ART & ART EDUCATION IN EAST AFRICA A WORKING BIBLIOGRAPHY 04.03.12-3

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KEYWORDS/discourses: art, art education, children's artistic development [growth] in Kenya, art education in Kenya: formal (school-based, mostly drawing), non-formal (non-school based 'workshop'), 8-4-4 system, skills, symbolism, aesthetic, pre-vocational /vocational training, educational planning, regionalism: legacy of Makerere Art School, local knowledge, indigenous/local art movements (Akamba, Gusii), Creative Industries, NGOs; tension between advocacy and research; history of art/visual culture in East Africa, artcraft, contemporary art worlds in Kenya, artist/African' artist, patronage, 'tourist' art, heritage, underdevelopment, gender specificity, intellectuals, critical pedagogy, development [well-being] and art-making, jua kali. Art Education elsewhere, globalization, international policies - UNESCO: Creative Arts, Cultural Diversity, World Heritage; WTO: Geographical Indications.

A BIBLIOGRAPHY with selected studies for 'Africa' & theory
This ongoing bibliography with notes supports the Centre of African Studies seminars on 10 March 2011: Art Education in Kenya and on 8 March 2012: Lilian Nabulime: A Post-Modern Sculptor from Uganda and my presentations Kenya's Art Worlds and Effective Art Education for the African Stones Talk Seminar, Kisii. Kenya', 1-3 August 2011, and Akamba Mwisa: Carving a local art world in East Africa & beyond for the symposium Commemorating the Past, Creating the Future, Kenya's Heritage Crossroads at the British Library, London (below, www.open.ac.uk). This is a working list. New books other texts will be added regularly, indeed I await the new monographs sponsored by the Goethe Institute, Nairobi and intend to extend coverage for Tanzania and Uganda.

KENYA, EAST AFRICA, AFRICA


Akala, W J 2007: 'Africa [Kenya]' (pp 35-36) in response to MA Stankiewicz. Capitalizing Art Education: mapping international histories'. In L Bresler, ed. International Handbook of Research in Arts Education. Springer. Describes Kenya as "an area of marginal analysis with forms of art: stone tools, rock art, which predate western culture" to the range of current practices such as "technical drawing".


Ashley, C & Reid, A 2008: A reconsideration of the figures from Luzira. Azania. An excellent example of how further research modifies the story: pushing back date, making regional connections and likely ritual use; the object is displayed in SAG.


— 1985: Margaret Trowell and the development of art education in East Africa *Art Education*, journal of the National Art Education Association, USA [mid-1930’s -1950’s including exhibitions of students’ work in London].


Cunningham, et al 2005: *Carving out a Future. Forests, Livelihood and the International Woodcarving Trade*. London: Earthscan. Several chapters on the Akamba carving, claimed to be the oldest and largest modern movement in tropical Africa. *Saving the Wooden Rhino* a subsequent video by the same team has an upbeat account of the carving movement albeit with shallow oral history (one mzee who ‘mis-informs’ re WW 1 influences of Makonde; most sources posit connections with Zaramo carving, whichever agreement on a missionary-connection) and extensive coverage of research and action re the ecology of trees.


*First Word* [joint authors] Autumn 2011: ACASA Arts Council African Studies Association (USA) Fifteenth Triennial Symposium 23-27 March 2011, Los Angeles. *African Arts* 44(3) pp1-9. The ACASA Triennial is the state-of-the-art symposium for African art; the 2011 edition had 46 panels comprising 210 presentations albeit with scant attention to the eastern region -- two panels (Pido, below) plus a few other papers. In a five-section review, only one writer gave an example from Kenya/east Africa. ‘Theoretical Trends’ by S Anderson cites a presentation that discusses the phase/moment in which *matatu* public transport vehicles were decorated in ‘gangsta’ style (note that any painting on such vehicles other than a yellow line was outlawed in 2003 by the Ministry of Transport; and again in 2004 by Parliament; in 2011, the law was being enforced.). Anderson’s account states that the *matatu* genre “synthesized Nairobi urban culture” and for some “is celebrated as the only ‘true’ Kenyan art” (p8). I wonder the extent of local credibility for such a very slight interpretation of Kenya’s contemporary art? External scholars could be more self-critical in response to the Triennial’s core question: “How African art is being interpreted, and by whom?” (p4). *African Arts*, the professional magazine for the academic field of Africanist/African art, is available on-line through JSTOR.


Kagia, M 2003: Drawing As Process. MA Thesis, Kingston University. For Mercy Kagia, drawing as process is a means of thinking, exploring “a way of knowing” the world that is based upon creative interaction with what/whom is observed. After close to a decade in the UK, she is completing her practice-based PhD with the proposed title “Objectivity and the Ephemeral: The Reportage Artist in Society”. A new kind of academic research in which the researcher investigates her/his own practice, Kagia is analyzing her drawings in relation to other contemporary reportage artists, relevant discussions and photographs. In her 10.03.11 SOAS presentation, she spoke about her determination to become a professional artist. She discussed a sample of her drawings, some associated with her teaching (in London and Nairobi) but most from her field research in Kisumu, western Kenya. Ironically, she selected the city for her PhD study because “it didn’t
have connections”, but by the time of her research the location had experienced fierce ethnic clashes following the 2007 elections. Thus, the timing of her research may have affected the nature of her experience. Rather, the very presence of a person drawing in the Kisumu market stimulated varied conversations about drawing “what is it for”, interestingly with little reference to politics; she observed a very low level of public awareness of drawing, of drawing as a career or “that there are people who just draw.”


Kenya Arts Diary 2011. Nairobi: Kul Graphics. Fifty artist profiles cite only 2 trained at a Kenyan university; Gallery Watatu - 4, Kuona Arts - 6, Creative Arts Centre - 5, Buru Buru Institute of Fine Arts - 2; rest/most are self-taught plus non-African Kenyans and residents.


____ 2002: Primary School Syllabus.


____ 2010: Summative Evaluation of the Primary School Education Curriculum. Assessment of “gaps in achievement of objectives on appreciation of aesthetic value... learners have not attained skills in areas such as creativity... respect for the dignity of work... non-coverage of the syllabus is due to heavy workload of teachers and high pupil-teacher ratio”; on-line www. kie.ac.ke..


Kenyatta, Jomo 1938: Facing Mount Kenya. London: Secker & Warburg. 1978, Nairobi: East African Educational Publishers. “Education might help to promote progress and at the same time to preserve what is best in the traditions of the African people and assist them to create a new culture which, though its roots are still in the African soil, is yet modified to meet the pressure of modern conditions” (p128).


Kingdon, Zuleika 1998 [video, 118min]: Visions and Dreams. Uganda’s contemporary art worlds through case studies of artists Nabulime, Sserulyo, Banadda, Tumwine in the context of recovery from war and Makerere Art School’s resilience.


Mboya, J 2007: The story of the Godown Arts Centre: A Journey to Freedom through the Arts. In K Njogu & G Oluch-Olunya, eds Cultural Production and Social Change in Kenya Building Bridges. Nairobi: Twaweza Communications. Director of the Godown, Mboya retells a story about a chicken who had been tied by a string to a tree which restricts her movement and nourishment. Even after being released, she remained in her small space. Mboya posits “that in East Africa, artists behave like the chicken. The string has been cut but we are afraid to move into the wider civic space, to play our part. We are still tethered in our minds” (p 184).

Mboya, J 2010: (Over)riding the Rainbow Ethnic Diversity and the Kenyan Creative Economy. In K Njogi et al, eds JM reiterates J v Miller on the ethnic, tradition-based carving movements of the Kamba and Kisii, calling for them to be reframed as national movements (which non-Kenyans usually do); then p 65 she identifies two individual artists Mwitaki, E Ongesa who extended conventional to unique practice; pp 68-9: JM concludes with 5 policy points, including 1 “comprehensive mapping the creative sector”, 2 “consolidate K’s creative economy sector”, 3 “financing the sector”, 4 p69 “the arts must be reinstated in the education system as a core subject in schools. At the same time, a broader offer of vocational training, one that would include creative sector-related courses in areas such as arts management and technical courses such as sound engineering and lighting design ought to be developed.”, 5 “dynamic and timely policy and laws.”

Maingi, D 2003: ‘Secondary School Art teachers and administrators’ viewpoints on the role of Art Education: Nairobi and Central Provinces, Kenya.’ Unpublished MA Thesis, Kenyatta University. In his presentation of 3.10.11 at SOAS, Donald Maingi described the social science/art education methodology that he employed to profile and investigate the attitudes of educators who are and are not specialists in art but have responsibility for the subject in secondary schools, in order to ascertain “the main root” of the subject’s marginalization in secondary schools. His evidence from two adjacent Provinces (and not Western which has the highest provision for secondary art) was inconclusive, in part because many teachers’ knowledge of their subject was limited. Most respondents agreed the purpose of art teaching was for “societal concerns” eg., “improving the appearance of the school” and as having both individual and utilitarian/vocational purposes. His key observation is that “school culture is more particular than the national curriculum”. He calls for improvements that will facilitate an holistic approach to art education. For his PhD, Maingi has
shifted disciplines to the History of Art at Birkbeck College, University of London; his path breaking research addresses the development of modern art in Kenya from the perspective of nationhood.


Musa, H Winter 2010: The Party of Art: When the People Entered the Gallery. *The South Atlantic Quarterly* 109(1), Durham, N.C.: Duke U. With reference to Khartoum in the 1970's and 2008, Musa describes and analyzes the transformative role of modern art exhibitions, curated mostly by artists with Leftist politics, which he likens to improvisational theatre; instructive to compare with conditions for art in Nairobi, Kampala and/or Dar.


Nabulime, L & McEwan, C 2010: Art as social practice: transforming lives using sculpture in HIV/AIDS awareness and prevention in Uganda. *Cultural Geographies* 18 (3) 275-296. Ugandan Lecturer of Sculpture moves out of the gallery into the community to use art/soap sculpture as a form of social practice to modify gender relations and improve understanding of this medical 'elephant in the room'.


________ 2011: *Dreams in a Time of War A Childhood Memoir*. London: Vintage Books. Regarding the struggle over the content of formal schooling during the author's childhood, "The syllabus would be determined by colonial masters. The effects were immediate. In the new Manguo [old 'was an independent school'], music and performance died. The interschool sports festival became a thing of memory. The marching band too. The school no longer was the centre of community festivities" (p167).

Njogu, K & Mugo-Wanjau, M 2007: Art and Health Promotion: Creativity against HIV and AIDS. In K Njogu & G Oluoch-Olunya, eds., op cit. Reviews several NGO projects; also see Njogu's Introduction.


Okworo, B 2009: Ong’esa: The Master Artist. Nairobi: *The Artisan World*. Includes Ong’esa’s criteria for an effective art education to “uphold professionalism”: 1 “training for the acquisition of necessary skills and
conceptualization of original ideas", 2 sufficient "practice to become resourceful... innovative" 3 theory/context, "understand the historical background of art".


Spring, C 2009: African Art in Detail. British Museum Press. The curator’s introduction to the BM’s African galleries which exemplify an inclusive approach for global, modern Africa by media and some practices, concludes with the kanga hujui kitu).


Triangle Arts Trust [joint authorship] 2006: Triangle variety of experience around artists’ workshops and residencies. London: Triangle Art Trust. Concerns the Triangle network which then included Kuona Arts; contributions by Rob Burnet, founder of Kuona and others involved in artists’ workshops in the region.

Trowell, K M 1937: African Arts and Crafts: Their Development in the School. London: Longmans. Classic for art education in eastern Africa; KMT lived in Ukambani, Kenya before her many decades in Uganda where she founded the art school at Makerere and made collections for the national museum (and the BM); author of many texts that document the late 1920’s to mid-1950’s.


 THEORY


Smith, N 1983: *Experience and Art Teaching Children to Paint*. NY: Columbia Teachers’ College Press.


UNESCO 2010: *Seoul Agenda: Goals for the Development of Arts Education*. The Goals are to (1) Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education; (2) Assure that arts education activities and programs of a high quality in conception and delivery; (3) Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world. (This policy statement incorporates the Road Map that was developed collaboratively during and after the 2006 World Conference and before the 2010 World Conference, latterly with Kenyan participation.)
KENYA MAGAZINES/JOURNALS that have art content

**Chonjo** (2006-) Lamu, Malindi & the North Coast (Ed: H Bwanaadi Ernst)

**Jahazi** culture, arts, performance; Twaweza Communications (2006-)

**Kenya Past and Present**; Kenya Museum Society (from 1971)

**WajIbu** April-May 2006 Special issue ‘Voices from the World of the Arts’ (Ed: J Sibi-Ogumoh)

**Msanii** contemporary art; RaMoMA (2001-09, 25 issues)

**KWANIT** critical literary (from 2003 Founding editor: B Wainana, Ed: B Kahora).

SELECTED WEBSITES

www.kie.ac.ke (Kenya Institute of Education)

www.onb.ac.ke (University of Nairobi, School of Arts and Design)

www.ke.ac.ke (Kenyatta University, School of Visual and Performing Arts, Department of Fine Arts)

www.kuanatrust.org (model networking; also site for Footnotes)


www.researchkenya.org (national site for theses and dissertations with over 12,000 listings, some 2000 of which 18 relate specifically to art education; regarding local art movements/worlds, one entry for Kisii stone and none Akamba wood carving. Please note omission of my MA thesis which was deposited at KIE and VP’s Office with acknowledgement, thus, suggesting other studies may not be listed.


www.masaimbili.com (Kibera art group; see C Halliday)

www.museums.or.ke (3.11 Nairobi Museum’s temporary exhibition is ‘Visionary Women’) Report by Larry O’Farrell.

www.museumsonline.com [Geographical Indications Conference (local materials & knowledge)]

www.africanchildforum.org (‘Picture Gallery’ offers comparison with paintings by Ethiopian children)

www.africancolours.net (on-line contemporary art and culture news)

www.africanrockart.org (site for TARA: Trust for African Rock Art which is based in Nairobi; includes education & community programmes)

www.anosasfrica.org.uk (arts education for orphans and children from the slums; 3 month programmes with existing child care institutions)

www.apesinspace.net (animation by Kwame Nyong’o, e.g. *Tinga Tinga Tales*, 2011: *Legend of the Nyong Hills*).

www.art2bodymaps.com (international exposure includes ‘Our Positive Bodies’ exhibition at the Brunei Gallery, SOAS, 2008)

www.awbkenya.com (Art Without Borders, directed by James Mbuthia, Nairobi)

www.thebritishmuseum.org (check under Research for Collections)

www.create-rpc.org (CREATE: Consortium for Research on Educational Access, Transition and Equity, Centre for International Education, Sussex; includes Free Primary Education in Kenya)

www.drawing-research-network.org.uk (cited by Mercy Kagia)

www.flipkiiwas.com (Uniqueco-designs, Nairobi)

www.gatsby.org.uk (Kenya Gatsby Trust, support for development of craftwork)

www.kuonatrust.org (model networking; also site for Footnotes)


www.kwanionline.org (check for photography project ‘24 Nairobi’)

www.museumsonline.com (Kenya Institute of Education)

www.museums.or.ke (3.11 Nairobi Museum’s temporary exhibition is ‘Visionary Women’)

www.nairobi-arts.org (Centre for Contemporary Art in East Africa; Jimmy Ogonga)

www.open.ac.uk/Arts/fergusoncentre/memorialization (for Peace Museums)

www.portraitsnofnairobi.wordpress.com (London-based Kibera project ‘Koinonia’)

www.saraka.org (performing arts, Nairobi)

www.shujaaz.fm (development radio in Sheng [slang Swahili with English], monthly cartoon supplement in Nation newspaper)


‘Google’ for sites featuring the local movements of Kisii stone on U-Tube (Kisac Fair Trade, Smolart Self Help amongst others; KISEF: Kisii Soapstone Industry Empowerment Forum) and Akamba wood carving (co-operatives: Wamunyu, Nairobi; Gikomba, Mombasa; Changamwe amongst others.

NGO & community-based art groups > a notional, partial listing of an estimated 60 or more
Anno’s Africa, Nairobi
Art in Kibera (NGO sponsored by GAIN: Georgetown African Interest Network)
Banana Hill, Limuru
Culture Boyz, Lamu
Kyanika Adult Women Group (KAWG), Kitui District (conserving the ‘traditional’ gourd plant)
Lake Basin Arts Group, Kisumu
Maasai Mbili, Kibera (see Craig Halliday’s video on U-Tube)
Ngare Ndare, Laikipia
Ngecha Artists, Limuru
Lily Pond Art Centre, Nanyuki
Sane Wadu Studios, Navaisha
WAPI, Nairobi (Words and Pictures project sponsored by the British Council, Nairobi)
Wildebeeste Environmental Workshops, Athi & Lamu

'Changing Education Paradigms'- Prof Ken Robinson, advocate/researcher in creative arts education. Royal Society of Arts.  
http://www.youtube.com/watch?v=zfZs6pL4U&feature=youtu.be

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