am regarding the airline as an imagined community that exists 'in the air' operating entirely within an imagined space on the border. My position within this is that of an artist working 'in the air' or on the border. My artistic and theoretical position is also that of a trickster based on Lewis Hyde's ideas of the trickster character in relation to porosity and articulation. As a 'border-crossing', 'trickster' artist my practice uses contingent operation in 'pores' and 'joints' (Hyde 2017: 252-280) as tactics. Political satire particularly in relation to the actual Uganda Airlines (a historically collapsed or presently fledgling national project) is widely used as a tactic. Contingency is integral to my approach to the practice, which extensively uses cheap materials such as recycled newspapers, cardboard and packing tape.

The Practice is presented in three parts: *Passengers*, *Fragments* and *False Flags*. In *Passengers*, collage and methods based on tearing and layering were used. Paintings and drawings were also incorporated within the collage installations. In 'Fragments', the approach used in the video work parodies various forms of the media some of which were shot in ruined aircraft in Entebbe, Uganda. In *False Flags* printed imagery on cloth satirised nationalism and flags through images of aircraft parts used to generate digital ruins using photogrammetry. The practice as a whole can be characterised as a multi-media three-dimensional collage installation. The written thesis also uses Uganda Airlines as its conceptual frame and its structure is based on the ideas of the imagined spaces explored in the. For example, it begins with *The Terminal* of an undisclosed airport as its introduction wherein its various 'destinations' are presented. The literature review is presented as a passengers list reflecting my approach incorporating writers and artists into the conceptual frame of my project. I regard the written thesis partly as an extension of my creative practice while at the same time it functions as the written theoretical component of the PhD submission.

Table of Contents

Table of Contents	i
Table of Figures	iii
List of Accompanying Materials	vii
Research Thesis: Declaration of Authorship	viii
Acknowledgements	ix
Introduction: <i>Uganda Airlines</i> - The Terminal	11
Methods: Operational rules of <i>Uganda Airlines</i>	18
Chapter 1: Landside- Airside	21
1.1 Landside: 'Uganda'	21
1.1.1 Naming! What is in a name?	27
1.1.2 Uganda as Nation? Art and nationhood	28
1.2 Uganda Airlines: Geographical and historical context	37
1.3 Airside: Uganda and 'Art in the air'	39
1.3.1 'Art in the air'	39
Chapter 2: Literature Review: Passenger list	49
Chapter 3: Uganda Airlines: An Imagined Airline: Practice	71
3.1 Individual practice: <i>Uganda Airlines</i> at Winchester School of Art	71
3.2 Luggage carousel: Outcome	91
Chapter 4: Arrivals-Landing and Departures-Take-off (Discussion and Conclusion)	107
4.1 Arrivals- Landing: Discussion	107
4.2 Departures-Take-off: Conclusion	110
Post Script: COVID 19 Lockdown and Black Lives Matter Protests	114
Appendix A Visualisations	117
Appendix B Audio Transcripts (partially used in videos)	119
List of References/ Endnotes	123
Bibliography	141

Table of Figures

Figure 1 Uganda Airlines logo sketch originally made by Jasmine Elerian with slight modification by me	13
Figure 2 Audio advert sketch	20
Figure 3 OpenStreet Map screenshot of Uganda. Copyright OpenStreet contributors and available under Open Database License https://openstreetmap.org/copyright and https://opendatacommons.org/license/odbl/	24
Figure 4 Buganda territory. Copyright "File:Buganda-historic.PNG" by Jolle is licensed under CC BY 3.0	25
Figure 5 Virtual object of my painting 'Arts courses to blame for joblessness- Museveni made with Agisoft Photoscan	35
Figure 6 'Arts to blame for joblessness...' and other work by me at Afriart Gallery, December 2018	35
Figure 7 'Visa Visa (Black body, Theresa May masks and the National Theatre giveaway)' by me, 70 x 50 cm, 2017	36
Figure 8 'What can Europe do about immigration?' by me, 2016	36
Figure 9 'False flag' Darth side, 40 x 135cm	44
Figure 10 Part of Queen Elizabeth II collage passenger (other side)	56
Figure 11 Photomontage of Rene Magritte's 'Son of man' is light projected onto a Richard Spencer collage.....	75
Figure 12 Cardboard and paper plane part with flimsy windows to accentuate the flimsy status of Ugandan art.....	76
Figure 13 Richard Collage Spencer photomontage with Benedict Anderson's 'Imagined Communities' collage text	76
Figure 14 Still image from moving paper collage or rotoscopy.....	77
Figure 15 Still image from a Uganda Airlines video collage showing a 'No Visa' sign near the map of the UK	78
Figure 16 A still image photograph of a paper collage of a crashing Uganda Airlines plane	78
Figure 17 Still image for moving paper collage.....	79
Figure 18 Sketch for Uganda Airlines external front.....	79
Figure 19 Sketch concept of a plane with prior text allowed to play a role	80
Figure 20 Plane body sketch. I was thinking about what I should construct of a plane's structure	80
Figure 21 Transformed image of Francis Galton generated in RTI builder and viewer	81

Figure 22 Fragment generated in Agisoft Photoscan from images of Entebbe Boeing 707 Cockpit.....	82
Figure 23 Fragment generated from multiple photos of a cockpit in Entebbe in Agisoft Photoscan	83
Figure 24 Virtual skin of an old British Airtours Boeing 707 cockpit at Aerobeach, Entebbe for a 3D model I created in Agisoft Photoscan using photogrammetry..	85
Figure 25 Agisoft Photoscan screenshots in the Winchester gallery/ Itinerant Objects Winchester School of Art/ Tate Exchange project.....	86
Figure 26 Screenshot in Agisoft Photoscan.....	86
Figure 27 Screenshot of a Quicktime movie made of a composition of 3D objects put together in Meshlab application	87
Figure 28 David Cameron parody collage	88
Figure 29 Passenger Queen Elizabeth II / Saratjie Baartman collage.	89
Figure 30 Passenger Queen Elizabeth/ big black penis collage.....	90
Figure 31 Pages in inflight magazine.	91
Figure 32 Passenger Charles Darwin during the set up of the fuselage/ cockpit	93
Figure 33 Two Galton passengers	94
Figure 34 Passenger Cecil Rhodes (foreground right) with passenger Galton wearing a mock captain hat	94
Figure 35 Leopold II collage (left) and Darwin (right foreground) out of focus	95
Figure 36 Passenger Darwin (centre)	95
Figure 37 My portrait in a mock captain's cap and masks.....	96
Figure 38 Collage parts of aircraft fuselage window parts	97
Figure 39 Fuselage set at Winchester School of Art, with hanging 2D paper collage 'passengers'.	97
Figure 40 The fuselage set of the Uganda Airlines at Winchester School of Art with most passengers having disembarked.	98
Figure 41 Cockpit of Uganda Airlines at the Winchester School of Art.	98
Figure 42 Aerial shot of Aerobeach, Entebbe (near bottom right, front of beach). Copyright Google Earth 2019 Digital Globe	99
Figure 43 Closer aerial shot of Aerobeach, Entebbe. Copyright Google Earth 2019 Digital Globe	99
Figure 44 Boeing 707 shell at Aerobeach, Entebbe.....	100
Figure 45 Artist as captain in Cockpit of grounded Boeing 707 at Aerobeach, Entebbe..	101

Figure 46 Digitally generated model of plane fragments originating from photos of Entebbe junk plane site	101
Figure 47 Digitally generated model of a plane fragments originating from photos of Entebbe junk plane site	102
Figure 48 Negative space of a paper plane collage used to partially reveal the surroundings of my room	103
Figure 49 Screenshot of a scene in satirical video collage Uganda Airlines: Making Citizens of everywhere citizens of nowhere where the president is portrayed eating a Uganda Airlines plane.....	104
Figure 50 Trislander, 280 x 140cm, Mimaki print on cotton poplin, 2019, by Eria 'SANE' Nsubuga	106
Figure 51 Page in my exhibition catalogue.....	116

List of Accompanying Materials

Uganda Airlines- Paper Planes- Tearing <https://youtu.be/nhZ2yLac2Eo>

Uganda Airlines- Drawing portrait masks (5.10 minutes) <https://youtu.be/ojBHmur8lRs>

Uganda Airlines- Guardian of shithole countries- RTI generated (1.23 minutes)

<https://youtu.be/cH6TalBWMx8>

Uganda Airlines Cockpit and fuselage (2.03 minutes) <https://vimeo.com/260567131>

Uganda Airlines- Am not your servant (2.24minutes) <https://youtu.be/ejbKD9F26xk>

Uganda Airlines- Citizens of everywhere citizens of nowhere (14.46 minutes)

<https://youtu.be/4YxBI8Mp1Mw>

Uganda Airlines: Citizens of everywhere citizens of nowhere (Short version)

<https://youtu.be/ukNib4oZDSc>

Uganda Airlines- Fuselage March 2018 (5.40 minutes) https://youtu.be/RGDke36kB_c

Uganda Airlines- Passengers, March 2018 (5.50 minutes) <https://youtu.be/AI2eUuzU8L4>

Uganda Airlines- Zooming out (1.14 minutes) <https://youtu.be/rrFQDyEjeO4>

Uganda Airlines- Cockpit and fuselage at WSA in March 2018 <https://youtu.be/twI2UaHEi1k>

Uganda Airlines- Arts to blame for joblessness <https://youtu.be/PRIPj8GyTD4>

Uganda Airlines-Fragments <https://youtu.be/M1D2sHndphI>

<https://ugandaairlines.blogspot.com>

Research Thesis: Declaration of Authorship

Print name:	Eria Solomon Nsubuga
-------------	----------------------

Title of thesis:	Uganda Airlines
------------------	-----------------

I declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before.

Signature:		Date:	
------------	--	-------	--

Acknowledgements

I would like to express heartfelt gratitude to:

John Armitage

Gordon Hon

Sunil Manghani

Jo Turney

Ian Dawson

For their supervision, advice and encouragement.

To:

Lilian Nabulime

Andrea Stultiens

Anke Coumans

Eiichi Yoshida

Thank you for your letters of reference and support along the way.

To my dear sons **Elijah** and **Elisha**

My **family**, who stood with me in tribulation, thank you!

To **Mary**, thank you and sorry!

To **Samwiri** and **Margaret Serwanja**

I dedicate this project for many years of nurture, support, love and encouragement.

Introduction: *Uganda Airlines*- The Terminal

Uganda Airlines is a practice-based project where an imagined airline is a conceptual frame through which I aimed to explore art production from a Ugandan perspective, positioning my practice between my national identity that is marginal, and ubiquitous global art. In practice, *Uganda Airlines* is a “fictional device” (Antunes, Craveiro and Goncalves, 2019: xxi) critiquing the unravelling post-colonial state of Uganda.¹ I extend this conceptual frame into the written thesis beginning with the idea of ‘the Terminal’ as an introduction and project overview incorporating my methodology, which I present as the operating rules of the imagined airline, and the literature review, which takes the form of a passenger list.

The underlying motivation of this project is to comment about my outside-inside position of a visual artist whose cultural perspective is obscured or ignored through universal interpretations of art and place dictated by dominant culture. I think it is important to offer a perspective showing the difficulty that artists from places like Uganda face in manoeuvring through various borders. This PhD practice project shows my relationship with British and Western borders that enforce my outside-ness. British/European colonial legacies of social, political and geographical borders provide backdrops for my art practice. I engage my practice in thinking about borders and propose them as part of my central argument as increasingly necessary marginal spaces of production for art from invisible countries like Uganda. Borders as mechanisms controlling human ‘flow’, locking people in countries or preventing them from accessing the world are used in my practice through satirizing of agents that I consider crucial in the perpetuation of invisibility for invisible countries like Uganda in an otherwise globalized world.²

The Terminal as an *Introduction* presents the aim and objective of the project as destinations. While the Introduction in the thesis is used as a ‘terminal’ the reader is invited to think about the text as a conceptual space based on actual spaces and for practice projects to be thought about as responses influencing the thesis. Imagined devices, through national identity (Anderson, 2006) are evoked in form of an airline. *Chapter 1: Landside-Airside* contextualises Uganda as ‘Landside’ and Airlines as ‘Airside’. Passengers are used as a theoretical passenger list in *Chapter 2: Literature Review* as well as practical collage objects in Chapter 3/ practice chapter. My passengers are collaged together from diverse backgrounds and expose tensions or contrasts at borders.

While this approach is metaphorical, it also extends beyond metaphor into a satirical conceptual project. The fact that I am a Ugandan artist operating within an international framework and that this

project is being conducted in a British university, already positions me on multiple borders. I take further advantage of being at multiple borders, by using some aviation terms as structuring devices and I put the reader in a similar position as a viewer of my work by positioning the reader within this imagined conceptual space, making the thesis itself a collage installation of words alongside my conceptual *Uganda Airlines* collage installation.

Invisibility³ and visibility⁴ are used in several ways here, the first layer of which means a lack of global and local access for indigenous art; and dominant presence respectively. In literal terms art is present in Uganda, but figuratively invisible, since political and civil society seem not to consider art as core to cultural production. Visibility and Invisibility are *Centre* and *Periphery* respectively of global art. 'Visibility' and 'invisibility' (Merleau- Ponty, 1968) are used figuratively rather than literally because of my application of the trickster as an example of metaphoric and literal trans-nationality. The terms *Uganda, Airlines* and *Uganda Airlines* are explained in *Chapter 1: Landside and Airside* to clarify and reinforce their relationship. *Trickster* is explored in *Chapter 2: Passenger list: Literature Review*. The term *Border* is looked at in the context of the *Introduction: Uganda Airlines: The Terminal* and the example of Mehran Nasserri trapped at an airport/ border is used.

Because my practice and thesis are about borders, some definitions are necessary. This also helps to explain my own interpretation of the border. The multi-layered term 'border' is relevant for our time as every country is under direct influence of borders. Borders "address issues of access, mobility and belonging..." in different guises from private or "limited access" spaces "like bedrooms" and "open [private] spaces" like "kitchens" (Diener and Hagen, 2002:2) in homes to open public spaces like museums, libraries, as well as closed public spaces like physical border walls and cyber borders (Diener and Hagen, 2002: 96-97). Of interest also are informal borders such as race; formal geographical border controls and institutional borders encountered by invisible artists while trying to access art institutions like museums and galleries in the visible world. I explicitly use satirical collages of political passengers like Queen Elizabeth II or socio-political characters like Jayda Fransen ('Fortress Europe'⁵) and Richard Spencer (American right-wing racist) in the airline. Through theory I explore Palestinian national fluidity through Khalil Rabah in Chapter 2: Passenger list. My practice shows how central borders are to how I think about the making, access and presentation of my artwork as an artist coming from invisible Uganda. Throughout the thesis, borders oscillate between geographical, institutional and ideological application. In geographical and ideological terms, borders are "gateways", "bridges", "meeting points", "barriers" and "obstacles" (Diener and Hagen, 2012:2). The Airport terminal increasingly is a temporal zone where both origins and destinations are suspended, and where barriers, obstacles and "points of separation" occur in the real world (Diener and Hagen,

2012:2)⁶. Internal borders of airport “terminal concourse[s] are the ramblas and agoras of the future city, time-free zones where all the clocks of the world are displayed, an atlas of arrivals and destinations forever updating itself, where briefly we become true world citizens” (Pascoe, 2001:34)⁷. Theresa May’s labelling of trans-national border ‘citizens of everywhere’ ‘citizens of nowhere’ (2016), inspired a slogan I use for *Uganda Airlines* (figure 1). Airport lounges are “everywhere” and “nowhere” (Patrick Wright in Auge, 1995).



Figure 1 Uganda Airlines logo sketch originally made by Jasmine Elerian with slight modification by me

Geographical location does and has enhanced or crippled destinies of entire populations, making many *prisoners of geography* (Tim Marshall, 2016)⁸. Resolute Airport passport, visa and security checks designed to control border-crossers make potential criminals or hostages of all passengers. This creates superficial spaces where passengers are commandeered into border high-end consumerism (duty free shops) and all relations are suspended. “[B]ureaucratic control” enforces “rigid lines dividing nation-states ...much as the world has become crisscrossed with such a variety of geographic boundaries that they often appear natural and timeless ...[whose] reality is ... complicated”. They are mechanisms that maintain privileged “gated communities” and other “informal social boundaries” (Diener and Hagen, 2012:3).

In the context of the superficial, suspended space, I use the story of the original ‘Terminal man’, passenger Mehran Karimi Nasseri, as an example of existing borderline places in the real world and that despite “[c]urrent nation states ...[being] the result of successive waves of ... twentieth century ...immigration” (Hayter, 2004), people from the non-European world travelling into the West are increasingly becoming problematized as nonpersons and even criminalised.⁹ Although these border territories are concrete spaces in geographical locations, they are also conceptual non-places or in-between places (Auge, 1995) because of imagined countries and their borders (Anderson, 2006). Nasseri, an Iranian-born exile is an example of the airport as both a non-place and non-time. He

literally lived out a performance at a border in an international airport terminal. Taking advantage of the airport as an international border, Nasserri tested the limits of his own sanity and the patience of the French authorities. Between 1988 and 2006, in difficult personal circumstances, Nasserri lived at border crossroads between Charles De Gaulle Airport Terminal 1 Departure lounge (like a trickster) and a destination to nowhere. Nasserri, preferred British citizenship and the fictional title and name 'Sir Alfred Merhan'¹⁰, rejecting initial offers for French and Belgian residence as well as his previous Iranian citizenship.¹¹ "When people exile themselves the country stops on the day they left" (Stewart 2007:65) hides the fact that borders are inherently problematic spaces.

I raise the Nasserri the 'Terminal Man' to show that the right to free movement is no longer a moral issue but one about possibilities. Nasserri is a man from a fictional time when good neighbourliness and hospitality is what distinguished good territories from bad ones and where free movement is an ideal rather than a crime. Free movement is increasingly a preserve of the world's wealthy citizenry who can buy golden visas for large amounts of money (BBC, 2019).¹²

Nasserri's plight as a refugee partially disguises the contemporary reality of perpetually moving people spending time in airport departure lounges in between refuge, opportunity or work.¹³ The airport also has superficial 'airside' international spaces where the tax systems of the country do not apply. Time, for Nasserri seemed as suspended as airport flight information display system screens. He may have played make-believe that he was waiting in the lounge to go somewhere, but are the other millions as aware of how mediated and constructed their journeys are as Nasserri's? His history and family disappeared in this 'non-space' and he spent a lot of his free time sitting in airport shopping malls and thinking about destinations to which he would never arrive and citizenship he would never get. Airports are a culture of their own and are "... the threshold and the door, ... crossroads, and town gates, represent[ing] movement and relations with others [or absence of relations]" (Auge, 1995:58). Nasserri is a trickster who found a loophole in a bordered place but ultimately failed in his objective of becoming an Englishman and ended up trapping himself, becoming a true citizen of nowhere. With the project Uganda Airlines, I invite the readers to place themselves in the conceptual non-place of the terminal and the airline to explore the nation, border and how trickster operates in and out of visibility and invisibility. Since I consider my project a trickster space, Nasserri presents for my Uganda Airlines practice an example of the risks for the trickster and a warning not to trap myself in my own project.

Having laid out some ground on the contextual background of this research, I now state the aim, objective, research problem, research questions, approach and scope of the project.

The *aim* (main destination) of *Uganda Airlines* was to explore art production from a Ugandan perspective, positioning a practice between my invisible national identity and visible global art.

The *objective* (other destination) was to explore, through practice as a key research method, and through theory as a secondary method, *Uganda Airlines* as a conceptual satirical mechanism through which as an indigenous artist, I negotiate 'between' visibility of global art and invisibility of Ugandan art, satirise 'imagined' nationhood and explore concepts of the trickster as a trans-national border crosser, thereby making borders the sites of artistic action rather than limits of artistic production and reach.

The *research problem* at hand is partly of Visibility and Invisibility. It also involves problematization of 'imagined' nationhood and how art can be used both in critiquing and extending their conceptual and functional boundaries. My project explores the central concept that since Uganda and contemporary art practice in Uganda are inventions of British colonialism, my art practice cannot be looked at without taking into account the positionality of Uganda and its art (invisible) relative to hyper visible Britain and its art scene. *Uganda Airlines* explores Ugandan borders of artistic production through a conceptual trickster project exploring ideas of *border*, visibility and invisibility as relations of power and centrality. In terms of temporality, Uganda Airlines, like the country it represents is an image of a single narrow body immobile aircraft, invisible or one that exists in the future.

I'm responding to the following *research questions* through practice: Can the artistic conceptual object of *Uganda Airlines* be used to engage Uganda and its art's borders in terms of invisibility and visibility? How are the borders of Uganda's art visibility and invisibility imagined in practice and theory? In summary, can the invisible country of Uganda be made visible through its art?

The project is important in Uganda because of its correlation of invisible art to the invisibility of Uganda in the world. I argue that Uganda's art invisibility is connected to Uganda's unrepresented status in the global art world.

This project is important, also, because not many visual artists in Uganda explore airports and national borders / boundaries as spaces of artistic production or are engaged with borders through satirical artistic projects. The third justification is that the field of art is invisible in the temporal construction of national projects such as the literal Uganda Airlines. My artistic *Uganda Airlines* concept therefore

bears a disruptive aspect using an actual entity as a mirror of my imagined concept. I also argue that while most Ugandans are trapped within the borders of Uganda and heavily policed at borders of the western world, Uganda itself has fluid borders.¹⁴ My research highlights Uganda's invisibility and also problematises Uganda's nationhood in relation to its art.

The practice *approach* of this research is deliberately critical using 'ruins' of Empire/ colonial legacy, is a hybrid of western art making but also critiques the lack of representation and marginality within western art production as well. I consider myself as a border artist operating 'between' different and often contradicting inherited histories. *Epistemologically*, I see myself as invisible in global aesthetic discourses and local art in Uganda. I therefore try to address invisibility by using a position *between* social and political hierarchies in Art to create some visibility. Furthermore, I consider both Uganda and contemporary art practice in Uganda as colonial products and in spite of this they both seem invisible. Through this project I visualize the "postcolonial" (Mirzoeff, 2009:210-216).

The *scope* of Uganda Airlines expanded my artistic borders to include installation of discarded printed newspaper and magazine text and imagery, cardboard as well as my own text, drawings, paintings, video and audio clips torn apart and re-arranged into paper collage, partially masked in partial erasure (palimpsest) and video/audio collages, and in turn re-arranged and re-made, of paper collage *passengers*, a fuselage and cockpit *fragments* (2018) and *false flags* at Winchester Gallery/Tate Exchange (2019) and Entebbe (2018/19). The use of cheap, itinerant cardboard as a material is also core to the critical collage making approach. Photography, Mimaki printing on cloth, photogrammetry, graphic design or motion photography are used not out of interest in the techniques involved nor their technical materiality or ethereality but simply a way to make the collage and layering aspects of my making processes as disjointed and re-articulated as possible, relying on contingent opportunistic additions to my making from other artistic genres. Making of art was used along with thinking about, writing and considering what other practitioners and writers brought into the making process. Outcomes (Luggage Carousel) include paper collage *passengers*, a Cockpit and Fuselage setup and 2 video collage movies (up to 15 minutes each) and 5 video collages of about 3-7 minutes each as *fragments* made up of a variety of materials including cardboard and paper, as well as collage imagery printed on cloth as *false flags*. *Uganda Airlines* was operational at Winchester School of Art, University of Southampton: with self as an individual practitioner. *Uganda Airlines* represents symbolic artistic actions of disrupting borders.

I used Self as a making and collecting artistic tool, artistic experimentation in studio and responded particularly to what other artists of interest have made. As the movements of Dada and Surrealism

would have done, I also used tactics of parody, pastiche and irony in metaphoric representation of both images and text, in paper collage and video collage making. Writing strategies correspond with strategies of autobiographical and studio experimentation in producing trans-disciplinary content in practical fields of painting, drawing, photography and animation. The use of various visual tools is also consistent with the border crossing aspect of my practice and theory. *Uganda Airlines* is a project through which my figuratively invisible Ugandan art engages both the positions of visibility of the Centre (Britain) and the invisibility of the periphery (Uganda) of art. The concept starts a journey of making the invisible situation visible and transfers the context from the literal to the poetic. Also, to provide further clarity on the scope of the study, my fictional *Uganda Airlines* is not representative of the literal Uganda Airlines being resurrected in Uganda at the political level.

In operational rules, the methods of the research/ airline are presented with individual practice as the main method through which the 'passengers' are used to think about the 'destinations' of *Uganda Airlines*. In *Chapter 1: Landside- Airside*, Uganda is explored as a land-locked (landside) creation along fictional parameters including the idea that renaming of indigenous places was an exercise in making these places visible as new imagined places through European colonialism, but also as invisible in that indigeneity became peripheral in its own territory. The second part of Chapter 1 explores concepts of *Airside: Uganda and 'art in the air'* explore 'air' as a medium and invisibility of both Uganda and its art.

To partially explore the complex topics of visibility and invisibility, I use satire and border crossing in practice where I made fun of the structural seriousness of an international airport. An instance of satire unloading 'luggage' on the carousel of power is the paper collage depicting Queen Elizabeth with a 'big black penis' (figure 30).

In *Chapter 2: Passenger list: Literature Review*, Uganda Airlines 'passenger list' the 'destinations' (aim and objective) are used to problematize the borders between visibility and invisibility of Uganda along with its art and also to position myself as an artist and the conceptual *Uganda Airlines* at the borders of geographical and disciplinary layers of visibility and invisibility. Benedict Anderson's 'Imagined Communities' (2006), Franz Fanon's nationhood, Henry Louis Gates Jr.'s 'Signifying monkey' (2014) and Lewis Hyde's 'Trickster' (2017). Trickster 'artists' who use collage and contingency as political tools such as William Kentridge, Jimmie Durham, John Heartfield, Thomas Hirshhorn, Nick Stewart, Stella Nyanzi, Samson Senkaaba 'Xenson' and *Anonymous* are also presented¹⁵.

In *Chapter 3*, the artistic practice *Uganda Airlines: An Imagined Airline* of still collages, video collage, and pseudo sculpture is presented as 3 practice aspects of *Passengers*, *Fragments* and *False flags*. The paper collage 'passengers' are not placed up on walls but hang in space or interact with strings or wire

to intersect between crossroads of visibility and invisibility in art practice, being in/out of borders between three-dimensionality and two-dimensionality.

I used recycled packing cardboard box paper and packing tape to construct some 'fragments' or ruins because they are cheap, ubiquitous materials that transport border-crossing goods. Lewis Hyde's 'trickster' situates my work between borders of different art disciplines- making of paper collages, drawing, painting, video collage clips, printing collage images on canvas, three-dimensional imaging photogrammetry, and printing on silk, cotton and linen cloth (False Flags). My initial projects started as two-dimensional objects but constantly invaded three-dimensional 'open' spaces as flat paper collages hanging in space and whose both sides are visible. I position myself as a trickster blurring the borders between 'visible', hierarchical, capitalist Western art and its 'invisible' colonial outposts. Like trickster interventions, my work is about jumping over fences, operating in 'joint' spaces and borderlands, concealing and revealing layers of visibility and invisibility. Specific research interests are Ugandan nationhood and art's place therein; border spaces, border crossing, and (air) travel. I used the concepts of chance and contingency in my work and as such, always looked out for chance interventions in my practice. *Luggage Carousel: Outcomes* looked at some aspects of the practice process. In Chapter 4, *Arrivals-Landing and Departures-Take-off* talks about Discussion as 'Arrivals' and Conclusions as 'Departures', which also included recommendations for further study.

Lastly, I think I should warn the reader that because of the interwoven ideas continually crossing each other's boundaries, echoing my practice in some ways, my way of writing in the theory part of the project also feels like a conceptual collage and this makes some areas of the text appear repetitive.

Methods: Operational rules of *Uganda Airlines*

The operational rules are tools used to reach the destinations (aim and objective) of Uganda Airlines to explore ideas of borders as inspiration for art production from a Ugandan perspective, positioning a practice between visible global art on one side and by my national identity on the other. The project contributes to problematizing both Uganda's nationhood and the invisibility of its art; making my art an example of invisible Ugandan art attempting to create visibility through 'articulation' of its geographical and ideological borders/ limits. The keywords are *Uganda Airlines*, *Trickster*, *Border*¹⁶, *Invisibility* and *Visibility*.

An exploratory studio-based research design was used with self-observation/ reflection (auto ethnography) as the main instrument of 'data'/art making. The *making* involved use of text on paper (like that of Benedict Anderson), collage, sketching, photography, photographs, video clips and visual

analysis because I position myself as a border artist using the between places of national and artistic borders, putting together different contingent parts of artistic materials and ideas. Most *content* was collected through Individual practice. My work employed various disciplines like painting, drawing, illustration, paper collage, animation, 3D imaging, and photogrammetry, together with audio and video collage. My interest was not in the disciplines themselves, but how they could help me to actualize a satirical collage-based project for my practice. *Naturally occurring data* was also used like text and image in recycled physical newspapers and magazines, images on Whatsapp and Facebook as material for studio practice. Sound, as well as; *analysed data of somebody else* and *data specifically collected for my own study* (Silver and Bulloch; 2016) were used.

The Operational Rules (Methods) are: Practice, that is, Individual practice (Paper collage ('Tearing', attaching strings, layering and photomontage), Sketch drawing, Reflective writing, Graphic/ Computer applications, Photography, Video collage and Rotoscopy, 3-Dimensional collage, audio recordings and literature review. Opportunistic group making, Purposive group making, and Anonymous audience participation were considered but not used in the practice.

Mixed operational rules (methods) were most appropriate for my research design as the practice is self-reflective and relies on cross border (interdisciplinary) notions in theory. Being a post-colonial, non-British 'international' artist, I avoid the traditional structure of research data production, which normally includes interviews and questionnaires and so on. In theory of chapter 2: Passenger list, I interacted with other passengers (art producers) and show a connection to my own work. I also use the term 'Passenger' as one of three practice outcomes in chapter 4 where different passengers from the passengers in chapter 2, are visualized as collage passengers in a fuselage setting of a mockup Uganda Airlines plane. While the passenger list is used within the theory to look at writers or artists grappling with themes or concerns similar to or related to mine, Passenger collages are themselves subjects within the recurring themes.

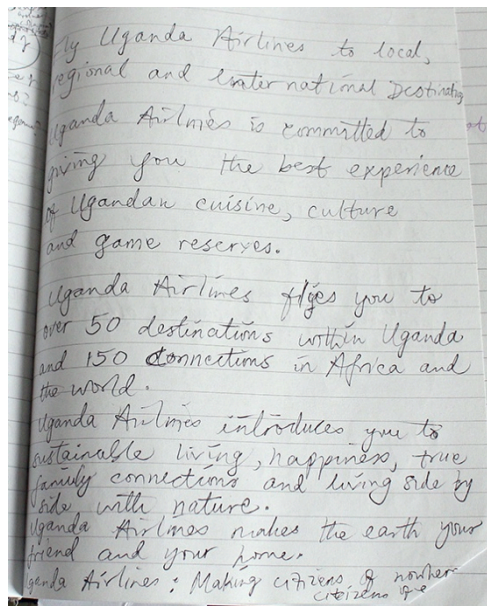


Figure 2 Audio advert sketch

Key reading and theory were mostly from the epistemological and ontological standpoints of post-colonial aesthetics in the West. Western post-colonial theory used included Franz Fanon, Lewis Hyde's (2017) 'trickster' and Benedict Anderson's (2006) 'imagined' 'nation-ness', whereby imagined objects articulate nationalism, and inspiring my production of fictional *Uganda Airlines* as an *Andersonian* art project. I looked briefly at Kakande (2008) and Kabiito (2010) as Ugandan literature although their work is about art and its social or political context in Uganda, but not borders or satirical projects because there have been no artists operating in the *Andersonian* way of imagined objects of nationhood

Chapter 1: Landside- Airside

The term 'Landside' is applied to the part of an airport terminal that is largely unrestricted to the public as opposed to the 'Airside'. The boundary between 'landside' and 'airside' is effectively treated as an international border. This is a conceptual international border inside the geographic and legal borders of a nation. The word landside originally referred to the side that was not the sea or a body of water indicating a literal physical boundary often associated with a geographic national border. The legal, national border actually extends out to sea just as it does to the 'airside' of an airport. However, the experience of airports, in which we pass through multiple boundaries from check-in to security to passport and immigration control, customs and gate checks and so on, constantly reaffirms a state of passing through an anxious and indeterminate border space, in which our own identities and legitimacy is repeatedly, almost ritualistically, questioned and (re)affirmed. The separation between landside and airside is, by comparison, reassuringly simple and practical and is used in an instrumental way to aid the operation of the airport.

This is partly the way in which I am using the terms in this thesis. As I have stated in the introduction the entire project positions itself in the indeterminate conceptual space of the border but in order to give a more practical and coherent account, I am dividing the thesis into 'landside'- 'airside', and 'passenger list' in an operational and instrumental way. In this context 'Landside' will apply to the situation 'on the ground' which includes the historical and political status of Uganda as a nation-state and the position of Ugandan art within it. This is the actual historical, cultural and political position that marks my identity as a 'Ugandan artist' and this chapter indicates the problematic ground on which this identity rests.

Uganda Airlines in my practice critiques invisible social and geographical borders of imagined nations that have given rise to visibility for the metropolis/Centre and invisibility in peripheries/provinces, as a concept making the invisible visible and reframing the relations of art with the building of the nation-state. 'Uganda' is explored as a geopolitical term almost taken on face value, but which should not be. The idea of naming as a form of negation is also explored.

1.1 Landside: Uganda

Uganda¹⁷ is a landlocked East African country slightly smaller than the size of the United Kingdom. In terms of national borders, unlike the island of United Kingdom, most of Uganda is 'landside' because it has no direct access to seas or oceans. Much of the southern border is the water body of Lake Victoria, whose waters are also shared between Tanzania and Kenya. Uganda was created

officially with the 1900 Buganda Agreement between British Representatives and Buganda Kingdom, the largest of about 65 ethnic groups in Uganda, to save a failing ‘white elephant’ project in John Tenniel’s caricature (Punch magazine, 22nd October 1892) and also as an abandoned baby.¹⁸ Uganda’s precursor by 1894 was the Uganda Protectorate, which also included about a quarter of current Kenya from Lake Turkana (Rudolf) in the north to Nakuru in the South. Around the first decade of the 1900s, the British East Africa Company and the British Government toyed with the idea of creating a Jewish state in then Uganda protectorate’s Uasin Gishu basin. Countries are created and “[t]he nation is imagined as *limited*”, ...has finite ... elastic ... boundaries, beyond, which lie other nations” (Anderson, 2006: 7). The temporal maps show a definite elasticity of borders.

Uganda is encircled by; South Sudan (north), Kenya (east), Tanzania (south), Rwanda (south West) and the Democratic Republic of Congo (west)¹⁹. The historical maps show a constant shrinking of the map of Uganda. The geographical borders of Uganda, however, are by no means natural or eternal (Anderson, 2006) “but rather [,] highly contingent and adaptable” (Diener and Hagen, 2012:5). The fictional nation-states and borders remain negotiated and porous. There are instances of long-running disputes between Uganda and Kenya over Migingo Island in Lake Victoria²⁰, or between Uganda and Democratic Republic of Congo over the border of Lake Albert.

Because these borders are imaginary and are also indicators of the possible collapse of statehood generally (Hayter, 2004: 1), enforcement usually results into skirmishes like the example between Uganda and Kenya and elsewhere.

As a result of Britain’s externalised borders, Uganda is an amalgamation of ‘de-territorialized’, nomadic and settler communities of 65 ethnicities²¹ co-opted into borders. “Applied since 1892 to Buganda and then the entire territory around Buganda between Kisoro and Kaabong and Busia and Moyo, the name “Uganda” ... means a country [of people] ... bundled together ... united ... by ... destiny and history ... and not merely by blood (Muranga, 1994:122-123).

Describing Uganda as a bundle appeals to the turbulent times out of which Uganda had emerged (mid 1960s- mid 1980s). Muranga exhorts Ugandans to accept ‘our’ common destiny and history: “These ... natural processes have taken place within the bundle called Uganda. The name entreats us to accept our position within this bundle, each one of us with both strengths and weaknesses, none of us a self-sufficient all-rounder and none of us quite useless” (Muranga, 1994: 123). Muranga also seems to appeal against ‘Federo’ (federal status) in Buganda, but also evokes a

fiction around the created nation existing perpetually in calling our common destiny and history natural. “We must bear the limitations this existence within a bundle imposes on us and we should remember that escape as we might want to, the bonds and cords that hold us together within the bundle called Uganda are stronger than we believe” (Muranga, 1994: 123). It does not seem sustainable to simply accept ‘our fate’ since Uganda was never an agreed idea by the ancestors of its current state. A nation such as Uganda ... “is imagined as a *community*, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship” (Anderson, 2006:7) even when it is clearly neither a company of equals nor deeply rooted. Consequently, Uganda has struggled to imagine this comradeship.

Buganda kingdom, the largest nation in Uganda, has 50 clans, each with a unique totemic connection to flora, fauna, land and industry. Other nations in Uganda have their own clans too. In international border areas, clan structures have almost been irrevocably dislocated. Families and clans of border communities often caught up on the wrong side of British, Belgian or German colonial borders were partitioned and suddenly de-territorialized. This delicate ecology of clans, nomads and so on was destabilized and made invisible, along with indigenous artistic industry.

The nation and art emerge out of similar circumstances and art is “...never far away from the problem of origin ...the nation and nationalism” and “the production of art and the production of nations are historically and ideologically entwined” (Makhoul and Hon, 2013: xi)²². National identity draws basic tenets from (geographical) origins such as in the case of Palestinian art production and its relationship with its contested territory, state, geographical origin and also in the general production of nations. “New forms of visual culture emerge at the same time as new forms of nationhood and national identity” (Makhoul and Hon, 2013: xii). Likewise, Elkins, Ed. (2007:9) observes that: “Art history is closely affiliated with senses of national and regional identity.”

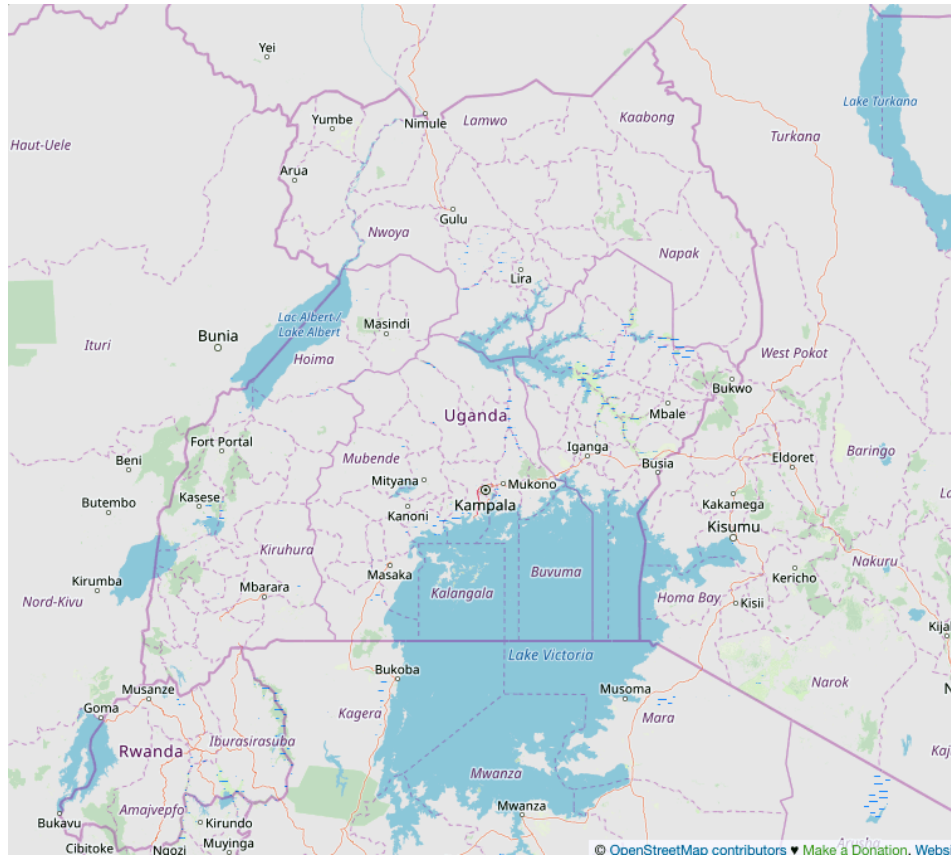


Figure 3 OpenStreet Map screenshot of Uganda. Copyright OpenStreet contributors and available under Open Database License <https://openstreetmap.org/copyright> and <https://opendatacommons.org/license/odbl/>

‘Ugandan’ art is spoken of mostly as a given despite the problematic position of it being neither regional nor national, seemingly unconnected to its country’s geography or origins. From an artist standpoint, there should be at least 65 indigenous systems to look at Uganda as an entity of identification and representation, but this is yet to happen as unique regional attributes in art seem invisible.

One important technique in deterritorialising people and their artistic industry happened through gazettement of indigenous lands for new functions by colonial governments using mechanisms such as the invention of Game Reserves for wild animals which created dichotomies between indigenous people, land, plants and animals in territories where they had co-existed for millennia. The idea of ‘no man’s land’ between new countries was also a new colonial invention that significantly stifled cultural life and mobility. Displacement created a disconnection to geography as well.²³ The social circumstances including indigenous artistic production therein have only been interrupted by colonisation²⁴. Much as inter-ethnic conflicts already existed before white conquerors surfaced,

“colonialism forced those differences to be resolved within an artificial structure- the European concept of a nation state” (Marshall, 2016:124).



Figure 4 Buganda territory. Copyright "[File:Buganda-historic.PNG](#)" by [Jolle](#) is licensed under [CC BY 3.0](#)
<https://commons.wikimedia.org/w/index.php?curid=4493719>

To understand 'Uganda' as a body of text or identities behind that text, it is necessary to delve into what it is not. Uganda is not a nation. It cannot be viewed as a single unit. Uganda has not come to terms with itself as a state. It is a contraption made by putting together fragments of indigenous ethnicities, some left outside borders and others put in. It is a fantastic promise for a future, rather than a fact, contrary to what the National anthem proclaims 'United, free, for liberty, together we'll always stand' (George William Kakooma, 1962). Unity is not something in our past or present. It is rhetoric adopted from a clever artist's mind, a promise or ruse for the future. It is difficult to see how that anthem describes Ugandan aspirations in light of how easily these higher ideals have been placed into realms of myths, almost impossible to achieve.

‘Oh, Uganda, may God uphold Thee,
We lay our future in thy hands’ (George William Kakooma, 1962).

I satirize the anthem in the video ‘Uganda Airlines: Making citizens of everywhere citizens of nowhere’ by singing it in a minor key version and making its tone rueful rather than the cheerful and optimistic tone at political Independence in 1962.

Nationalism as “unprecedented” “effective historical continuity” was “invented” “either by semi-fiction (... Vercingetorix...) or by forgery (Ossian, the Czech medieval manuscripts) [and] entirely new symbols and devices came into existence... such as the national anthem...the national flag...of the personification of ‘the nation’ in symbol or image” (Eric Hobsbawm (1983:7) in Brennan (2006: 130)). In this scenario, artists literally invent(ed) national symbols. “So [if] you lose national anthems ...[and] lose all that paraphernalia of ceremony and history ... [W]hat is the function of the state” [in] “a post-national world...? Is it just purely bureaucratic...?” (Stewart, 2007:2).

Uganda is not simply defined by its line borders with South Sudan in the north, the Democratic Republic of Congo to the West, Rwanda and Tanzania to the south and Kenya to the East (figure 3). Uganda’s history is entwined with colonial masters’ identities in the (post) colonial context, on one hand and pre-colonial indigenous identities, on the other²⁵. Our relations with each other, however, are being scarred and defined by our overarching mimicry or parody of whiteness “for the love of it’, rather than because ... [we] lack originality (Gates 2016: 128 on Zora Neale Hurston)”.

Concerning intellect and originality, “... [w]hite men consider themselves superior to black men. There is a fact: Black men want to prove to white men, at all costs the richness of their thought, the equal value of their intellect... The black man wants to be white” (Fanon, 2008:3). Black identity’s internalised inferiority projects black desires at whiteness and black or African cognitive maps are commandeered by European nationalism and globalization²⁶. The national motto; ‘For God and my country’, obviously recalls either British or Catholic Christianity and almost contradicts the (dis) embodied experiences that the colonised Africans have had of white religion and morality²⁷. African indifference to one another is emphasised also in the artistic and social divide of Arab North Africa-West Afrique-East Africa-Southern Africa.

Inhibitions to free movement make it inevitable for “boundary creation and boundary crossing [since these two] are related to one another ... [for therein] trickster is ... found-sometimes drawing the line, sometimes crossing it, sometimes erasing or moving it, but always there...” (Hyde; 2017:8-9).²⁸

1.1.1 Naming! What is in a name?

In this section, I bring up naming as a form of subterranean institutional border making because new names undermine the integrity or validity of previous indigenous names and legitimize the colonizing process by projecting social, institutional and geographical colonial borders onto foreign places, namely, Uganda.

What do names mean and how does negative appropriation (claiming supremacy where there is no possible justification) affect our post-colonial struggle with colonial wet dreams? Why do we still have names like 'Lake Victoria', 'Lake George' and 'Queen Elizabeth National Park'? "The name "Uganda" is an imposition ... so are ... names ... Fort Portal, Port Bell ... Victoria Nile, Lake Edward ... Murchison Falls ... [in] Kampala itself, we have De Winton Road, Prince Charles Drive, Burton Street ... Thus, mountains, rivers ... streets ... in ... [Uganda and elsewhere] have been given non-African ... European names. So also have the human beings who populate these places. We have accommodated these things; it does not seem to bother us" (Muranga, 1994:122). I think it should bother us.

These are well known names, but most indigenous people do not remember what they symbolize or the previous/ original names of our lakes, rivers and so on. What does this renaming say about indigenous ethnicities disconnected from their land, water and air during the colonial era?

Naming as a distortion of both memory and history is unresolved. "Should we be erasing history? History is not the same thing as memory. Memory is the way in which we put history to rest, especially histories of suffering, trauma and victimization" (Mbembe, 2016:30). Indigenous loss of ownership and the remapping of the cognitive map is overlooked by Muranga. "I for one am quite comfortable with my Hebrew-Aramaic name. I have consciously accepted and internalised its meaning and symbolism, I have identified myself with it; have imbibed ... its spirit" (Muranga, 1994:122). While I share Muranga's comfort with received Hebrew names more than English ones, I do not share his comfort in received names because the coloniser believed self to be the owner of the lands and minerals of Africa and the idea of white ownership over the geographical and mineral contents of Africa still lingers through the given names²⁹. Anderson's (2006) views on how print Capital created European nationalism and its need to expand all over the world is why I think given names are enforcements of borders as they impart European value and values on indigenous people and memory. However, I think Anderson fell into the same trap many European writers fall into of comparing how European tribes progressed into imperial powers with ethnic groups in Africa impeded by diversity, geography of the continent and colonial fragmentation into modern nation-states³⁰. Colonial fragmentation exacerbated ethnic

incongruence and along with the sheer size of the continent are at odds with the European ideology of 'progress'. I have also appropriated Anderson's nationhood ideas into the Ugandan equation even though he did not study Uganda in his *Imagined Communities* (2006). What does this negative appropriation around transfer of foreign and meaningless names signify in the grand scheme of things³¹? Renaming of people, places, animals, plant life, rivers and lakes is an effective way to make these people and their indigenous territories invisible to themselves. "[D]e-territorized" peoples become truly non-people, with no history (worth memorializing) (Deleuze and Guattari, 2003).

Uganda, on the other hand is not entirely foreign as a name³², much as its imparters are the British. 'Uganda' from every angle means 'Buganda' although Muranga (1994:122-123) asserts that there are "two contiguous meanings in the name: "*Omuganda*", "bundle", and "*Oluganda*" (... in "*ow'oluganda*"), "blood bond", ... also ... "bond of destiny"". Debate over the name of Uganda and British names imposed on local spaces in current Uganda continues beneath the surface. "To engage in an act of name change would be futile iconoclasm. The synthetic process is ongoing-within me and within us all-relentlessly, inescapably. What matters- no matter what our names are-is this: Are we "human" in the sense of "humane"? Do we have and nurture that quality that the Bantu call "*obuntu-buzima*", "*obuntu-bulamu*", "*utu uzuri*"?" (Muranga, 1994:122) Muranga thinks that we should accept the inevitability and irreversibility of the colonial name change to avoid iconoclasm. There is a contradiction here. While I share Muranga's sentiment that it matters to have the millennia-old indigenous ideology of *obuntu-bulamu* (being one with others and with nature), I doubt that retracing our own indigenous names and that replacing colonial names can qualify as iconoclasm³³.

1.1.2 Uganda as Nation? Art and nationhood

The concepts 'nation' and 'art' are discussed, first, to establish a connection between art and nationhood. Nations are bordered imaginations which are not limitless, however big their territory (Anderson, 2006). "The 'nation' is ... what Foucault has called a 'discursive formation'-not simply an allegory or imaginative vision", as Brennan argues, "but a gestative political structure which the Third World artist is consciously building [or not]. 'Uses' here should be understood both in personal [and] craftsman-like sense, where nationalism is a trope for such things as 'belonging', 'bordering', and 'commitment'" (Brennan 2006: 128).

If the nation is imagined then it suggests a site for the imagination of the airport or airline, and the nation is imagined through its art. Airports are border spaces or 'confinement[s] suspended

between destinations (Pascoe, 2001:14). Nations imagine their boundaries within airports as well as other frontiers. “The *creative* side of nation-forming [centres] cultural importance ... [on] ... a dry ... political fact ...[that] ‘[n]ationalism is not the awakening of nations to self-consciousness [but rather,] it invents nations where they do not exist’” (Brennan, 2006:129-130)³⁴. Every international airport has border security, visa and passport offices. While the enforcement of these national borders is taken seriously, the imagination of how borders come about is not. “Race, geography, tradition, language, size... seem... insufficient for determining national essence, and yet people die for nations, fight wars for them, and write fictions on their behalf” (Brennan, 2006:129-130). We may assume that this is how it has always been and will always be, but nations are not eternal. They are fluid and are always being renegotiated. Ironically, “[w]hile nationalism operated as a general force of resistance in earlier times ... post-colonial societies [perceive] its hegemonic and ‘monologic’ status [and are] growing increasingly wary ... of that neo-universalist internationalism which subsumes them within monocentre or Europe dominated networks of politics and culture” (Ashcroft, Griffiths and Tiffin (Eds.), 2006:118)³⁵.

As already discussed in section 1.1.1 Uganda and other countries were created along arbitrary lines and borders. I argue that in my practice Uganda (that is, the different nations and ethnicities in it) is less a nation today than it was 100 years ago because the pre-colonial people had artisans, metal smiths and other craftspeople producing implements for daily life³⁶. Part of the “problem lies in the way ... the nation states were formed” (Marshall, 2018:180). This is why my flags in False Flags practice (section 3.2.3) have been made deliberately incoherent in order to reflect the Ugandan nation-state itself as a false flag. The nation states “created bore no relation at all to the nations that were already there” (Marshall, 2018:177). Moreover, “formal independence cannot guarantee substantive freedom in most postcolonial societies” (Wilder, 2015:252).

‘National consciousness’ is produced through meaningful, practical artistic or creative enterprise³⁷. Unless this creative rule in cultural production is taken seriously, the country continues operating as a creative ghost, ‘an empty shell’ operating in artistic vacuums linked to cultural dysfunction (Fanon in Ashcroft, Griffiths and Tiffin, 2006)³⁸.

My *Fragments* practice (3.2.2) through engagement with fragmentation or collapse, reflects on the idea of failure. Core to the collapse of the state is its failure to oversee the building of a ‘national consciousness’ through making of culture and cultural goods. Anderson (2006:4) describes “nationality ...nation-ness [and] nationalism ...[as] cultural artefacts ...” For instance, the West African country of Senegal benefitted from Leopold Senghor, an artist as its founding president in a way that Uganda did not. Senghor imagined Senegal poetically and built a romantic

vision based on cultural and artistic production though not really fulfilled is better than Uganda's vision, built upon 'shell' ideologies mixed with 'official nationalism' and 'Third-World nationalisms' (Chatterjee, 2006: 127), giving the core role of nation building to politicians and soldiers. "The emergence of the imagination [such as that of storytellers] and of the creative urge in the songs and epic stories of a colonized country ... [could be the means] "[t]o fight for national culture ... [, the] material keystone which makes the building of a culture possible...[leading] to the liberation of the nation" (Fanon, 2006: 120, 121).

The 'imaginative vision' of the 'National' for Brennan is an artefact being constantly modelled, remodelled and "...it should also be understood as the *institutional* [use] of fiction in nationalist movements themselves". The fictionality, "[and]...fictional uses of 'nation' and 'nationalism' are most pronounced... in third world fiction after the Second World War" (Brennan, 2006:128). To place that fictionality into Uganda's context as well, it was just fifteen years after the war that Uganda got its Independence.

Although the "nation ... is an abstraction, an allegory, a myth that does not correspond to a reality that can be scientifically defined", ... 'national print media', 'folk characters' and the newspaper as a form of novel with a 'national' narrative plot ...was ...a ...composite but clearly bordered work of art ... crucial in defining the nation as an 'imagined community'" (Brennan, 2006:129-130) echoing Benedict Anderson and Jose Carlos Mariategui.³⁹

I have doubts about Uganda's nationhood, for several reasons. A nation can hardly be conceived outside the production of objects by the people that constitute it. In this case a nation imagines itself through the production of objects of cultural function outside of which another organised group imagines itself. Cultural production underpins formation of modern states more than merely consuming products of others or simulating cultural processes and art of others, even former or current colonisers. Conceiving themselves as a marketplace, 'imagined communities' are defined by these markets of cultural goods. Markets in the Capitalist age have made art fundamentally intertwined with the formation and collapse of societies' cores. The grand absence of pre-colonial African nations/ societies is primarily attributed to the relative absence of visible cultural products like buildings and artwork comparable to the Western societies in the last 1000 years. Products of art/techne always forerun other technical or technological products in any society. When a society's imagination diminishes in the field of art production so does the society itself.

Uganda's nationhood is problematic because, besides being an artificial contraption created by the British, it is also a country that consumes more cultural products than it can locally produce

and barely supports its own practitioners. Raymond Williams in his book *Culture* (1981) correlates art production and national culture, whereby national consciousness seems to be produced and reproduced through art production and distribution. Art is at the core of society “in many relatively early societies, [as] an artist of a certain kind-often in fact a poet- was officially recognized as part of the central social organization itself. This case is so important, by comparison with the social situations of artists in later societies, that it is often presented as if it were singular and uniform, and this can have important effects on its more general interpretation” (Williams, 1981:36). William’s artist poet being associated with ‘national consciousness’ formation in society is in contrast with the lack of a Ugandan national consciousness, with the clan-based production systems of traditional indigenous drum makers, bark cloth makers, boat makers, potters, poets, ironsmiths, goldsmiths, et cetera within Uganda not being central to the modern nation-state of Uganda. Art had existed in an embedded and functional way in the production culture of boat making, ceremonial masks, drum making, metal smiths, basket making, pottery and house building.⁴⁰

Modes of production in ethnic groups are absent in the national consciousness.⁴¹ There are no nations or nation-states in our age without national symbols of artwork. The most visible ‘national’ artwork objects are anthems, coat of arms, maps and flags. Postcolonial states do not nearly take their created maps, flags and anthems as seriously as their colonial makers. These anthems, maps, coat of arms and flags in the case of Uganda are simulations of British art and bear a closer resemblance to British nationhood than to the indigenous societies that constitute Uganda. Williams’ descriptions of the social relations of artists in early Irish Celtic culture bear resonance with what I imagine what early societies might have been like in pre-colonial societies of Uganda. He points out a general loss of artists’ independence to aristocrats, but that is not my interest in talking about their place in society’s collective consciousness. My interest is in their initial focal positioning in early societies, which position has been shaped by time and Capital. Today all over the world but particularly in Uganda a certain kind of artist, mostly the exotic international artist is still central to social formation, while others are pushed into peripheral social roles. The indigenous/local artist is peripheral in such a way that being called ‘local’ is to be regarded as an insult. Hollywood and internet-mediated art or British/ American musicians are particularly powerful in this scenario.

The social constituent relations of the general art scene are largely uncoordinated partly because of little or no physical space for meaningful and sustained interaction, but also due to visual art not having adequate platforms in local print media and television.⁴² Visual art, theatre, movie industry and music are ships passing each other in the night. “There is [also] very limited cross-over between

the tech community and the arts, with arts institutions serving a narrow definition of the sector” (Tom Fleming Creative Consultancy, 2015:28), “... little exposure to contemporary visual art practice and critical thinking ...[and] lecturers’ general lack of exposure and limited access to quality teacher training” (Standing 2015:27,29). These are sectors through which a modern nation is supposed to imagine itself and they are on the periphery of production of social consciousness and of cultural objects, having been supplanted by the political and military class.

This is ironic because pre-colonial societies of Uganda had differentiated functional production systems for culture and national consciousness that were unique to clans in a way that is absent in the postcolonial Ugandan state.⁴³

There are unique situations in Africa today where ‘public patronage’ happens, say, in Senegal or Burkina Faso. Public funded Art Biennales and Cinema festivals are held periodically as part of the national consciousness building of those states. Uganda enjoys no such opportunities, much as privately sponsored festivals and biennales are happening in Kampala, almost in vacuums, because they still have limited viewership and attendance, unlike musical events or unlike the cases in Ouagadougou or Dakar where ordinary people participate in the visual art and other festivals. Public intervention has happened extensively in Europe for centuries. “Public ‘patronage’, from revenues raised by taxation, has some continuities of function and attitude with earlier forms, but some new definitions of function, such as the deliberate maintenance and extension of the arts as a matter of general public policy ... [in addition to] encouragement or intervention within and beyond the market...” (Williams, 1981: 43). “The cultural relations of the ‘market’ are contrasted with those of the ‘patron’, of the situation of the ‘professional artist’ with that of the ‘State producer’ (Williams, 1981:33). Nationhood is imagined through art production, and where art is not central, the state becomes an unimagined simulacral community and its invisible inhabitants merely caged within invisible yet well-policed borders.

The formalization of art making and training of contemporary artists in Uganda through Britons Margaret Trowell, Cecil Todd and Jonathan Kingdon in the late 1930s, 1940s, 1950s, 1960s and early 1970s at Makerere College (University) (Kakande 2008), seemed to create ambivalence towards indigenous art, alienating art from its core constituency. A common attitude of artists to withdraw when overlooked in local and global spaces reinforces social and economic invisibility.

Art making became academic and divorced from its indigenous societies, at least in the functional aspect. It was also no longer clan based. While the earlier artists in the 1940s to post Independence periods until Idi Amin’s presidency (early 1970s) enjoyed greater visibility among the new African western educated elite, many artists in the 1970s, 1980s and 1990s retreated

from public visibility and many disengaged from the public and became invisible as British trained artists who had been made to abandon cultural production found themselves unable to reintegrate functionally with their indigenous communities. Becoming invisible may have been triggered by the collapse of the State, but indigenous art was a victim of political dynamics of the post-independence era as well as pre-independence alienation of art from its indigenous roots.⁴⁴ In postcolonial Uganda, indigenous art was relegated to the margins of society particularly in the Idi Amin era and its aftermath. The Idi Amin years sealed art's invisibility. Many artworks produced between 1940 and 1995 are unknown and invisible to the public.⁴⁵

One may respond to my assertion that the nation is absent in Uganda and what I should be considering is, not the nation itself but nationalism. To this I would say, a nation is not a result of nationalism but of self-visualisation. Nationalism can sometimes become a way that people disguise their insecurities. People see themselves first as individuals with certain unique and specialised talents whose products are exchangeable for other goods produced by other people in their communities. This is how through exchange of products 'imagined communities' are conceived. The nations of Buganda, Bunyoro, Ankole, Bakiga, and others could do these kinds of things centuries ago and on this basis and other cultural aspects like norms and common languages, formed their national societies. Today, Uganda is a net importer of manufactured goods, unable to adequately use its own artistic/ creative labour to help it produce more goods that enable a cohesive and tenable nation. Trade within and between the ethnic nations in Uganda is no longer a deliberate activity.⁴⁶ Connected to the earlier discussion of given naming as a necessary tactic of colonisers to undermine strong indigenous culture, "[i]mplantation of foreign domination can be assured ... only by physical liquidation of a significant part of the dominated population.... For, with a strong indigenous culture, foreign domination cannot be sure of its perpetuation [therefore] ...domination... can be maintained only by the permanent, organized repression of the cultural life of the people concerned" (Cabral, 1993: 53). Growth of "... nationalism throughout the world reflects ... disillusionment..." with Eurocentric progress in general (Ashcroft, Griffiths and Tiffin, (Eds.) 2006:118). Our "cultural development" has been impeded by "imperialist domination" which has "... negat[ed] ... the [productive history] of the dominated people ... violently usurping ... free ... development of the [indigenous] productive forces" (Cabral, 1993: 55).

Structural limitations within cultural institutions in "Buganda" and "art produced in the studio..." however continue to allow production of art that is "detached from its community" ⁴⁷(Kabiito, 2010:12). For Kabiito, Buganda material and oral culture bears a significant claim on the Uganda's

master narrative, not only in name, but also in form. 'Ugandan' art seemed conjoined to Buganda art practice. This is an artist trap set by Kabiito. 'Uganda' remains undefined. Can Buganda speak for all Uganda and can the *Babiito* clan speak for all Buganda clans? Buganda is one ethnic group (the largest and culturally prominent among 64 other ethnic groups in Uganda), but it bears many clans, whose various sizes and artisanship/ art making were diverse.⁴⁸

Some of my previous work addressed national identity like 'Omuganda y'ani' ⁴⁹ where I questioned a disturbing trend of people trying to use facial features like nose shape or size to mark off the authentic muganda. I also critiqued the Ugandan President's declaration of 'arts as useless' (Wandera, 2015) and trying to scapegoat art for the epidemic levels of youth joblessness. The artwork *Arts courses to blame for joblessness* (Figure 6) visualizes how politics has framed art and its social function.

The headline 'Arts courses are to blame for joblessness...' (Tumushabe 2013) is juxtaposed with collage/ paintings of Donald Trump, Queen Elizabeth, Hillary Clinton, David Cameron, black bodies including Saratjie Baartman and anonymous slaves. King Leopold's head swallows a black body and one of several Theresa May depictions 'births' a black body and Riweyo Nivesevem looks away disgusted. The work in figures 6, 7 and 8 carries the baggage of migration and restrictive visa systems and have repeated 'Visa' text all over the canvas. Tightening of visa regulations in Britain was a major (yet delusional) way to deal with increased 'flow' of immigrants from parts of the world where colonial globalisation had deliberately destroyed social systems.

In conclusion, art production is implicit in nation creation (William, 1981) since the fiction of nations has been perpetuated by the creation of institutions that preserve 'national consciousness' and galleries in the postcolonial era (Anderson, 2006). Uganda as a nation is unique because institutions like museums and galleries are not part of the nation building equation. Although historical aspects of art in Uganda are made in my introduction, my work is merely using history of Uganda as a malleable conceptual substrate and this applies also to aspects of the colonial experience and symbols of colonial power such as Cecil Rhodes who are used in my *Passengers* collages.

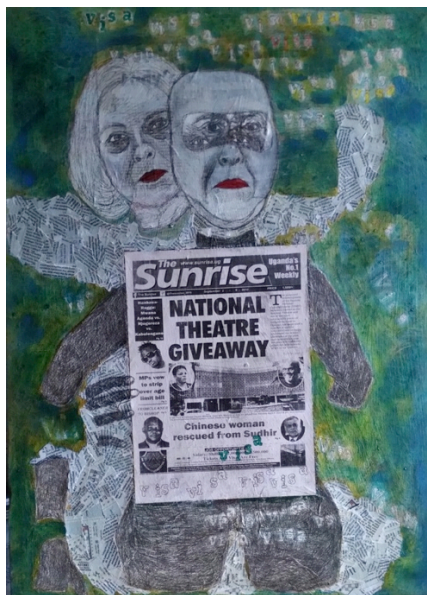


Figure 7 'Visa Visa (Black body, Theresa May masks and the National Theatre giveaway)' by me, 70 x 50 cm, 2017



Figure 8 'What can Europe do about immigration?' by me, 2016

1.2 Uganda Airlines: Geographical and historical context

An airline, in literal terms, is an organised group of flying, floating aircraft, people and situations that constantly mediate and articulate the negotiated spaces within which nations/ borders are constituted and the sky above them. Airspaces are institutional non-spaces, and like borders of a state, the space above the state used by flying aircraft is regulated through border security and airports. Airports are non-spaces of constant negotiation with land and air, citizenship and nomadism, inclusion and exclusion, visibility and invisibility. The airport terminal is the great signification of suspended citizenship, of waiting to go elsewhere or nowhere, of hope and sadness, dislocation, alienation or reunion. It is the condition imagined as the future by Globalisation. Post-colonial anxiety is imagined at its best in an airport with invisible artists trying to move across borders but not sure of their right to do so. Within these conditions, the invisible *visibles*; trickster artists thrive. The 'airline', in the context of my study, is an artist trickster platform created to use strategic visibilities to cross borders of invisibility and create alternative visibility. It is not a literal translation of actual airline activities but a way to talk about other issues where artists in Uganda are invisible, and to help make the invisible (art and the airline) visible from the perspective of the Ugandan artist. Much as I have to be wary of tricking myself into taking the figurative object into the obvious and literal realm, I still have to show that some knowledge of the actual Uganda Airline exists upon which to perform the caricatures and pastiches. Uganda Airlines is used as my project's title, because I think that air travel and art are connected. Growing up in the airport town of Entebbe has helped to cultivate an imagination of my art making in relation with access to the airport and the beyond. I was born three years after the collapse of the East African Community and its airways, in 1979. The East African Community, then made up of 3 independent post-colonial east African countries, Kenya, Tanzania and Uganda; had shared transport services such as railways and airlines. *Uganda Airlines* in literal terms was created in 1976 after the collapse of the *East African Community* and its flagship air carrier *East African Airways*. For Idi Amin, president at the time of *Uganda Airlines'* formation, it was a symbol of national pride.

In a world where identities of countries are highly mediated by tourism, military hardware and the ability of the economy to sustain and foster travel through national airlines, railways and other such infrastructure, the small size of Uganda Airlines⁵⁰ reflects Uganda's small stature as a nation-state in the world. I grew up in Entebbe⁵¹, the hometown of Uganda Airlines and as a child observed firsthand the lifestyles of pilots, their families and the excitement around travel by air. The promise of the beyond that the airline offered became imprinted on my mind early on.

Having never travelled on the Uganda Airlines myself, it remained in my dreams to fly on Uganda Airlines.⁵² Like Uganda Airlines, the existential interests of artists are on the periphery of the postcolonial nation-state, as many interests compete for space in Uganda. Like the older Uganda Airlines, art found itself in an unfavourable position. 'How important is it to the economy?' is a question that was asked about Uganda Airlines and asked about art. It is a question asked about the viability of art in Uganda's fragile economy. Can Uganda Airlines ever break-even? This is another such issue constantly brought up.

The profit motive shows how nations are made to look like backyards of global corporations while maintaining a veneer of a coherent 'national' identity with names, anthems, flags, mottos, airline logos, airport expansion and aircraft purchases. Yoweri Museveni, who oversaw Uganda Airlines' collapse in 2001, has since reneged on his views on the value of a national airline. The literal Uganda Airlines was revived in 2019. I find the circumstances of Uganda Airlines' initial collapse and the opaque procedures of its resurrection equally interesting. Few lessons, it seems, were learned between its collapse and resurgence, making repetition of past mistakes inevitable.

The underlying theme behind the crises of both art in Uganda and the Uganda Airlines is the legacy of colonial infrastructure and the nation state trying to grapple with economic sustainability. In conclusion, the geographic and historical contexts of *Uganda* and literal *Uganda Airlines*, integral to the practice of the conceptual *Uganda Airlines* have been explored. I draw parallels of the Art scene of Uganda to the Nation-State in that both are victims of politics, change and liberalization of critical sectors of the economy. Both the literal *Uganda Airlines* and Ugandan Art have been referred to as 'useless' by the same leader, coupled with denial of funding to recover or grow. In both cases, *Uganda Airlines* and art in Uganda were left to die natural deaths; making them invisible across the world.

The privatization of Uganda Airlines due to the policies of the International Monetary Fund/World Bank in 1990s Uganda led to its collapse. Public schools, hospitals, utility companies, museums, and galleries have suffered a similar fate since they are not profit-making entities. This however cannot take away the Artist's power of imagination and access to parallel worlds of imagination and creativity which makes the Artist indispensable to life and to society. Imagination is access to the supernatural; the other world. In many ways, nations and empires are built out of the imagined vision of artists.⁵³

1.3 Airside: Uganda and 'Art in the air'

In this section, the *airside* context of Uganda Airlines is further explored. Airside is the zone in the Airport that is technically part of the airspace above a country and is subject not to the conventional laws of the land but to International laws. Duty free shopping areas and Departure lounges are part of the airside. The *airside* 'Terminal Controlled Airspace' is part of a "complex, crafted network invisible to the spectator on the ground" (Pascoe, 2001:9). I use the airside as a concept because of its trans-border aspect offering the possibility of making art at geographical and disciplinary borders of my conceptual *Uganda Airlines* that is also suspended 'in the air'.

'Art in the air' is a suspended context for art in Uganda, caught up between local and global forces. Up in the air means something open to interpretation. Also explored are nationhood and art, (airside) border zones in which tricksters operate, and Ugandan artists making visible others, yet remain invisible. In the summary, the study summarizes the key points discussed in the additional literature. *Uganda Airlines* as a strategy in cultural politics to manufacture visibility where invisibility is pervasive.

1.3.1 'Art in the air'

This section briefly proposes 'air' as not only a mediator but in the postmodern context a place people live suspended lives. In the introduction of the thesis, we have encountered the 'Terminal man', Mehran Nasserri who lived 'in the air' for 18 years because he was caught up in border politics and quite literally trapped in the border space where landside and airside meet. I try to imagine 'in the air' in artistic terms and present 'art in the air' in a slightly similar context. Pascoe (2001:17) in contrast to Auge's (1995) optimism of 'infinite possibilities', looks at the airport as a "... world of arbitrary negativity ('unowned', 'unmastered'), any possibility is forestalled". Pascoe (2001: 10) further argues that airports are "thresholds of airspace" "not sterile transitory zones... but 'vessels of conception' for the societies passing through them". The metaphor of airports as wombs of passage for people passing through incubation zones is profound. The location of that artist is secondary to their artist-ness. Of course, nation states have tried to imagine art and artists based on ideas of European centrality in history, as well as a nation's presence or absence. European idealism is implicated in the formation of modern nation states and variant nationalisms. Art is imagined as national, as bordered in Anderson's world (2006), asking a question for instance whether 'Ugandan art' existed before the formation of the Ugandan state or whether what the people were creatively producing was indeed art before the European

instruction made it a formal practice taught in places of learning like schools and (university) colleges.

While art happens within temporalities, its aspirations usually are for timelessness. Air in the material world is the closest we have to otherworldliness. Air is borderless in a bordered world. Air is citizen-less. It needs no citizenship. Art transcends citizenship. An artist does not first visualize self as a citizen before becoming an artist. An artist is an artist. Air and art are complements of each other in the sense that like air, the mind is invisible and like the mind creates imagined worlds out of invisible ideas and brings these invisible ideas into the visual world. Art has no borders, just like the mind can wander wherever it pleases. This lends ethereality to art. In this sense, Visibility is a product of invisibility. Visible objects or spaces merely reflect their invisible origins. Moreover, air is needed for light to travel between a viewer and a work of art. Visibility and invisibility create a complex balance of creation and manifestation. Ideas birth objects and objects bear the marks of their creation by invisible ideas. Invisible air is reflected by visible art.

In the contextual sense I attempt to use visibility and invisibility in political terms, whereby systems of hegemony operate to create hierarchies of visibility and invisibility for art. The hierarchies of art mirror the hierarchies of economics. This is the struggle of life throughout antiquity but in our age, hierarchies of visibility and invisibility have tried to mask air's mediating power.⁵⁴ While land can partially be delineated concretely, for example by natural or human barriers like a border wall, airspace is invisible. Its boundaries are not visible from the ground or from anywhere, except on maps cut up by humans. Animals have their own kind of territoriality that overlaps with human territory to their peril. Airspaces show the complexities of negotiating space in this technological age and the unprecedented increase in activity across airspaces and airports. "Airspace was once so simple to comprehend. English common law guaranteed the bearer of a fee title- a manor in Hounslow, West Middlesex, ... his fiefdom stretched as far as the Heavens above and deep into the Earth" (Pascoe, 2001: 9).⁵⁵ The airport is "... a place of enclosure... of conveyor belts and constant surveillance..." (Brigid Brophy in Pascoe, 2001:11). It is also "...semi-sempiternal transit between departure from the past and arrival at the future" (Pascoe, 2001:17).⁵⁶

Art has become atomized in the Ugandan context as well as in spaces of art elsewhere because while many other contexts are represented, the art of Uganda is not represented globally.⁵⁷ Moreover, much of the art we make today goes largely unnoticed within Uganda itself, despite all the available technology of which we can take advantage. Basically, the art is ignored and is

speaking within a cultural vacuum. To become atomized, the art has become inconsequential enough as not to warrant attention beside surface descriptions of a drawing or painting in newspaper snippets. While Africans ignore their own art in local settings, they equally ignore work of other Africans as well, except if the Africans become important on the global stage or where Blacks are mistaken for Africans.⁵⁸ Despite “increased visibility”, “the continent’s masses will be the biggest losers” (Okeke- Agulu, 2017:2). “That’s because whole countries in Africa cannot boast of a single art museum of any renown.” If their art is indeed contemporary and African, then why do the common Africans not know about it? Why are the centres of contemporary African art in Europe and America? Why do the Artists and curators not seriously comb the cities and towns of Africa looking for what should be their core audience; the Africans? Why are African art centres in tatters or non-existent in most cities of the continent?⁵⁹

There are art projects in airports such as Heathrow’s “first writer-in residence” project with De Botton (2009:1,2) although “the worlds of commerce and art have frequently been strange bedfellows, each viewing the other with a mixture of paranoia and contempt.” Airports and airspaces are places that enforce (art) visibility and invisibility.

The uneasy relationship between big money and art notwithstanding, art in this case eloquently contemplates and anticipates the traveller as the agent and the airport as the stage set for performances of connection and disconnection; reunion and separation, the space where all expectation is suspended except the journey itself and what awaits on the other side of the journey. Along with this, money matters continue to shape how and why people move across borders. I have not encountered art in the airplanes themselves, although airlines such as Norwegian use the outer body of their aircrafts to highlight Scandinavian writers, artists, inventors, politicians and the like⁶⁰. Sometimes, art can also be encountered in inflight magazines.

Besides the invisibility of art, there is also a debate in Uganda about art’s usefulness, with Ugandan artists becoming destitute and ‘subaltern’⁶¹, with poor social mobility and unheard/unseen voices/art. Art suffers a lack of infrastructural “crossover” from government, technology and business sectors (Tom Fleming Creative Consultancy, 2015:28) and the consequent “lack of exposure” (Standing, 2015:29) of visual art in Uganda and abroad. The artist in Uganda can use that invisibility as a platform to challenge structures of privilege and exclusion.⁶² Titus Kaphar, Sonia Boyce, Lubaina Himid, Kerry James Marshall, Kehinde Wiley, Hew Locke, Faith Ringgold, El Anatsui and many other black heritage artists are actively engaged in the above. In Uganda, much as many artists since the 1940s have engaged in the same (Kakande, 2008), there is a very limited visibility for Uganda’s art on the global stage and limited breaching of institutional borders of art practice such as those motivated by racial chauvinism.⁶³ Among the

younger generations, there is a turn towards this critical signification, although, my concern is how imitative it can become if we look too much at the techniques and ideas of the 'Wakanda' (diasporic black heritage) artists as the yardstick, at the expense of our own unique cultural contexts and heritage. Simon Njami's redefinition of Uganda and its art scene is also a concern. This issue is talked about in a subsequent part of this section.

The 'gentrification' of Modern African Art, with art by foremost artists from Africa being consumed in the developed world for Western audiences rather than audiences in Africa (Okeke-Agulu, 2017) is an important issue. This art is invisible to the audiences in Africa as a whole. "African art accounts for a tiny portion of the international art market, and African artists have been outsiders. But the demand for their work has greatly increased over the past decade." Commenting on the ground-breaking sale of Ghanaian artist El Anatsui's work at the Sotheby's auction of modern and contemporary African art for Nine hundred and fifty thousand US Dollars, Okeke-Agulu adds: "In this inexorable march to the mainstream, I am tempted to think of contemporary African art as akin to an urban neighbourhood undergoing gentrification."

Although visibility of 'African' art becoming enhanced abroad is great for Africa's artists, the problem could, in the long term become prolonged absence of art on Africa from its audience on the continent (Okeke-Agulu, 2017). This concern is well founded. "This is very good news for the African modernists who will benefit from the increased visibility ..." Okeke-Agulu says. "But the continent's masses will be the biggest losers. They will be denied access to artworks that define the age of independence and symbolize the slow progress of postcolonial recovery. That's because whole countries in Africa cannot boast a single art museum of any renown" (Okeke-Agulu, 2017). More collection and consumption of African art within its own geographic domain is badly needed. "African collectors and those based in Africa... must participate in this market, for it is likely that their collections will stay on the continent" (Okeke-Agulu, 2017).⁶⁴ Despite Central Uganda having only one public 'national' gallery, one National museum and the singular theatre, they are not well facilitated and have continuously operated in circumstances of bare survival instead of reflecting the need to make art more visible in the country. Moreover, even Nommo Gallery will soon "give way to a 5 star hotel" while the piano-shaped national theatre building "will be demolished as per the proposed redevelopment of the Uganda National Cultural Centre (UNCC)" (East African, 2016). An "adungu" (traditional stringed instrument) shaped "modern cultural centre will have four auditoria, office outlets, apartments, a food court, a crafts centre, a traditional medicine centre, an exhibition hall and visual arts laboratory [whatever that means], a language centre, a conference hall, a car park, a five-star hotel and the ministry of Culture Offices, among others" (East African,

2016). Much as this “\$100 million” upgrade of the space has clear benefits, the concerns of the artists are founded because there is little to suggest that an art gallery, 4 amphitheatres a traditional medicine centre, a crafts centre, a five-star hotel, apartments, and all that activity will be housed in that singular space.⁶⁵ This is not surprising because in any case, Museveni is an “art-immune head of state” in the “lacuna” (little vacuum space) of Uganda (Kasfir, 2013: 520).

One has to wonder whether the ‘African’ artists’ own acquired western tastes are not hijacking the issue as well, when Okeke- Agulu (2017) concludes that: “If museums exist and are run well, the art will come. In my years of research, I have met many elderly artists who bitterly complain about the absence of public museums. They have nowhere to donate artwork that they hoped would stay in their home countries.” To this position, Stewart (2007:35) eloquently says, “[q]uite a lot of artists have a herd mentality. They do what other artists do. Thinking [in]side the frame can just become fashionable. Artists don't stand up enough for themselves; they hope that someone else will be an advocate for them. Therefore, their engagement with national life is poor”.

A major contradiction of the colonial experience is that much as ‘sovereign’ African States like Uganda exist, social, political and economic reference points of these supposedly independent African states are not anywhere on the African continent, but firmly lie in Europe with (former) colonial masters. This lack of reference makes the reference point of Ugandan art not Uganda itself but European and American cities. This creates the imperative for an African artist seeking elusive exposure in the developed world where infrastructure is established, unlike those of Africa and Uganda in particular.⁶⁶ I take this concept up through the application of *False Flags* in Uganda Airlines practice as a critique of flimsy independence, confronting this spectre, and embracing decolonial aspects as the example in figure 9 shows. A collage of an inflight magazine page that appropriates an article depicting a Star Wars film on the “Darth side” is mimaki printed on silk satin.

Simon Njami’s (2015) critique in the StArt Magazine of how invisible Uganda’s art is, does not consider the presence of Art history in Uganda at least since colonial times. Makerere University, Margaret Trowell and Cecil Todd are invisible in his thesis on the invisibility of Uganda’s art. However, to Njami’s position, Elkins, Ed. (2007: 3) wonders: “Can the methods, concepts, and purposes of Western art history be suitable for art outside of Europe and North America? And if no, are there alternatives that are compatible with existing modes of art history?” Elkins, Ed. (2007:9) also observes that “Art history is closely affiliated with senses of national and regional identity.”

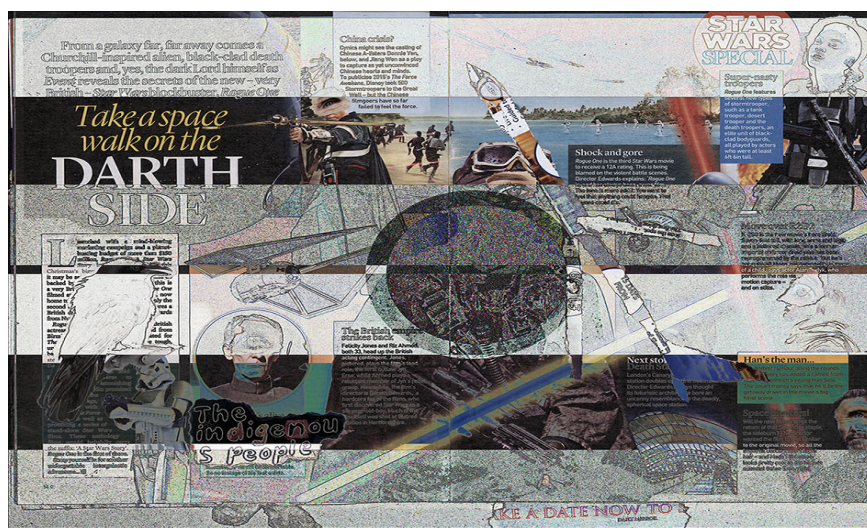


Figure 9 'False flag' DARTH side, 40 x 135cm

Njami's claim on the invisibility of Ugandan art is actually not new. Hegel suggests something similar about invisibility of African history, and so does Njami's mentor Aime Cesaire in relation to Antilles and Martinique. Nyamor (2018) critiques Njami's "idea of transmitting knowledge without acknowledging the uniqueness of local conditions" as "repulsive and insincere".

A problematization of the 'post' in "... post-colonial theory ... has not altered that basic impetus [of Western Epistemology in Developing world] but only obscured it by making it appear that art historians are now free to consider themes that embrace various cultures or all cultures in general" (Elkins, Ed., 2007:9). Art in Uganda is taught at Makerere University and other Universities through "formalist discourses"⁶⁷ (Kakande, 2008) focused on central Uganda and Buganda in particular while the informal art/ 'craft' sector is more widely distributed, integrated or regionally oriented. Elkins's sentiment, "that art historians' interests have traditionally been driven by their senses of what visual art in their own cultures seem most important..." would not land on firm ground in Uganda⁶⁸.

The Arts in post-Independence 1960s Uganda seemed more integrated before Idi Amin captured power in 1971. For a brief time, visual arts, literary arts, theatre and music were in conversation with each other as the Rajat Neogy's vibrant *Transition Magazine* showed in the early to mid-1960s. Currently, *Transition magazine* is based at Harvard University's W.E.B. Du Bois Research Institute, having been forced out of Makerere University during the turbulent Idi Amin years. The conversations between literary, audio and visual artists have not been revived since. The fragmentation of artistic practice has taken the impetus off the arts in general.

As a strategy of using art itself as a trickster ruse, Gordon Hon's (2017) idea *How to disappear without a Trace*, where his association with Biennales seems quite visceral is interesting. His interest in art that "will not leave a trace" and how people can engage in a Biennale without knowing it is a Biennale, and ... not knowing it's art"⁶⁹ are tropes to take art beyond the ultra-structural domains of museums and galleries⁷⁰. Uganda has been largely invisible in these spaces, however more Ugandans are getting involved in a few Biennales like my own participation in Art Paris (2017), Also Known as Africa –AKAA, Paris (2017), Cape Town and Johannesburg Art Fairs (2017); Stacey Gillian, a Uganda Female Artist in Dak'Art, Senegal (2018) and 1:54 Contemporary African Art Fair in New York (2018) as well as another Uganda female artist Leila Babirye at 1-54, New York (2018) among several others.

Our involvement, however, is still peripheral and tentative which, without more efforts aimed at making our involvement in these events more sustainable could collapse. Kampala Art Biennale 2018 is another opportunity to make Ugandan art more visible globally. Contrary to that, however, Simon Njami, the curator, decided to make Uganda Art masters invisible by asserting that Uganda has no masters to speak of. Njami instead chose 7 world masters; Bili Bidjocka (Cameroon), Godfried Donkor (Ghana), Abdoulaye Konate (Mali), Myriam Mihindou (Gabon), Radenko Milak (Bosnia-Herzegovina), Aida Muluneh (Ethiopia) and Pascale Martine (Cameroon) in a "master/apprentice format to allow for the transmission of artistic skill from international contemporary art masters to young artists"⁷¹ to occur. Several problems arise out of Njami's format of the master/ apprentice format. Beside the idea of making Uganda's existing artists invisible and irrelevant to his "transmission of artistic skill from international contemporary art masters to young artists", Njami also follows in the colonizing traditions of the West in first rendering the Uganda terrain as some kind of 'tabula rasa' or clean slate on which to operate, but it is not as empty as he thinks as he will soon discover.

To position himself as the person that brings visibility to Uganda's art, he is compelled to make us invisible first. "Art is not just about the artist. It is a whole system [read the curator] that contains different stakeholders", Njami asserts in response to Ugandan artists' protests to his claim that there is no art in Uganda, critiquing the existence of Uganda itself, at least not a Uganda visible to itself (Njami, 2012). There can be no Uganda if there is no art. And if there is no Uganda, then there can be no 'Ugandan art'. Njami's assertion of the absence of art in Uganda should be looked at in the context of the invisible country. But who is Njami speaking as and for whom does he speak? "In order for it to exist", Njami (2018) adds "these different conditions must be gathered:

curators, critics, galleries, museums, fairs and collectors. Now tell me if all these conditions are to be found in Kampala or elsewhere in Uganda.”⁷²

Njami, a European with African heritage, has a strong idea from his diasporic perspective of what Uganda and its art should be. His idea of what a Ugandan artist should produce implies that it is curated even before it is produced, making the artist a subject first and foremost of hegemonic expectations on subjectivity. He argues that Uganda’s internal and global art absence goes down to lack of mastery in the work produced. His ‘studio’, master and apprentice trope are designed to make the entire legacy of art in Uganda since the 1930s disappear. The wider implication of the foreign masters brought in to mentor the younger artists is that the younger artists exist in a vacuum as if they have not really been taught art in art schools in Uganda and/ or that there is a breakdown in the transfer structure of skills in the formal art schools.

Njami is trapped between ‘assimilationist’ ideas of Cesaire and the radical appropriation ideal of another of his mentors, James Baldwin, who was critical of institutionalized discrimination of blacks, using the fiction of Whiteness since “[n]o one was white before he/ she came to America” (Baldwin, 1998). Whether Njami is merely a puppet of a stronger, imperial voice of the masters coming out of the West or not, he raises several issues in his dismissal of art practice in Uganda. One issue is the lack of “aura” or the “uniqueness of a work of art [that] is inseparable from its being embedded in the fabric of tradition” (Benjamin, 2000:326). Njami declares it invisible art because of its highly reproducible aspect, and diminished individuality with several artists committed to duplicating other artists’ work. However, the technicality and materiality of painting or drawing are appropriated from a western standard of what tradition is, on one hand but, because ‘tradition’ is man-made and reproduction itself is a tradition. All the artists Njami brought work with reproduction too.

Although Njami does not think much of the art produced in Uganda, where I think he raises an important issue for artists in Uganda to think about is in Art schools’ separating the art object from its social function. I remember being taught Vitruvian proportions in drawing and the ‘correct’ way to mix paint, and so on⁷³. Njami’s denial of Makerere’s legacy is a Cesairean trope used to get rid of one colonial legacy (British) by imposing another (Euro-Globalist) to “take white history, or history as written by whites, and claim it all-including Shakespeare...” (Wilder 2015:17)⁷⁴. Njami is taken by Cesaire’s humanism but also “mistakes globalization for universalism” (Nyamor, 2018). Like a concert magician, this policeman at the institutional gates/borders of art, Njami, claimed that before he came along, there was no Uganda art and after he arrived Uganda and its art started to

exist. I would have refuted that Njami made this statement if I had not been at his 'meet and greet' talk at the Hub in Kampala in July 2018 and heard it with my own ears.⁷⁵

Stephen Pritchard's activist call in his polemic poem "Spear Thistle" for us all not to Biennale, is particularly relevant in light of Njami's activities in Kampala and art operations globally. Pritchard implores us "not to use their language", to "kill Biennials before Biennials kill us all" in a bid to stem the "exclusive" "colonialist art world [that is] rotten to the core" [and] "always has been" or to avoid being complicit in Capitalism's gentrification of art spaces and weaponising them as facilitators of "corporate takeover[s]".⁷⁶ Pritchard's rants, like most ruses of tricksters are to be taken figuratively rather than literally because we all engage with the art world in the hope of influencing it. Disengagement only leads us into the Uganda scenario proposed by Njami of invisible socially disengaged art. Art has been scapegoated by politics in Uganda. As a result, while I recognise Uganda as a complex, diverse state, unresolved as a political or economic entity, I see the art as an even more clustered field, with no concrete structure or agenda. The artists appear as invisible as the rural poor women, children or elderly in Uganda. Making socially critical art and making sellable art is a delicate balance for artists everywhere too but is quite prominent in Uganda.⁷⁷

As a *summary*, I looked at art in Uganda, including my own as invisible because Ugandan 'nationhood' is invisible as well, and attempts to use joints of nationhood, and specifically borders as sites of art production to critique the absence of marginal art in the dominant Imperial centres. I challenge the premise of ubiquitous western pretending to be neutral but at the same time enforces its visibility everywhere through ignoring art from marginal places. Invisibility, as the literature suggests, carries layers of malleable and sometimes contradictory applications like unacknowledged presence, lack of cultural value or currency but also in disruptive and deceptive absence. The use of the figurative in helping to clarify, mediate or transport the literal position of both Uganda and art in Uganda is the premise of this study, towards visibility. Much as the use of artistic metaphors is core to postmodern art, the application of *Uganda Airlines* to the allegorical artistic situation offers a different way to make Uganda visible. I also realize that visibility in this case can be as figurative as Uganda Airlines has also been literal. Uganda's Art is present and available in literal terms, but invisible in metaphoric terms. Making Uganda's art visible through *Uganda Airlines* is also an attempt at positioning art's visibility in Uganda. Figurative invisibility, as a vision the invisible Ugandan artist portrays through technical self-replication or through adapting western art making methods; and other kinds of invisibility are emerging as tropes or signifiers for the practice of the research such as a satire and using Invisibility as the subject of the art making process. These

references provide contexts for invisibility (Uganda/art) in opposition to Western visibility. In other words, if we are invisible in 'Ugandan' art, it is partly because of the forcefully presented and perpetuated image of and by Empire in asserting its visibility.

Chapter 2: Literature Review: Passenger list

Literature Review is presented as a passenger list as a way of taking the reader on a journey into a conceptual space giving a theoretical framework for issues raised in Chapter 1 like Uganda being a colonial imagination and its borders/ naming/ art not being central to production of nationhood. As applied in my practice where I make *collage, painting and drawing installations* of well-known historical or political people *passengers*, the Literature Review is also conceptual. In the same vein, I extend this concept to artists whose work relates to mine by referring to them as passengers. In developing the project and the thesis I take the theorists and artists on board *Uganda Airlines*. The passenger list responds to the destinations (aim and objective) of the study, exploring ideas of borders as inspiration for art production from a Ugandan perspective, positioning a practice between global art and my national identity, and to create *Uganda Airlines* as a satirical conceptual operational space in art practice responding to invisibility of Ugandan art in the global art centre and also positions me at the borders of invisible art in Uganda and the visible art in Britain. Borders are places of uncertainty and tricksters operate in these uncertain places. Trickster is explored in this section as the disruptive force at borders and my passengers are used as tricksters. The passenger list presents an outline of artists /passengers who influenced the practice's three *Uganda Airlines* projects of *Passengers*, *Fragments* and *False flags* and explores tropes through which borders are transgressed by these passengers.

The originality of *Uganda Airlines* lies in it taking advantage of an existing knowledge gap between the less visible art of Uganda and the (hyper) visibility of Western art to bring into the artistic domain the conceptual trickster and Ugandan nationhood. The knowledge gap includes the lack of acknowledgement that a global hierarchy of information and influence flow exists today in all spheres including visibility of countries and their art. The countries nearer to the Centres enjoy greater visibility and more universal while more peripheral countries receive less recognition and are more provincial. Although I have seen for instance, Khalil Rabah's Palestinian airline, newspaper and museum as Andersonian conceptual art projects that involve imagining the nation-state, I have not seen such a conceptual artist project in Uganda. I have also not encountered literature on *Uganda Airlines* or an airline as a conceptual art project. Therefore, the conceptual use of the airline as a conceptual artistic project reflecting on the visibility of the nation-state is novel in Uganda and is an original contribution to existing knowledge in the artistic field. My use of the trickster as a mediating force between visible and invisible borders is also a contribution to existing knowledge on art and nationhood. Positioning myself as a trickster artist in the conceptual practice of *Uganda Airlines* also contributes to the artistic field because it builds on both Lewis Hyde's (2017) 'trickster'

concept as well as Benedict Anderson's 'imagined communities' (2006) by extending them beyond theory into artistic practice.

Because the thesis is integrating 'Uganda' and 'Airlines' which are both complex and multi-layered concepts, and placing them in an artistic field, I have discussed the geographical and historical contexts of Uganda and its nationhood in *Chapter 1: Landside- Airside* to provide some insights for the reader not conversant about 'invisible' Uganda as a former British 'protectorate'. The geographical and historical context of Uganda Airlines is discussed in section 1.2 of Chapter 1 in the thesis to ground the conceptual project into the history and geography of place. More context on 'air' as a concept is explored through literature and theory in section 1.3 *Airside: Uganda and 'Art in the air'* to demonstrate the precarious and contingent position of Ugandan art as well as the invisibility (like air) of the imagined country of Uganda and its art which are both 'up in the air'. The literature in these areas is looked at as part of the wider discussion on the concepts of Uganda (nationhood), (Air)lines and art. The themes in passenger list (literature) include *Uganda Airlines* as a conceptual (imagined) art project, borders and tricksters who appear (become visible) and disappear (become invisible) in border places.

In the *Literature Review: Passenger list*, I make an outline of related conceptual practices and make connections with that of *Uganda Airlines*. I use the format of outlining in order to make the idea of a list of passengers explicit and deliberate. I also outline the passengers to make comparison with my own concept easier. Concepts discussed are Hyde's (2017) *trickster* and *passengers* as a list of artists with conceptual practices. However, since trickster operates through *journeys* and *wastelands* I also briefly explored Knowles's (2014) *journeys* and Fisher's *waste and wastelands*.

I start with a brief discussion of the *trickster* concept here because the conceptual *Uganda Airlines* is an artistic trickster project. The trickster applications can be active or passive. Active tricksters subvert physical spaces as in the case of British artist and activist Banksy whose graffiti on walls and doors captured the Western imagination. The hackers Anonymous, discussed in this chapter are also active tricksters. Some theorists have also argued that active tricksters also perform aggressive iconoclastic or 'philistine' acts. Modern protest groups and individuals use both and I bring up the *Rhodes Must Fall* protests and Chumani Maxwele in South Africa as well as Stella Nyanzi in Uganda as examples of active tricksters who use philistine activism. I was not convinced that my project required an active trickster approach. Instead, I preferred a more nuanced trickster approach in practice. My trickster artist's context is defined by the idea of (in)visibility.

Capitalism has created 'backroads' (Caroline Knowles, 2014), as ambiguous places where tricksters thrive because they are less prominent and are avenues through which the margins of visibility and invisibility emerge and are exposed. The trickster character is a natural "boundary crosser" (Hyde, 2017:7), located on the "boundary... sometimes drawing the line, sometimes erasing or moving it, but always there ...the threshold ...". The primal trickster is a "poreseeker [who penetrates boundaries and] ... keeps a sharp eye out for naturally occurring opportunities and creates them ad hoc when they do not occur by themselves" (Hyde, 2017:8 and 47), [is] an "imitator" (Hyde, 2017: 42), "whose appetites drives all action." The trickster descriptions by Hyde and Fisher are relevant to my own idea of the trickster as an interloper, limit crosser and disrupter of established (and often unfair) hierarchies. In the practice, my crossing from borders of the fields of painting, drawing and collage to animation and film shows a trickster aspect where I also appropriate the fields and try to make connections between them, operating on their edges or borders in order to make a fluid shift from drawing to collage to animation and so on. The trickster is the embodiment of trans-nationality. *Uganda Airlines*, like the trickster explores trans-nationality, thus making the narrative between 'centrality and marginality' fluid since contemporary art practice "as an active and creative process [no longer considers] margins [as a] place of misfit, nor marginality a condition of exclusion" (Antunes, Craveiro and Goncalves, 2019: xiii). *Uganda Airlines* is a platform that hides lies and reveals truths as well. It does not exist but explores real issues. Also, to further the idea of trans-nationality and trans-disciplinarity, *Uganda Airlines* transfers the discussion of a national airline from the political arena into an artistic arena. Art emerges from "margins and thresholds" to negotiate "conflicted situations such as exclusion and inclusion, normalization and transgression... borders...[at] more than binary actors in the conceptualization of art... to the broader cultural phenomena..." into the political centre (Antunes, Craveiro and Goncalves, 2019: xiii). Hyde (2017:12) suggests that even before the mass foreign influx, 'trickster' for the Cheyenne people in North America was broadly equated to "white man". Interlopers and buccaneers built European imperialism in the world. For the Cheyenne people, the reference was quite prophetic.⁷⁸

The trickster's "border aesthetics" (Antunes, Craveiro and Goncalves (2019: xv) create alternative spaces for culture to grow, sometimes even subversively, but that contribution of options is vital to spaces that are being heavily regimented. Realities can be reimagined or even unimagined like malleable fabric. "... [T]he trickster's ability to talk with great innuendo, to carp, cajole, needle, and lie... speaking with the hands and eyes ... [and] a whole complex of expressions and gestures" resonates with how artists turn their 'gestures' and 'expressions' into artistic objects. Pretentious action is a tactic of "... signifying to stir up a fight between neighbours by telling stories [and

comical jokes and] to make fun of a policeman by parodying his motions behind his back [...]”⁷⁹(Gates, 2014:59).

Uganda Airlines is used, as a “Signifying monkey” or an object that “exists to embody the figures of speech characteristic to the black vernacular” (Gates, 2014:59).⁸⁰ Gates (2014: 59, 291) adds that Abrahams uses Signifyin(g) as “a “technique of indirect argument or persuasion,” “a language of implication,” “to imply, goad, beg, boast, by *indirect* verbal or gestural means”.⁸¹ Signifyin(g) as a technique and the evocation of folk tricksters is a technique of negotiating with power without the powerful immediately realizing it.⁸² Metaphors are important in power relations.

‘Sir Alfred Mehran’, discussed in the *Introduction* as the ‘Terminal man’ is a tragic example of why backroads will always exist between civilisational centres and peripheries to keep the possibilities of human movement open, despite increased border and visa restrictions for peripheral persons. ““Every group has its edge, its sense of in and out, and trickster is always there [...]” (Hyde, 2017: 6). The sense of ‘in’ and ‘out’ is a porous aspect of the border in a broad sense. A backroad is also a pore of ‘frontier’ places/ zones shared by fragile African states like Uganda.⁸³

While Nasser’s ‘performance’ does not directly influence my practice, the work of Naeem Mohaiemen seems to resonate with Nasser’s archetype of an Arab man trapped at an airport in his Turner Prize nominated film ‘Tripoli Cancelled’ (2018).⁸⁴ Mohaiemen’s film in turn influenced part of my short films in *Fragments* and his positioning of self as a trickster “at the edge”, “invisible” and on social “margins” draws similarities with my own practice. Theorists Hayter, Anderson, Marshall and Knowles problematize the border and border controls and how they show more about the people creating them than those they are trying to keep out.⁸⁵ Nasser’s situationism has not yielded better conditions for refugees in airports and borders but may have actually yielded more stringent control measures. Nevertheless, as crossing borders becomes more difficult, an already complex labyrinth is made even more complicated as increased difficulty in getting through borders may lead to higher determination among refugees not to be expelled.⁸⁶

Fisher (2002:63) argues that “Rather than see globalization as wholly disempowering”, showing interest in art engaging Capital in the game of dozens, “... I want to ask whether art is capable of imaginatively taking advantage of certain of its effects. Firstly, we know that the processes of global technology and capitalism produce waste and wastelands: an abject excess or unproductive expenditure- not reducible to commodification- of shit, garbage, disorder, discarded ideas, histories, ideologies, and people. A continuous production of otherness.” Trickster

positionality in my practice is engaged through engagement with rubbish like cardboard and newspapers to make collages. It is my own way of playing the 'dozens' with Capital through satire.⁸⁷

Geography and how it remains delineated and mediated by borders, visas, border security and so on, are based on illusions that have become concretised as 'national'.⁸⁸ *Uganda Airlines* is relevant in highlighting the function of manipulating illusions as art that responds to political phenomena and broadening or blurring the borders of geography and culture. Art is particularly vital as it helps society to "claim a part of trickster's territory for ...[its] own, knowing it to be one of the breeding grounds of art [itself] and artifice" (Hyde, 2017:80).⁸⁹

The concept of a 'journey' or 'trail' of narratives is captivating because it is a quasi-history of capitalist objects such as flip-flops moving from point A to B to C to Z and the stories that can be interpreted through the humans also caught up in the temporality of movement of these objects. Unfortunately, humans themselves often become transported capitalist objects. Moreover, the *journey* or *trail* evokes trickster journeys following all sorts of seemingly aimless ... "trails driven by an imperative to expose a (simplified) global North (consumption)- global South (production) axis and focus on global social justice [whereby] these trails show that wages, labour conditions and terms of trade are clearly not 'fair'" (Knowles, 2014: 4).

Knowles also highlights the mythicity of "flow" of immigrants because when attention is paid to "... the social textures of mobility it becomes apparent that the 'mobilities thinking' of many contemporary social theorists ... is deficient ... [and] the use of terms like 'scape' and 'flow' to establish force fields in which movement is part of the architecture of space ..." is misleading since flow "... conveys an unreal ease with which people and things move from place to place. On the contrary ... movement is achieved with difficulty and the application of complex skills in (social) navigation ... There is no force field, no scape...with embedded inevitabilities of motion: instead, we have a fragile shifting set of circumstances and human effort ..." (Knowles, 2014: 7)⁹⁰

While few studies problematizing Uganda and the lack of centrality for art production in nationhood have been undertaken by artists in Uganda, there is a small but increasing critique on colonial legacies of borders and maps by diasporic Ugandan artist researchers such as Zarina Bhimji and Emma Wolukau-Wanambwa. Zarina Bhimji uses her Indian heritage to interface with Uganda in the context of the Asian exodus after Idi Amin's 1972 decree to deport Indians living in Uganda in the 2007 Turner Prize nominated film 'Waiting'. Emma Wolukau-Wanambwa (2010) uses mapping and boundary crossing in her art to critique "geographical practices implicated in relations of power and injustice".⁹¹ A recent blog article by artist and researcher Bathsheba Okwenje titled *Visa*

applications: emotional tax and privileged passports (2019) is briefly explored in *Chapter 3: Uganda Airlines practice*. Knowles is talking of scenarios such as those referred to by Okwenje when she argues that mobility theory “... erases the social textures of travel in calling movement flow. Where people and objects travel, how they travel and the knowledge with which they travel matters: making lives through the journeys in which they are cast ... Rather than flow, people and objects bump each other along the pathways they create as they go” and constantly have to pay the ‘emotional tax’ of going where they are not welcome (Knowles, 2014: 7). In *False Flags* my frustration with immigrations and visas in general can be perceived. I choose not to include Okwenje’s work in the *passenger list* because I did not see enough of her work on borders, much as her article is heartfelt, urgent and relevant to my practice and position as a Ugandan encountering the same immigration restrictions that she faces. A similar reason applies also to Bhimji and Wolukau-Wanambwa.

Angelo Kakande (2008) provides some examples of artists in colonial Uganda who were involved in the ‘war effort’ against Hitler in the 1940s but little in terms of what artistic content actually went into the anti- Hitler activism is provided. I also find it ironic that artists would take the side of one colonizer over another, since the British themselves were colonial occupiers in Uganda. Either artists were coopted into this war effort or were duplicitous participants. Ugandan anti-racism activists like Elimo Njau and Eli Kyeyune were known to resist some practices of Cecil Todd at Makerere Art school that they thought were racist and got the reply of their own alleged ‘racism in reverse’ for their trouble (Kakande, 2008). Still, other artists sought political careers but the constant factor with these artists is that their art took a backseat to their new political careers. We have examples even today, but I’m not interested in them. Because I have not found a lot of literature on conceptual art projects crossing geographical and disciplinary borders in Uganda, I have included a counter example of art crossing its disciplinary borders into the political realm in South Africa.

Unsurprisingly, the University, where inequality is obvious, plays a pivotal role. At the University of Cape Town, “the throwing of shit onto Cecil John Rhodes’ sculpture [by black South African activist Chumani Maxwele during the Rhodes must Fall protest movement] ...” according to Pertsovsky (2017) is “follow[ed up with] the burning of over 20 paintings...” One white South African Artist “Goldblatt [reacts by saying] ... that the events signaled a new tide in the development of anti-democratic thought in today’s [black] youth ... Differences are settled by talk...You don’t burn” (Pertsovsky, 2017). Goldblatt fails to acknowledge the post-Apartheid anger provoked by histories

of marginal invisibility and oppression. While we cannot account for the intentions of the artists who made their work objectifying black figures when they made it, we can account for how the art makes the young black South Africans feel today. The ritual burnings of art are symbolic of political self-imolation, of sacrifice, destructive mourning or venting and of creating self-visibility.⁹²

A short description of a painting, *Hovering dog*⁹³, made, ironically by an anti-Apartheid Afrikaner in exile connects it to sexual and racial tension that likely would have made it a target of philistine activism. The symbolism of sadism and duplicity are shown in the treatment of the hound in the foreground (which also portrays interracial sex as criminalised), tied up with strings or ropes, behind him is a portrait of a white swimmer. The background space reveals a partially concealed bi-racial sex act. The lovers cover their faces/identities/ forbidden desire with masks of opposite colours. The observer is made both a voyeur spying on the lovers and also an aloof insider, since the dog, though in discomfort or pain is portrayed as aloof to the observer as to any pain involved. The title of the work 'Hovering Dog' also suggests that the dog is floating by the ropes and that the dog is a metaphor for the partially concealed interracial sexual activity. The white swimmer portrait on the wall is also a metaphor for the white man swimming in uncharted territory (by engaging in an affair with a black woman). Using a satirical tenor, Fanon (2008:29) describes the "woman of color", as "... never altogether respectable in a white man's eyes ... [e]ven when he loves her...", but still dreams: "...[of being] married, but to a white man ...to whom she submits in everything [and makes] ... her lord... , asks nothing, demands nothing, except a bit of whiteness in her life". Breytenbach's painting *Hovering dog* presents such a Fanonian vision, where criminalised love between black and white people happened under Apartheid. Conversely, black men in love with white women, for Fanon (2008: 50): "...have only one thought from the moment they land in Europe: to gratify their appetite for white women", while in 'The woman of color and the white man', Fanon (2008: 28) argues that "[t]he person I love will strengthen me by endorsing ...my manhood, while ... [helping to] erect a value-making superstructure on my whole vision of the world".

Fanon (2008: 50) knows what he is doing when he signifies with incendiary statements such as "... without my knowledge I am attempting to revenge myself on a European woman for everything that her ancestors have inflicted on mine throughout the centuries." The role of sexuality in oppression has been documented in the Western world, and Fanon (2008: 45) turns upside the sexual oppression of blacks by inventing black men oppressing whites: "I marry white culture, white beauty, white whiteness. When my restless hands caress those white breasts, they grasp white civilization and dignity and make them mine." Unfortunately, white nationalists tend to take the figurative literally. Sardar in Fanon (2008: xi) calls this fictitious Fanonian phenomenon "...a psychoanalytic interpretation of the black problem..." Fanon (2008: 52) was aware of it and also of

how blacks respond to men and women who love white people. He applies Freudian 'Castration anxiety' and 'taboo' in arguing that "[w]e know that the Negro guilty of lying with a white woman is castrated". I have used Fanon's fetishized black sexuality in conjunction with Hyde's (2017) trickster to make paper collages (passengers) that satirise Queen Elizabeth II with a big black penis (figure 10 and 30) or with the lower body of Saratijie Baartman (Figures 29). Stella Nyanzi the third passenger offers a varied response using female black sexuality as a tool of political activism; as looked at later in this chapter.

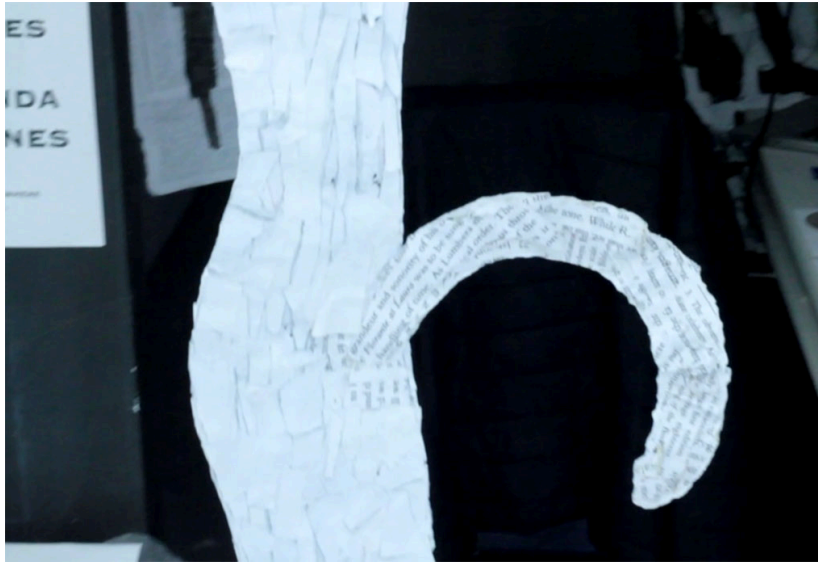


Figure 10 Part of Queen Elizabeth II collage passenger (other side)

The other side of figure 10 depicts an erect black penis attached to a white female monarch. Black text and white backdrop of Benedict Anderson's *Imagined Communities* text represents my ambivalent position of black masculinity juxtaposed with white male power.

The black female form of Saratjie Baartman is a strong contrast between white and black female sexuality.

It was in a South African University that I first encountered the work of Fanon, as his influence in activism in South Africa is strong. Fanon is a border crosser whose radical views motivated me also to make political art. "Black Skin, White Masks was the first book to investigate the psychology of colonialism. It examines how colonialism is internalized by the colonized, how an inferiority complex is inculcated, and how, through the mechanism of racism, black people end up emulating their oppressors" (Sardar in Fanon 2008: x).⁹⁴

The quintessential sexual black trickster who wants to deflower white women is also evoked by Fanon (2008:52).⁹⁵ Although, I would not agree with Fanon's idea that all black men or women are sexually fixated with their opposites of colour and gender, I agree with him on sexual tension being involved in formation and maintenance of many human dichotomies. The fiction of black men in love with white women has been used before by more nefarious people to scapegoat their social problems onto black people.⁹⁶ My paper collages (passengers) use imagery of white supremacists like Richard Spencer (figure 11 and 13) who take a deem view of, and are threatened by, the presence of black people in the West. Sardar in Fanon (2008: viii) notes that "Fanon ... began to use psychoanalysis to study the effects of racism on individuals, particularly its impact on the self-perception of blacks themselves."

However, Pauwels (2017: 327, 326) argues that students' actions of "philistinism" (abhorrent and distasteful attitude towards art) in South Africa including Chumani Maxwele's now infamous "throwing of human excrement at the statue of Cecil John Rhodes at the University of Cape town (UCT) are not always without a firm justification".⁹⁷ Pauwels proposes a sympathetic reading of these drastic "philistine" actions as necessary for the moment to catch the swift attention of aloof leadership forcing them to pay attention. He argues "that philistine acts committed by contemporary decolonial cultural activists are not entirely incomprehensible, illegitimate, or self-defeating but manifest a certain truth-albeit a partial one-regarding the structural guilt, complicit[y], and inconsequentiality of art and culture in a racially divided society such as South Africa".⁹⁸

In the following several paragraphs I discuss the passenger list of Jimmie Durham, Yinka Shonibare, Stella Nyanzi, Samson Ssenkaaba 'Xenson', Khalil Rabah, William Kentridge, John Heartfield, Thomas Hirshhorn, Anonymous and Nick Stewart as a few examples from the art world and make connections between their practices and my own in the paragraphs where I discuss them. I said earlier that there are not many Ugandan sources of trickster artists transcending limits of geography and ideology, however, I have identified Samson Senkaaba 'Xenson' (multidisciplinary visual artist) and Stella Nyanzi (poet and intellectual) as examples of tricksters using artistic fields in a trans-border way, even though they have not used a concept directly connected with Uganda Airlines in particular or airlines in general as an artistic trickster project. I also pick few examples of trickster artists or passengers because of the word limit constraint.

The first passenger, Jimmie Durham's freestyle approach evokes his native American roots in both his art and text/ speech appeals to my own partially accessible indigenous-ness. To counter existing gaps in collective memory because of lack of, or contradictions in written archives, connections between modern nationhood and indigenous-ness are simply created through an artistic process like Durham does. For this, Durham is a definite boundary crossing trickster artist. Durham's image-text juxtaposition is exciting as 'Sequence of events' (2015:85) with written words text and collage with a small airplane. Durham (2015:13) articulates a Mirzoeffian "counter-visuality" in his practice: "The U.S. ... attempted to erase from history one of its primary founding principles- that the genocide of the indigenous peoples was of necessary collateral damage to creating a "civilized" society- is to refuse to align yourself with misrepresentation, the rewriting of history, and the continued invisibility and exploitation of a group of people based on the social construction of race". Jimmie Durham's work on being indigenous in global spaces is a good provocation for my own practice because I am looking at being indigenous in postmodern society as part of art and nationhood. Durham (2015:13) adds thus. "The "post-American" "proposes that the current, widely adopted understanding of America's position in the world- based in rote nationalism, aggressive militarism, and exploitative capitalism- is counterproductive and decidedly hypocritical to its expressed ideology of freedom, equality, justice, and community".⁹⁹

Fisher (2002:66) singles out the second passenger and "trickster" Yinka Shonibare as: "Notable among a younger generation of artists who follow the satirical path of subversion..." Fisher (2002:66) further argues, "[w]hat these works raise, and where this trajectory of thought actually began, is the trickster and its role as cultural transformer as a possible model for thinking about resistant art practices. Fisher (2002) looks at artists as tricksters in the mould of Eshu the African trickster who appears as the "third man". Like tricksters, artists change their story to suit their audiences; they steal each other's ideas and upset the food supply of each other. The great trickster artists have even crossed boundaries without getting caught. Fisher presents Yinka Shonibare as a trickster in the global context of art. There are numerous examples along the transatlantic axis, mostly in British- American- Nigerian-South African circuits. Shonibare is one of them. Other artists using conceptual projects are Belgian artist *Panamarenko*, South Korean artist *Lee Bul* whose objects are evocative of floating or flying, *Hew Locke's* ornamental flying ships, *Kristi Malakoff's* Maypole work with intricately cut out collages, *John Buck's* automated wooden objects, and *Theo Jansen's* wind automated Strandbeests, but unfortunately, there is not enough space to write more about them. Moreover, there are several others I have not included here.

What my project shares with Shonibare and the artists mentioned above is the concept of art as a journey rather than a destination and a process rather than a product. What I mean here is that the materials used point out hanging ideas or decorations or collages or floating objects as concepts representing other important issues.

“The visual arts are, of course, heavily implicated in capitalist market economies, which puts into crisis any residual humanistic tendencies that art producers might be clinging to.” Shonibare re-enacts events as some kind of ritual of exorcism of slavery and colonialism, migrants, workers, movements and uses ‘crisis as a medium of production’ and carries ‘a sense of occupation’ and exploits the chasm between the lifecycle of Globalization and its products. It was quite a surreal experience for me, by chance, to meet Shonibare in person at the 2017 Edition of the 1:54 Contemporary African Art Fair in London, where my comical star-struck reactions amused him and where he said I had made him laugh. Shonibare works with “photography, fabric design, fashion and sculptural installation” says Mirzoeff (2009:210), “visualizing ... “radical uncertainty” of the postcolonial condition” ... “the brightly colored and highly decorated fabrics called *ankara* in Yoruba and known in the West as “African” wax prints are not indigenous in origin but a legacy of colonial trade” (Fisher, 2002:63).

These kinds of artists, like my practices of *Passengers* (section 3.2.1), *Fragments* (section 3.2.2) and *False Flags* (sections 3.2.3), use capitalist by-products like cloth, newspaper collage, photo montage, installations which are ripping up papers and giving way to alternative materiality to Western art thought. Mirzoeff (2009:210) further claims “[a]s Simon Njami has observed, for African artists, “Pan-African theories of nationalism” have had to be replaced by “the fact that in one way or another they will always be foreigners”.¹⁰⁰ Njami is discussed in Chapter 1 as problematized in the “African” art of Uganda in particular.

The third passenger, Dr. Stella Nyanzi is included because she responds to the issues of difference, exclusion and talking back to power in her poetry through activism, as my art also does. Nyanzi is a Ugandan poet who uses crude sexual imagery and language as a weapon to carve out an area of influence to challenge (male) politic(ian)s and juxtaposes politics against activism, placing it in the vulgar realm of the grassroots. Stella Nyanzi is a female trickster who weaponises feminine sexuality. Mbembe (2015:105) in a chapter of his book, *On the Postcolony* which he named ‘The Aesthetics of Vulgarity’ states that “the use of the grotesque and the obscene [is directed] towards erecting, ratifying, or deconstructing particular regimes of violence and domination”, similar vulgar deconstructions aimed at state power in Cameroon as Nyanzi uses in Uganda. These kinds of deconstructions are also employed in my *Passengers* practice.

There is also a connection with the sexual and racial narratives discussed earlier in the literature by Fanon of the Black Man/ Woman and overt animalistic sexuality. “Under cover ...of official slogans, people sang about the sudden erection”, Mbembe (2015:106) reveals, “of the “enormous” and “rigid” presidential phallus...and of its contact with ‘vaginal fluids.’” Nyanzi, an academic has also taken on male dominated Makerere University administration by calling them penises to illustrate the male dominated structure, and by publicly undressing upon her eviction from her Makerere Institute of Social Research office by Mahmoud Mamdani. Nyanzi’s misconduct cost her the Makerere University job. Nyanzi has also repeatedly engaged Ugandan government in a game of dozens and won. While Amnesty International (2018) protested that “Stella Nyanzi [was being] repeatedly harassed, arrested and detained, simply for daring to speak out against the government”, Nyanzi is doing more than daring to speak out against the government. She is exposing a soft underbelly that is irritated by her constant poetic verbal assaults on methods and morality of government operation, as she makes a spectacle of her fragile place as a woman in the power politics, managing to offset her disadvantage by using her words and her female body to create controversy and debate.¹⁰¹

The trickster emerges organically, as in the case of Dr. Stella Nyanzi, who insults the President and his wife using heavy, sexualized metaphors such as a ‘roasting clitoris’ or referring to the President as a ‘pair of buttocks’, creating a spectacle in liminal spaces in which visual artists such as myself also operate. Nyanzi’s incendiary public and online poetry and publications are trickster signs in the Signifying monkey mould. Using activism and irony, Nyanzi exposes the brokenness of social morality in her ‘immoral’ methods. As a trickster, she may even have succeeded in making her vulgarity amoral, in agreement with Hyde’s (2017) contention about the amorality of the trickster figure. Nyanzi manages to provoke the leaders with personal insults about mothers, births and sexual organs, which, true to power, like the lion in the African and African American stories, responds in loss, by applying violent force. Stella Nyanzi was forced to undergo ‘psychiatric’ tests to confirm her sanity and imprisoned for ‘disturbing the peace’ of the President. Nyanzi, like the Artist plays the performative nemesis role to the politician. The Artist shows the Politician things that he/ she does not wish to be reminded about.

The signifying trickster artist is not looking to be listened to, but to force those in power to act. Even when the forced hand does not wield desired effects, still the artist has caused action and influenced the course of events. Nyanzi appears to share feminist angst with Lynn Herschman Leeson’s work on the dismembered human forms that turn eyes into cameras (art becomes surveillance) and bodies into objects of wrath as in the ‘Giggling machine’ that use femininity as some abstract destination of laughter or happiness. As already stated, Nyanzi makes her parodies

through the female body and her words objects of resistance to the State. In this regard, Ugandan artist Xenson has referenced Nyanzi in his work as 'emundu emmenye' (direct translation is a broken gun), a metaphor for someone worthy of respect.

The fourth, Samson Senkaaba 'Xenson' is included as one of my text passengers from Uganda because he is a restless trickster always looking for pores. His groundbreaking 'Kikumi Kikumi' (One Hundred One Hundred) fictional art market performance from around 2001 is a device the artist employed for a shocking stimulus to the art scene that was not interacting with the common people on the street. Xenson was scheduled to set up an individual art show at the Uganda German Cultural Society Space in Nakasero. As an artist that has observed and followed Xenson, I was one of many to show up at the show venue to find no Xenson work. The guest of honour for this show, Klaus Holderbaum, German Ambassador in Kampala, was quite anxious to know what was happening. Everybody was nervous. How could the artist not be here by now and why was there no artwork? The opening was on a weekday evening at 5:00pm. Some people were starting to leave when just about one hour into the show opening time, the artist dramatically appeared in a hired small car with his head popping out of the open window while he shouted out repeatedly 'Kikumi kikumi! Kikumi Kikumi!' He walked around at the bewildered audience and handed out his artwork symbolically with the continued calls, mimicking the shouting of street sellers of goods, fruits or vegetables. I muttered something to him spontaneously as he came to hand me a painting of his. He ignored me and continued his performance of ritually placing artwork all over the compound of the Uganda German Cultural Society space.¹⁰² Xenson's performance and poetry totally captivated the audience and was a start of new boundaries created that few artists in Uganda have used successfully. I remember the last lines of one of his poems about why he was named 'Senkaaba', because he cried so much as a child. He also started disciplinary border crossing into Urban Hiphop culture. 'Kampala si kibuga kya ba fala' (Kampala is not a city of idiots) and 'muwe bbulo' (give him a blow/ punch) were politically critical poems that also attracted a T-Shirt printing culture around them. Xenson also kept in touch with local music rappers. Some have become local or regional celebrities. Xenson also makes films and is a well-established fashion designer who makes the architectural and sculptural clothing by adding rubber pieces of car tires and bamboo to delicate cloth. Xenson resented the lack of access for art in the community and offered his art for a ridiculously small amount of 'Kikumi' (one hundred Uganda shillings) as a ruse. He was not to be interpreted literally on the trade amount of his artwork. Xenson also spray-paints his trade name all over the streets of Kampala as self-promoting graffiti and in a 2012/ 13 meeting between Kampala City Council

Authority and Artists at 32 Degrees East/ Ugandan Arts Trust (an art centre), 'Xenson' came up as a problem artist who leaves a lot of work for the City Council of removing his graffiti from city walls.

The fifth passenger Khalil Rabah is a Palestinian artist in the middle of no-where. Rabah's is caught up as a stateless artist in the region. The disenfranchised black artists in Apartheid South Africa would have related with the circumstances of 'Palestinian' people. As a border artist, 'fictional devices' are his tools, so he is of interest to me. Rabah's *United States of Palestine Airlines* (2007) is an imagined airline, like *Uganda Airlines*. I have an airline within my airline. *United States of Palestinian Airlines* plays upon quadruple invisibilities because, first, there is little 'United' about Palestine except the shared suffering of an increasingly contracting national or artistic space. Secondly, 'States' is a play on a spectral third invisible 'Palestinian' nationality obscured in a term that appears to have little bearing on historical claims to territory the way terms like Syria, Jebus, Egypt or Lebanon would. It would seem that 'Palestine' is a complete 'between' term constructed by the Roman conquerors over 20 centuries ago and is totally given to liminality and contingency. It is trickster territory. Makhoul and Hon (2013) conjoin this invisibility of both the nation and its art with its contested origins. The fourth invisibility is in the term 'Airlines' as the Airline is non-existent. I have looked up on a history of a Palestinian airline without much information except simulated plane interiors and objects by artists working as either extensions of Khalil Rabah or who may have been influenced by or who influenced him. Rabah's fictional airline is necessary in that liminal space. In Rabah's world, interlopers and indigenes are indistinguishable compared to Apartheid era South Africa and wherever skin colour is activated as the marker of difference. With the exception of the white Jews, ethnic Israelis and Palestinians are not easy to distinguish. In East Africa tribalism employs modes of discriminatory practices more along the lines of language differences, as skin colour alone is insufficient as a marker of difference. Tribalism seems more like a quarrel between brothers. That is the feeling an outsider gets with complex issues in the overlapping spaces of Palestine and Israel. Rabah also "...created 'official' texts and fabricated newspapers in his work" *United States of Palestine Times* (Makhoul and Hon, 2013: 27,39,40, 41), "imagining economic and cultural state apparatus..." as a parody of American and British imperial newspapers, [and] "...owing [to the] ...influence of Benedict Anderson".

I share another point of interest in the use of a satirical body of text. Rabah uses a satirical newspaper while I use a satirical 'inflight magazine' (figure 31). Rabah's "fictional national institutions such as the travel company *United States of Palestine Airlines* (2007) and the

newspaper *The United States of Palestine Times*...[and] museum [are] stateless, [have] ...no building or staff and ...shifting 'collections' mainly consist of bogus artefacts, most made by Rabah" (Makhoul and Hon, 2013: 230). Khalil's participation in *Art Exhibition: Readymade Representations 1954-2009*" (2011) shows that Khalil and his Palestinian contemporaries were aware of the European avantgarde artist Marcel Duchamp whose "Readymade' tag they appropriated (Makhoul and Hon, 2013: 229). Moreover, the fact that Uganda exists as a state and also that the literal Uganda Airlines exists as a company is contrasted with the Palestinian state and Rabah's fictional Palestinian Airlines.

The "'invention' of a nation and construction of national identity and statehood" are connected, according to Makhoul and Hon (2013:251), to "Zionist settlers... [knowing that] an art academy ...[which] they built decades before the state... [and] art can play an important part in the creation of a nation ...similar to the role it has played in religion, by reproducing myths of origin and dominant narratives...". For Makhoul and Hon (2013:251), it is Rabah's contextual peripheral position that increases porosity as an operational necessity. "As Israel continues to build literal and metaphorical walls and fences, trapping itself in paranoia and fear, Palestine has had to expand beyond notions of territory and sovereignty and become more pluralistic and fluid". This is also every postcolonial artist's context because Israel is replicating European border tactics towards Africans and others. Uganda Airlines shares the aspect of Andersonian imagining of the nation-state through a conceptual object with Rabah's United States of Palestinian Airlines. Like Palestine, Uganda is a creation of Empire. However, Rabah's project on Palestine is dealing with a more contested issue than my project on Uganda. In several ways connected to loss of land, limited mobility, closed and extremely policed borders, Palestinian nationhood is much more precarious than Uganda's, despite the latter's fragile State and economy.

The sixth passenger, William Kentridge informs my practice through his use of materials and techniques like animated drawings and paper with text, which I also use but differently. For Kentridge, "uncertainty of politics" inspires "uncertainty in [his] drawings" and art. He has come to terms with not "waiting to do a real job" ('How to make sense of the world', 2014), a long running dilemma in my own life whereby I have repeatedly debated internally about whether art making is a real job. Having waited for a 'proper' job that never materialised, Kentridge was "rescued by [his] failures". The concept of failure is active in my work too. Uncertain politics in Uganda and the world at large also influence my work in a major way. A clear distinction between my practice and Kentridge's is that he is an Ashkenazi (white) Jew in Johannesburg, South Africa, which is economically superior to Kampala where I live, and I am categorised in the Northern

Hemisphere as a black man. In addition, Kentridge has made a name for himself worldwide as an artist representing an African country even though he is white. I have not had such a privilege to represent Uganda. Kentridge, like a trickster, believes in “happenstance”, “accidents”, “ephemerality”, “memories” and “disappearance”. I prefer to call some of these above aspects ‘contingency’ (Hyde, 2017). “Animation”, for Kentridge is “a technique of transformations”, “process rather than fact”. He does not work with scripts, his work is a fusion of acting, theatre, animation and drawing whose narratives can be “interpreted whichever way you choose”. Kentridge works with “erasure”, “partial erasure” in his charcoal drawings and other works and performances. “Drawing ...acting and animating has audios all at the same time” according to Kentridge (2014). Like myself, Kentridge views himself as a political artist and his use of moving drawings resonates with my own drawings, although I prefer graphite to Kentridge’s charcoal.

“There is a desperation in all certainty”, “provisionality”, in the “process of unfolding”. Kentridge describes contingency as “inability to write a script or storyboard”. His role in his work is that of the “artist as viewer and maker”. He uses collage fragments as responses to “fragments of the world and put[s] them together to make sense”, “collageing of everything” using “imperfect erasure” and “trace of charcoal on paper” (Kentridge, 2014). In ‘Refusal of Time’, a show that I managed to see at the White Cube in London, his immersive animations (2017) of zombie silhouettes and shadows of ‘walking dead’ people generating seemingly unchoreographed sounds are series of “abstraction[s] of temporality”, a “science of time ... a view towards death”. Kentridge’s aesthetic captures aspects of 1920s Europe, the musical horn, Singer sewing machines and influences like Philip Gaston, films of Buster Keaton and the art of Picasso. My criticism of Kentridge is that his sources are firmly European and yet he works in an African country and anonymises the black experience in generic silhouettes, eerie singing and random sounds. He also usually appears as the sole white man among many black South Africans.

The seventh passenger John Heartfield is described in the video by his name (2013) as the ‘father of photomontage’. Photomontage “had particularly attracted the Dadaists, notably the German group: Raoul Hausmann ... one of the ‘inventors’ of photomontage (d’Arbeloff and Yates, 1974:93-94). The Dadaists “called this process ‘photomontage’ because it embodied [their] refusal to play the part of the artist...regarded [themselves] as engineers and [their] work as construction”, assembling “(in French: ‘monter’)” [their] work ...” Among the group were ... John Heartfield ...” There are obviously intersections between engineering, construction and art and I prefer to position myself on their edges rather than claim specific territory as my own. Pachnicke and Honnef (eds.) (1992:8) assert, “Heartfield’s ...politicizing of art and use of the mass media as a critical tool have special relevance

to the contemporary practice". Heartfield was caught up between forces of Hitler's Nazis and Communists. He was sometimes called a "clever propagandist of communist ideology [who used] art as a weapon: against bigoted conservatives, against Nazis and fascists..." (Pachnicke and Honnef (Eds.) 1992:11). Heartfield's main motivation to use photos was what he "saw both ... being said and not being said with photos in the newspapers... [where he] found how.... [people are fooled] with photos [and how] [lies] and ... truth [were contorted] by putting the wrong title or wrong captions under them ..." (Pachnicke and Honnef, (Eds.) 1992:14). I resonate with Heartfield's concerns because I can see a resurgence of many conditions that gave rise to Hitler and Fascism in this bordered world, mediated by similar falsehoods such as the purported illegal immigration crisis. I find a connection between Heartfield, his use of subversive collages and my collages particularly in the video collages in *Fragments* (section 4.2.2), where collages of newspaper and magazine images are manipulated to animate and satirise political situations and people.

On technique and use of materials, eighth passenger and Swiss artist Thomas Hirshhorn, with his use of packing cardboard and tape to set up atmospheric artist spaces and three-dimensional sculptural objects is inspirational. Hirshhorn in *Thomas Hirshhorn Interview: A world of Collage* (2017) looks at collage as 'pixels' and is interested not in the 'technique' or 'technology' but "the political power of a pixel". Hirshhorn, as in my own practice, prefers to use material without 'plus value' like cardboard and packing tape to 'equalise' his objects, making them critical responses to the consumer culture of consumption and inequality. He has worked with homeless people to make cardboard and tape structures in situ and so have I. I also find the political use of his cardboard projects similar to my own as they critique Capital and inequality. In his "*Gramsci Monument: A work in public space... produced by Dia Art Foundation New York...at Forest houses, The Bronx... New York, summer 2013*", he made a satirical social project evoking Gramsci, a political philosopher who critiqued power and hegemony, working with people on the periphery of capitalist power. The images encountered suggest a strong Afro-American presence both in this project and the location of this project. Hirshhorn (2015:51) wanted to challenge the established ways that monuments are installed as permanent and imposing objects in public spaces, opting to make his monument to philosophers ephemeral, come "from below", engaged with the public, not coming "from above", and "will not be remain for eternity. The plastic aspect of the monument-cardboard, wood, tape, garbage-bag covering, neon lights-shows its limitation in time and enforces its precariousness". This Gramsci monument is as much a monument to the fragility of the philosopher such as Gramsci who died in Mussolini's prison as well as the resistance to the monstrous aspects of all hegemony that allow the grooming of structured social inequality or fascist nationalism. Hirshhorn's theme of "precariousness" is present in his cardboard sculptures "... precisely *because* it was dismantled

earlier than planned ... reveal[s] how a precarious work functions, the kinds of battles it must wage to survive and the possibilities that it opens up for new forms of engagement” (Dezeuze, 2014:19). Hirshhorn’s work, like the *Uganda Airlines* practice, is urgent for our time because of its engagement with the crises of nationhood, capitalism and art. Hirshhorn’s materials of recycled cardboard, tape, and paper are also the materials I use in practice.

The ninth passenger is *Anonymous*, a concealed collective of transnational Internet trolls and pranksters who employ subversion and political interference. In 2007, Anonymous became globally known for their “trickery and guile” before evolving into “a social, political force” by 2011. Their credo, “We are everyone and we are no one” reveals that their activities were about forceful appearance and disappearance, like tricksters breaching cyberspace borders (Coleman, 2014: 2, 1). Just like tricksters of antiquity, their daring tactics can cause problems for authorities in any country, and have been accused of being “lulz-drunk trolls ...[who] ruin the lives of others simply because ... [they] can ...” using tactics such as *Operation Avenge Assange* to disrupt “access to webpages by flooding them with tidal waves of requests [...] directed against financial institutions that had refused to process donations to WikiLeaks” (Coleman, 2014:3). Anonymous have challenged chauvinism and racism as well as formal structural borders that enforce them through “activist interventions [like] street protest[s] or a high-profile computer intrusion”. They also expose the lack of transparency (malevolent invisibility) in some government activities. They forcefully create transparency (visibility) through exposure of classified documents. Coleman adds that: “[g]iven that Anonymous’s ancestry lies in the sometimes humorous, frequently offensive, ... it is remarkable that the name Anonymous became a banner seized by political activists in the first place” (Coleman, 2014:3).

Coleman (2014: 4, 5) also notes a performative aspect of their operations, where graphics or imagery of “black men in gray suits with prominent afros... using ... headless men in black suits... to coordinate political protests” are used. As an interesting coincidence, decapitated figures in black suits have appeared before in my drawing work on paper or canvas. Nevertheless, I would not be too keen to raise my level of subversion to that of the Anonymous collective. Some of their trolls can be hilarious although many are malicious too. Another coincidence is that I have used the Guy Fawkes mask in my art making before the Occupy Wall Street days too. Coleman describes her own “lust or curiosity” driven “visit [to Canada’s spy agency] CSIS, despite [her] anxiety and reservation” as a trickster impulse in the mould of the Nordic trickster Loki (2014:16). “I guess I did it for the lulz”, she jokes, using a famous Anonymous line. Indeed, Anonymous could bring down a small African country if the Internet was as central to daily running of things as it is

in the developed West. Its “increasingly recognized ... digital dissent and direct action” make it a formidable group of tricksters (Coleman, 2014:3). I sympathise with Anonymous’s core belief that “[f]ree speech is non-negotiable” (Coleman, 2014: 16), “free flow of information” (Coleman, 2014:3) is important. I also recognise that subversive invisibility by groups like Anonymous or radical situationists and Dadaists like Marcel Duchamp and John Heartfield made their art and activities useful platforms to challenge the status quo while also expanding the definitions and boundaries of art.

However, some of Anonymous’s activities seem to go beyond the scope of my practice, even though I think there are several artists who are members of Anonymous and their invisibility is used to operate in shadows to create visibility through “a broad range of activities [like] leaking and exposing security vulnerabilities...” (Coleman, 2014: 17). Their clandestine tactics “make it impossible to know when or why Anonymous will strike, when a new node will appear, whether a campaign will be successful, and how the group might change direction or tactics during the course of an action. Its unpredictability may be what makes Anonymous so frightening to governments and corporations across the world”. They use empowering invisibility with devastating results. Being invisible is necessary to maintain their “labyrinthine” “sociology” (Coleman, 2014: 14). Multi-genre collective *Forensic Architecture* shares some things in common with Anonymous in that they investigate sensitive events such as British policemen shooting a black man, criminal incidents by State operators in the Israeli-Palestine conflict or the Grenfell fire tragedy.

Forensic Architecture uses all sorts of technologies to reveal intricate details of criminality in Law Enforcement and State Actors. This makes them activists who work through legal means while Anonymous prefer extra-judicial means. Moreover, Anonymous were not just “a maze, with a structure and escape route revealed in a view from above; [but] ... a far more complicated and tangled ... machine operating a tight recursive loop wherein mazes generated maze-generating mazes.”

In Uganda, Tom Voltaire Okwalinga (TVO), for instance, an invisible social media anti-government troll/ trickster, has leaked sensitive top security information online. Several people have been arrested and charged. Facebook¹⁰³ declined to provide Uganda’s government, which takes threats like these very seriously because of its power of mobilisation and disruption, with the details of this anonymous trickster, according to “The tale of unmasking a ghost called TVO-New Vision Uganda” (Admin, The New Vision, 10th February 2017). It is ironic, nevertheless that people in government also used similar tactics of clandestine radio transmission through a mechanism

called 'Radio Katwe' that spread rumours just like Tom Voltaire Okwalinga (originally from a shanty township of Katwe in Kampala during Idi Amin's presidency in the 1970s). This subversive information system was used by the National Resistance Army rebels in the mid-1980s to disrupt Milton Obote's second presidency. Despite a few examples to the contrary, visual artists in Uganda were generally not known to use subversive actions besides conjuring up the storms and monsters on their canvases or sculptural objects and there is little to suggest that this passive stance has changed. Although no studies have been made on how beneficial online-based subversive action is for art in Uganda, I can speculate that passivity is not helpful for artists and also that more artists could be forced to operate more in online activism to increase viewership for their work and also to get more art friendly initiatives going. I do not use the methods of Anonymous but understand the circumstances that create their kind of border crossers.

I include Nick Stewart as my tenth passenger because like my *Uganda Airlines* work, his films and books depict ambiguity and disorientation in 'liminal situations'. Stewart's interest in 'space[s] in between' 'metanarratives' and sharing of 'aesthetics of place and national identities' in the Northern Ireland context position his work in the postcolonial realm, a place I had thought was ideally for non-white actors. Nick Stewart used verbal interactions with known artists in Northern Ireland to engage them with the idea of nationhood, among other things. He used a trickster tactic of anonymising the artists' statements leaving the reader to guess who said what, thereby providing a mask for his artist colleagues. Stewart claims to have destroyed evidence of the footage of his interviews giving the impression that the politics of Northern Ireland remain volatile. The artists' disguised responses to nationhood are interesting. For instance, one artist says, "[w]e don't really have an alternative to the nation state, but it's obvious that it hasn't got a lot longer to run" (Stewart, 2007:14). I agree with Stewart at least as far as Uganda's future is concerned. Northern Ireland is surely more stable than Uganda. Stewart's title for his book 'no one's not from everywhere' appeared to anticipate Theresa May's vision of post-Brexit Britain where "citizens of the world" become "citizens of nowhere" (May, 2016). May's speech made a decade after the publishing of Stewart's book was roundly criticised, with Vince Cable "condemn[ing] the Prime minister's attack ... on a global elite-as "citizens of nowhere" [using language which] ape[d] Adolf Hitler's infamous book [Mein Kampf]".

In conclusion, I briefly outline the themes talked about and state the contribution of my work, its originality in the artistic field. *Uganda Airlines* is original as a conceptual and satirical art project exploring trickster ruses of visibility and invisibility using borders as operational spaces. Its

contribution in the artistic field is the bringing of concepts concerned with Ugandan nationhood and airlines into an artistic arena. Passengers in the literature are trickster artists who have engaged power and borders in their practices. The trickster motif is used in the theory and practice basing on Lewis Hyde's trickster narrative along constantly shifting borders. This means that borders are not final or eternal (Anderson, 2006) and are constantly being negotiated.

'The Terminal Man' Merhan Nasserri who got stuck in the airport terminal, though not included in the Passenger list shows the importance of tricksters who specialize in finding loopholes. I brought forward Caroline Knowles's argument that there is no force field or 'flow' but a negotiation of 'trails' or 'journeys' from place to place by people along with industrial objects like Knowles's 'Flipflop'. Knowles and Jean Fisher show how Capitalism creates *waste* and *wastelands* on its peripheries. Fisher presents artists as tricksters who resist capitalist power using satire.

The idea of Trickster's movement (Hyde, 2017) is briefly engaged with Caroline Knowles's (2014) concepts of a 'journey' and 'trail'. Yinka Shonibare, philistinism in South Africa, Fanon, Jimmie Durham, Dr. Stella Nyanzi, 'Xenson', Khalil Rabah, William Kentridge, John Heartfield, Thomas Hirshhorn, Anonymous and Nick Stewart are discussed as examples from around the world. Even though I included Fanon in this section, I did not use him as a passenger but as a guide for the South African example I raise. Like, Shonibare and the other passengers, I use satire and pastiche in my practice with *Uganda Airlines* to comment on, exhort and insult global Capital. My interest is in furthering ways to be perceived as part of (and not just an outsider, against the backdrop of) 'modernity in crisis' / "liquid modernity" (Armitage, 2017:278).

Chapter 3: Uganda Airlines: Imagined Airline: Practice

In this chapter, ways in which the art was made as a practice or set of practices are presented. I used ideas from theory to support my practice in *Chapter 1: Landside and Airside* and *Chapter 2: Passenger list: Literature Review*. The practice is a concept of an aircraft of *Uganda Airlines*. The main practice I used was Individual practice because it was the most appropriate and cheapest when it comes to reliance on other participants. Tools used in Individual practice included *sketch drawing* for idea formation; *visualisations* through tables and charts; *video and audio* recording for *video collages*; *tears, creasing, photomontage* and *palimpsest/ layering* in the making of *paper collages*.

The idea of the border is important in the practice because it is situated at disciplinary and conceptual borders, as well as physical ones. The first border concept active in my work is 'layers' that make any attempt at depiction of border ideas a complex maze that gives room for visibility sometimes and escape at other times, from borders that arise out of crossing from one territory to another, be it in geographical or ideological terms. Geographical borders include my crossing from Uganda to Britain while ideological borders and social borders were encountered such as my becoming a 'black' man in racial Britain as well as finding artistic border gatekeepers like Simon Njami; and disciplinary borders of concepts explored through art making methods. Secondly, Caroline Knowles in Chapter 2: Passenger list discussed the idea that the 'flow' narrative surrounding border crossing of goods and people is flawed. Instead, she argues for an understanding of negotiated and difficult movement because of the different overlaps and contingencies encountered in the course of their 'journeys'. So, my practice journey is a layered maze filled with unexpected walls, gates and borders.

3.1 Individual practice: Uganda Airlines at Winchester School of Art

I now talk about Individual practice as the main practice tool used, because my project was a qualitative research with a reflective aspect, allowing me to think about how to be critical of my position and the methods used in practice. The project at Winchester School of Art was a one-man project. The practice yielded 3 related projects: *Passengers*, *Fragments* and *False Flags* through series of objects being constructed mainly with two-dimensional figure collages made from paper of visible characters that champion(ed) colonialism and white nationalism in the past and present as well as people who represent power in general. Hanging the 2-dimensional collages makes them also three-dimensional as they have other sides to view them by. Studio practice brought the artist's thoughts and current reading into the material created.

Collage is central to my practice because of its reliance, as my project is, on contingent found pieces of paper, tearing of pieces of paper and its useful correlation with how borders come about, also through contingency. The term 'Collage' has a French origin, from 'Colle' that has to do with joining something with glue, a fluid that sticks different objects to each other. Both the Trickster of Lewis Hyde and the 'Imagined Communities' of Benedict Anderson tie into my practice through collage. Like the countries such as Uganda were arbitrarily created as tear or cut up collages, my collages are also made. Like Anderson, my collages, prints and installations are not truth objects or seeking to be so but project my own sentiments on the fictional objects based on actual photographs, people and historical events. In addition, tricksters are a kind of social glue that join or connect bordered social or political situations, making them social or political collages.

The collecting or assembling aspect of material for collage is important and relies on contingency for unique found objects. In "... this century (perhaps prompted by similar movements in biology, psychology and physics) the role of chance in art has expanded, especially in Dada and Surrealism, where a studied attention to accident abetted the attempt to baffle logic, convention, and bourgeois taste", leaving "... artistic practice open to happenstance", as , "... human beings ... [create] a way to enter into the play of fate and uncertainty, and from that play this world constantly arises". Contingency is a form of fluidity and is trickster's way of shaping his or her world (Hyde, 2017:122, 127).¹⁰⁴

One gets the sense with palimpsest that borders are somewhere in the background or are being crossed from one layer to another on a surface. There is also the aspect of working over previously existing text and images in the format of 'palimpsest'. I prefer not to completely remove the pre-existing work, image, writing and so on, but try to have that history play into a different moment and context. The second trope employed is satire applied onto Ugandan and international themes.¹⁰⁵

Collage, as mentioned before, relies on intuition and contingency, just like Trickster, but also on joining by fluidity (glue) in the collecting, assembling and tear-making process. Collage allows for displacement and replacement of contexts in a way that appeals to my perspective on the displaced and replaced nation. Tearing paper is a transient process extending itself beyond the tearing itself. Juxtaposition is core to collage. It leaves marks of overlaps, partially covered pieces, photomontage, decollage, frottage, reverse printing, palimpsest, partial erasure and interloping papers that accidentally land where they should not be. Collage appropriates tools of print-capital power and turns them into a playground for tricksters and interlopers. Collage tears up Jane Austen and the novel in order to make a forceful reinterpretation of decentred whiteness. Collage allows for

counter-visual responses to Kipling's 'white man's burden' (1899) referred to as the circumstance of Uganda's creation in *Landside* (Chapter 1). Collages express my feelings at the discovery that in the game of 'race' I had been invented as a 'black man', invisible, super-national yet trapped in national borders, and as a poster of oppression, exclusion and domination. It is an object of trickery with a designated endpoint to disrupt spaces, operating within in-between places, countries and institutions. Some of my collage work is "historical and cultural ... [following the narrative of the]"... history of every nation and culture on earth ... [being] reflected in (and in some ways influenced by) its art and collage artists have developed ... a variety of historical images and facts in graphic visual presentations" (Brommer, 1994:131). In this context, my work is also "social commentary" looking at politics, imperial globalisation and British colonialism. In particular, my work commenting on Richard Spencer, Jayda Fransen, Marine Le Pen and others in passenger collages is "responding" to "bigotry" and "to contemporary cultural situations", "ethnic and cultural biases" (Brommer, 1994:126). In this case, both collage and tearing are used as artistic forms of activism. The art industry seems biased against marginal artists like me through mechanisms constructed to keep pricing unfavourable and visibility of marginal art low.

Targeting border joints of power like Hyde's notion of tricksters operating at borders resonates with this project and can be effective if the trickster is adept at using dominant culture's weaknesses to gain some form of advantage. "Subversion is at the core of collage" (Busch and Klanten 2016: 2, 297) and can "send shockwaves through the art world's self-satisfied system".¹⁰⁶

Concerning elements of art in my practice, Brommer (1994:100) shows that "three-dimensionality ... in collage, this element is often implied ..." I used implied 3-dimensionality or form in the false flags which are pieces of cloth and used implied and actual 3-dimensionality in the *passengers* collages and the fragments work. Brommer (1994:100) on space says that collage can create "3-dimensional depth ... on a two-dimensional ... flat space ...[or] surface ...[with] optical illusion[s] of receding space". In the case of lines, I used varied approaches to line construction, but I was mostly interested in spontaneous implied lines of the spaces between torn paper. "Long thin paper strips against a background of another color may appear as fat lines" while "[f]ibers can also imply line..." [like the false flag in figure 9]. With respect to lines in my work, Brommer (1994:98) argues that whereas "... line is the most important element in drawing, it is not nearly as significant in collage. Line is implied when two shapes abut one another". Rough implied lines are quite important in my collage practice. These lines of collage like "lines on the map" (Diener and Hagen, 2012: 84) delineate the borders of fact and fiction and that drawing of lines on maps is a collage process bearing little consideration for realities on the actual ground.

I used *still paper collage* (torn paper), *photomontage*, *creasing*, '*strings attached*' (hanging), *layering* (palimpsest) and *moving paper collage* (rotoscopy) because I wanted to relate its fragile character with that of the Ugandan nation-state. Paper was used as a material, textual, transient and contingent agent. Newspapers are ubiquitous, ecologically biodegradable, easy to recycle, giving the art made a fragile and ephemeral materiality and temporality, and yet they can easily move from place to place without too much caution because they are torn and creased. Recycling was both for the material itself and its text of 'news'. Paper based collages were made by creasing and tearing and re-assembling bits of magazines, newspapers and maps. The nation or the world is de-constituted, borders are redrawn with collages, montages of random maps are turned upside down to disrupt hierarchical structures of the global north and south illustrating temporal and mythical texts, 'news', maps and borders that should be critiqued as imagined constructs that create highly restrictive hierarchies of access(ability).

I used *photomontage* simply by tearing up reproductions of printed photographs. I am aware of what d'Arbeloff and Yates (1974: 28) say is "assembling of photographs into new backgrounds and combinations ...which can be carried out in the darkroom (by combining negatives, etc.) or simply cutting photographs from various sources, arranging them and pasting them down so that they seem to merge together". Photomontage is a category of collage that uses photography either in the colour and image separation stage or by working with photos and rearranging bits and pieces of them. I mentioned earlier that I do not cut the paper but prefer the rough edges of torn paper as my approach to making photomontages.

Photomontage as a political artform is embodied by among others, John Heartfield, who is mentioned in the passengers (literature review) section. My use of prints of photos of maps and portraits of politicians resonates with the "The Dada movement" which "had produced artists who were 'anti-art': ...thumbed their noses at both the artist and the public ... Marcel Duchamp [in 1919] ...[exhibiting] a reproduction of the Mona Lisa which he decorated with a moustache [in New York]."

I used '*strings attached*' to collages in order to hang them in open space. I also allowed the other figurative meaning of 'strings attached' to operate in the collages because the work points to a certain kind of attachment or entanglement with history, with 'here' and 'there'. Collage pieces have strings attached to them as references for motion in rotoscopic documentation. The strings also have the strong signification of control by forces that are 'pulling the strings' or cultural 'ventriloquoy'. The strings attached evoke dependence and being like puppets. Robert J.C. Young

speaks of 'in-dependence' rather than independence.¹⁰⁷ The strings will also allow the collages to hang upright in open space in order to be seen from several directions.

I used *tearing*¹⁰⁸ rather than cutting with scissors. Cutting has incisive effect that I find machine-like and unemotional, while the organic structurality of torn paper of pop culture or political magazines and newspapers give me a more natural, less contrived action. I also like tearing's uncertain lines and jagged edges as an aesthetic born out of a kind of freedom. My hands tear the paper in a more intimate though violent process of demystification and layer negotiation. The between layer of torn paper is exposed as a third inner layer. Cut paper does not have this effect. Tearing is also quickly performed, making it an urgency approach as compared to cutting with scissors that requires more attention and carefulness. My hands also grow some layers of matter and cleaning off the drying paper glued on the hands is also an interesting process of reversals.

d'Arbeloff and Yates (1974:32) say that a "... shape whose edges are torn has a totally different character to one that has been cut: it seems to have just 'happened'" and has an "accidental quality on its own..." I agree with this 'happening' aspect to tearing.

Tearing appears to be natural and organic, pain that is inflicted by nature herself, while cutting has the shadow of metallic machines and colonization of nature by machines. Nevertheless, the violence of tearing seems even more contingent than cutting.



Figure 11 Photomontage of Rene Magritte's 'Son of man' is light projected onto a Richard Spencer collage

Tearing is an act of forceful activism, where existing social and political borders depicted through glossy magazines and newspapers are removed from their intended context and arbitrarily put and deliberately appropriated for a different purpose. The images of Francis Galton, the Queen and Darwin speak bourgeoisie class and yet I tear them out of that lofty context and put them side by

side with black slaves or servants, as more than juxtapositions but as images of the man-made fictions of hierarchy created to justify oppression and domination of others and to create borders of “exclusion, alienation and distinction” (Diener and Hagen, 2012:85).



Figure 12 Cardboard and paper plane part with flimsy windows to accentuate the flimsy status of Ugandan art.

Partial uncovering and covering of layers as done because of my feelings of ambivalence towards the information presented by the newspapers and magazines is shown by my unwillingness to completely whitewash text or images with paint. I felt like a level of transparency was necessary to allow a limited ability of layer underneath to influence the layers above them.



Figure 13 Richard Collage Spencer photomontage with Benedict Anderson’s ‘Imagined Communities’ collage text

This refers to the palimpsest phenomenon. My interaction with printed media as an instrument of the State also brings along the baggage that headlines carry not only as propaganda but also as tropes for symbolic commentary on public consent or dissent. I also use my own portrait in some

of the work to make the protagonist role of myself visible in the narratives created by interaction of materials.

Palimpsest is a technical aspect of my collage making where I use the material's own history of text and image as part of my operational substrate as in figures 11 and 13. Partial masking of newspaper and magazine text and image gives my work the feeling of building layers of image and text upon layers of image and text to for a different language in the next work. The technique of layering of text and projecting light and images in figures 11 and 13 creates the palimpsest effect of multiple layers that is like the layering of paper, cardboard, paint and light. Layers of narratives are partially revealed and hidden by radiance of projected light images create highlights and shadows.

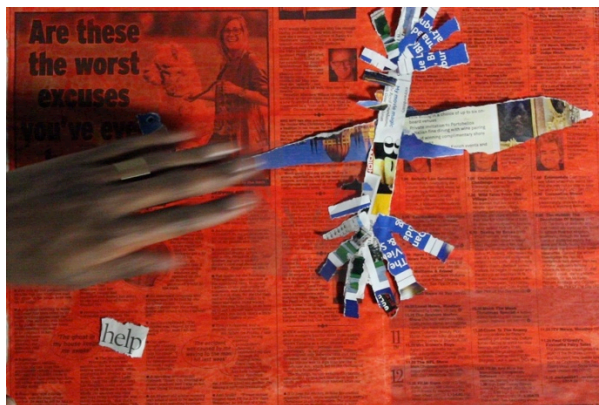


Figure 14 Still image from moving paper collage or rotoscopy

Layering in some cases made some collage three- dimensional, as some parts of paper would be glued to lower surfaces while others would be left unglued and movable, sort of like a feathered bird made from torn pieces of paper as shown in Figure 14. Decollage or 'ungluing' also appears with the layering of palimpsest.

I chose to use Video collages as a form of boundary crossing into Video photography where I had limited knowledge but out of which I thought some successful accidents could be made through appropriating different collages in the genre of the moving photomontages of John Heartfield and where failed projects could illustrate the failing status of the nation-state that I critique. Video collages were made from cropped videos and audios collected from various political archives, text, maps and flags along with repetitions of audios and videos of unrecognisable speech of anonymous languages. Some characters are made from paper collage and animated using the technique of rotoscopy. Motions are then simulated by taking frame by frame photograph shots of the collages between which shots object positions are moved to create the rotoscoped animation of the paper collages.

Existing Photo montage/ Collage art / Video collage (Animated image collage) or Animistic collage, use of audio clips video clips and other photo based found objects and material on functioning airlines are 'de-constructed', creating partial revealed visual material. 'Historical' audios and existing videos, still image collage with maps, flags, magazines, newspaper clips of interest and photographs are recorded of speaking characters and environments. In Figure 16, photographic accidents also happened where the movement of a collage was captured in a single shot. My own style is different in that I would like the process, the overlaps, tears and the imperfections, to be visible in a delicate balance of material and place, printed text (like Ernst) but with little coherence in the contextualisation of the text.¹⁰⁹



Figure 15 Still image from a Uganda Airlines video collage showing a 'No Visa' sign near the map of the UK



Figure 16 A still image photograph of a paper collage of a crashing Uganda Airlines plane

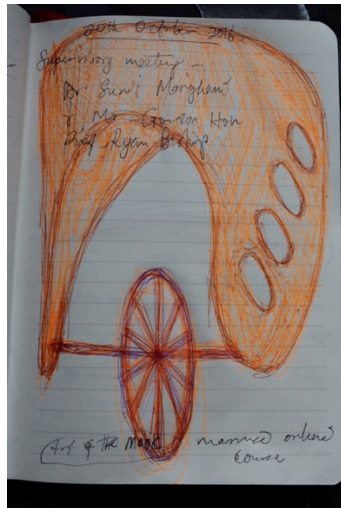


Figure 19 Sketch concept of a plane with prior text allowed to play a role

Line is central to drawing as Brommer argues. Lines can be either literal as in drawings lines or ‘implied’ for instance by “[l]ong thin paper strips against a background of another colour [to] appear as fat lines” in collage. Cloth and other “[f]ibres can also imply line [as well as] wrinkles or creases ...[appearing] as lines” (Brommer, 1994:98). In contrast with literal or implied lines, lines drawn on maps of geographical places project homelands of the drawers over new places. Britain drew lines on maps and extended British/ European homelands all over the world. The British/ European homelands are different from homelands all over the world. The British/ European homelands are different from homelands imagined by diasporic Jews or Africans in that the British ambition was to deliberately extend borders of Britain thus making an empire (much as some British historians claim that the empire grew out of a ‘fit of absence of mind’ (John Robert Seeley, 1883)).

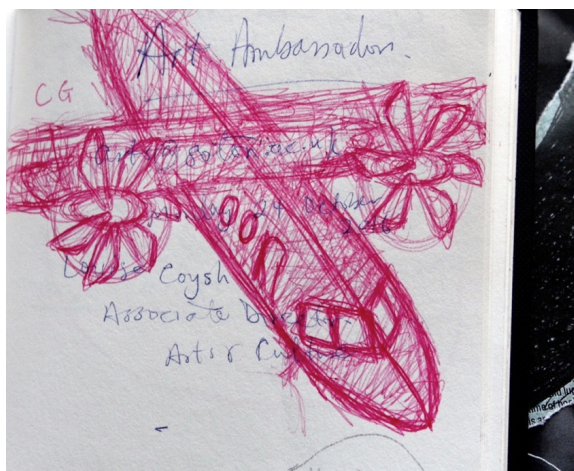


Figure 20 Plane body sketch. I was thinking about what I should construct of a plane’s structure

Expanded and projected homelands increased British visibility and diminished the places wherever these projections happened.

In figure 20, I chose not to crop the paper image from the three-dimensional background because I like the juxtaposition of the two- dimensional idea and the promise offered by three-dimensional space.

The practice *process* and *outcomes* were observed and explored to uncover any meaning and hidden context. Units of *visual description* are 'Uganda Airlines' concept, 'Trickster', 'Border', 'Invisibility' and 'Visibility'. 'Uganda Airlines' relates to nation and nationalism; 'Trickster' is the artist position in the ambivalent inside- outside border space; 'Invisibility' and 'Visibility' contradict and reinforce each other that Empire sees itself and the outposts of its (former) empire in artistic representation. My practice was a way that the outpost looks back at the empire in terms of artistic representation. Processes/ practice methods were described to get a sense of a suitable approach.



Figure 21 Transformed image of Francis Galton generated in RTI builder and viewer

Computer Graphics applications like Adobe premiere, Photoshop, Reflective Transformation Imaging builder and viewer (figure 21), Zbrush, Meshlab, Agisoft Photoscan imaging and animation applications as well as a Wacom tablet (for a brief period) were used. All images generated have a glitch aspect to them because I like to use the supposed mistakes of measured computer programs.

The 'fragment' effect from photogrammetry in figure 22 and 23 is a glitch as empty organic space suggests that photos used did not capture some aspects of their focussed object. The glitch for me is wonderful because it falls into the uncertain organic space of the 'joint' and trickster. While

making photographs of the derelict aircraft in the Entebbe Airport area, some parts of the plane could not be reached because I did not have photographic cranes and also because the drones which were available were both unable and not allowed to operate through some anti-drone technology.

Some computer applications were used from the start of the project like Adobe Photoshop and Premiere Pro. I was introduced to Quicktime as a video generating tool, Reflective Transformative Imaging (RTI) Builder and Viewer, as well as Agisoft Photoscan by Ian Dawson. Zbrush was also introduced through a member of the technical staff in preparation for making three- dimensional (3D) prints. Although the three- dimensional prints did not materialise, some interesting images were made.

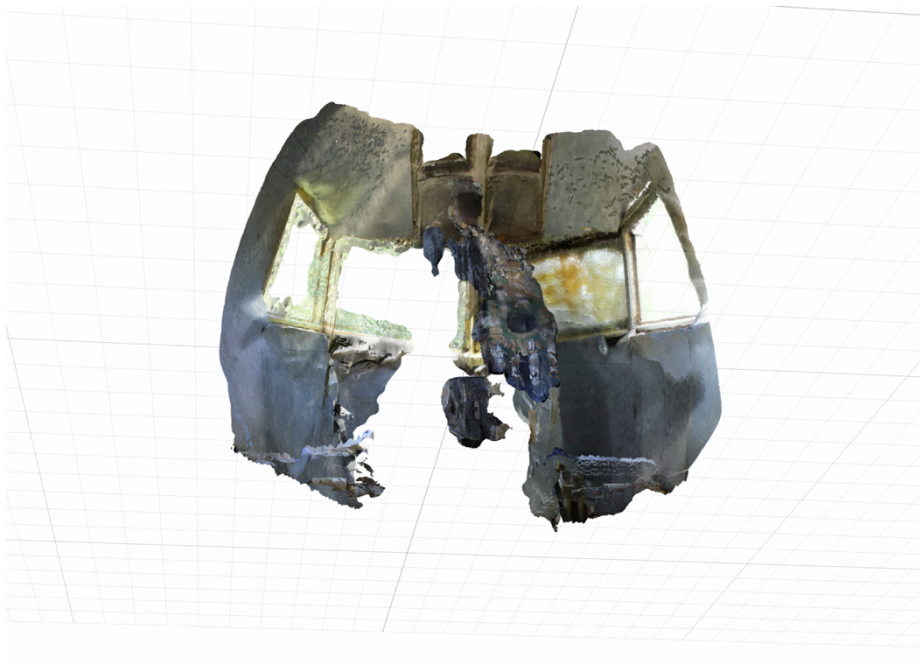


Figure 22 Fragment generated in Agisoft Photoscan from images of Entebbe Boeing 707 Cockpit



Figure 23 Fragment generated from multiple photos of a cockpit in Entebbe in Agisoft Photoscan

Reflecting Transformation Imaging (RTI) was helpful in making interesting lighting effect variations on a single image as figure 21's transformed image of Galton shows. I had hoped to use it for rotoscoping and moving collage, but it seems a little difficult to make in an individual practice with limited resources and time.

The liquified effects in figure 24 reflect my painter's sensibility of organic organisation and contingency. The image generated from multiple photographs taken inside a rumshackled cockpit of an old British Airtours Boeing 707 at Aerobeach, Entebbe, Uganda became a deconstruction of what is already a deconstruction process of the old plane ruins. Multiple shapes appear liquified and this fluidity makes them flow into each other like liquid objects would do. Some aspects of the original object that the photographs depicted can be deciphered but for someone looking at it for the first time, it feels like a patterned design on a digital application except that its patterns and borders between different pieces are more difficult to recognise and disentangle. I call these prints on cloth works 'False flags' to respond to Ugandan nationhood and use air as a medium for transnational art making.

My own attitude in making these fragmented objects resonates with the idea that nationhood in Uganda is spectrally fragmented and that the desire to transcend the border limits of Uganda are

constantly being policed and frustrated. As an instance, Ugandan artist researcher, Bathsheba Okwenje (2019) in a short London School of Economics article¹¹⁰ contrasts requirements of visa applications for Ugandans and Europeans/ Americans and the extreme constricting of borders for Africans and relative ease for Europeans/ Americans. For example, Okwenje shows that while the Ugandan embassy requires just 2 conditions for a UK national which are “a passport valid for 6 months” and 50 American Dollars on *arrival* the port of entry. The UK Home Office visa requirements, however, for regular Ugandan visitors (not refugees or asylum seekers) number an inhibitive 19 such as “a hotel reservation”, “personal bank statement showing sufficient money to cover the visit to the UK”, “Confirmation of employment”, round trip airticket, “marriage certificate”, “copy of husband’s passport”, invitation letter from host, 414 American Dollars for visa application which must be paid online and well before the *departure* travel date and other fees and requirements. Okwenje correctly refers to this humiliating process as an “emotional tax”. Hayter’s 2004 book *Open Borders* calls this relationship between Britain and Africans at the borders of Britain ‘racist’ and I agree with her, because despite all the pretensions, this relationship is not of equals. We are running false flags, because among many things, Uganda’s government is powerless to help its citizens access other countries in a humane way. After all, we need more British people visiting Uganda than the other way around.

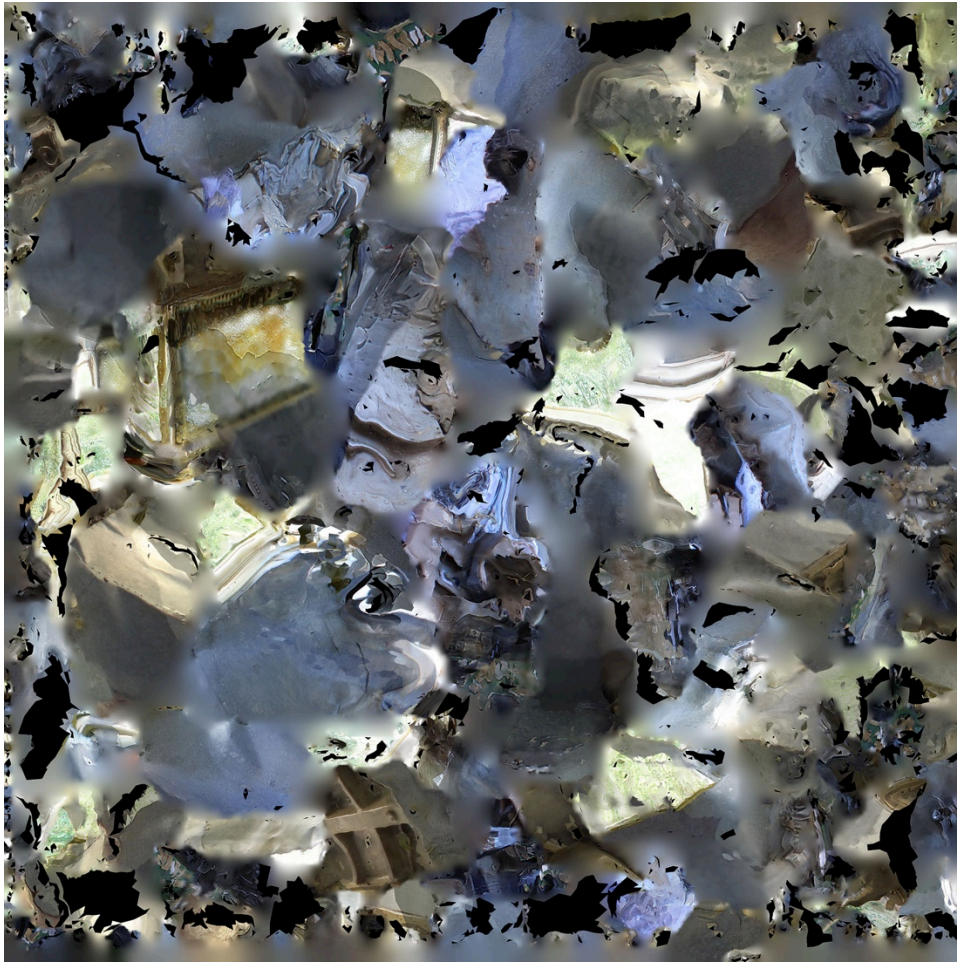


Figure 24 Virtual skin of an old British Airtours Boeing 707 cockpit at Aerobeach, Entebbe for a 3D model I created in Agisoft Photoscan using photogrammetry

Figures 50 and 9 show two of about 14 printed ‘false flags’. The digital objects from photographs of cockpits, fuselage and engines of junk planes were turned into high quality mimaki prints on silk satin, silk georgette, linen killary, cotton poplin, linen wexford and silk crepe de chine. I call them ‘false flags’ as a dozens game aimed at the falseness of national essences and the meaningless paraphernalia that is sacralised. Printing the imagery on delicate cloth materials normally used for clothing also reflects the relative transience of these seemingly strong connections that people have with delicate ‘nations’. My use of cloth is much less deliberate than the work of artists like Yinka Shonibare or Samson Ssenkaaba ‘Xenson’ are using it as clothing of sculptural objects or fashion models. Unlike Shonibare or Xenson, my cloth imagery is entirely mine, and I also use the cloth mostly as hanging in air at the borders two-dimensionality and three-dimensionality, as false flags. They also are set up deliberately as flags that fail to do the job of flags and instead serve as satirical renditions of flag ceremoniality and fake nationhood. Nevertheless, fragility of silks and cottons is maintained in the process.

Agisoft Photoscan transformed several photographs shot from different angles around an object to create a virtual/ digital three- dimensional object. The figures 25 and 26 show an ‘engine’ and a silk ‘false flag’ made in 2019 within the Winchester Gallery. I was glad to have it as a temporary studio space for more than a month.



Figure 25 Agisoft Photoscan screenshots in the Winchester gallery/ Itinerant Objects Winchester School of Art/ Tate Exchange project



Figure 26 Screenshot in Agisoft Photoscan

This strange composition in figure 27 was put together while experimenting with Meshlab. 'OBJ' format files were imported into Meshlab and resulted in the composition and the making of a Quicktime video of this glitch composition. A three- dimensional painting and remains of an aircraft are fragmented contraptions that recall decay or the effect of time on high technological products.

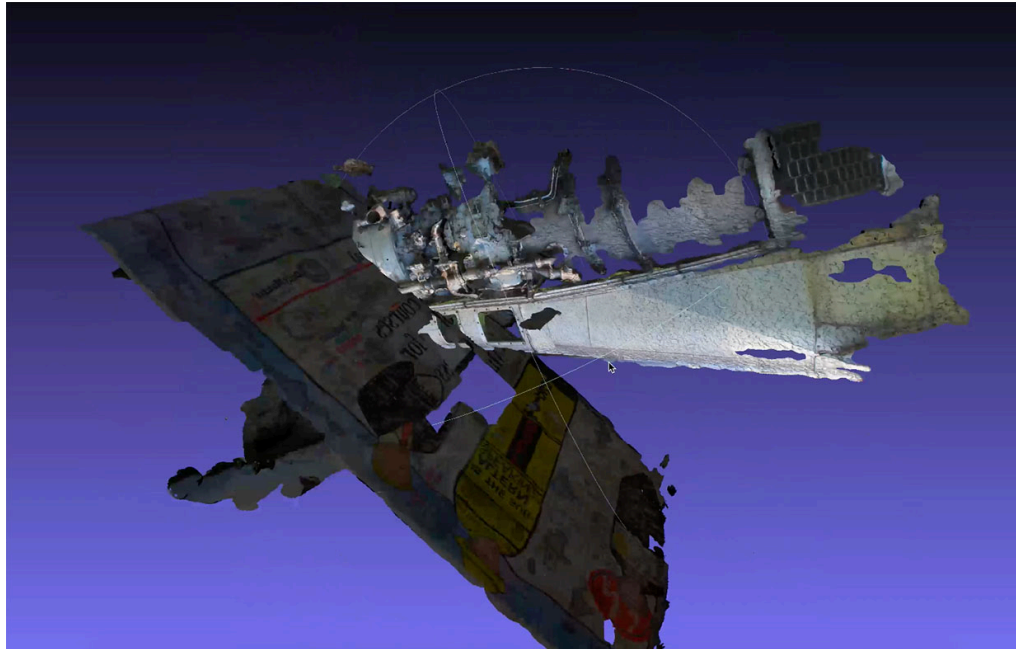


Figure 27 Screenshot of a Quicktime movie made of a composition of 3D objects put together in Meshlab application

Photographs of my work, of sites/objects and work of others were made. In some cases, photography is used as a documenting method but in some cases such as the Reflective Transformational Imaging (RTI), Agisoft Photoscan computer application, still paper collage (still photomontage), moving paper collage rotoscoping, and video collage (motion photomontage), photographs were instrumental in the making processes themselves. Photographs in the latter scenarios were raw materials that were torn up or deconstructed.

Audio recordings were used to get data of informal discussion with Simon Njami in Kampala, Uganda to make character dramatization with 'passengers' on Uganda Airlines as well as to compliment video recordings in the Uganda Airlines project at Winchester School of Art and at Aerobeach in Entebbe, Uganda.

I used *humour*, *satire* and *parody* extensively in the practice. Tricksters use the advantage of being able to operate between visibility and invisibility to act.

Difficult situations and people in powerful positions are mostly inaccessible except where, like Hyde (2017:274) says tricksters can respond: "To treat ambivalence with humor is to keep it

loose; humor oils the joints where contradictions meet”. From the cartoonists, to writers, television, movies and stand up shows of satire, humor really makes serious situations bearable.¹¹¹

According to Hyde (2017:122) “... Marcel Duchamp, who was involved in both ... [Dada and Surrealism], ... used chance to create, what I think of as the “humor of escape””. If Duchamp was alive in today’s Britain, his response to a character like David Cameron would be strongly visceral and his sense of humour would be tested. I share my disdain for current politics of for example, creating ‘a hostile environment for ‘illegal immigrants’ in Britain. My collage reaction to David Cameron’s divisive political style in figure 28 and others show my dismay at the growth of the fascism like a century ago. Cameron’s photomontaged head, representing a bourgeois ruling class unable to make a proper reading of the social pulse of the people they lead, is depicted upside down and his mouth is literally a penis in a sexual act with a dismembered body and vagina. Here I feel a little like John Heartfield as my aim here is to assume the role of a provocateur.



Figure 28 David Cameron parody collage

Collage in life and in art tears up registers and hierarchies of power and labels of disappearance and extermination, reductions to vermin or unpaid beasts of burden.¹¹²

Mbembe (2015:107) argues, “... it is not enough ... in this ... postcolonial [condition] ...to bring into play the mouth, the belly or the phallus, or to refer to them, to be automatically obscene.

“Mouth,” “belly,” “phallus,” used in popular speech and jokes, must be located in the real world, in real time, as play, as fun, as mockery”. Making fun of a sitting monarch using racial and sexual symbolism, as in figures 28 and 28 is work of humour and satire. Like the game of dozens, I apply objects that may seem tasteless and insulting to power. Mbembe (2017:107) further argues that

“[b]eyond specifically the mouth, belly, and phallus, the body is the principal locale of the idioms and fantasies used in depicting power”.

The processes have involved ambivalence and a struggle to explain them. For some personalities I’m aware of how carefully I need to package what I’m saying about them and this may also be part of the unconscious struggle to mock personalities who represent so much trouble in colonial worlds, though like the British, to apologise for making fun of them would be as disingenuous as apologising for colonising so many people or taking over and remaking so many foreign lands in their image.

The use of packing plastic was also intentional to lend a false transparency as well as show the work as contingent on an impending journey.



Figure 29 Passenger Queen Elizabeth II / Saratjie Baartman collage.

I used Saratjie Baartman in this satirical collage with Queen Elizabeth because Baartman was a subject of the tricks of Galton’s *Eugenics* and Darwin’s *Evolution*, whose ideas were used to justify slavery and colonisation.



Figure 30 Passenger Queen Elizabeth/ big black penis collage

My use of sexual symbolism is not erotic, even when using pornographic photomontage. It rather connects with Fanon's tropes of black men in love with white women, Stella Nyanzi's radical use of sexual poetry critiquing feckless Ugandan politicians and Mbembe's study of sexual imagery used against corrupt politicians (in Cameroon) or even the philistine approaches of Maxwele in South Africa discussed in *Chapter 3: Passenger list: Literature*.

As another example of the use of satire in fragments, a political map of Uganda in Figure 31 was pasted as an inflight magazine collage, claiming Lake Victoria was not seen by the local people until the British 'discovered' it and how the original Baganda were white people. Lake Victoria was, then, invisible to local people.

The British made it "visible" but only through "colonial eyes". What happened to the original name of the lake? The local name became invisible. A dialectic of invisibility and visibility is active in this scenario in what Mirzoeff (2017) refers to as "[t]o speak first [,] ... to name and colonize" and in the process expanding the 'British homeland' onto lands previously unconnected to it, and to whose internal dynamics, the British had no intention of understanding.



Figure 31 Pages in inflight magazine.

3.2 Luggage Carousel- Outcomes

This Outcomes section continues the conceptual use of aviation language by looking at itself as a Luggage Carousel, the outcomes of which are luggage coming out of a conceptual aircraft. It describes the produced work and the tools used. The main three outcomes are: 'Passengers' (Section 4.2.1), 'Fragments' (Section 4.2.2) and "False Flags' (Section 4.2.3).¹¹³

3.2.1 'Passengers' paper collage objects

I responded to eurocentricism by satirising venerated white men and women in my *Passengers* paper collages of about 25 to 30 passengers made like Queen Elizabeth II (figures 10, 29 and 30), Richard Spencer (figures 11 and 13), Cecil Rhodes (figure 34) Francis Galton (figure 33), Darwin (figures 32, 35 and 36), Marine Le Pen, Theresa May, myself (figure 37), Jayda Fransen, Leopold II (figure 35) and others.

The passengers were made as multi-layered collages using recycled plain paper with printed text/ images and newspapers.

Before commencing this project, I collected plenty of newspaper, regular plain paper and wood glue. I also made numerous searches online for portrait photographs of the people who were to become my passengers and made numerous photocopies of their portraits. I also looked out for studio space at Winchester School of Art. Since most space is already allocated and PhD practitioners do not have studios of their own, I decided that the cheapest way for me was to stick with my university room. Using my hands, I then embarked on tearing pieces of paper into

small pieces about the size of adult fingers with varying lengths. I would then paste the pieces of paper into several layers with a 2-inch or 4-inch paintbrush using wood glue diluted with water. After drying periods anywhere from 3 days to 2 weeks, the layered pieces of torn paper had a stiff structure that allowed me more possibilities than simply hanging them on a wall. The layering process continued for as long as 6 months for several collages, whereas some others were left incomplete.

I used paper in a three-dimensional way as low relief collage. I started to use the plain paper because it was white, while newspapers are usually of cream colour. I wanted the white to provide a strong contrast with black text and the black and white photograph photocopies, which formed the collages of most characters. Plain paper is also more resistant to folding, creasing and tearing. Some examples of passenger collages are provided in photographic reproductions that were specific to the Uganda Airlines fuselage/ cockpit setup at Winchester School of Art. In the image directly below, a collage of passenger Charles Darwin is partially presented with Darwin appearing to eat some printed text from Benedict Anderson's *Imagined Communities* (2006). My passengers however did not explicitly address Uganda but mainly served the function as strangers co-opted into the fuselage setup. I picked passengers such as Cecil Rhodes, Marine Le Pen, Galton, Darwin, King Leopold II, Queen Elizabeth II, Jayda Fransen, Geert Wilders, Richard Spencer, Donald Trump, David Cameron, Theresa May, et cetera because I thought some of their ideas on nationalism and race are problematic and for some, their ideas or positions of power greatly influenced the current scene in Africa and Uganda. I included myself to act as a protagonist or flight captain. I am also one of few black figures and this was deliberate as a way to reiterate the idea of black invisibility. I also made this work to project my own interpretation on race and power relations through the expropriation of collage using glue, paper and cardboard in some instances. The procedures show an attempt to expand the borders of my own practice from paint or graphite on wall-based substrates to collage in conceptual and less bounded open space. The shifting of individual borders as well as conceptual borders was consciously sought out.



Figure 32 Passenger Charles Darwin during the set up of the fuselage/ cockpit

It is difficult to decide whether Darwin's mouth is swallowing photocopies of Benedict Anderson text *Imagined Communities* or whether Darwin is foaming at the mouth with Anderson's photocopied text. My disquiet at this personality is apparent from the crude way that I have depicted him. I do not honour or dishonour the man. Instead, I am more interested in him taking posthumous responsibility or assuming a deserved criminal record. There are people who believe that people in the past should take responsibility for their own actions. The *Rhodes Must Fall* movement in South Africa seeks to make Cecil Rhodes' legacy bear responsibility for many problems in South Africa and elsewhere in Africa. I think this responsibility must be borne somehow instead of the shrugging of shoulders and claiming that what is in the past is in the past while the legacies and privileges continue to be enjoyed by their beneficiaries.

Similarly, Darwin's racialised ideas that inspired his cousin Francis Galton's Eugenics are not beneficial to me as an African. Instead, Galton and Darwin succeeded, by trickster co-option, in classifying distant people who were going about their own business into 'races', classes and so on. Obviously, these two were part of a wider shift in European thought on their journey to superiority, but I find their role quite pivotal. People who believe themselves superior or better than others are by default looking at others as inferior. This affects how these encountered others are treated wherever they are to be found. Eugenics (epigenetics), Darwinian adaptation and evolution are cited as one the core reasons border controls were introduced to keep out black and brown people (Hayter, 2004).



Figure 33 Two Galton passengers

Racism grows out of racialism that bears ties with Galton's epigenetics, Darwin's evolution that not only invented 'white' people (James Baldwin) but also placed them at the top of the evolutionary ladder of humans (Theodore Allen).



Figure 34 Passenger Cecil Rhodes (foreground right) with passenger Galton wearing a mock captain hat

If Adolf Hitler's legacy is denounced, then the legacies of Galton's Eugenics, Darwin, Cecil Rhodes and Leopold II should be presented as the hideous oddities that they are for people from Africa and elsewhere in the so called Third World, a term that bears Galtonian and Darwinian distinctions.



Figure 35 Leopold II collage (left) and Darwin (right foreground) out of focus

Leopold II's collage contrasts the potentate's delusions of grandeur with both his unbelievable atrocities meted out on locals in Congo and the mess that is Democratic Republic of Congo today. I agree with Marshall (2016:125) in his assertion in Chapter 1 in the section 1.1 '*Uganda*, that Leopold should never have "created an egg without a chicken" ending up with fallen "Humpty Dumpty" (Marshall 2016: 128).



Figure 36 Passenger Darwin (centre)

The only thing worse than the creation of this metaphoric Humpty Dumpty in the Congo (now Democratic Republic of Congo) is the repetition "across the continent" and which "continues to haunt it" (Marshall 2016: 128) through actors like Cecil Rhodes whose collage also appears in my

work and through the example as the person in the foreground right of figure 34. Entire countries in Southern Africa were named after this gifted colonist Cecil Rhodes and his legacy is rightly being challenged in South Africa through the movement including the tactic of philistinism by Maxwele (discussed in Chapter 2: Passenger list).



Figure 37 My portrait in a mock captain's cap and masks

But this is certainly not a straightforward process of just processing and regurgitating paper in collage. There is also a lot of screening going on where I looked for what I found pleasurable in the Epicurean sense and ignored other considerations. Screening also involved countless hours spent collecting and selecting collage material to be used from stacks and stacks of discarded printed text/ image on paper newspapers and magazines.

3.2.2 'Fragments' Uganda Airlines Cockpit and Fuselage

Fragments are pieces of colonial legacies. The 'Fragments' project used recycled cardboard and packing tape to reinforce the plain paper and newspaper collages. The processes of making these objects can easily be overlooked when one sees the finished products because most layers are not visible and are hidden below other layers of paper, paint, or cardboard. The fragmented format of these objects is partly due to space constraints in practice but also has a forensic part to it, like a situation when an airliner's debris are collected, as part of an investigation into colonial legacies. Uganda Airlines speculates about a dystopian future of ruins where there are neither airlines nor post-colonial African countries. The process for *Fragments* is similar to that of *Passengers* except that I started to use cardboard, wire and wood to support the structure of collage that I was trying to make for three-dimensional space. I also had to use cardboard staplers and a stapling gun in this process. I also used an actual site of a plane as opposed to the *Passengers* at Winchester School of Art where the concept was more like a *misce en scene/ stage*.



Figure 38 Collage parts of aircraft fuselage window parts

Making these slow drying objects in a small space is not ideal especially in the winter.

Figure 39 shows Passengers Charles Darwin, Theresa May, Queen Elizabeth II, Francis Galton and several others along with projected images and videos in the cockpit and fuselage. I used enlarged text from Benedict Anderson (2006) in the installation to create random patterns of 'imagined communities' narratives in my work to remind us about how we take for granted imagined nations. I pasted photocopies of pages of Anderson's text together and also onto other pieces of paper. Anderson's (2006) black text plays a role creating some depth on the white paper and also plays a visual role in visualising his concept of *imagined communities*.



Figure 39 Fuselage set at Winchester School of Art, with hanging 2D paper collage 'passengers'.



Figure 40 The fuselage set of the Uganda Airlines at Winchester School of Art with most passengers having disembarked.

Site photography/ videos were produced at Winchester School of Art and Aerobeach in Entebbe, Uganda. The cockpit in figure 40 had been emptied of its passengers, presenting an ironic image as Franz Fanon's warning of 'empty shells' using a prominent political figure in this 'empty shell' object.



Figure 41 Cockpit of Uganda Airlines at the Winchester School of Art.



Figure 42 Aerial shot of Aerobeach, Entebbe (near bottom right, front of beach). Copyright Google Earth 2019 Digital Globe

Moreover, Airplanes ultimately end up on the ground and their constituent components de-constitute into the earth. Decay and air are at odds with each other. While the mind is ethereal and bears no weight, gravity's hold on material bears significantly on aircraft, making the relatively brief moments that it defies gravity seem insignificant in comparison to the endless time spent in material deconstruction. Uganda Airlines and its junkyard status is an example of inevitable de-constitution.



Figure 43 Closer aerial shot of Aerobeach, Entebbe. Copyright Google Earth 2019 Digital Globe



Figure 44 Boeing 707 shell at Aerobeach, Entebbe

A few junk aircraft can be found in Entebbe adjacent to the old Entebbe airport. The old Entebbe airport serves as a United Nations base for a mission in the Democratic Republic of Congo. Because of this situation, access to the Old Entebbe Airport and these old planes is restricted because functional aircraft use the space. Some aircraft remains are located at Aero Beach, which space fuses a celebration of weekend beach life with an aircraft graveyard site for several dead military and commercial aircraft. The Aero Beach is fascinating because it is not interested in memorialising these planes but uses the ideas of the aircraft and airspace in a metaphoric way not so different from how I use figurative Uganda Airlines. Aero Beach in Entebbe celebrates air travel and the idea that life revolves around the ability to cheat gravity (death) and live as gods (in the air) even if it is for a short time. Lewis Hyde's interpretation of how trickster activity mediates spaces between heaven and earth, as well as crossroads and borders between 'the West' and 'the Rest' to disrupt established systems through creative action and art is pertinent for our present movement. In some respects, my project is a parody of the policeman behind his back (Gates 2014:59).



Figure 45 Artist as captain in Cockpit of grounded Boeing 707 at Aerobeach, Entebbe

I sang a verse of the Uganda anthem to create the disconnect between the optimistic idealism of the independence era mindset with the collapse of Statehood.

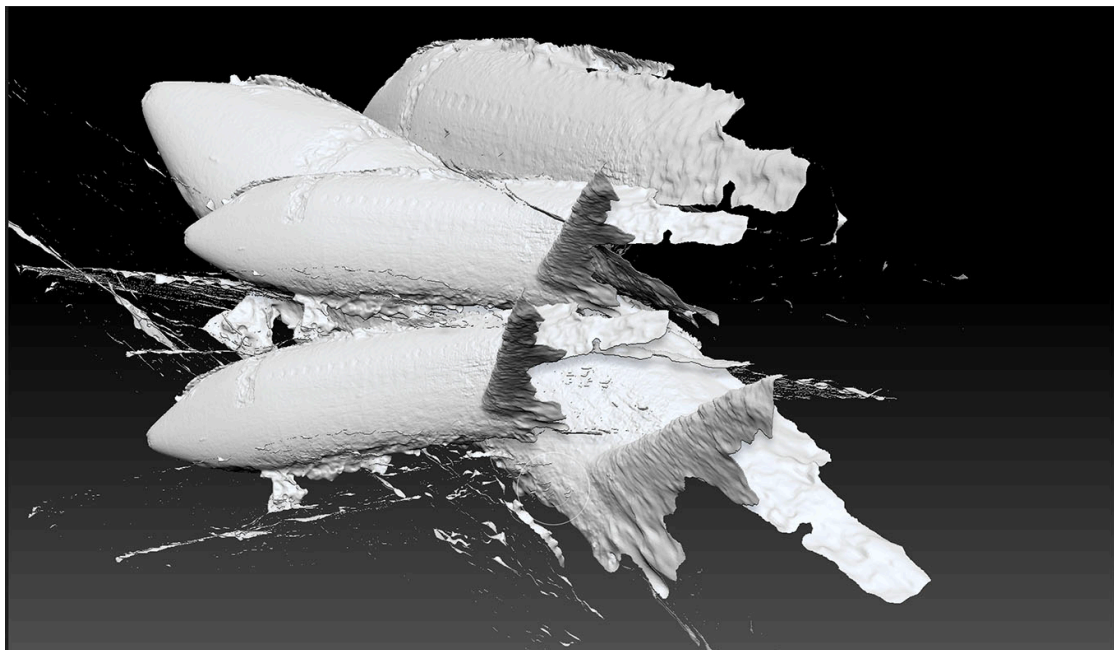


Figure 46 Digitally generated model of plane fragments originating from photos of Entebbe junk plane site

My practice bore aspects of photomontage a bit like passengers John Heartfield and Thomas Hirshhorn. Heartfield was important to have because he was an anti-Nazi activist, as stated in

Chapter 2: Passenger list and used his art practice in this endeavour. Some Nazi characteristics like increasing intolerance and belief in inherent superiority have already resurfaced or have long been part of Western culture. Richard Spencer in America, Jayda Fransen (and Britain First) referred to in the *Passengers* collages are my point of entry into this discussion. I also bring this concern of rising fascism and anti-foreigner sentiments in the 'Uganda Airlines: Making Citizens of Everywhere Citizens of Nowhere' video. In this sense my work was also crossing artistic borders into activist territory. That a sitting Home Secretary and later Prime Minister (Theresa May) is allowed to practice institutional racism through her policy 'creating a hostile environment' for immigrants is troubling because it continues a dark legacy of criminalising black people and foreigners from the Third World. I could not ignore this calculated practice of making discriminatory practices against black foreigners in my work.



Figure 47 Digitally generated model of a plane fragments originating from photos of Entebbe junk plane site

Uganda Airlines activated a series of video collages to highlight the technicalities of copying and pasting Eurocentric ways of state formation and the precarious position of art. I also think that Benedict Anderson sometimes uses a eurocentric perspective of nationalism in attributing nationhood all over the world to European nationalism which is different from the actual political and cultural dynamics in Uganda. European vestiges in indigenous nationhood must by necessity fail in order for better modalities to emerge that will make more sustainable nations and borders.

The video collage *Uganda Airlines: Making Citizens of Everywhere Citizens of Nowhere's* slogan 'Making citizens of everywhere citizens of nowhere' I attribute to British Prime Minister Theresa May's speech on (illegal) Immigration and Brexit (2017). The video is a collage of clips of pieces of animation, video footage and audio. While making the videos I pay no attention to cinematic aesthetic or visual effects, but I'm interested in showing it as a bordered object situated between

practices. The borders of citizens 'in' and 'out' of Theresa May's Britain draw from a lot of fiction-based opinions on 'refugees', immigrants and asylum seekers, which criminalise these forms of being 'out' even as those people have nowhere else to go. While making the work, the anxiety of being an outsider in Theresa May's (and David Cameron's) Britain was daunting also because of the sheer audacity in their setting up a 'hostile environment' for foreigners.



Figure 48 Negative space of a paper plane collage used to partially reveal the surroundings of my room

The video collage *Uganda Airlines: Am not your servant* is like most of my video collages, collage of clips of pieces of animation, video footage and audio. 'Am not your servant' is a headline from President Yoweri Museveni in 2017 telling off his detractors in a public speech. Clipped pieces of footage from my collage rotoscopy as well as video are collaged in a chance and mostly unchoreographed way. Conversely, while I critique Theresa May's racist policies towards outsiders, I satirise the Third World in general and its leadership that makes little effort to make the citizens of their countries more comfortable in their own countries. Museveni in particular welcomes many foreigners called pejoratively as investors, into Uganda, offering gifts of 'free land' and waived taxes. Uganda's case of indigenous discomfort can hardly be compared to the fictionalised discomfort in Britain where a highly mediated culture makes foreigners 'criminals', sexual predators, and potential terrorists. There is also the feeling while making the collages, prints and installations, that immigrants are at least on social borders, generally illegal; and cannot fully integrate because their differences with the core of British culture are "biological" (Howe, 2002: 107) thanks to theories of Charles Darwin's evolution of man and Galton's Eugenics.

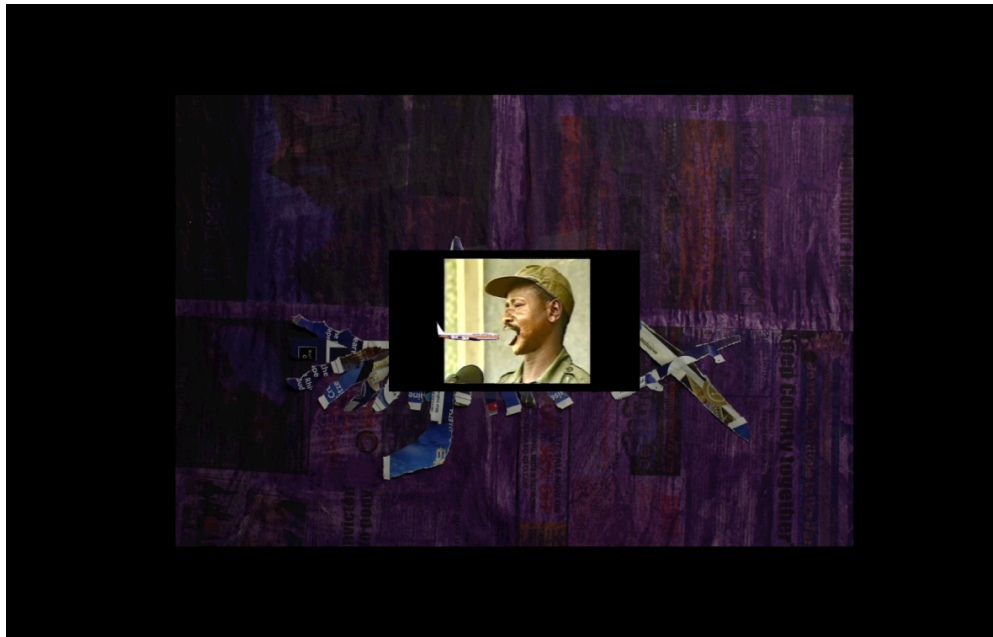


Figure 49 Screenshot of a scene in satirical video collage Uganda Airlines: Making Citizens of everywhere citizens of nowhere where the president is portrayed eating a Uganda Airlines plane

3.2.3 'False Flags'

The False Flag project was a visual response to the idea of a false flag with the trickster artist or a fake country borne in mind. Uganda Airlines itself was a false flag practice and actualised Anderson's lack of faith in flags since they reinforce illusions around the false notion that nation states are eternal and sacral. In terms of visual content and approach, watery dreamscapes of the 'false flags' I produced seemed unsuited to be flags. And this was deliberate. Should flags be trusted, anyway? They are fluid, labyrinthine and conceal information unlike flags that are supposed to be clear-cut and graphic. Some false flags were produced through photogrammetry and Reflective Transmission Imaging (3D image making) processes. False flags were a result of technical failure in a three-dimensional digital graphics program/ photogrammetry but for me the success is its satirical depiction of failing Ugandan nationhood and its paraphernalia such as flags. The compositions are watery worlds and wreckage scenarios where discernible fragments of airplane parts are scattered all over compositions without a point of focus. The whole object keeps the eyes flowing from objects mediated by 'flow' of water and punctuated by undefined black islands and debris.

Trislander (figure 50) is the largest of the 'false flags' I made. It has spectral objects appearing all over the dreamscape. Sometimes, it appears to have a dominant male 'elemental spirit' in the top centre to bottom centre foreground, appearing as grass in the form of a man's green silhouette whose watery edges are softened like high renaissance paintings. A figure of a woman in a white

wedding dress appears somewhere near the bottom with a nude female figure behind the woman in the white wedding dress. This imagined figure projects my desire to be united with the family from which I got separated partly as a result of border restrictions and Tier 4 Visa requirements¹¹⁴Africans travelling face the trauma of “high charges, ... an emotional tax ... [weighed] against the chance of leaving [their] countries ... The tax [they] pay is emotional [because] of having to prove [they] are worthy and deserving of this privilege [of travelling]. And [they] have to prove at every point; [through] all the documentation required for the visa; ... immigration at the port of arrival; [and experiencing the] feeling [of] a need [for] justification. Then there is the toll of a possible rejection... which will affect every subsequent visa application for the rest of [their] life, because where [they] have previously been denied a visa is a specific question on applications” (Bathsheba Okwenje, 2019). Against Okwenje’s travails and my own experiences as an African travelling the world, the watery flow in the printed cloth of the false flags is only implied. In the real world, Africans go through borders with more difficulty and all sorts of social borders set up against them. The idea of failure is active.

Before making false flags, I took numerous photographs at a site of junk aircraft in Entebbe, Uganda. I had also acquired Ethics and Integrity permission (ERGO) to work in this site. Two other people in Uganda helped me take the photographs. I briefed my assistants about the concept of the failing nation-state and airline and how the site of junk aircraft was appropriate as a source of visual material. My main point of interest was the Boeing 707 plane (figures 44 and 45) which I thought had belonged to Uganda Airlines, although it turned out not to be. The main parts of interest were the cockpit, fuselage, engine and tail of the plane. More than 1000 photographs were made. About 30 short videos were also made. Once I returned to Winchester School of Art, I had to choose which photographs to use. It turned out that I had not followed some rules for getting a complete photogrammetric model, so my models came out fragmented and looked like forensic samples of an aircraft mishap investigation. This was an accidental success for me. After all, as said earlier, tricksters depend on contingency and failure. Once digital images were available, I arranged to have a few of them digitally printed on cloth using a Mimaki printer at Winchester School of Art.

Most ‘false flags’ have machine sewn edges while a few of them have pleats sewn by hand on their edges while some are sewn together from smaller pieces of silk, linen and cotton. Some have drawings while others have acrylic colours painted or drawings in graphite. “Shape [is a] fundamental [element] of the collage artist [and] ...torn [pieces]...[create] shapes of color [and either imply or have tactile] texture” (Brommer, 1994:98).



Figure 50 Trislander, 280 x 140cm, Mimaki print on cotton poplin, 2019, by Eria 'SANE' Nsubuga

The *passengers* paper collages as well as *fragments* have “double [or multiple] voiced” layers which bear tactile texture skins (Gates, 2014:56). The shapes and textures in some false flags are ambiguous and fluid, earth-like, air-like and liquefied objects. They are “‘time-free’ ... loop[s] [where] both the past and the future [are suspended] leaving only the relativity of the present” (Pascoe 2001:34).

As a summary, this chapter discussed *Uganda Airlines* as an individual practice using various tools and *Luggage Carousel* as outcomes. ‘Fragments’, ‘Passengers’, ‘False flags’ are used as tropes through which the art in Uganda can proliferate itself, mock the colonial and global capitalist structures but importantly create paths that can be used to create alternative pores of operation. Individual practice was my main tool in practice because it was the most convenient and also the cheapest way. Its disadvantage is its labour-intensive aspects with some processes that require more hands and heads. Individual practice, however, requires input at some point of an audience or other people to provide feedback to the practice.

Chapter 4: Arrivals-Landing and Departures- Take-off: (Discussion and Conclusion)

Arrivals-Landing and *Departures-Take-off* are borrowed aviation terms used as *Discussion* and *Conclusion* respectively to bring the project to its destinations (aim and objective). I have already presented the aim and objective of the research as destinations to explore ideas of borders as inspiration for art production from a Ugandan perspective, positioning a practice between my invisible art and visible globalized Art (*aim/main destination*); and (*objective/ other destination*) to explore, through practice as a key research method, and theory as a secondary method, *Uganda Airlines* is used as a conceptual satirical mechanism through which an invisible artist negotiates 'between' visibility of global art and invisibility of Ugandan art using ruses of *satire* and the *trickster*. The projects were concerned with trans-national border crossing as both site and method for art production and were interested in what art can reveal or conceal about borders from a perspective of an invisible Ugandan artist.

In Arrivals the discussion highlight points for further consideration and try to trace where the destinations (aim and objective) have been reached. Like literal airport arrivals, pondering about where to go from that point, whether luggage is found or lost, the conclusion is a kind of arriving at the end of the thesis in which I present what I have found and what the thesis contributes.

4.1 Arrivals- Landing: Discussion

The main destination of Uganda Airlines was to explore borders ideas on art using a Ugandan (peripheral) perspective. The other destination was to explore a practice though Uganda Airlines as a satirical conceptual framework exploring themes of visibility, invisibility, trans-nationalism, and border crossing as trickster tropes. I discuss now the destinations reached or not reached. On the central question of responding to whether invisible Uganda can be made visible through its art, my practice shows the practicalities of the idea of making a country visible, since I have managed to make invisible Uganda invisible art an issue of debate. In theory, Capitalism, as Fisher and Knowles discussed in *Passenger list* (Literature) produces both *waste* and *wastelands* as *Peripheral* to the *Centre*. My practice's success was in absorbing both waste and wastelands through the projects *Passengers*, *Fragments* and *False flags* by taking advantage of ubiquitous waste materials like recycled newspapers and cardboard and conceptually articulated in the pores and wastelands of art capitalism and comments on it as well. Fisher has already argued, art itself, especially from the backroads, shitholes and peripheries is *excess expenditure* especially if critical

of power. My task has been to position my work *Passengers, Fragments and False Flags* using *excess expenditure* both of materials like recycled cardboard and paper as well as the critical tool of satire.¹¹⁵

Like the individual body of the 'Terminal Man' Nasserri got stuck in transit at a European border, Uganda and its art is stuck in transit within its institutional and European geographical borders. This was discussed in Chapter 1: *Landside and Airside*. Since the globalised world is predicated on implantation of western culture (and by necessity the negation of cultural indigeneity), as alternatives to sitting and waiting as Nasserri did, passengers Jimmie Durham, Xenson, Stella Nyanzi, Anonymous and so on engage invisibility through either using it as cover for disruptive art or by exposing it force the hand of the powers that be to act. If globalisation has made the art world accessible to the western world, it has had the reverse effect on Uganda whose nationhood and art have become more inaccessible in the art world. The atomised 'not there' and 'nowhere' status of Uganda and its art faces border security block gates to 'everywhere'. The flow of influence in globalisation has mostly been one way, as the art world operates with relative ease, it has excluded art from Uganda (Slemon, 2006: 51-56) rendering both the nation-state of Uganda and its art invisible. Therefore, the trickster appears and disappears to redistribute the flow of influence and of art. I do not see myself as an arbiter between the centre (British art) and the periphery (Uganda art), but I explore the need to create pores through the barriers between art at the Centre and that of the peripheries like Uganda. While British culture continues to be disproportionately dominant and visible in Uganda through the culture and economics of sports, music, television, cinema and radio, Uganda's art is equally disproportionately invisible in Britain. This disparity in the economy of influence is space for Trickster. Artist tricksters from Uganda such as myself can consciously use this between-ness to disrupt this disparity. "Besides the frame which is the ultimate boundary between the pictorial fiction and the observer's reality, there are still other margins where artists have sought to inscribe liminal discourses", which "same limit is simultaneously an entrance and departing point in and from the visual fiction thus created by the artist" (Antunes, Craveiro and Goncalves, 2019: xxi). My position of operation is in pores of the marginal 'nowhere' space and the 'everywhere-ness' of the art world to make invisibility explicit¹¹⁶.

Uganda Airlines practice succeeded in bringing out the concepts of visibility and invisibility as trickster tropes and Uganda as an imagined concept through its satirical approach and the theory also echoed the practice concepts.

“Between ... the fluidity and porosity of the contact zones between centre and margin teams up ... ontological uncertainties and epistemological tensions ... [abound]”. The contact zones are ideological and structural borders that enforce the distinctions between Centre and Margin; and tricksters are necessary to challenge these artificially maintained borders. Tricksters may even fancy their chances against borders, if only at least to show others how to transcend ‘gated communities’ (Antunes, Craveiro and Goncalves, 2019: xiii). It is “... best, perhaps, for Hyde (2017: 278), “... to have no way at all but to have instead the wit constantly to make one’s way anew from the materials at hand. Such wit is, in fact, the gift African-Americans attribute to their trickster figures, an unusual talent for making “a way out of no-way ...” and “... diasporic blacks, those who have been scattered and whose traditions have been frayed, tell their children, “You have to make a way out of no-way”. It is similar, in this regard, for other blacks including artists from Uganda as well. Signification by marginal blacks has created culture. One can say that it is a culture of indirect communication to power. “[T]he Signifying Monkey story ... implies, for one thing, that following the way of no-way will be of particular use to black men and women in a racist world. When every available way of life has a hierarchy of colour woven into it, where “black” can literally mean “powerless” or “unemployed,” people of color might well teach their children the freedom of the figurative” (Hyde, 2017: 278).

Sanyal (2002:133) humorously refers to the “academically trained African artist” as “The Intruder” who is “currently among the most annoying pebbles in the [Western] art historian’s shoes”. This interloper “... managed to acquire a niche-albeit a peripheral one...”, but “... remained a pariah in the house...” as “... the elite family continued to question its kinship with this stranger who seemed to have stronger ties with anthropology than with history...” Even though my work is not advocating that Ugandan art continues to be excluded from the art world, my project deliberately questioned the western ideologues that have helped to cluster African art as ethnographic artefacts without history such as a Charles Darwin collage (figure 32) in *Passengers I* depicted as eating the texts of Benedict Anderson’s *imagined communities* (2006). It is “better”, after all, as Hyde (2017: 277) puts it: “... to have a way but infuse it with a little humor ...” as we toil within the ‘periphery’. My objects are tropes evoking “...a Signifying Monkey, a polytropic language master whose method with the Lion is ... to “trope a dope,” stupefying with swift circles of signifying. To be dozed is to be dazed into a kind of simplemindedness, a loss of language in which one stops being a signifying creature and turns into a muscle-bound beast that hasn’t a clue about lying or metaphors that could be a carnivore or a herbivore but never a mediator” (Hyde, 2017:273). In this sense my work is provocative. Humour is a fluid in the ‘pore’. Hyde (2017:273) refers to an ongoing game of ‘dozens’ whereby the “...object of the game is to stupefy and daze with swift and

skillful speech. The loser who starts a fight has been “put in the dozens,” lured into a kind of unconsciousness in which he or she grows deaf to the figurative portion of language and takes everything at face value”. I am aware that indigenous entanglement with post-colonial spectres of art in Uganda cannot be challenged through mere oppositionality but by multiple responses of mockery and negation. Hyde (2017:271) has already noted that opposition by mirroring the oppressor is not sufficient. Something more has to be sought since: “...contradiction as ... simply the negation of a positive, is only the beginning of rearticulation. It doesn’t reshape things deeply enough. If it only mirrors the thing it opposes, it discovers no secret passage into new worlds.” Together, Passenger list (literature) and the practice of Passengers paper collage, Fragments fuselage / cockpit and False Flags show that the trickster and the satirical concept can be used by artists to respond to power on the theme of positionality of art between centrality (visibility) and invisibility. Uganda was important to position my practice as one from a postcolonial context, while airlines also positioned me as a citizen of the world and air as well. The duo position shows my practice as both inside and outside the borders of Empire. As a student in a British university, the inside position is offered while the outsider position is maintained as well.

I end on the point of a limitation for this practice that, looking at a cocktail of issues including Uganda’s nationhood and art, visibility and invisibility, I found that individual practice needed other practices including groups of artists to interpret the issue of Ugandan nationhood and art from a wider scope, but it was not possible because of budget limits. This is a subjective view that leaves practice “open to ... indulgence and over-subjectivity...” as a disadvantage, while its advantage is that it is a “means of generating new data through real experimental activity...” (Gray and Malins, 2014:104)

4.2 Departures- Take-off: Conclusion

The original contribution of my work lies first in my assertion in theory that without art, there can be no nation-state since art imagines the state in the first place. The role of de-territorialisation of people through border creation and renaming of indigenous geography in the problematic creation of the country of Uganda are implicated in its unsustainable status, a country whose art is marginal both internally and externally. Secondly, in the practice, destinations (aim and objective) of the conceptual *Uganda Airlines* are engaged using it as a way to talk about some factors that create invisibility and to try to create a visibility platform for invisible Ugandan art which is peripheral in post-colonial Ugandan culture. Through adopting trickster tactics like questioning of historical

narratives that have impaired our ability to imagine ourselves in daily life and in our own art practices, this form of invisibility can be used to create visibility for art in the nation state and beyond.

The subject of art in airspaces, airplanes and airport has been scrutinised in other places the world over but less so in Uganda and Africa. The idea of art in air spaces is important in Uganda because, as physical spaces for art are being forced to rethink strategies of sustenance and survival, art must create a working strategy to re-centre itself in the remaking of fragile African nation-states such as Uganda. A focus on art in the air and space can be that kind of strategy. My art projects *Passengers* (3.2.1), *Fragments* (3.2.2) and *False Flags* (3.2.3) critiqued Eurocentric nationalism in general and commented on the regimenting of human movement in the world through borders and airspaces structured to maintain privilege and maintain 'race' difference, national creeds, flags and anthems. The appearance of Richard Spencer (figures 11 and 13), Jayda Fransen, Theresa May, Geert Wilders, Marine Le Pen and Donald Trump, who symbolize the resurgence of nationalism forms part of my critique on nationalism. Simultaneously, it is ironic for Ugandan leaders to reject the centrality of art in the making of society and yet, continue to sing national anthems, raise flags/ national colours, stand up to court of arms and so on which are all artistic objects that affirm the modern nation state. If art is colonial and useless as they hypothesize, then these art objects should be rejected and no longer used.

Uganda Airlines also responds to closed borders for black bodies and their art. Borders seem counter intuitive when juxtaposed with the transcendence of art. Much as art is transcendent, it bears within itself chains that seek to entangle it in or suffocate it by its materiality. My art seems to suffer these symptoms. Whereas art is by nature and intent borderless, very often its making is constrained by borders, visas and all sorts of roadblocks and walls, particularly if it is critical of politics. Many art institutions steer clear of political art. There are signs of transcendent ideas trying to find their way into spaces, using air as the medium but these ideas are still trapped.

In the theory section 1.3 *Airside: Uganda and Art in the air* in Chapter 1, I critiqued hegemonic attempts coming from outside Uganda to bring our visibility to light merely as imitations of West Africa or diasporic African art through agents like Simon Njami. While I agree that we are continuously being influenced, we should not be taken hostage by outside forces through their agents. Nonetheless, Njami helps me to connect invisibility of art with invisibility of Uganda. My work makes an interpretation of things unburdened by the need to label my work as African Art. Additionally, I see a correlation between the performative forms of 'new' modern art expression in the West and retrospective references to a 'primitive' past of old colonies like Uganda. It looks like a

memorial, like a confession of guilt by the Western aesthetic system. It seems to evoke the idea of hybridization but also of a desire to return to a primitivism that the Western Empires for so long tried to destroy. I do not share the need to be co-opted into this system of guilt. This explains why it is not a theme explored in the thesis.¹¹⁷

“Active vanishing” and “... disappearance” (Zukaskaite, 2006:119) as well as ‘active reappearance’ involves infiltrating all other spaces like the street, airport, prison and kitchen, and resisting being considered ‘useless’ (Wandera 2014). There is a need to satirise the capitalist global art market and its inherent inequality. It is also important to note that the lines between the invisible and the visible in written knowledge are becoming more and more blurred, with more literature exploring ‘Marginality as Centre’ (Antunes, Craveiro and Goncalves (2019: title).

My Uganda Airlines took advantage of the fluid state of the literal Airline to provide an artistic platform. I was not trying to come up with prescriptions on how to attain visibility for my Ugandan art in literal terms in figurative spaces can help me to capture aspects of visibility and invisibility as trickster tropes of crossing geographical and disciplinary borders. It was also not my intention to create another form of visibility like curator Simon Njami and others seem to be visualising Uganda in terms of invisibility in order to claim a part of it as a new territory. Makerere University’s Margaret Trowell School of Industrial and Fine Art’s own visualisation of Ugandan art (Kakande, 2008 and Kyeyune, 2001) is dismissed by Simon Njami. Given that the label of ‘Ugandan’ artist is a liability, figuratively dropping it may be a useful tactic to dissociate the artist from the negative depiction of that nowhere place. Trickster artists do not need Government to function, as often the subject of their revolutionary ‘art-ivities’ is political and the trickster can adjust operations circumstantially. Half measures or cosmetic interventions by local or national government, can only be superfluous if the ‘art-iculation’ is suspended. *Uganda Airlines* positions art in the critique of nationhood imagined as shared communities producing and moving through their creative cultural products. The artistic involvement of art objects in reimagining Uganda is central to *Uganda Airlines*.

Tricksters are opportunistic poreseekers, poremakers and border crossers. Rather than complaining about lack of opportunities, the trickster operates in the uncertain border territory between invisibility and the centre of the art scene, turning disadvantaged positions into an advantage. My initial thoughts in this project were based on the idea that nation-states make art possible and visible through interventions and patronage. Some aspects of this initial thought are still there. However, I have realised through reading and making the presence of an important loophole in the structure of nation building in African states and particularly in Uganda. I have realised that the making of nations is imagined through the artistic products and accessible technologies /techniques. In Uganda’s case, the numerous vernacular cultures and their products should be the

locus of this articulation of the nation state. This however is not happening because the state is imagining modernity outside the vernacular cultural frames, entangled with a post-colonial 'spectacle' of what Guy Debord calls a copy (of a country) without an original (Mirzoeff, 2009:3). This means that the nation state is unarticulated, unimagined and therefore invisible.

4.2.1 Recommendations for further study

My practical project was neither about the history of art in Uganda nor of the literal Uganda Airlines. My interest was in possibilities created from operating as an artist between both fields for making and presentation of Uganda art in both local and global contexts. My own concern was about making opportunities available for artists left on the periphery to access centres of dominant discourse. Dominant groups or persons curate who is invisible, excluding anyone they wish from whatever on-going discourse. Taylor (2001:9) in "Through Other Men's Eyes" offers a tacit resistance to being peripheral. "More and more necessary to Africa are the spokesman, be they poets, prophets or statesmen, who can articulate this hidden rejection of the West and, more positively, give voice to the passionate affirmations which Africa needs to make (Taylor 2001:11)".

The study has brought up an issue of lack of representation for Uganda's art in the global and local context as a result of among other things, border crossing problems and attempts to homogenise Africa when it is clearly not homogeneous and offered trickster approaches as a way forward. I have not extensively explored the trickster concept. Further work, therefore, needs to be done on trickster artists in Uganda and how to trace their expanding operations across Uganda. Perhaps, on a different trajectory, there is a sense that Uganda art has been hijacked by capitalist interests that are commandeering what art should be art and how art should be made. More study on this issue can be pursued, through creating joints in the global art market using the tools of collage and satire. In Chapter 1, lack of linkages between art and tech(nology) in Uganda was cited. I used Anderson, Brennan and Williams to argue that art leads to formation of culture as a whole and technology, being directly borne out of techne or art is a part of cultural formation. Lack of connection between art and technology is a theme worth investigating further.

There are questions implicitly raised throughout this study and which remain mostly unanswered and these are: Using what basis can we use to de-constitute nationhood and the map? Is art or its absence enough to constitute or de-constitute a nation? Can we for example create countries for specific labour such as art labour?

In addition, what part is forgetting/ memory loss to do with the inferiority complex of Africans who according to Hegel have no history? Is it just a lack of a history or stripping of memory and history from the Africans, followed by a meticulous replacement of indigenous names with foreign ones? I think these questions are worth looking at again for more answers about the future of labour-based citizenship and borders.

Postscript: COVID 19 Lockdown and Black Lives Matter Protests

The context of the last leg of my research journey entailed a measure of self-fulfilled prophecies. Not only did I find myself suspended in a COVID 19 Nowhere place or Utopia^a for several months in a way reminiscent of 'Sir Alfred' Nasser's circumstances, I also had to set up an exhibition in my small studio room in Southampton. For two months I was uncertain whether I would be able to get to the conclusion part of the course since the expected period of my Viva around mid-April 2020 had been postponed due to the pandemic outbreak. Everything was 'up in the air'. Like Nasser, I found myself becoming part of 'Nowhere Airport', which was supposed to be a fully-fledged exhibition at Winchester Gallery. The image page got from my exhibition catalogue (Image 59) best summarises what my exhibition would have been like if it had happened. My bedroom became my artist studio. I began to collect cardboard boxes from Tesco and Sainsbury's supermarkets nearby. Cardboard was the one item that was readily available when face masks, soap, toilet paper and antibacterial hand creams were being hoarded or were in high demand. Cardboard material soon exploded in my room and mobility became difficult within it. Making cardboard Uganda Airlines plane and Nowhere Airport parts became, no longer about conceptual nations, it also became a way to make sense of the fact that airplanes everywhere got grounded and airports had become ghost towns. I have always thought the world was moving too fast, but it was surreal being caught up in this future dystopia where all of sudden borders of all countries were closed. Uganda's borders were closed along with the rest of the world. Unbelievable! I had little choice because there was a Corona virus (COVID 19) Pandemic lockdown going on in the

^a The idea of nowhere-ness evokes a state of Utopia or purgatory like Thomas More's utopian commonwealth, William Morris's 'Road to Nowhere' and also reminds me of George Orwell's '1984'. The idea of nowhere-ness is a long running theme in many imaginative writers. To name just a few, Orwell, Morris, More, Francis Bacon and others who tackled utopias and nowhere places became interesting during lockdown. I do not add them to my central thesis. But I think they would be great characters for a future project.

country between late March and July 2020 which rendered all studios and libraries at University of Southampton closed.

While I was musing to self about how everybody was stranded` like refugees in their homes or elsewhere, with millions of jobs on the line and economies shattered, the Black Lives Matter protests broke out in America after Police officers appeared to repeatedly target black people with disproportionate deadly force. Another aspect of my practice work seemed to be activated when protesters vandalised or brought down statues of historical characters known to be purveyors of slavery or racism in Britain and America such as Edward Colston or Albert Pike. Throughout my thesis, structural exclusion, driven by underlying racism was an issue I felt needed different approaches to tackle. I watched in disbelief (and much glee) as Colston's statue was pulled down by both white and black protesters and dumped into a river. Philistinism can shock the system and I hope it worked.

COVID 19 Lockdown and Black Lives Matter became the context of my exhibition that did not happen. I do not think there could have been a more opportune time for my research, because all bets are off in this surreal time.



Figure 51 Page in my exhibition catalogue

Appendix A Visualisations

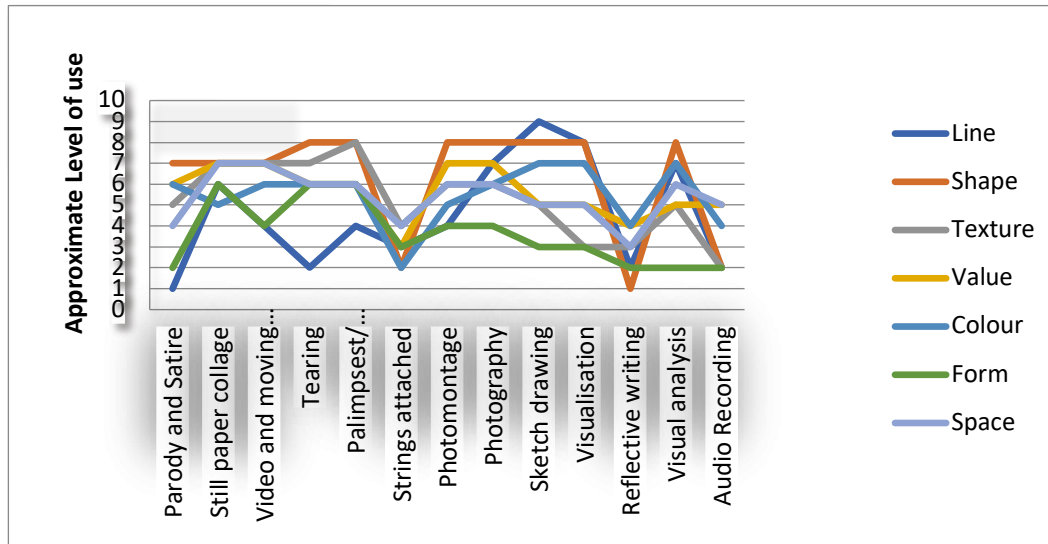
Visualisations were also used sparingly as they need to be clear to avoid hiding what they intend to communicate. Visualisations, however, can enrich a document with plenty of text and for an artist, this is usually problematic. In Appendix B the practice tools were compared in the 3 practice parts of the project using approximate frequencies from lowest frequency to highest frequency, based on numbers 1 to 10, respectively. Palimpsest layering was highest used with *Passengers* collages, followed by fragments and least applied in false flags, while video collage and tearing were not used in false flags because cloth was used instead of paper and cardboard. Parody and satire were used in all the 3 practice parts with the highest level in *Passengers* collage.

1. Comparative table of practice tools

PRACTICE TOOLS	Parody and Satire	Still paper collage	Video and moving collage	Tearing	Palimpsest/ Layering	Strings attached	Photomontage	Sketch drawing		Visualisation	Reflective Writing	Visual Analysis	Audio Analysis
Advantages													
1	A good way to respond to power and force	A good social commentary tool	Effective social tool	Cheap materials	Used paper is cheap	Cheap	Versatile medium with many possibilities	Versatile medium as well		Can clarify ideas	Helps to capture ideas at moment of reflection	Helps to contextualise images of artwork made	Works well with audio capture of idea
2		Is accessible to public	Can reach many people online	Readily Available materials	Readily available	Easy to use	Readily available	Can be an idea or finished product		Offers insights in visual form that may be missed in text	It can help to rationalise subjective ideas or views	Helps in comparing aspects of the artwork	Can be used in reflective writing for capturing data that can be transcribed

3													and analysed
		Is cheap					Cheap	Cheap					
Disadvantages	Difficult to measure impact	Is temporal	Is labour intensive	Labour intensive		Can entangle work in a web of string	Effort is required in avoiding generic appearance and to provide variety	Can be difficult to make them three-dimensional		Requires some expertise and some have to be made in specialised computer applications like Nvivo	It sometimes appears as self-indulgence rather than observation	Time intensive	Works better in team projects
1	In Uganda, practitioners are being persecuted	Can easily be destroyed	Requires good software and hardware	Flimsy and easy to destroy	Slow drying for thick layers in cold time of the year		Requires studio space	Works mostly on paper and a little bit on cloth					
		Requires studio space	Is expensive	Requires studio space	Requires studio space	Requires studio space							
2			Time consuming										

2. Practice tools in relation to elements of art



3. Path of Project

Path of artefact	Outcomes
Observation/Reflection	Initiation/ Project
Emerging gap	Theory/ Existing Literature
Aim and Objective	Studio Experiments on Gap
Theory formulation	Practice/ Application/ Exhibition

Appendix B

1. Transcript for 'On board Uganda Airlines' audio-2018 (made at Academy Minerva, Hanzehogeschool, Groningen)

Captain (in English): Good afternoon. This is your captain speaking. My name is captain Weriyo Nimuseves (name changed). Welcome aboard Uganda Airlines flight UG0000000000 from Entebbe to Amsterdam Schiphol/ Nowhere. This is a little flight information. Coming up on the

left is mount Elgon and on the right is mount Rwenzori. We are flying at an altitude of 40 feet and our airspeed is 400 miles an hour. We shall arrive at Amsterdam/ nowhere in 14 hours. So, sit back, relax and enjoy the rest of the flight.

2. Transcript for airport setting audio-2018 (made at Academy Minerva, Hanzehogeschool, Groningen)

At Entebbe Airport conveyor belt end

Automated woman's voice: Please, mind your step (repeatedly)

Automated woman's voice (in Bulgarian language): [Molya, oburnete vnimanie na stupkata si] (repeatedly)

Airport announcing ding-dong sound

Airport announcer (in English): This is a call for Elizabeth of Windsor. Would Elizabeth of Windsor, travelling on the 12 O'clock noon Uganda Airlines flight UG0000000 to Amsterdam report at the Airport information desk.

Airport announcing ding-dong sound

Airport announcer (in Spanish): Esta es una llamada para la senora Elizabeth de Windsor. Elizabeth de Windsor [viajaba en el vuelo UG0000000 Uganda Airlines de las 12 horas del mediodia de Uganda] so welo UG0000000 [con destino a Amsterdam partira]. Por favour acercarse a la sala de informacion [informe en el mostrador de informacion del aeropuerto].

Airport announcing ding-dong sound

Airport announcer (in English): Final call for boarding. Final call for boarding.

Flight number UG00000000000 Uganda Airlines

Airport announcer (in Portuguese): Ultunz chamada Ultunz chamada pare umbal que, voo UG000000000 Uganda Airlines [Chamada final. Chamada final. do numero do voo de embarque UG000000000 Uganda Airlines]

Airport announcing ding-dong sound

Airport announcer (in English): This is the last call for the 12 o'clock Uganda Airlines flight number UG0000000000 to Amsterdam. Would passenger Adolf Hitler, passenger Theresa May, Passenger Helena Blavatsky and Geert Wilders please proceed without delay to gate number 1.

Airport announcer (in Dutch): Dit is de laatste oproep voor het 12 uur durende Oeganda-vliegmaatschappijvluchtnummer UG0000000000 naar Amsterdam. Zouden passagier Adolf Hitler, passagier Theresa May, passagier Helena Blavatsky en Geert Wilders alstublieft onverwijld doorgaan naar gate nummer 1

Airport announcer (in Frisian): Dit is de leste oprop fan 'e 12 o'clock Uganda-Airlines flight number UG0000000000 nei Amsterdam. As passazjier fan Adolf Hitler, passazjier Theresa May, Passagier Helena Blavatsky en Geert Wilders kinne sunder ferfanging nie poarte numer 1 gean

Airport announcer (in German): Dies ist letzte Aufruf für die 12-jährige Uganda Airlines- Flugnummer UG00000000 nach Amsterdam. Ware der Passagierin Adolf Hitler, die Passagierin.

3. Uganda Airlines Audio Advert Sketch transcribed from an Audio recording

Fly Uganda Airlines to local, regional and international destinations,

Uganda Airlines is committed to giving you the best experience of Ugandan cuisine, culture and game reserves,

Uganda Airlines flies you to over 50 destinations within Uganda and 150 connections in Africa and the world.

Uganda Airlines introduces you to sustainable living, happiness, true family connections and a side by side experience with nature,

Uganda Airlines makes the earth your friend and your home

Uganda Airlines: Making citizens of nowhere citizens of everywhere, making citizens of everywhere citizens of nowhere.

List of References/ Endnotes

¹ And visualises the hollowness of 'national' shame or pride. It's failed or invisible air carrier status visualises lack of social and economic mobility for Ugandan art and by extension, Uganda itself.

² Implicitly, creation of colonial nation-states simultaneously concretised their invisibility. Despite the great difficulty that artists from the invisible areas of the world face in getting recognized in western spaces, surprisingly little work has been made or is being made to make this marginalization a problem.

³ The first layer of Invisibility, according to the English Oxford Living Dictionaries, is "an inability to be seen" and the "state of being ignored or not taken into consideration."

Invisibility in this study is a subservient position in negotiating with and speaking to history. Being invisible means to be on the wrong end of unequal flow of information. It also means being restricted by institutional art boundaries and national borders. The study looks at visibility both from partially concrete/ corporeal ways of seeing as well as some conceptual aspects of sight. However, this layer has to deal with other layers and contextual applications of invisibility. In the first layer, while being visible is to force one's way across boundaries set up to prevent access (Hyde, 2017: 7), invisibility is having no voice, leaving a gap in representation, and to be denied access to history, borders and art institutions. In my own discussion with South African artist Sikhumbuzo Makandula, I describe invisibility as "politics of exclusion" (Nsubuga and Makandula, 2017: 69).

Spivak's question 'Can the Subaltern speak?' and her look at representation in the post-colonial condition, as well as whether the post-colonial and post-modern subject has actualized the possibility to speak for itself are aspects of (in)visibility. Rather than asking whether the subaltern can speak, I ask 'Is the subaltern visible? Can art of Uganda speak to its audiences at home and abroad, or is it been invisible? Given that dominant groups curate who is invisible by excluding anyone they wish from ongoing discourses, how shall we imagine ourselves as those in the South who take back our prerogative to live beyond just "being the person who is always in the margins," (Young, 2003:1) and transcend being "the person who never qualifies as the norm, the person who is not authorized to speak [, move or make oneself visible]"?

Although one can subconsciously or unconsciously overlook a subject, either by its mundane character or subject familiarity or by its sharp difference in stature, Invisibility can be a willful process to no longer see, and to consciously overlook somebody or something. Being ignored as a form of invisibility, a forceful and deliberate negation and cause to disappear is a pervasive kind in the relationship between art and politics in Uganda as well as between 'Ugandan' art and Western art institutions. For whatever reasons, we are invisible. This is a form of what I call *marginal invisibility* and what Eddo-Lodge (2017:1) calls "inherent invisibility". There is something innate to people of Uganda and being marginalized. Serwanja (2014:102) argues that Uganda, to a degree, is suffering for being "handed independence on a silver" rather than getting it through an armed struggle. "The white boss ...before leaving the country ...[warned] that Uganda was going to pay very dearly for not having had to wage a bitter war of liberation against colonialism." The implication of Serwanja's theory is that Uganda was given a fake Independence with the British merely substituting direct rule with *control by Remote*. After all, Obote was overthrown by Idi Amin with Britain's logistical backing. Uganda's visibility as a member of the international community is dependent on how well the remote control by Britain is negotiated. Having not fought a "bitter war of independence", Uganda was denied a rite of passage into the arena of visibility. However, parts of Uganda had resisted colonialism, namely Bunyoro kingdom. Bringing experiential invisibility to Ugandan art, its experience cannot easily be consumed reductively, by dislocation from its context. We may have an idea about a cultural object, but we certainly cannot claim to know it without experiencing it firsthand in its proper context. Of course, this applies also to my secondhand experience of European art from Art textbooks. A few pieces of regalia of a Ugandan kingdom in the British Museum only cements that kingdom's experiential invisibility because not only are the viewers in the museum experiencing it spectrally, the people who could place claim to it do not know about it anymore and cannot experience it at all. This is probably why museums are now being called graveyards, where things are taken to be buried and mourned (P'Bitek, 1983: 22), where "... the *living* and *celebrating* these fundamental ideas which constitutes culture..." is experienced as opposed to turning them into "a 'commodity', a 'thing' which could be bought and sold, imported and exported, imprisoned in museums and cathedrals and art

galleries- buildings, that is, where people do not normally live in, but visit when there is a show" (P'Bitek, 1983: 22).

Invisibility of an 'object' is not arbitrary as Saussure's semiotic idea of the 'word' suggests. The 'word' evokes the 'object', but the 'object' should not be defined completely by the 'word'. The word should also be speaking out of a conversation with the object. If I look at internalized inferiority as an instance in this question of arbitrariness, the gaze at my skin colour difference almost comes as a reflex action amongst some white strangers I encounter in the world, except for those who consciously work on the conditioning of their reaction to blackness. Similarly, I often have to condition my reaction to whiteness. Another instance of visualisation of whiteness is in an ongoing debate on race and faith. "...if Christ were to appear as the answer to the questions that Africans are asking, what would he look like? If he came into the world of African cosmology to redeem Man as Africans understand him, would he be recognizable to the rest of the Church Universal? And if Africa offered him the praises and petitions of her total, inhibited humanity, would they be acceptable?" (Taylor, J.V., 2001: 7)

Invisibility by Dislocation (being taken out of context) works along the lines of being made invisible or being stripped of 'thingness' and sense of place. Yet, on the other hand, we think we own the object or its history because we think we have seen it, and now have knowledge of and authority over it.

As said earlier, there needs to be an awareness of layers of invisibility. Mirzoeff introduces another layer of invisibility with his 'oversight'. "But oversight, in English", for Mirzoeff, "can also mean "not seeing", or making an omission (Mirzoeff, 2011). Visuality is not, then, simply power. It reinforces power with authority, a key dimension to maintaining order from the point of view of the slave owner, the colonizer and their offspring, the capitalist [as in the example of alternative Rightist extremist Richard Spencer in championing black invisibility]" (Mirzoeff, 2011).

Another layer of invisibility, marginal invisibility, exists where colonial boundaries and hierarchies of art expression and operation are exclusively policed within museums, theatres and galleries. Marginal visibility breaks down the boundaries for art in terms of where it is produced, consumed and places it like Ugandan trickster artist Samson Ssenkaaba 'Xenson', into public consciousness, beyond borders, hierarchies, and walls. "[A]ctive vanishing" or "active disappearance" ... should be understood as a resistance to existing forms of representation... a kind of ... refusal to be visible..." (Zukaskaitė, A., 2006:119) and a form of 'tricksterism' and marginal visibility. It also involves sneaking onto and into the street, courthouse, parliament, airport, hospital, prison and kitchen. However, this scenario can easily be turned on its head to mean precisely what it implies. Marginal visibility is at the same time marginal invisibility, since accepting the established order also provides some liminal visibility, access or acceptance. Marginal visibility usually breeds discontent and leads to frustrations, which can become dissent, which then leads to marginal invisibility, to being ignored or called 'useless' (Wandera, D. 2014 and Tumushabe, A. 2013). In his ...title of chapter 2 "Through Other Men's Eyes" Taylor, J.V., (2001:9) reveals a tacit resistance whereby "[m]ore and more necessary to Africa are the spokesman, be they poets, prophets or statesmen, who can articulate this hidden rejection of the West and, more positively, give voice to the passionate affirmations which Africa needs to make" (Taylor, 2001:11).

⁴ Visibility is, according to the English Oxford Living Dictionaries, "the state of being able to see or be seen." It is also a degree of "prominence", the ability to command or "generate attention". Vision is about what can be perceived through sight and by implication what is left out in the processes of looking. (De)selection/ cropping in photography, painting, drawing, or canvas show the limitation that *the visible* faces as an object in the world. We may not see the whole world, as capacity is limited or oversight occurs, but can still see something in the world. Crary (1992: 72, 79) looks at visibility as both a concrete bodily function of the eye's labour and the body's abstract ability to portray power and truth. "Visual perception ... is inseparable from the muscular movements of the eye and the physical effort involved in focusing on an object or in simply holding one's eyelids open [and within the realms] of epistemological reflection that depended on knowledge about the eye and processes of vision; it signals how the body was becoming the site of both power and truth." Crary's vision is pervasive in the Nineteenth century Enlightenment, (1992:77) which vision had the capacity for "simultaneous delineation of the observer as physiological apparatus adequate for the consumption of a preexisting world of "pictures" and "images"". Manghani (2013: 165) draws a distinction between 'Vision'/ visibility, "how we see" and *ways of seeing* the world; and 'visuality', which he refers to as "a historically and culturally informed set of conventions

for understanding and depicting the world." Vision is about a "viewing subject" while visibility is "referring to culturally specific ways of seeing, or forms of representing the world." Hegemony is perceivable in both 'vision' and of visualization. Mirzoeff (2011:1), like Manghani, makes the subject able to speak back at visibility as "a claim to a subjectivity...to arrange the relations of the visible and the sayable." Visibility for Mirzoeff (2011:2) is "that authority to tell us to move on, that exclusive claim to be able to look" and "visually tries to claim the "totality of all visual images and devices." Mirzoeff (2011:8) identifies three "complexes of visibility and countervisuality" [as] the "plantations complex" that sustained Atlantic slavery", the "imperialist complex" [of the British Empire], and the "military-industrial complex" that he attributes to American President Dwight Eisenhower. Visibility here, is primarily about who has visualized history and vision in their own image, from the slaves in sugarcane plantations, wars of colonization, to today's surveillance society and drone cameras.

Mirzoeff presents "a contradiction at the heart of visualizing. It is that moment", he adds, "where the law of the gaze suddenly becomes the right to look ... However, gaze theory belongs to the apparatus, specifically that of cinema. The drone, which epitomizes visibility today, is not quite that apparatus. The drone renders the world into a two-dimensional abstraction. To be visible in that abstraction is to be (a "target") ... killable." There is a general sense that exposure to Western venues of artistic (re) presentation automatically results in the actualization of artistic visibility in Uganda. But visibility has to do with more than just becoming recognized in the West. For me, visibility is about events or processes at home that culminate in visibility elsewhere in the world. Moreover, that equation does not always work. The term "Counter-visibility" by Mirzoeff (2011: 3) is important. "The autonomy claimed by the right to look is thus opposed by the authority of visibility" and yet, for Mirzoeff (2011:4), this "right to look claims autonomy from this authority, [and] refuses to be segregated, and spontaneously invents new forms [of self-presentation]." Mirzoeff (2011:1) attributes "the right to look" to Jacques Derrida and to (2011:311) Clare Whatling who uses it differently from Derrida. We have to imagine, as Mirzoeff (2011:1) implores us, about "How to think with and Against Visibility". Visibility, adds Mirzoeff, "is the means of visualizing a battlefield using ideas, information, images and intuition...Visibility is a complex because it seeks to organize human and non-human life in a variety of registers- labour, discipline, punishment, self-care- in a framework created by the practice of war. War is fought in different "theatres", in formal and informal ways, sometimes between regular armies and often in "asymmetric" form between an army and resisters, whether colonized peoples, enslaved human beings or revolutionaries. It also simplifies by compressing all asymmetric war into what it calls "counterinsurgency" in the effort to delegitimize such conflict and end popular support for it." Mirzoeff positions invisibility as a form of "visibility", as an extreme form of imperial marginal invisibility that either overlooks or targets for instance for annihilation. Thankfully, Mirzoeff (2011) offers a way out with the hope of "counter-visibility". War is implicit in the whole equation of (in) visibility as Serwanja, Mirzoeff and Poliakov demonstrate, while De Gobineau considers war, not only as a rite of passage into the international community, but how civilizations can grow. African societies in this scenario are 'backward' because in a de Gobineau mindset, they lack the capacities to organise and wage huge wars. "Schelling thought [that] they [black people] were destined either for slavery or extinction" (Poliakov, 1974: 239). The "right to look" (Mirzoeff, 2011:1) is activated in my work and the "claim to a subjectivity ... to arrange the relations of the visible and the sayable" is a tactic in Mirzoeff (2011), of "counter-visibility" or the "viewing subject" (Manghani, 2013:165). Manghani and Mirzoeff show the power structure as a function of how much/ little one is allowed or allows self to see aspects of the world on his/her own terms as a mind and body that is "specific" to geography, history or biology.

(In)Visibility by trickster action, by deception, with powers of mass persuasion or magic involves disappearing in a huge crowd to escape undesirable conditions. This form of deceptive visibility, camouflage or the masquerade can be employed like the villain 'The Joker' in the DC Comics 'Batman' or the Batman character with masks and gimmicks used to get his ends achieved for Gotham City. Vigilante figures and mob justice offer alternatives to the collapsing postcolonial justice system that allows privileges for criminals. The artist group The Guerrilla Girls is interesting in its activities bringing into public visibility the exclusion of women artists and artists of colour in the global art marketplace. Even with use of statistics and gorilla masks in their activism, their tactics are quite innocuous compared to the tactics of Anonymous who use internet activism and hacking of large corporate company and government websites and even participated in the Arab/ African spring. By coincidence, I have used the symbols Anonymous use, the Guy Fawkes mask and the headless man in black/ white suits in my work.

Such is the way of tricksters to cross each other's paths without meeting except through what they produce.

The Artist in Uganda, conversely, disappears in the massive archive of art as she/ he struggles to compete with large crowds for attention. Sometimes the tactics of Anonymous seem interesting to invisible artists as cover can be used for subversion. But would art benefit from dangerous means of seeking publicity? On the other hand, visibility is not about simply being seen in European Capitals through overtures of duplicitous affirmative action or 'tokenism' (Eddo- Lodge, 2017).

⁵ 'Fortress Britain' highlights Britain's resolve to keep immigrant numbers down by running an invisible wall along its coast as a double accentuation of 'Fortress Europe' which is committed to strengthening its external borders by keeping out, first, undesirable African migrants and then others. Jayda Fransen views migrants as a threat to white British life.

⁶ In considering the airport terminal as a national border, Pascoe (2001:28) observes with optimism, how "writers and artists [represent] airports ...[as] hyperbole, the rhetorical figure that thrusts its objects up ... to create 'infinite possibilities'". The "airport functions as a national frontier on the outskirts of a major city in ... airspaces ... [and creates] ... a split in the very constraints on time and place ... [in] the middle of a country..." (Pascoe, 2001:34).

⁷ Pascoe's evocation of 'agora' is relevant now because airports are not agoras. People are caught up in the 'translation' zone between origin and destination within airports (Pascoe (2001:17) but are not eager students in an airport setting. If anything, 'Translation' is more about movement of bodies than minds.

⁸ Translation and trans-nationality are "the central metaphor for escape; ... [whereby crossing] the borders with such ease that origin and destination, the here and there of air travel, cease to be antithetical states" (Pascoe, 2017:17). The general dynamic of Pascoe's 'translation' may appear straightforward but later on we shall see that 'flow' of people and goods is neither easy nor a flow, but series of difficult negotiations across social, political and geographical borders that Capitalism (re) invents (Knowles, 2014). Borders raise issues on citizenship. Closed borders constrain citizenship and mobility.

⁹ Even though my practice and theory does not explicitly cover the problematisation and criminalisation of nonpersons whereby detention or 'removal' centres have been built in response to stateless/nonpersons like Nasserri arriving at border ports (Hayter, 2004: 123-133), it is a context within which I make arguments about the fictionality of nation-states, the enforcement of these borders as well as the forceful externalisation of European borders into the non-European world.

¹⁰ Although Nasserri "arrived sane at the airport", he deteriorated into a "fragile mental state" and "madness" (Paul Berczeller, 2004), probably triggered by the sheer stress of being in limbo as well as failure and shame. "Madness is no longer the space of indecision through which it was possible to glimpse the original truth of the work of art, but the decision beyond which this truth ceases irrevocably...." (Foucault, 1997:287). The illusion of freedom that Britain offered in Nasserri's mind was an abstraction in his difficult circumstances. Whether Foucault's 'madness' is fictional or not, the Terminal is that nowhere space that activates nobody-ness with superficial inside-outside liminality /nowhereness requiring Trickster's therapeutic disruption and humour. Nasserri used his person and body as bordered yet "global" citizenry, questioning the "mutability of categories such as insider or outsider and processes of inclusion and exclusion" as well as "viewing the individual human body as a border site" and "framing the body as sovereign space" (Diener and Hagen, 2012:82-83). Nasserri did not achieve his "master plan" (Berczeller, 2004) of a British knighthood. However, Spielberg's 2004 comedy film *The Terminal* starring Tom Hanks and Catherine Zeta Jones was inspired by Nasserri. In spite of being uncredited in the movie, "[in] 2003, Spielberg's *Dreamworks* production company paid Nasserri US \$250,000 for the rights to his story ..." (Berczeller, 2004).

¹¹ Nasserri played the 'dozens' with French and British authorities with the former eventually relenting while the latter would not let Nasserri "through immigration" (h2g2, 2008) after the French had allowed Nasserri to travel to UK's London Heathrow Airport without documentation, "promptly" returning him "to France when he failed to present a passport ..." (Berczeller, 2004). Despite calling Nasserri a trickster, the fact that he had a British mother could have earned him a right of return to Britain, but this did not happen. His family seemed unaware of his mental state, "...believ[ing] he was living the life he wanted" (Berczeller, 2004) or probably considered his stubbornness and statelessness a self-imposed prison. This deduction is countered by Berczeller's (2004) account of Nasserri's family not

rejecting him. Nasserri had instead shunned them, either to deflect his shame onto his family and Iran or due to mental fragility.

¹² Borders are controlled for monetary gain and at the same time rich countries break international conventions on migration and asylum (Hayter, 2004:1,47) that guarantee free movement across national borders by creating cruel deterrents and illegal legislations (Hayter, 2004: xi, 43,45, 46) to control inflows of people from the non-European parts of the world.

¹³ Nasserri's border life is becoming normal as airports become larger and where itinerant people on the move live. Auge (1995: 86) argues that in late capitalism, airports and other 'self-contained' mass consumer infrastructure like supermarkets are increasingly becoming 'non-places' where the individual can no longer be distinguished simply in terms of nationality, race and so on. These non-spaces are increasingly making travel and nationality more complex. "The traveller's space may thus be the archetype of *no-place*" since it is a transient space, not " 'anthropological'" where no "identity... relations and ...history" (Auge 1995:52) are concrete, and where there are no natives (Auge 1995:51). A related sentiment on airports is shared by Mirzoeff (2003:34,36).

¹⁴ In relation to borders, visibility and invisibility, many more asylum seekers exist in the developing world. Uganda's policy on good neighbourliness allows in the biggest number of refugees in Africa at more than 1,300,000 refugees, mainly from Democratic Republic of Congo, South Sudan, Eritrea, Somalia, Ethiopia and Rwanda. However, Ugandans crossing borders are themselves still highly regimented and limited, qualifying merely as a trickle but not a 'flow'.

¹⁵ I put artists in quotation marks because some people like Anonymous do not refer to themselves as artists. Marcel Duchamp is also cited in the thesis as a trickster, even though I did not use him in the passengers list. In this section, I also included a literal 'terminal' man in Mehran Nasserri, who, got caught up for 18 years, in the bureaucracy and trickery of European immigration, somehow living in the departure lounge of Charles De Gaulle Airport, "... a mobile space which can take us anywhere..." (Auge 1995:4) but ended up taking him nowhere.

¹⁶ We can see that borders operate in "familiar", "social", "economic" and "political" spheres which cannot all be explored in my short text. Borders in this thesis refer partly to geographical and also ideological/institutional concerns.

¹⁷ At Independence in 1962, the Uganda Protectorate, eager to keep its privileged position as a former territory of the British Empire, dropped the tag 'protectorate' but kept intact Uganda's colonial borders. Buganda may have felt entitled to succeed the vacating British and this entitlement is not too hard to understand considering the prominence of Buganda in the Uganda Protectorate.

¹⁸ "The White Elephant ... Present Proprietor (loq.) "See here, Governor! He's a likely-looking animal, but I can't manage him, I must let him go!!!"

https://commons.wikimedia.org/wiki/File:The_White_Elephant,_Punch_103.png

Another satirical caricature in Punch magazine depicts Uganda as a baby, unable to look after itself.

https://punch.photoshelter.com/image?&_bqG=7&_bqH=eJzLd6pyjTfMK051KbOwiMoO9_QojoyiK8gOryiy3srAyNDAAYSdpGe8S7Gxbmp6Yl5KoBubEO_q52JYA2aHBrkHxni62oSCFWV5ZmaZBSXk5nulq8Y7OIbalxUXBqYlFyRlq7iBFas4gEgCgCyTB&GI_ID=

¹⁹ Indigenous people there are zombies in what we should think is their own country. Not only does that render the neighbor to the west inconvenient, more refugees 'flow' into Uganda from time to time than those who leave. A somewhat different but not entirely unfamiliar scenario exists with our neighbour to the north, South Sudan, an oil-rich but poorly governed young country. Decades of pre-independence wars with Sudan and its post-independence civil war have produced hundreds of thousands of refugees entering Uganda's borders. Kenya, to the East, is our cultural and economic anchor while southerly Tanzania plays a less pivotal cultural role although it played an important geopolitical role in toppling Idi Amin in 1979. Our art and culture have been strongly mediated by our neighbours to the extent that a visitor is at least as likely to find curios and crafts from Kenya and Tanzania as Ugandan crafts. Duplication in practice is inevitable, as Uganda's own creative hand in indigenous craft making takes a back seat to the cultural ideas of our neighbours, particularly of the Kenyans. Geography seems to box us into a cultural cocoon, despite our many ethnicities. Geography as a colonial subject concretizes the idea of separate-ness, borders and frontiers. Being a land-locked country, regional mobility is influenced by the dynamics of our surrounding neighbours. To the West, we have a large neighbour whose political history has been plagued by deeper colonial entanglements than ours. Democratic Republic of Congo is a resource-rich monolith the size of much of Western Europe that should have driven the continent's post-Independence cultural and economic agenda but

instead exemplifies endless foreign political interference and resource exploitation by both European/American and African forces. On Democratic Republic of Congo, Marshall (2016:125) argues that it is “neither democratic nor a republic” and “should never have been put together”.

²⁰ The East African, Uganda lowers Kenyan flag in row over Migingo Island, 13th September 2018 <https://www.theeastafrican.co.ke/news/ea/Ugandans-lower-Kenyan-flag-in-row-over-Migingo-island/4552908-4757702-cg6pk6z/index.html>

²¹ The 1995 Constitution of the Republic of Uganda, Kampala, page 212-213 states thus.

²² Also concerning the relationship between art production/ visibility and nation states, “... Brennan and Bhabha, [argue] that [nationalism] ... is coterminous with the rise of the dominant modern literary form, at least in European and European-influenced cultures- that of the novel. These ties between literature and nation evoke a sense of the ‘fictive quality of the political concept itself’ (Brennan). In this sense the story of the nation and the narrative form of the modern novel [an artform] inform each other in a complex reflective way” (Ashcroft, Griffiths and Tiffin (Eds.) 2006:118).

²³ Hayter is much more scathing in her critique of borders and their controls as “inherently racist” and “based on the crudest of all nationalisms”. I also agree with Hayter (2004:1) when she asserts that while “nations” are “in decline”, “border controls are flourishing” and “becoming ... more extensive and oppressive” (2004:176).

²⁴ Serwanja in ‘Blasio reminisces over Uganda’s political scene’, observes the fraught character of the Uganda contraption: “Soon after Independence, Blasio saw signs of discord in the UPC/KY [a political alliance between Milton Obote’s party, the *Uganda People’s Congress* and a Buganda loyalist party, the *Kabaka Yekka*] coalition government, led by Milton Obote, the prime minister, who had taken the reins of power from the colonial administration” (Serwanja, 2014:85-96). By implication, the end of the direct colonial enterprise coincided with the ‘discord’ in the post-colonial government or even that the relatively brief colonial period had interrupted and also further complicated far older conflicts. “As far as Buganda, his special area of interest, was [concerned], the 1962 Uganda Constitution granted Buganda Kingdom, along with a few other kingdom areas, a federal or semi-federal type of governance. However, it was vitally important” as Serwanja (2014:85) “note[s] that the final decision, on one of the key demands of Buganda’s arch-rivals on the country’s political scene- Bunyoro- concerning the return ... [to] the latter of the lost counties of Buyaga and Bugangazzi, which at the time constituted part of Buganda ...”

²⁵ Uganda, like the white colonisers who invented it, over-represents the ‘Ganda’ in the name and under-represents other ethnicities, it renders other identities of people and places invisible, its name denotes exclusivity rather than inclusion; marginal (in) visibility rather than positive visibility. There were debates over the possibility of renaming it to the Nile Republic, but the calls subsided. Still, over-representation exists on ethnic tribal basis in politics, the military and economics. Uganda’s formation by the British seemed predicated on binary opposition between Buganda and Bunyoro, with inclusion (visibility) as a reward for the collaborators Buganda and exclusion (invisibility) as punishment for resistant Bunyoro. Serwanja (2014: 86) argues that the animosity between Buganda and Bunyoro: “... had to be seen against the backdrop of the history going back to the 1900 Buganda Agreement, with the British, under which Buganda had been gifted with the above two former counties of Bunyoro. It was said the gift was a reward by the British for the Baganda being their loyal allies in overcoming the big threat posed by hostile tribes, of whom the Banyoro topped the list, to the firm establishment of the British colonial power in this part of Africa.”

²⁶ On the other hand, the southern Bantu anxiety over the ruthless history of armies (with Nilo-Hamite, Luo and Sudanic ethnicities) from the north (Decalo, 1990: 158-170) lingers near the surface, explaining the relative nonchalance in central Uganda when the north plunged into a twenty-year long insurgency. The north-south divide is typical of African states with British colonial history. Colonial armies, police or administrations were usually concentrated with ethnic minorities making it difficult to negotiate political power or differences in post-colonial Uganda outside the colonial frames of ethnicity or religion. Ethnic groups that acquire State power in Uganda tend to render other ethnic groups invisible, thinking themselves not just better than them, but as some form of providential opportunity for retribution for past marginalisation. Non-Bantu ethnicities are at odds with Baganda because of their ‘superior’ demeanour and Baganda’s imagined ‘traitor’ tendencies. An old political cliché, factual or not, is attributed to former leader Milton Obote (from non- Bantu Langi people) that, ‘a good Muganda is a dead one’.

²⁷ In a nation-state with so many official references to God, crime and capitalism operate like Siamese twins. The cliché joke for years has been 'For God and my stomach' where God is invoked for profit, visas or at (white) weddings, while little effort is placed in God's intervention in dealing with societal inequality.

²⁸ The trickster in the case of the Politician and the Artist must function just outside of the structures of State and cultural institutions to feed his stomach on his own terms. The Artist as a trickster creates culture in the process of subverting or disrupting the institutions or the State's operative arms. "[I]n North America", Hyde narrates, "... trickster stepped in to defeat the monsters who used to feed on humans. The myth says, that there are large, devouring forces in this world, and that trickster's intelligence arose not just to feed himself but to outwit these other eaters. Typically, this meeting is oppositional- the prey outwitting the predator. The bait thief suggests a different, non-oppositional strategy. Here trickster feeds himself where predator and prey meet, but rather than entering the game on their terms he plays with its rules" (Hyde, 2017: 22). The trickster artist or activist counters borders through "trickster's cunning" being driven by "... the desire to remove himself from the eating game altogether, or ... see how far out he can get and still feed his belly ... for if he were to stop eating entirely he would no longer be trickster..." (Hyde, 2017: 22).

Are "political borders ...becoming increasingly insignificant", or is the "state ... fashioning a new relationship to capital mobility and to manipulations by citizens and noncitizens"? (Ong, 1999:2). The "... goal of ... classical nation- state project[s] to align ... [social and political] culture... [is] being unravelled by modern communications and nomadism. As a result, passports have become "less and less attestations of citizenship, let alone of loyalty to a protective nation-state, than of claims to participate in labor markets.'" (Ong, 1999:2).

²⁹ Moreover, if Muranga thinks that the various nations within the country of Uganda "... have undergone [synthesisation] and ... experienced a syncretisation with non-African religions and philosophies" (Muranga, 1994:122-123), it is only partial at best.

³⁰ Regardless of the Western success in problematizing indigenous ethnicity, by exacerbating tensions between 'tribes', it remains a colossal task for us to deal with the superficial and untenable borders, names and colonial designations of negative appropriation and mis-representation in order to reenergize ethnic identity through cultural production.

³¹ Why do we still call our children any western names? Conversely, in countries where 'Tchaikovsky' or 'Grzechowiak' are spoken with relative ease, 'Nsubuga', oddly is unreadable. A librarian adds that this must be more because of how rare the name is than it has to do with 'imperialism'. But why is this name rare in Britain? It could be the commonest name in all Uganda, as it is one of the commonest names of the largest clan (Mamba- Lungfish) in the largest ethnic group in the Ugandan contraption. Is there a refusal by the former colony to reciprocate/ renegotiate the age of renaming? Our lakes, flora and fauna (including the indigenous humans) were adorned with new contextual visibility by British names. A Danish artist, Honsleth a while ago gave poor Ugandans his name in exchange for a pig or a goat.

³² Mbembe (2016: 29) weighs heavily in the current discourse on decolonizing the post-apartheid South African universities. His target here is the colonial legacy personified by Cecil Rhodes, a man who gained a lot of notoriety in Africa, at a point being named after two colonial countries (Northern Rhodesia, now Zambia and Southern Rhodesia, now Zimbabwe). "Rhodes' statue", argues Mbembe, "...has nothing to do on a public university campus. Then we are told that he donated his land and his money to build the university. How did he get the land in the first instance? How did he get the money? Who ultimately paid for the land and the money? Furthermore, a great donor is one who is discreet; who gives without reserve, in anticipation for nothing. A great donor is not one who is trying to manufacture wholesale debts, especially debts [with regard] to future generations who are then required to be eternally grateful."

³³ "As the Irish dramatist Brian Friel has shown in his play *Translations* (1981), the act of naming and renaming geographical features in a landscape" for Young (2013:141) "also constituted an act of power and appropriation, often desacralizing ... where mapping became the necessary adjunct of imperialism."

³⁴ Ernest Gellner, quoted in Anderson 1983: 15 in Brennan in Ashcroft, Griffiths and Tiffin (2006)

³⁵ The concept of 'nation' [as] 'imagined community' [and a] shared community (Anderson 1983:15) was pivotal in "resistance to imperial control in colonial societies ... [and] enabled post-colonial societies to invent a self-image through which they could act to liberate themselves from imperialist oppression". (Ashcroft, Griffiths and Tiffin (Eds.), 2006: 117). Art did not seem to be central in

Independence struggles, post-Independence struggles or in the national formation processes in Uganda. This could be related to its current lack of visibility.

³⁶ Today, hoes are imported from China, while young people without any real traditional or indigenous skills, on one hand, also find themselves with insufficient modern technical skills to imagine a simple, artistic and productive life. While iron hoes could be made 150 years, today they cannot. These traditional industries have been wiped out, and with them the ability of the people to imagine their own ways of problem solving and building of “national consciousness”.

³⁷ For instance, the car called Kiira EV (electric vehicle) that, supposedly, has been produced in Uganda lacks an ability to produce national consciousness because, besides its name, few ‘nut and bolt’ components of this car are made in Uganda. This is a superficial consciousness because people imagine themselves as ‘national enterprise’ when they are involved in the creation process.

³⁸ In addition, “[National] culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself and keeps itself in existence” (Fanon in Ashcroft, Griffiths and Tiffin (Eds.) (2006: 117). “National consciousness, instead of being the all-embracing crystallization of the innermost hopes of the whole people, instead of being the immediate and most obvious result of the mobilization of the people, will be in any case only an empty shell, a crude and fragile travesty of what it might have been” (Fanon in Ashcroft, Griffiths and Tiffin (Eds.) (2006:121).

³⁹ Anderson sees museums (2006:178), maps (2006:170-178) and censuses (2006:166) as “totalizing classification” (2006: 173), useful fictions in manufacturing nations. Brennan confirms Anderson’s view on the creation of nation- states as based on works of fiction: “The rise of the modern nation-state in Europe in the late eighteenth and early nineteenth centuries is inseparable from the forms and subjects of imaginative literature. On the one hand, the political tasks of modern nationalism directed the course of literature, leading through the Romantic concepts of ‘folk character’ and national language’ to the (largely illusory) divisions of literature into distinct ‘national literatures’. On the other hand, and just as fundamentally, literature participated in the formation of nations through the creation of ‘national print media’- the newspaper and the novel” (Brennan, 2006:129). Edward Said’s theory of ‘Orientalism’ describes European manufacture of nationalist superiority and how absence of depiction results in invisibility for non-European iconography and history. Said (2003: xiii) argues that: “...history cannot be swept clean like a blackboard, clean so that “we” might inscribe our own future there and impose our own forms of life for these lesser people to follow”. And yet this is precisely what British dominance did and continues to do so in subtler ways. Said (2003: xiv) echoes a sentiment that is present in my work that questions European tampering in a way that “swept aside or ignored, relegated to the sandheap...” “... innumerable histories and a dizzying variety of peoples, languages, experiences and cultures...” “... along with the treasures ground into meaningless fragments that were taken out of [places like] Baghdad’s libraries and museums”.

⁴⁰ Pre-colonial indigenous art in Uganda is depicted as having no recognizable or documented history before Makerere and Margaret Trowell and used as proof by imperialist empiricists along with the pseudoscience of Eugenics to explain why we lack documented proof of our (art) history. That lack of history is a fabricated marking of a territory that distorted the way in which indigenous societies viewed their own creative production systems. It was a strategy of erasing histories perceived as counterproductive to European progress in Africa. Lack of documentation was used by imperial empiricists along with pseudo sciences such as social Darwinism and Galtonian Eugenics to paint a broad brush of disappearance for non-European culture. My practice carries an implicit critique of Eugenics and social Darwinism because both Francis Galton and Charles Darwin collages appear repeatedly in my work. The position of artists within culture itself was favourable “[a]fter the very earliest period of relative non-differentiation of functions ...[when] the ‘literary’ or ‘artistic’ had not ... fully separated out from the more generally ‘cultural’, [and where] there had been this phase of *pecially instituted artists*, which should not really be described in terms taken from later phases, such as ‘official recognition’ or ‘patronage’. Each of these later terms implies an act of variable social choice: *deciding* to recognize a poet or poets; *deciding* to act as patron to them. But in this important early phase, the social position of this kind of cultural production was instituted as such, and as an integral part of general social organization” (Williams, 1981:38). Social roles of artists evolved from a central role to one where: “there was no intrinsic organization of artists as part of the general social organization but in which, often very extensively individual artists were retained, often with titles

which represent the true cases of ‘official recognition’” (Williams, 1981: 39). This scenario is possibly one of medieval Europe and parts of Africa that had empires at that time.

⁴¹ It is unsurprising that today women are paraded as if they are part of nature in the same way that gorillas and antelope are (in reference to a Ministry of Gender and Labour event ‘Miss Curvy’ 2019, ‘promoting’ Ugandan women’s buttocks as ‘tourist attractions’). Art is not simply a mediating force in formation of societies. It is a primary ingredient in how people imagine themselves into cohering social units. The production aspect of indigenous culture has been swept out of the ‘national’ memory of the Ugandan nation-state. Even the shield, shield and drum that appear on the coat of arms are overshadowed by the symbols of the animals. The antelope and the crested crane appear in a natural setting largely devoid of people, a wilderness for foreign tourists.

⁴² The local singer also, generally gets more national recognition than most local visual artists whose title is ‘artist’ and ‘artiste’. In today’s Uganda stating that one is an artist means that one is a singer. Visual art is at the bottom of the social rung. The visibility of the local music artist can be attributed to its *simulacral* relationship with wider international movements that had a postcolonial appeal such as Bob Marley’s reggae movement and the Hip-hop movement coming out of black America and Britain.

⁴³ Its functionality is untenable to such an extent that my operation as a local artist must be untagged from the problematic ‘Uganda’ because I am no longer interested in being at the bottom of the social ladder. Stewart (2007:11) believes in “[t]he local and the global. Cut out the national. But colonialism creates nations and recreates nations, so there is a level at which a place that has been colonised needs to reaffirm its identity”. And this is what I should do too. I prefer to jump borders as an ‘international’, ‘para-national’ practitioner, expanding the ‘national’.

⁴⁴ Abstract art combined with storytelling has evolved into a form of Ugandan abstract art with aspects of cubism, expressionism and naïve art. Even with the storytelling aspect, the people ignore it. Since Idi Amin’s 1970s to the present, there seems to be a difficulty in reconnecting what is taught and creating visibility in the marketplace and on the social scene. The roots of contemporary art practice are shallow.

⁴⁵ A lot of the produced art talked about the horrors of dictatorship in cryptic narratives and stories evoking a traditional past of storytelling, which should otherwise be recognizable to the local masses but given that the few small and poorly distributed gallery spaces in Uganda because art spaces outside Kampala are few and since they rarely make retrospective art exhibitions, past artists are invisible.

⁴⁶ Adam Smith (in his book ‘Wealth of Nations’) identifies specialisation as an important factor in the development of modern European nations, which subsequently replicated their nationhood throughout the world through colonial expansion using industrially produced weapons. They easily discounted most indigenous cultural systems and in Bunyoro’s case destroyed them completely. Nonetheless, “whatever may be the material conditions of the society it represents, the society is the bearer and creator of culture” (Cabral, 1993: 56).

⁴⁷ This situation can be arrested through deliberate revisiting of Ganda oral traditions to trace “...the links between art and its community... through [Oral Culture] Remix... a means of reemphasizing the oral [and] ...since Ganda material culture is familiar and locally accessible, then it [is] influential in constituting visualization of [place specific] narrative representations ...” (Kabiito, 2010: 12). ‘Oral Culture’ implies an emphasis on Luganda language and *Ganda* in Kabiito’s case seems very similar to *Uganda*. Whereas (Bu) Ganda’s clan-based material culture can be accessed in daily life by the local who seeks it as Kabiito states, the problem is in defining what ‘Ugandan’ material culture or narrative to privilege over the others. Buganda’s case was unique in Africa because the British had some respect for Buganda and how it visualised itself. The British used Buganda’s institutional structure as a model of expansion into neighbouring territories of what are the rest of Uganda and western Kenya today. Lugira (1970) writes about ‘Ganda art’ as removed from clan-based networks of artistic and cultural production that formerly existed across Buganda. Lugira’s choice of the colours of Uganda flag on his book cover suggest a symbiotic relationship between wider Uganda and the Buganda kingdom. Indeed, the Ganda people today hardly see their work as distinct from non-Buganda people who live and work in Buganda. I am speaking here about no discernible differences between Ganda artistic practices and non-Ganda practices. Lugira’s (1970) book cover with the Ugandan flag with black, yellow and red colours is indicative of his view of Ganda as the same thing as Uganda. A positive aspect to this is cross-fertilization of creativity, which has potential use in national formation.

⁴⁸ Moreover, Buganda arose out of the earlier empire of Bunyoro-Kitara, from whose aristocracy, the Buganda royals, the *Babiito* clan originate. Further to that, Kabiito, being a Mubiito (of royal clan) is referencing the royal clan, a double or triple accentuation of the dominant discourse of Buganda, by using Babiito (material culture) as the exemplar for integrating Ganda knowledge to Ugandan art practice. This dominance of Buganda is also pervasive in the work of Angelo Kakande (2008) who uses Uganda widely in situations that are specific to Buganda. Nevertheless, it is a necessary discussion in reemphasising indigeneity and clan-based art practice.

⁴⁹ Due to copyright uncertainty with the defunct Magazine, I provide a link here <https://hutchinscenter.fas.harvard.edu/issue-104> instead of an image.

⁵⁰ Uganda Airlines had a small fleet of mostly American made aircraft with a purchased Boeing 707-320C, and a leased Boeing 707-320C, as well as a Dutch made Fokker (now defunct) F-27-600 regional jet and a Lockheed Hercules C-130 cargo plane. The airline also leased a Boeing 727, Boeing 737-200, 737-500 as well as smaller aircraft such as a Britten-Norman Trislander (the possible remains of which I encountered at Aerobeach Entebbe), Cessna 402B and others. A Washington Post report dated 11th September 1978 claims Uganda Airlines had 3 American planes; The 2 used Boeing 707s and a used Lockheed C-130 acquired by Idi Amin through his Israeli- Mossad connections and one Shaul Eisenberg, an Israeli tycoon, from Pan American Airways that was disposing of its C Boeing 707s. "In May 1976, Atasco sold the 707 that was once Pan Am's "Clipper Jupiter" to a firm in Zurich, which dealt it on to Amin." The Israeli connections had been aimed at using their coziness to Idi Amin to spy on Quaddafi's Libya. Atasco sold another *Pan Am* plane the "Clipper Undaunted" to a corporation "called Ronair Inc., which then leased the 707 [in 1977] to Uganda Airlines." Mann, R. in another Washington Post report dated 3rd March 1977 claimed Gulf Stream Incorporated "employees fly and maintain Amin's personal planes and the Uganda Airways fleet, which includes two Boeing 707s, a Lockheed C-130 transport plane and a variety of small aircraft". Mann (1977) writes: "The first 707 in the Uganda fleet was procured by a Swiss firm about two years ago [1975]. The company later supplied the C-130 and then the second Boeing. Most of the smaller planes were already part of a charter company, Uganda Air, which formed the nucleus for the [Uganda Airlines misnamed as] Uganda Airways. The national airline", continues Mann, "... was started last year [1976] when East African Airways began having difficulties. Owned jointly by Uganda, Kenya and Tanzania, East African Airways collapsed about a month ago [1977]". Uganda Airlines in the above report, was formulated not out of the urgency of a people to travel abroad but to show the presence of a state and to situate it alongside other national, international airlines and other forces hiding in shadows like spy agencies. Nationalism or the need to express identity was at the heart of its formation and its subsequent collapse. Even though, aircraft did not come up as an early interest, my older brother Alfred, was deeply engrossed in airplanes and wrote letters to Boeing asking for magazines from which he would make detailed drawings of cockpits. The optimism for the airline began to wane in the 1980s and 1990s as structural problems became apparent. A small ageing fleet of used planes was never replaced. The highlight of this pessimism was the 1988 Uganda Airlines crash at Leonardo da Vinci airport in Rome when the single Boeing 707-320C "Clipper Jupiter" that Uganda owned crashed. Residents of Entebbe were deeply affected by the Rome crash, as pilots whose families lived in Entebbe had their lives changed completely in a very short time. The wife of a relative was one of few survivors in that accident. Even then, this distant uncle of mine lost a baby son in this tragic event. The other Boeing 707 was later returned to its owners. I do not know where it is today. I thought that the junk Boeing at Aero Beach in Entebbe was the second Uganda Airlines Boeing 707, but it appears, after looking at it, that this Boeing 707-436, according to airliners.net belonged to the defunct British Airtours and is a different type of Boeing 707 model than the ones used by Uganda Airlines. It is also curious that even though the East African Community was revived some decades ago, there has been no appetite in renewing a shared airline. Like the airlines, art has no regularised role in the East African Community and its market and there are no clear policies on how to enhance artistic activity. Likewise, a new personally driven nationalism will also be at the heart of the revival of Uganda Airlines. Idi Amin's nationalism had to die before another form of nationalism emerged, with an urgent restart of an airline to arrest, as Museveni put it, the haemorrhage of billions of Ugandan Shillings to other airlines. Uganda as a state had given up its nationality to other countries and the airline revival would be a national rebirth. In 2001, the same year that I graduated from Makerere University as a Bachelor of Industrial and Fine art student, Uganda Airlines went into insolvency and did not recover from its bankruptcy until the recent activity to revive it. This uncertainty also plagued my own fledgling art career and many other artists like me.

⁵¹ The old airport at Entebbe became the scene of an international hostage incident in 1976 when Idi Amin hosted the Palestinian Liberation Organisation (P.L.O) hostage-takers and their hostages aboard an Air France plane. Giles Foden's narrative in the book 'Last King of Scotland' (1998) is modified in the movie of the same name (2006) as the escape route for British hostage, Dr, Nicholas Garrigan (James McAvoy) created by the departing hostage plane, instead of a boat escape through Lake Victoria. Visual responses by visual artists to the Entebbe events of 1976 are invisible. The late musician Philly Lutaaya responded to the role of Entebbe (Airport) as a zone of separation in his song "Entebbe Wala" from his 1986 album "Born in Africa". There has been little art commenting on the airport.

⁵² Airlines operate in airspaces. Otieno's title "Closed airspace over Africa" (2017) resonates with closed airspaces of Uganda and other kinds of encapsulated Art (ists) non-spaces and borders. Open Skies Policy is metaphoric of opening up intersectional spaces within which art, air/space, aircraft and borders operate. "[W]hy an African travelling to another country within the continent should transit outside the continent..." is a common query echoed by "... President [Kagame who] threw his weight behind the Open Skies policy", according to Otieno (2017). "The irony here is that while African governments were busy blocking their airspaces from each other, they remained very generous with non-African carriers. As such, nearly 80 per cent of African air traffic is still carried by non-African lines" (Otieno, 2017). These closed airspaces (and borders) have a lot to do with post-colonial attachments to the former colonial powers themselves disguised as globalists on the African continent. Even though the statistics suggest otherwise so far, Giles (2018) optimistically declares a "Take off for African aviation" since "[t]he ... population of Africa accounts for around 17% globally but the continent's proportion of air travel passengers varies between [just] 2-4%...The "[o]pening up [of] the continent's skies [therefore] could be a huge coup for African airlines", ... benefit intra-continental travelers ... often bound to illogical and time-consuming routes via Europe and the Middle East when flying between African countries"(Giles, 2018).

⁵³ This idea is a recurring theme in my theoretical arguments in Chapter 1 and 2 that link national culture or consciousness of any country to the imaginative work of its artists.

⁵⁴ In figurative terms, invisible forces also drive what is visible in the art world. Like the 'unseen hand' that mediates economics, art has guiding forces that are as powerful as they are invisible. What drives the exclusion of colonial art seems invisible although the effects of exclusion are seen.

⁵⁵ The 'Heavens above' and 'the Earth below' are interesting applications that have also been used in the centre-periphery equation. Paper as material for a plane structures is a humorous, though ridiculous idea, given the relative absence of air transport in Uganda. Of course, this idea is a mere ruse aimed at bringing out the issue of decolonizing air/ aircraft/ airspace, much as these places/ things are depicted in the West as neutral spaces or things, immune to problems of power and identity on the ground. But that is not the case. A question then should be asked why most of the rest of the world is allowed to move (in the air), while people in Uganda are almost exclusively left immobilized.

⁵⁶ Pascoe (2001: 281) says "[t]he Chicago Convention on International Civil Aviation of 1944" which "grants 'complete' and 'exclusive' sovereignty to each state in the airspace above its territory". Sovereignty in the air? Space? The land? People can and do indeed lay claim to (air) space, though whether space can be owned is another matter. The "... basis of air-traffic systems, the newly established operational and legal abstractions- namely, airways and flight paths-ensured that airspace would become a complex, crafted network invisible to the spectator on the ground. Now enshrined in international legislation as that zone of strict enforcement above a country, where rules of sovereignty apply, and where ignorance or infringement can be lethal, airspace is divided into several discrete areas of control" Pascoe (2001: 9). These invisible national and international delineations are sacrosanct and forcefully policed.

⁵⁷ Within my practice, airspace is significant because of how difficult it is to locate myself within it and still have a certain knowledge of being mediated by it. Invisible to my naked eye, air forms the basis for the relations between myself and the work I produce as well as the desire to have what I produce to get into other spaces everywhere. Art and air are held together by invisible forces of gravity, time and the mind. When I talk about air as a medium, there are challenges that come with that. For instance, air can become atomized whereby it can be sucked of its essential properties and becomes a non-space, a vacuum.

⁵⁸ Njideka Akunyili Crosby or Kerry James Marshall come to mind here. Some Africans do not seem to see a distinction between the art of Americans who are black and the art of Africans who are not

Americans. The distinction is mostly economic. Is it conceivable, however, that just as in life the Africans perform the biggest acts of auto-invisibility by focusing their creative effort to an international system that undermines African infrastructural visibility?

⁵⁹ In many ways what we are looking at is the presence of absence, where we live in spectral sheds waiting for the opportune time to free ourselves from insurmountable burdens of invisibility, but what we are dealing with is the absence of presence; 'On this stage of simulacral dialogue there is only one voice that counts. The other can exist only as a projection, as an echo, as the displaced sound of percursive fracture' (Oguibe, 2004:12).

⁶⁰ Airports are great platforms for activating art visibility such as the instance in Doran (2017) of Martha Rosler's "photomontages, photographs, videos, installations, and critical writings" in Airports such as Porto Airport, Amsterdam Schiphol, Ataturk Airport and aboard Turkish Airlines "her photographic exploration of the airport as postmodern space ... "In the Place of the Public: The Airport Series," [project] dates from 1983 to the present." It is a platform "through which Martha Rosler has explored what mass-media images and public spaces reveal about power and persuasion in late capitalist society." In addition, Pascoe mentions (2001:203) Martha Rosler's work on the Terminal titled 'In the Place of the Public' making photos 'in transit' encountering "... disorientation and inertia [as Rosler says]: 'As passengers we lose track of where we are, not only in the air but in the airport. Air terminals more like each other than like anything else, tell us only of ourselves. The airport is where you would rather not be, on the way to something else'". Rosler's ability to engage the airport space as an artist platform is something I would like to do, given the opportunity. I however do not think that Rosler's projects are looking for the same things I am looking for. My art being peripheral looks up to work such as Rosler but at the same time mocks the privilege that artists like Rosler possess and how this privilege can be used to highlight the needs of peripheral art but is rarely applied in this way.

⁶¹ Spivak: *Can the Subaltern speak?*, Chapter 4, page 28 -37 in Ashcroft, Griffiths and Tiffin (Eds.) (2006) *The post-Colonial Studies Reader*, Second Edition, London and New York: Routledge. (Abbreviated by the author from 'Can the Subaltern Speak? In Gayatri Chakravorty Spivak: *Toward a History of the Vanishing Present* Cambridge, Mass.: Harvard University Press, 1999)

⁶² To subvert white structures of privilege, then we have to (re) create our own indigenous ways of praxis as well as (re) including black icons in Western art (history). This involves engaging the "gateways", "barriers" of informal institutional spaces like art spaces through what Robert Young refers to as working our way into dominant cultures from bottom up or "postcolonialism from below" (Young, 2003: 6).

⁶³ The paradox is how they could mostly have gone unnoticed. Despite prolific work of artists like Eli Kyeyune, Ignatius Serulyo, Francis Xavier Nnagenda, Plkington Sengendo, Godfrey Banadda, Rose Kirumira, Lilian Nabuliime, Maria Naita, Stephen Kasumba and many others, Uganda has not enjoyed a national and international visibility.

⁶⁴ But this supposed growth is happening against a backdrop of cuts for social activities in local councils all over the world, with the art and art spaces of Africa and Uganda being principle victims.

⁶⁵ Art seems to be the natural victim of neo-liberal 'progress' that puts metrics and the profit motive to cultural production. It is also ironic that in demolishing a western musical symbol (a piano) with little visibility is replaced by an Africanised stringed instrument (the adungu) but with less or no visibility.

⁶⁶ There is no national, it seems, in Uganda as the nation state is premised on expired colonial delineations whose spectre persists as flag independence. The constructed 'national' has failed. Instead there is only the invisible or visible on the international stage. One must therefore act consciously as international or settle for remaining invisible. We are caught up in the post-colonial murk of invisibility as ghosts, apparitions of nations that once existed but are now zombified at worst or hybridised at best. When the theatres are closed, the stage for comedies and tragedies is carried into State House and Parliament; when public parks and children's playgrounds are sold to build shopping malls; the politicians carry childish play into national debates.

⁶⁷ Kakande (2008) 'Contemporary Art in Uganda: A nexus between Art and Politics', Volume 1 (Text), PhD Thesis, University of Witwatersrand, Johannesburg, in the Abstract on page ii. Is 'Formalism' being looked at 'Scientific Realism', the privileging of science as truth in art's methods? Elkins, Ed. (2007:5) adds thus: "In smaller and developing countries, newspaper art criticism normally serves as art history, so that reviews and exhibition brochures compose the written self-description of the country's art." Small journals and snippets in newspapers appear to "constitute an ad hoc history" of Art in African spaces.

⁶⁸ Even though the claim in reference to Hans Belting's view on German identity and history seems plausible: "Belting's book is a salutary read for anyone who assumes that art historians are driven by purely personal passions, unconnected to politics, or by a disinterested sense of historical veracity. Senses of nationalism or ethnicity have been the sometimes explicit impetus behind art historical research from its origins ..." (Elkins (Ed.), 2007: 9)

⁶⁹ Gordon Hon makes these observations in a Talk he makes at the Tate Exchange Event 'Imagined Biennales', a part of 'What to Biennale How to Biennale Where to Biennale' on 13th May 2018 at Tate Modern, London.

⁷⁰ "[P]ermanent bondage... [is]... man's fate". White men actualize black [figures'] fate. [We], "the so-called 'outcast[s] ... [are] not ... free agent[s]. Being 'cast out' from society, for a while does not sever the chains that bind a [black] man to [white] society." Eventually: "the refugee, the exile [...] joins another society and becomes in a defined way, a member of that group" (P'Bitek, 1994: 20). The black person's predicament in the Western world is whether (white) society has come to terms with the fact that blackness is part of this world. I spoke of the 'Terminal Man' Merhan Nasseri as an exile and refugee stuck within France's internal border and airport, but I am not certain Nasseri would have been allowed to remain in the French airside if he was of black heritage, judging by the treatment of black refugees on boats. The black-figure-in-a-white-world-predicament is such that: "[y]ou wonder whether you aren't simply a phantom [black figure] in other people's minds [white people's nightmares]" (Ellison, 2014: 4). Gordon Hon's concern is of an artist in the Imperial centre, from a kind of visibility. My concerns are from the opposite end of peripheral and invisible outposts of Empire. One 'liminal' platform in which to operate can be Art Biennales, Festivals, and Fairs.

⁷¹ On the Kampala Art Biennale 2018 website <http://www.kampalabiennale.org> where the concept of the Biennales was "The Studio"

⁷² In a Question and Answer session documented in the StART Magazine, <http://www.startjournal.org/2015/01/find-treasures-and-secrets-home-before-going-out-there-a-qa-with-curator-simon-njami/>

⁷³ We were stuck somewhere in between the "ritual ... magical ...religious" aspect that Benjamin thinks western art was freed from, and "the doctrine of *l'art pour l'art*, that is, with a theology of art... [that] gave rise" to "a negative theology in the form of the idea of 'pure' art, which ... denied [art] any social function ... [or] ... subject matter" (Benjamin, 2000:326).

⁷⁴ Césaire looks at 'alternative future', ignoring "a lost past" (Wilder 2015:20), which future is "to finally act to transcend the sordid existing antinomies: blacks-whites, European-africans, civilized-savages..." by "Surrealism" (Wilder, 2015:27).

⁷⁵ Unsurprisingly, Njami was dismissive of critiques of his methods in the curation of the Kampala Art Biennale 2018. For instance, he told off Nyamor by advising him, like many African men do, to be silent and listen to the elders. Njami's reliance on elders (masters) applies to those outside Uganda because as far as he is concerned the elders (masters) worth listening to do not exist in Uganda. Ironically, in Uganda's case, elder Njami is focusing on the young artists that supposedly are easier to bend into his champions. Like Aime Césaire, one of his mentors, Njami evokes "authentic black identity" and "a cultural awakening" (Wilder 2015:24). Césaire characterized his Martinique "as a sterile and mute land" marked by absence and silence: "No city. No art. No poetry. No true civilization."

⁷⁶ Pritchard performs his poem "Spear Thistle" at the Tate Modern, London in the Tate Exchange event 'Imagined Biennales' in 'What to Biennale How to Biennale Where to Biennale' on 13th May 2018.

⁷⁷ Nevertheless, the artist in Uganda though invisible on the global stage and in the local marketplace, like tricksters and boundary-crossers can disrupt social spaces. There are examples already doing so as I stated in the Passengers section.

⁷⁸ The trickster also appears white for East African societies that refer to white people as "Wazungu" (Swahili) or "Bazungu" (Uganda) from a term 'okuzunga' (to wander) in Luganda and a similar word with the root 'zungu' in Swahili and other regional languages. 'Okuzungazungu' in Luganda is generally slang for aimless wandering or revelling. Tricksters, likewise, roam around endlessly and aimlessly. The trickster Eshu was equated to the 'Devil' in West Africa by white Christian missionaries in the 1920s Yoruba translations of the Bible (Hyde, 2017:9-10). I was not so keen to use trickster as a devil, so that is an angle I deliberately ignored. Another irony about white is how many indigenous societies associate(d) whiteness with the supernatural or after world as were (and still are), albinos.

⁷⁹ Gates quoting Roger. D. Abrahams.

⁸⁰ Wakamyu (Rabbit), Wakayima (Hare), Wankima (Monkey), Wango (Leopard), Wampologoma (Lion), Wanjovu (Elephant) and other animals used in tale bearing in my vernacular context are also anthropomorphic for dramatic and narrative effect. The Wakayima (Hare) is my favourite from the Buganda context. Like, the signifying monkey, Wakayima “exists to embody figures of speech” in black identity and “is a principle of self-consciousness in the black vernacular, the meta-figure itself. Given the plat of doubles at work in the black appropriation of the English language term that denotes relations of meaning, the Signifying Monkey and his language of Signifyin(g) are extraordinary conventions, with Signification standing as the term for black rhetoric, the obscuring of apparent meaning” (Gates, 2014: 59). The African American experience draws its memorialization of identity firmly from West African mythology, less from the East Africa from where I come. Even then the signification is never too far away in terms of context.

⁸¹ “The name ‘signifying,’” Gates (and also Gates citing Abrahams in his book *Deep Down in the Jungle: Negro Narrative Folklore from the Streets of Philadelphia*) “shows the monkey to be a trickster, signifying being the language of trickery, [using] that set of words or gestures achieving Hamlet’s ‘direction through indirection.’” The Monkey, in short, is not only a master of technique, as Abrahams concludes; *he is* technique, or style, of the literariness of literary language; he is the great Signifier. In this sense, one does not signify something; rather, one signifies in *some way*” Gates (2014: 59, 291).

⁸² Keohane (2005: 261) presents HCE (Here Comes Everybody) as artist tricksters who: “[...] assume forms of figures from myth, religion and ‘real’ history as well as anthropomorphically personifying rivers, and landscape, time, space, and monsters; and they reiterate and play out the great themes of human history- conflict, the Fall, redemption- all the while retaining their mundane identities as ordinary people”. Hyde (2017: 6) echoes Keohane in evoking the trickster figure that operates in different spaces, skillfully manipulating the fluidity of border spaces.

⁸³ It is important, here to talk about ‘pores’ because it is the invisible space joining and articulating borders in which tricksters operate. In indigenous cultures in Uganda, the ‘pore’ is allocated to mediators or ‘go-betweens’ who are a tricksters and masters of signifying in language, usually men who are skilled at speaking under pressure and with a good sense of humour to ease tensions. Even though they do not use insults, their humour is usually a talking point as a way to divert attention around serious negotiations over bride price, which is really a wealth transfer mechanism in several societies in East Africa involving head of cattle and other material property exchange as well as paper money. Go-betweens try to connect different families or warring parties. Go-betweens operate in ‘ambiguity’ and ‘ambivalence’ and are considered neutral as arbiters. In cultural marriages, which are central to indigenous life, the go-betweens are ‘Lakwena’ (among the Acholi), ‘Katerarume’ (Kitara ethnic groups of Bunyoro, Tooro, Ankole and Kigezi) and ‘Omwogez’ in Buganda. I use the illustration of the go-between mediators and tricksters as core to indigenous life and therefore necessary where rigidity of culture implicitly creates situations of social immobility. Positioning myself as ‘trickster’ at a pore is justified because global and local societies are stuck between two oppositional forces of invisibility and visibility. Pores can be “opaque”. The “the opacity and omnipotence of the social process [being] celebrated as a metaphysical mystery...” [in] “bourgeois culture” ... is why for Debord and others spectacle represents the very nadir of capitalist reification: with “capital accumulated to such a degree that it becomes an image” ([citing] Debord), [and the] social process becomes utterly opaque and ideological domination assured” (Foster, 1987:83).

⁸⁴ Mohaiemen discusses his work on <https://youtu.be/P8ivmQY9Gw> and ‘Tripoli Cancelled’ film (2018) is summarised on <https://youtu.be/4STaXLQ6atk>

⁸⁵ Nasser’s treatment seems harsh, but in recent times refugees in Britain and Europe have become criminalised and punished by denying them legal support, creating detention centres, sending some to prison and driving many into destitution (Hayter, 2004: 101) through cynical government programs designed to deter immigrants and ‘creating a hostile environment’ (Theresa May and David Cameron policies).

⁸⁶ The European Union and Britain also continue to use a large backlog of asylum and immigration applications as buffers to weigh down and frustrate movement for non-whites. Knowles’s work on the Flip-Flop’s journey reveals the Flip-Flop as an example of how human travel has been curated and constrained in today’s so called globalisation which allows less travel of peripheral humans while on the other hand, it makes its capitalist products like plastics, Coca cola and Google ubiquitous across

most geographical borders. The Border is a rich place with its own labyrinthine ecology. Backroads, backyards, junkyards, or shitholes are thresholds of possibilities, access, and lack of possibilities and access.

⁸⁷ Jean Fisher (2002:63) has referred to junk in nowhere places in terms of “Globalisation and its discontents”, and as ‘metaphysics of shit’. Fisher (2002:63) also argues that: “[a]mong the most insidious effects of globalisation ... is a crippling sense of impotence created by the complicity between corporate and state power, in which the welfare and rights of citizenry are sacrificed to economic and political expediency, effects no longer contained within capitalism’s exploitative markets in the “under-developed” nations.” Fisher (2002:63) further “heavily implicat[es]’ visual arts in capitalist market economies, which [put] into crisis any residual humanistic tendencies that art producers might be clinging to.” This reality is starkly apparent in the rise of global art biennales, galleries and fairs funded by global capitalists and museums being set up by luxury brands like Gucci and Louis Vuitton (John Armitage in a seminar, 2018). “We might say that disorder, not order ... is the norm of human reality. Hegemonic structures of power find it very difficult to control this unproductive expenditure, and wherever it is, it remains a latent form of resistance. Art itself is a form of excess expenditure, and where it has not aligned itself with the power elite, it has a long tradition of critique through political satire, engagement with vernacular forms of expression, and the reclamation and recycling of the discarded history and ideology, [are] all ... true of practices attentive to feminist and black politics” (Fisher, 2002: 63-64). The role of Globalisation in (de) formation of nation-states, immigration, rising inequality and global social injustice in Knowles’s reflective approach is borne in mind as I use *Passengers, Fragments* and *False flags* practices in Uganda Airlines project that deliberately satirises the relation between (in) visibility of nationhood and ‘national’ art.

⁸⁸ That is, national “... illusions about which it has been forgotten that they are illusions” (Hyde, 2017:77).

⁸⁹ Ralph Ellison’s fictional novel *Invisible Man* is also an example of lies telling the truth (Hyde, 2017:79). Picasso also uses his art as a lie. “Art is a lie that makes [his audience] ... realize the truth ...whereby [the artist must] convince others of the truthfulness of his lies” (Hyde 2017: 80). Using what is false to say truth “... change[s] the way the food is distributed [through perpetuation of] thefts and ... lies that not only feed the belly ...but also upset the boundary markers by which the true and the false are differentiated” (Hyde, 2017:69-70). Like a trickster aspiring to travel, Uganda Airlines reflects my own ‘transcontextuality’, as multiple places accessed through travel can provide a wider base for interpretation. “[T]ravellers multiply meanings as they move, we should be wary of getting too comfortable with any single line of analysis. These stories have as many senses as the contexts of their telling” (Hyde, 2017:80).

⁹⁰ Other terms used in the ‘illegal’ immigrant narratives include ‘swarm’ (evocative of a swarm of flies), ‘swamp’/ “swamping”, attributed to Margaret Thatcher (Hayter, 2004, 2004:23), ‘sewer’/ “sewage” by W. Hayes Fisher MP (Hayter, 2004:39), and “flood” (Hayter, 2004:50). Enoch Powell, a prominent anti-immigration and noted racist evoked “rivers of blood” (Hayter, 2004: 22) if immigration was not stopped. The Oxford Journal has used “plague” (Hayter 2004:96) in this context as well. Applied alongside the epithets of ‘swarm’, ‘swamp’, ‘plague’, or ‘flood’, Knowles’s ‘flow’ critiques anti-immigration as a whole. ‘Bumping’ into each other also suggests that integration does not happen naturally but is deliberate, a far cry from ideas about (usually coloured or black) immigrants bringing diseases, fowl smells or behaviour, refusing or failing to integrate, taking up housing and jobs of the white population. Knowles (2014: 8) further argues that people “... grate against each other, dodge, stop and go, negotiate obstacles, backtrack and move off in new directions propelled by different intersecting logics ... The tangles of mobilities composing the social world have their own trajectories, geographies and connections, and they move at different velocities propelled by discordant logics.” While a lot of materials from the global south, including minerals from the African undergrounds travel up north, the Africans themselves are largely unwelcome. Our gold is welcome but not *immigrants* (usually a term attributed to black or brown foreigners in Britain) to the extent that many are “considered non-persons” or “nobodies” (Hayter, 2004: xx and 173). I wonder what trails can be located for gold, diamond and platinum that come out of Africa only to be replaced with cheap plastic flip-flops.

⁹¹ <https://youtu.be/Xrmb-1Ydaxm> ‘Crossing boundaries’, 24 August 2010.

⁹² Mbembe (2016:29-30) who has been quite vocal in the South African cases suggests that some modification to them is necessary, given that some statues, particularly of Cecil Rhodes, symbolize an

ignominious episode in the psyche of many Africans from Southern Africa as a whole. “And the figures they represent are figures of people who have tormented and violated all that which the name ‘Black’ stands for while they were alive. The figures they represent are figures of people who truly believed that to be Black was a liability, and if this was not clear enough, then it had to be made so”.

⁹³ The tactics of Philistinism tend to affect friends as much as foes. Breytenbach served a prison term in South Africa for anti-apartheid activities so I find it curious that his work would be targeted for removal from public show at the University of Cape Town especially as his poetry and art have been dedicated in part to the struggle against apartheid. I decided to exclude the image of this painting ‘Hovering Dog’ by Breyten Breytenbach because of copyright permission was not acquired in time but more details about it are available here:

<https://martinplaut.com/2017/08/14/art-censored-and-destroyed-at-the-university-of-cape-town/>
<https://www.dailymaverick.co.za/article/2017-04-26-groundup-this-is-probably-the-list-of-artworks-uct-has-removed/>

⁹⁴ Fanon (2008: 28-29) further articulates “... the relations between the woman of color and the European”, whereby “... it is our problem to ascertain to what extent authentic love will remain unattainable before one has purged oneself of that feeling of inferiority or that Adlerian exaltation, that overcompensation...”

⁹⁵ “It is easy for the mind to formulate this drama of [black] sexual preoccupation”, he argues, that “[...] that is exactly the ultimate goal of the archetype of Uncle Remits: Br’er Rabbit, who represents the black man. Will he or will he not succeed in going to bed with the two daughters of Mrs. Meadows?”

⁹⁶ Jacqueline Battalora in *Birth of a White Nation* (2013) offers a radical approach to race relations in asserting that a considerable level of envy for big black penises and white women’s supposed sexual affinity for black men led to the institutionalisation of racism and the subsequent oppression of black people through legislation in America and Britain. Prior to the 17th Century and the 1664 and 1691 anti-miscegenation laws that criminalised sex and marriage between white and black persons, black men did marry English women in America.

⁹⁷ Geffen (2016) argues that more art such as “Willie Bester’s *Saartjie Baartman* and Breyten Breytenbach’s *Hovering Dog* [figure 15] as well as works by Zwelethu Mthethwa, William Kentridge and Stanley Pinker...” needs to be produced (not less), to talk about apartheid as a form of oppression, against the backdrop of work being taken down from walls of University of Cape Town. Although challenging white power is justified, the repercussions for the (loss of) visibility of art in Academia could be dire. Having said the above, it is a difficult scenario that involves choosing between artwork whose symbolism demeans the black experience of ‘being’ and having no art at all.

⁹⁸ Mbembe (2016:29) also a student of Fanon, here argues that “... it does not take nine months to change names of buildings, to change the iconography, the economy of symbols whose force is to create or induce particular states of humiliation; pictures or images that mentally harass Black students on an everyday basis because these students know whom these images represent.”

⁹⁹ Jimmie Durham most fully embodies such a stance, in his life and his work. Durham’s ‘post-American’ stance is similar to my own idea of invisible Uganda/post-Uganda and its art. While, Durham challenges the American capitalist empire, my project is modest in comparison because I confront Uganda and Uganda’s invisibility in the art world. Durham’s critical practice has made him an undesirable person with the United States Government and with the Cherokee nation who have disowned him (Watts, Meredith, Twist, et al 2017). Similarly, as a Ugandan visual artist, I already seem irrelevant to Uganda’s political space. Nonetheless, misrepresenting as in the case of Durham of both corporate and indigenous America is a unique border space through which Durham has artistically reinterpreted American culture and critiqued capitalism. The Cherokee who are adamant that Durham is not one of them and misrepresents them miss a crucial point about the trickster being in the world to disrupt it and shift its borders.

¹⁰⁰ (Quoting Njami (2005) *Africa Remix: Contemporary Art of a Continent*, London: Hayward Gallery Publishers)

¹⁰¹ Nyanzi, who “faces a year’s imprisonment”, according to *The Conversation* (2018) “has been fearless in her criticism of Museveni” and “embraced a Ugandan tradition called “radical rudeness” that dates back to pre-independence days of the late 1940s” to unsettle the intransigent “politeness” of the colonial British overlords, “was also “charged” with “cyber harassment and offensive communication” under the country’s Computer Misuse Act of 2011. She was arrested after she published a provocative poem on her Facebook page on September 16, the day after the President’s

74th birthday [...] that [said] Uganda would have been better off had Museveni died at birth.” The strong colour of her descriptive language is loaded with sexual metaphors is deliberately understated here.

¹⁰² Years later, Xenson would remind me of the anecdotal comment I made to him at his ‘Kikumi Kikumi’ show. While chuckling mischievously, Xenson says that I told him “You have shot yourself in the foot”! I misread him and he called me out. The artist’s ambivalence was expressed in that show where he dealt with it like the trickster that he is, by tickling his audience.

¹⁰³ Facebook and other social media platforms in creating activist spaces for cyber border crossers is documented as a theme in visual studies in the work of Mirzoeff with examples drawn from the Arab Spring and Egypt’s Tahrir square in particular.

¹⁰⁴ People, throughout history have been “collecting, assembling, and fastening down fragments of the materials at hand, for purposes of decoration, amusement, or ritual” (d’Arbeloff and Yates, 1974: 83-100). Fashion, dress making of all cultures suggest collage on humans, with “...fashions of every era ...[including] examples ... [using] ‘human collages’” (1974:83). There is a connection between collage and printed image and text on paper. “Print-literacy already made possible the imagined community floating in homogeneous, empty time...” (Chatterjee, 2006:126).

The cubists Picasso, Braque, Juan Gris and others used collage, between 1912 and 1915, bringing it into the arena of the exclusive ‘fine arts’ (d’Arbeloff and Yates, 1974:86). Other movements also took up collage too such as “Futurism (Cubism’s chief rival from 1909 to 1914)” in Italy, and “Dada, ...in 1916 ...Switzerland ... was a protest... [format that used] satirical photographs, painting and collage [that] startled the world” (d’Arbeloff and Yates, 1974:88). I also use satirical photographs in my practice.

For Duchamp, “[t]he intention consisted above all in forgetting hand... pure chance interested me as a way of going against logical reality...” (Hyde. 2017:122). Duchamp took contingency and chance in his practice seriously “[t]urning things over to chance, letting them fall as they may, ... “forgetting the hand,” ... getting away from the hand’s acquired and habitual gestures” (Hyde 2017:122). “More figuratively, it means eluding habit in all its forms, and eluding the constant repetition that habit forces on us (Duchamp didn’t want to spend a lifetime painting the same canvas over and over, which is what he thought most painters, slaves to the remembered hand, had to do). Forgetting the hand promises freedom from one’s own taste both good and bad”, as Hyde points out, as “... an escape from the rules of causality, and a way to avoid perpetual routine.” “Art,” Duchamp once said, “is an outlet towards regions which are not ruled by time and space.” “Chance was one of his tools for creating that outlet. It amused him, he used to say. To forget the hand and let things happen made him happy the way that Hermes is happy bumping into the turtle and Ajaoelele is happy returning to his village. It is the happiness of being released from the known and meeting the world freshly, the happiness of happenstance” (Hyde 2017:122).

Although collage as a technique is not new, Spies (1991:19) claims that following “... a phase of extreme disillusionment ... the destruction of war ... reviling and distorting established values ...the pendulum of destruction ... The radicality with which ... in 1919, Ernst demolished the institutional and definitional parameters of art both traditional and avant-garde was followed ...by the building of the world of collage.” Max Ernst was quite prominent among the ‘collagists’. Collage has connection to trickster. Collage is joining, and also attacking joints at the same time using fluidity.

¹⁰⁵ The *Uganda Airlines* metaphor uses tropes/ ruses of evoking the Trickster, making the artist the trickster who disrupts spaces using his controversial choice of subjects. One of the tropes I use is the idea of transferring meanings and contexts through collages drawn from different and often unconnected images and text to make new conversations.

¹⁰⁶ The west for instance has a schizophrenic relationship with its past, choosing to embrace only those aspects of the dominant culture that made them rulers of the world, while actively absolving themselves of responsibility for the by-products of capitalist modernism like marginalisation, racism or slavery. This schizophrenic relationship with western history is a joint that gives fodder for trickster artists working to create pores of critique.

Fluidity and porosity are conditions at borders and collage joins small pieces, like trickster, to create a new artefact. “Making a collage is a process of selecting, assembling, and pasting down pieces of paper or almost any material” according to d’Arbeloff and Yates (1974:7), and few other techniques are “so versatile” and “so responsive to every temperament”.

¹⁰⁸ A demonstration of tearing in practice can be found on <https://youtu.be/nhZ2yLac2Eo>

¹⁰⁹ The practice involved reflective thinking about the *Uganda Airlines* conceptual object. Kenneth Liberman's video 'Phenomenology for Ethnomethodology III Merleau- Ponty- "The intertwining- The Chiasm" which presents human anonymity in nature influenced the early parts of the practice, as well as Walter Benjamin's idea in 'The Work of Art in the age of mechanical reproduction' that art is "magical". I reflected upon conversations between the artist, the objects created and ideas of borders in art production that positioned me as a Ugandan artist thinking about what art is doing for Ugandan nationhood. Merleau -Ponty's (1968) 'chiasm' resonated with the crossroads of visibility and invisibility and boundary crossing of trickster activity that *Uganda Airlines* tackled.

¹¹⁰ The article can be found here: <https://blogs.lse.ac.uk/africaatlse/2019/07/10/visa-applicaions-emotional-tax-privileged-passports/>

¹¹¹ "To treat ambivalence with humour is to keep it loose ...[because] humor oils the joint where contradictions meet" and using "... black humor" [as an] "...allegorical space [and]... a mixture of tricks ..." (Farber, 1998: 7), is "the corridor of humor" like "Marcel Duchamp", used to laugh at difficulty (Hyde, 2017: 274).

¹¹² The process of tearing up myths of racial superiority was engaged by speaking back at constructed histories in order to reduce the burden I felt, of victimhood. Speaking back involved reconstructing collages as an articulation where a person feeling victimised can refuse the role play assigned to him/her by turning over some of the victimhood/ servitude into a shared burden through collage, between master and slave, owner and owned, capital and labour, profit and sharing. Collage allows me to play on a serious capitalist theme with humour and signification. Body parts were usually 'pasted'.

¹¹³ Production of audios, videos or writings of thoughts/ process/ two- dimensional or three-dimensional products were pieced together. The processes, video and audio cropping offered insights into power relations, invisibility and self-visibility. Imagery and texts by or about Richard Spencer, and Benedict Anderson's 'Imagined' Identities, Theresa May's 'Citizens of nowhere' and imagining Cecil Rhodes, Donald Trump, Yoweri Museveni or Comte de Gobineau are passengers on *Uganda Airlines*. The thoughts, processes and products of doing self- reflection formed a core aspect of the *Uganda Airlines* and making processes recorded.

¹¹⁴ Having 6,180-Pound Sterling per accompanying person in my bank account is a figure that many native British natives would not fulfil on any given day. I would have required 18,540 British Pound Sterling to bring a spouse and two children. So Theresa May's government 'hostile environment' policy targeting immigrants resonated negatively in the practice process, vividly reiterating Hayter's (2004:171, 173, 167) livid assertion that immigration controls are inherently immoral, designed in bad faith, are racially motivated and traumatise Africans trying to travel in the world even for legitimate reasons.

¹¹⁵ Throughout the practice, I started out commenting on what I read as white aesthetic dominance in post-independence Uganda. I thought that the world's art imagery has been unfairly skewed towards White ubiquity through dominant images of 'white' art, 'white' culture, 'white' cinema, white power and so on. This over-representation of White imagery left imbalances in invisible societies like Uganda whereby art, people, cinema, et cetera, are not represented adequately in local and international art settings perpetuating a crisis of self-representation. I am not advocating for more political decolonisation per se but for better representation in other ways within the capitalist empire. More visibility in the economies and hierarchies of the art world is such a way. The satire of the practices *Passengers*, *Fragments* and *False Flags* comments on these issues.

¹¹⁶ Stewart (2007:2,13) argues that "... we can take a place and ... assert it within a particular narrative that's important to us ... [i]f the problem of being in a country, having a nationality, is to do with whether you refuse or accept that frame ... artists can- or at least they should- think outside of it and embrace the contradictory, without it being a problem ... [particularly] in the absence of any political leverage or power with the systems that be ..."

¹¹⁷ I also wanted to explore Spivak's question 'Can the Subaltern speak?' (2006:28-37), representation in the post-colonial condition, as well as whether the post-colonial subject has actualized the possibility to speak for self. Rather than asking whether the subaltern can speak, my interest is more in 'Is the subaltern visible? Is art of Uganda visible at home and abroad, or is it perpetually invisible? How shall we imagine ourselves as those in the South who take back our prerogative to live beyond just "being the person who is always in the margins" ... "who never qualifies as the norm, ... who is not authorized to speak [, visualize self or move]" (Young, 2003:1)?

Bibliography

Administrator, 'The Tale of unmasking a ghost called TVO', The New Vision, 10th February 2017 https://www.newvision.co.ug/new_vision/news/1446012/tale-unmasking-ghost-called-tvo/

Amnesty International: 'Uganda: Drop absurd charges against academic Stella Nyanzi, 19 December 2018' (Retrieved 5th June 2019) <https://www.amnesty.org/en/latest/news/2018/12/uganda-drop-absurd-charges-against-academic-stella-nyanzi/>

Anderson, B. (2006): *Imagined Communities: Reflections on the origin and spread of Nationalism*, London: Verso

Antunes. J., Craveiro, M. and Goncalves, C.A. (2019): *The Centre as Margin: Eccentric Perspectives on Art*, Delaware and Malaga: Vernon Press

Arasse, D. (2014): *Anselm Kiefer*, London: Thames and Hudson

Armitage, J. (2017) 'Intimations of Immortality', Special Section: Homage to the work of Zygmunt Bauman, in Armitage and Bishop (Eds.), *Cultural Politics*, Volume 13, issue 3, 2017, Duke University Press DOI: 10.1215/17432197-4211205, Page 278

Auge, M. (1995): *Non-Spaces: Introduction to an Anthropology of Supermodernity*, Translated by John Howe, London and New York: Verso

..... (2017) *Art Abazos/ The Art Fairs Magazine: Art Paris 17*, www.artabazos.com

Ashcroft, Griffiths and Tiffin (1994): *The Empire Writes Back- Theory and Practice in Post-Colonial Literatures*, London and New York: Routledge

Ashcroft, Griffiths and Tiffin (Eds.) (2006): *The Post-Colonial Studies Reader*, Second Edition, London and New York: Routledge

Baldwin, J. 'On Being White and other lies' in Roediger, D.R. (Ed.) (1998) 'Black on White- Black Writers on what it means to be White', New York: Schocken Books

Barthes, R. (1977): *Image Music Text*, Heath, S. (Transl.), London: Fontana Press

Benjamin, W. 'The work of art in the age of mechanical reproduction', in *The Continental Aesthetics Reader*, Edited by Cazeaux (2000), London and New York: Routledge

Berczeller, P. (6th September 2004), 'The man who lost his past', The Guardian, article <https://www.theguardian.com/film/2004/sep/06/features.features11> Retrieved 22/6/2019

....., 'Boeing 707- 436- Aero Beach Entebbe', Images, Aug 2011 <https://www.airliners.net/photo/Aero-Beach-Entebbe/Boeing-707-436/19965050>

Brennan, T. 'The national longing for form' In Ashcroft, Griffiths and Tiffin (Eds.) (2006): *The Post-Colonial Studies Reader*, Second Edition, London and New York: Routledge

Brommer, G. (1994): *Collage techniques: A guide for Artists and Illustrators*, New York: Watson-Guption Publications

-
- Busch, D. and Klanten, R. (Eds.)** (2016): *The age of Collage Volume 2: Contemporary Collage in Modern Art*, Berlin: Gestalten
- Cabral, A.**, 'National Liberation and Culture' in William, P. and Chrisman, L. (Eds.) (1993): *Colonial Discourse and Post-Colonial Theory*, New York: Prentice Hall
- Chatterjee, P.** 'Nationalism as a problem' Ashcroft, Griffiths and Tiffin (Eds.) (2006): *The Post-Colonial Studies Reader*, Second Edition, London and New York: Routledge
- Cohn, D.** (2013): *Anselm Kiefer Studios*, London: Thames and Hudson
- Coleman, G.** (2014): *Hacker, Hoaxer, Whistleblower, Spy*: The many faces of Anonymous, London/ New York: Verso
- d'Arbeloff, N. and Yates, J.** (1974): *Creating in Collage*, London: Studio Vista
- De Botton, A.** (2009): *A Week at the Airport- A Heathrow Diary*, London: Profile Books Ltd
- Deleuze and Guattari** (2003): *A thousand Plateaus- Capitalism and Schizophrenia*, London: Continuum, Page 388-89
- Dezeuze, A.** (2014): *Thomas Hirshhorn- Deleuze Monument*, London: Afterall/ MIT Press
- Diener, A. C. and Hagen, J.** (2012): *Borders: A Very Short Introduction*, Oxford: Oxford University Press
- Doran, A.** (Posted 15/8/2017): 'They Know Why You Fly: Martha Rosler on Her Airport Photographs' in 'ArtNews', <http://artnews.com/author/adoran>
- Durham, J.** (2015): *Various Items and Complaints*, London and Serpentine Galleries: Koenig Books
- Eddo-Lodge, R.** (2017): *Why I'm no longer talking to white people about race*, London: Bloomsbury Circus
- Elkins, J.** (Ed.) (2007): 'Art history as a discipline' in "Is Art History Global?", New York and London, Routledge
- Elkins, J.** (2003): *Visual Studies- A skeptical Introduction*, London and New York, Routledge
- Ellegood, A.** (2017): *Jimmie Durham –At the centre of the world*, Hammer museum and DelMonico Books, London, Munich and New York: Prestel-Verlag
- Ellison, R.** (2014): *The Invisible Man*, penguin Essentials Edition, London: Penguin (Penguin Essentials Edition)
- Fanon, F.** (2008): *Black Skins, White Masks*, New Edition, London: Pluto Press. Translation by Charles Lam Markmann
- Fanon, F.** 'The pitfalls of national consciousness' in Ashcroft, Griffiths and Tiffin (Eds.) (2006): *The Post-Colonial Studies Reader*, Second Edition, London and New York: Routledge

Farber, M. (1998): *Negative Space: Manny Farber on the Movies*, New Preface by Robert Walsh, Expanded Edition, New York: Da Capo Press

Fisher, J. (2002): 'Towards a Metaphysics of Shit', in Documenta 11_Platform 5: Exhibition Catalogue, Berlin: Hatje Cantz Publishers

Foden, G. (1998): *The Last King of Scotland*, London: Faber and Faber

Foster, H. (1987): *Recodings: Art, Spectacle, Cultural Politics*, Seattle: Bay Press

Foucault, M. (1997): *Madness and Civilization- A History of Insanity in the Age of Reason*, London: Routledge

Gates, H. L. (2014): *The Signifying Monkey*, 25th Anniversary Edition, Oxford: Oxford University Press

Geffen, N. (2016): 'Ground up Report: We need more art, not less', 15th April in www.dailymaverick.co.za Retrieved 9/6/2017

Giles, C., Sky's the limit as Africa makes major move towards aviation single market, CNN (Cable News Network) CNN, January 31, 2018
<http://edition.cnn.com/2018/01/31/africa/african-union-single-air-airline/index.html>

Gilroy, P. (1987): 'There ain't no Black in the Union Jack': The Cultural Politics of Race and Nation, London: Hutchinson

Gray, C. and Malins, J. (2004): *Visualizing Research: A guide to the Research Process in Art and Design*, Aldershot: Ashgate

Hayter, T. (2004): *Open Borders: The case against Immigration Controls*, Second Edition, London: Pluto Press

Heartfield, J. in 'Heartfield', 26th May 2013, <https://youtu.be/ZbtCXWFFqyk>

Hirshhorn, T. in Thomas Hirshhorn Interview: A world of Collage, Louisiana Channel, published 19th February 2019 <https://youtu.be/zGYWu8foyoS>

Hirshhorn, T. (2015): *Gramsci Monument*, New York/ London: Dia Art Foundation/ Koenig Books

Howe, S. (2002): *Empire: A Very Short Introduction*, Oxford: Oxford University Press

Hyde, L. (2017): *Trickster makes this world- How disruptive imagination creates culture*, Canons Edition, New York: Canongate

....., (2016): 'Is this the death of Uganda's national theatre?', in the East African newspaper <http://www.theeastafrican.co.ke/Fight-for-Uganda-iconic-national-theatre/434746-3408882-view-printVersion-3cq5rm/index.html>

Kabiito, R. (2010): 'Meaning Making in Visual Culture: The Case of Integrating Ganda Indigenous Knowledge with Contemporary Art Practice in Uganda', PhD Thesis, Jyvaskyla: Aalto University Publication Series of the School of Art and Design A95
<https://shop.aalto.fi/media/attachments/92565/Kabiito.pdf>

Kakande, A. (2008): 'Contemporary Art in Uganda; A nexus between Art and Politics', PhD Thesis PDF, Johannesburg: University of Witwatersrand

<http://wiredspace.wits.ac.za/bitstream/handle/10539/6856/Angelo%20A%20Kakande%20Volume%201%20Contemporary%20Uganda%20Art%20a%20Nexus%20between%20Art%20and%20Politics%20PhD%20Thesis.pdf?sequence=1> Retrieved 2015

Kasfir, S.L. 'Lacuna: Uganda in a globalized field'. In Salami, G. and Visona, B. M. (2013): *A Companion to Modern African Art*, Malden and Chichester : Wiley-Blackwell

Kentridge, W. in 'How to make sense of the world' (1st October 2014), Louisiana Channel (<https://youtu.be/G11wOmXoJ6U>)

Keohane, K. (2005): 'Trickster's Metempsychosis in the mythic age of globalization: the recurrence of the Leprechaun in Irish political culture', article in *Journal Cultural Politics* Volume 1 Issue 3, page 257-278

Kirk, C. (2014): 'Painting as emergent knowledge: a practice-led case study of contemporary artistic labour', *Journal of Visual Art Practice*, 13:2, Page 115
<http://dx.doi.org/10.1080/14702029.2014.959347>

Knowles, C. (2014): *Flip-Flop: A Journey Through Globalisation's Backroads*, London: Pluto Press

Kyeyune, G. 2003. *Art in Uganda in the 20th century*.
<http://dspace.mak.ac.ug/bitstream/123456789/836/3/kyeyune-george-sifa-phd.pdf>.
Abstract

Liberman, K.: 'An Inquiry into the Intercorporeal Relations Between Humans and the Earth' In Cataldi, S. and Hamrick, W.S (Eds.) (2007): *Merleau-Ponty and Environmental Philosophy- Dwelling on the Landscapes of Thought*, Albany: State University Press

Makhoul, B. and Hon, G. (2013): *The Origins of Palestinian Art*, Liverpool: Liverpool University Press

Manghani, S. (2013): *Image Studies: Theory and Practice*, London and New York: Routledge

Mann, R., 'Americans Assist Uganda In Airplane Operations-Washington Post', Article archive, 3rd March 1977. https://www.washingtonpost.com/gdpr-consent/?destination=%2farchive%2fpolitics%2f1977%2f03%2famericans-assist-uganda-in-airplane-operations%2f8c3db917-4b60-4f7a-a7ac-a985dca6fa15%2f%3f&utm_term=.dba24f221230 (Retrieved November 2018)

Marshall, T. (2016): *Prisoners of Geography: Ten maps that tell you everything you need to know about global politics*, Revised and Updated Edition, London: Eliot and Thompson Limited

Marshall, T. (2018): *Divided: Why we're living in an age of walls*, Revised and Updated Edition, London, Eliot and Thompson Limited

May, T., 'Theresa May's Conference speech in full', the Telegraph, 5th October 2016
<https://www.telegraph.co.uk/news/2016/10/05/theresa-mays-conference-speech-in-full/>
Retrieved 29/6/2019

Mazrui, A. (1986: 76, 77): *The Africans- A triple Heritage*, London: BBC Publications

Mbembe, A. (2015: 187, 104): *On the Post colony*, Johannesburg: Wits University Press

Mbembe (2016): 'Decolonizing the university: New directions' in Arts and Humanities in Higher Education, Volume 15 (1) 29-45 (30) sagepub.co.uk/journalsPermissions.nav
DOI:10.1177/1474022215618513 [ahh.sagepub.com https://sagepub.com](https://sagepub.com)

....., 'Merhan Karimi Nasser- in Transit', Created May 28, 2008, Updated July 28, 2018
https://www.h2g2.com/approved_entry/A33471100 Retrieved 22/6/2019

Merleau-Ponty, M. (1968): *The Visible and the Invisible*, Evanston: North Western University Press

Merrick, R. 'Theresa May Speech could have been taken out of Mein Kampf', Vince Cable says', 5th July 2017 <https://www.independent.co.uk/news/uk/politics/theresa-may-mein-kampf-adolf-hitler-nazi-vince-cable-liberal-democrat-conservatives/a7825381.html>
Retrieved 29/6/2019

Mirzoeff, N. (2009): *An Introduction to Visual Culture*, 2nd Edition, London and New York: Routledge

Mirzoeff, N. (2011): *The Right to Look- A Counter history of Visuality*, Durham and London: Duke University Press

Mirzoeff in conversation with Ines Beleza Barreiros in "Theory' is not just words on a page (July 27th, 2017). It's also things that are made": Interview with Nicholas Mirzoeff. Barreiros also refers Mirzoeff's work in the Nordic Journal of Aesthetics where Mirzoeff proposes how to "empty the museum, decolonize the curriculum and open theory".
<http://www.buala.org/en/face-to-face/theory-is-not-just-words-on-a-page-it-s-also-things-that-are-made-interview-with-nichol>

More, T (1516): *Utopia*, Dublin: R. Reilly

Morris, W. (1983/ First published 1890): *News from Nowhere and other Writings*, London: Penguin Classics

Muranga in Okoth, Muranga and Ogwang (Eds.) (1994): *Uganda- A Century of Existence*, Kampala: Fountain Publishers

Njami, S. in conversation with artists in Kampala in 2012 during the launch of a touring project Njami and David Adjaye were running called 'Visionary Africa: Art at Work.

Nkuluze Trust (Public Domain], Buganda Map, JPG Image
https://upload.wikimedia.org/wikipedia/commons/b/bd/Buganda_map.jpg Retrieved 12/7/2019

Nsubuga, E.S. and Makandula, S. (2017) 'Reimagining Our Histories, Eria Nsubuga SANE and Sikhumbuzo Makandula in Conversational Partnership', Artist Interview in Simbao R. (Ed.) *African Arts*, Summer 2017, African Arts Consortium; UCLA, Rhodes University, University of California and University of North Carolina at Chapel Hill, Hong Kong: MIT Press Journals Volume 50, Number 2 (Page 68-83)

Nyamor, E., 'Kampala art Biennale 2018: From Missionaries to Artists', Online article
<https://www.contemporaryand.com/magazines/from-missionaries-to-artists/> Retrieved 28th June 2019

-
- Oguibe, O.** (2004): *The Cultural game*, London: University of Minnesota Press
- Okeke-Agulu, C.** (2007): 'Art History and Globalization' in Elkins, J. (Ed.): "Is Art History Global?", New York and London, Routledge
- Okeke-Agulu, C.** (2017): 'Modern Art is being Gentrified', article in The New York Times, May 20, 2017 <https://www.nytimes.com/2017/05/20/opinion/sunday/modern-african-art-sothebys.html> (Retrieved 3/6/2017)
- Okwenje, B.** 'Visa applications: emotional tax and privileged passports', July 10th 2019, a London School of Economics blog article <https://blogs.lse.ac.uk/africaatlse/2019/07/10/visa-applications-emotional-tax-privileged-passports/>
- Ong, A.** (1999): *Flexible Citizenship- The Cultural Logics of Transnationality*, Durham and London: Duke University Press
- Orwell, G.** (1949): *1984*, London: Secker and Warburg/ New York: Harcourt Brace
- Otieno, M.**, 'Effects of closed airspace on Africa', The East African, 4th March 2017 <https://www.theeastafrican.co.ke/magazine/Effects-of-closed-airspace-on-Africa--/434746-3836340-7fldh5/index.html>
- Pachnicke, P. and Honnef, K.(eds.)** (1992): *John Heartfield*, New York: Harry N. Abrams, Inc.
- Pascoe, D.** (2001): *Airspaces*, London: Reaktion
- Pauwels, M.** "In defense of Decolonial Philistinism; Jameson, Adorno and the Redemption of the Hatred of Art", in (Armitage and Bishop Eds.) Cultural Politics, Volume 13, Issue 3, 2017 Duke University Press DOI: 10.1215/17432197-4211338
- P'Bitek, O.** (1994) *Artist, the Ruler: Essays on Art, Culture and Values*, Nairobi: East African Educational Publishers Ltd.
- Perl, J.** (2014, August 4) Liberals are Killing Art by Insisting that It's Always Political <http://newrepublic.com/article/118958/liberals-are-killing-art-insisting-its-always-political> Retrieved 5/6/2017
- Pertsovsky, N.** (2017) 'Here is the list of art destroyed on UCT', article on online art journal, June 9th, www.groundup.org.za Retrieved 9/6/2017
- Researcher** in a discussion with Daudi Karungi, owner of Afriart Gallery, Kampala in 2012
- Researcher's** conversation with Daudi Karungi, at Afriart Gallery Kampala 19th May 2016
- Ruiz, P.** (2013) 'Revealing Power: Masked Protest and the Blank Figure', in the Journal 'Cultural Politics', Volume 9, Issue 3, Duke University Press
- Said, E.W.** (2003): *Orientalism*, London: Penguin Books
- Sanyal, S.** 2002. "Transgressing Borders, Shaping an Art History: Rose Kirumira and Makerere's Legacy" in Doering, T. (Ed.) (2002): *African Cultures, Visual Arts, and the Museum: Sights/Sites of Creativity and Conflict*, Pages 133-59, Matatu Numbers 25-26 Amsterdam/ New York: Rodopi

Sardar, Z.: Foreword to the 2008 edition in Fanon, F. (2008) *Black Skins, White Masks*, London: Pluto Press, New Edition. Translation by Charles Lam Markmann

Serwanja, S. L.N. (2014): *Blasio Aliddeki- A colonial trained Civil Servant*, Kampala: Crane Books

Silver and Bulloch (2016) 'Introduction to Qualitative Data Analysis', University of Southampton

Slemon, S. (2006): 'The Scramble of Post-Colonialism' in Ashcroft, Griffiths and Tiffin (Eds.) (2006): *The Post-Colonial Studies Reader, Second Edition*, Page 51-56, London and New York: Routledge

Snauwaert, Mulvey, Durant and Nesin (2017): *Jimmie Durham*, London and New York: Phaidon

Spies, W., Ed. (1991): *Max Ernst- A Retrospective*, translation from German by John William Gabriel, Munich: Prestel-Verlag

Spies, W. (1991): *Max Ernst- Collages: The invention of the Surrealist Universe*, translation from German by John William Gabriel, London: Thames and Hudson

Spivak: *Can the Subaltern speak?*, Chapter 4, page 28 -37 in Ashcroft, Griffiths and Tiffin (Eds.) (2006) *The post-Colonial Studies Reader*, Second Edition, London and New York: Routledge.

Standing, K. (2015): *Scoping the Visual Arts Scene in East Africa*, London: The British Council

...., 'Stella Nyanzi: the formidable feminist foe Museveni has failed to silence', The Conversation, November 15, 2018 <https://www.theconversation.com/stella-nyanzi-the-formidable-feminist-foe-museveni-has-failed-to-silence-107017> (Retrieved 5th June 2019)

Stewart, N. (2007): *no one's not from everywhere: A project by Nick Stewart*, Portadown: Millenium Court Arts Centre

Taylor, J. V. (1963, 2001 reprint): *The Primal Vision*, London: SCM Press

Tenniel, J. , 22nd October 1892, The White Elephant, Punch magazine, Caricature https://commons.m.wikimedia.org/wiki/File:The_White_Elephant,_Punch_103.pg Retrieved 9th July 2019

The 1995 Constitution of the Republic of Uganda, Kampala, page 166-168?

The Observer, "Amama 'thugs' stuck a finger in a leopard's anus-Museveni", December 20, 2015 <https://www.observer.ug/news-headlines/41737-mbabazi-thugs-stuck-a-finger-in-a-leopard-s-anus-museveni> (Retrieved 10th June 2019)

Tom Fleming Creative Consultancy (2015): *Scoping the Creative Economy in East Africa*, London: The British Council

Tuhiwai Smith, L. (2004): *Decolonizing Methodologies- Research and Indigenous Peoples*, London and New York: University of Otago Press

Tumushabe, A. (2013, August 19th) 'Arts courses to blame for joblessness- Museveni', Article in the *New Vision* Newspaper, Kampala, Uganda, Page 7

Unnamed Writer: 'Ugandan Plane Deal Believed Key to Israeli Spy Operation', article archive, 11th September 1978 in Washington Post. <https://www.washingtonpost.com> (Retrieved 10th November 2018)

Wandera, D. (2014, August 18th) 'Arts courses are useless', Article in the *New Vision* Newspaper, Kampala, Uganda, Page 5 (Retrieved 2015)

Watts, Meredith, Twist, et al, 'Dear Unsuspecting Public, Jimmy Durham is a Trickster', Indian Country Today, June 26, 2017, (Retrieved 7/6/2019)
https://newsmaven.io/indiancountrytoday/archive/dear-unsuspecting-public-jimmie-durham-is-a-trickster-Rk7_oZ6TPkmlIQLNjN-gPw/

Wilder, G. (2015: 27, 34): *Freedom Time- Negritude, Decolonization and the Future of the World*, Durham and London: Duke University Press

Williams, R. (1981): *Culture*, Glasgow: Fontana

Wright, R. (1946): *Black Boy-A Record of Childhood and Youth*, London: Victor Gollancz Ltd.

Young, R. J. C. (2003): *Postcolonialism- A very short introduction*, New York: Oxford University Press

Zukaskaite, A. (2006): 'Tell me who is your other and I will tell you who you are. Imaginary identities in contemporary Lithuanian Art', in ATHENA, 2006 Nr. 3, ISSN 1882-5047