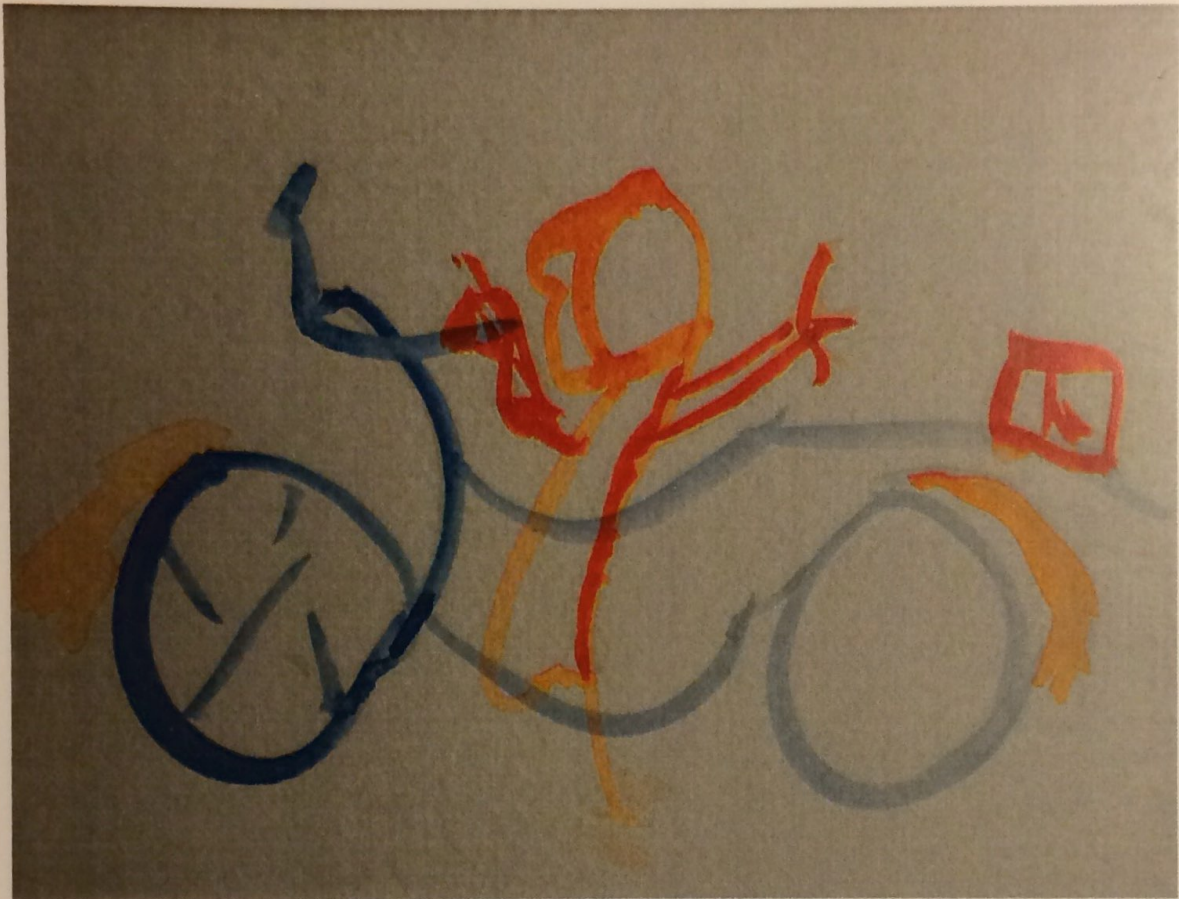


TABOO

A Swedish / Ugandan Gender Balance Project

Bishozi Art Movement (BAM) with Bishozi National Organization (BNO) villages



Makerere Art Gallery

Opening 2 February 2018, 5pm

With the support of Bishozi National Organization (BNO), Bishozi International Program (BIP), the Swedish Arts Grants Committee, and Makerere University

Introduction

BAM is a group of Swedish and Ugandan artists working with fine art, sculpture, mosaic and music. Around 700 people from thirteen different Bishozi National Organization villages in Southwestern Uganda have participated in workshops centered on 'gender balance' conducted by BAM. The workshops have sparked discussions on gender norms and cultural traditions.

The participating villages were: Bishozi, Engari, Nsheshe, Mbogo, Akati, Mirama, Kakoni, Ireme, Kyenshebashebe, Kyantomu, Kyengando, Ngomba and Nyabigoye, in Kiruhura and neighbouring districts. Each of the six workshops were attended by 115 to 150 people; women, men and youth from 15 years of age.

BAM

Annette Mirembe Rosati, Fine Art, Sweden

Dr. Lilian Mary Nabulime, Sculpture, Uganda

Andrew Kivumbi, Mosaic, Uganda

Biggi Vinkeloe, Music, Sweden

Nema Vinkeloe, Music, Sweden

BAM has the pleasure to present a selection of the artwork created in the workshops in an installation at Makerere Art Gallery. The exhibition opens on the 2 February 2018 at 5pm.

BAM offers two days of workshops at Nkumba University, Entebbe, on 5 and 6 February 2018.

The landscape in South-Western Uganda is hilly with savannah vegetation. Most of the people are farmers and cattle keepers. The workshops visualized traditional taboos for women, such as for example whistling, playing football, or riding a bicycle. The participants engaged in creative teamwork and the workshops initiated discussions about gender roles and the gender balance between men and women in the villages.

Artist Annette Mirembe Rosati founded Bishozi International Program (BIP) in 1997 to promote art and development in Sweden and abroad. In

1998, Annette visited Uganda for the first time, conducting workshops with children and youth at the Makerere Art Gallery. This was also the first time Annette met Dr. Lilian M. Nabulime and other Ugandan artists.

Much has happened since then. BIP has invited women artists from Makerere University to Sweden for workshops and exhibitions, and Annette has conducted more workshops in villages in South-Western Uganda. In 2004, Annette and a group of Swedish and Ugandan artists went to Bishozi village to build a schoolhouse. At that time, Annette and the women in the village decided to found the Bishozi Women Association, to combat gender inequalities in the villages and help women to gain control over their own lives.

The development projects, initiated by BIP, expanded to several neighboring villages. In 2015, BIP, together with Bishozi Women Association, founded Bishozi National Organization (BNO). BNO is a non-political and non-religious organization, and its constitution has been approved by the NGO Board in Kampala. Presently, there are 13 branches under BNO.

BNO actively works for cultural and economic development. The combination of adult education (in 2004, 80% of women in Bishozi were illiterate) and income-generating projects has resulted in continuous developments, increasing the quality of life for the people in the villages, and especially for women and girls. BNO believes that education is the key to development and the way out of poverty.

BIP and BNO have built a culture centre for women, a clinic, a church, school houses and facilities; drilled bore-holes in three villages; established adult education, a goat and a cow bank; and presently sponsor 85 students from primary school to university.

Annette Mirembe Rosati has nine years of education in Fine Art in London, UK and Gothenburg, Sweden. After completing her studies, she has worked continuously as an artist and since 1993; she runs a private art school for all ages in Sweden. She considers artistic expression a multi faceted language and a versatile tool for communication beyond words. Art is a tool that makes development possible. This life and art philosophy provides the ground and the energy for all her work.

Biggi Vinkeloe has completed eight years of studies in the fields of music, music therapy, sociology and psychology. Since the early 90's, she has worked professionally as jazz musician, composer and music therapist. She has conducted workshops with adults, youth and children in many countries. Music workshops encourage playful creation and spark curiosity for new ideas. By singing, clapping and dancing, the group creates positive shared memories and experiences a sense of community. Music explores the spaces between people of all ages and all cultures.

Nema Vinkeloe has just completed five years of studies in the field of Global Political Economy, International Relations and Global Gender Issues. She also works as a freelance musician and singer since 2011. With BAM, she co-conducted the music workshops, and together with Biggi Vinkeloe, she initiated the cloth pad project for women and girls.

Åse Stolt is an audiologist, BIP activist and board member. She accompanied BAM as an observer and assistant for the art workshops.

Andrew Kivumbi - Painter, pursued a Degree in Commercial, Industrial Art Design and a Masters Degree specializing in printmaking from Nkumba University. He is a lecturer at Nkumba University since 2004 to date and has also participated in several group exhibitions in Uganda. As regards BAM, it was an overwhelming experience to practically engage communities that are attempting art for the very first time for about one to two hours under my guidance as compared to a university setting which artwork was uniquely exciting and captivating.

Dr. Lilian Mary Nabulime, Sculptor, Uganda

Senior Lecturer and former Head of the Sculpture Department in the School of Industrial and Fine Arts (CEDAT), Makerere University. She holds a Fine Art PhD (Newcastle University 2007), the research was on: *The role of sculptural forms as a communication tool in relation to the lives and experiences of women with HIV/AIDS in Uganda*. Her work uses everyday objects (for example, soap, sieves, cloth, mirror, metal cans, car metal parts, found objects) to embody a specific social agenda namely disease, gender equality issues, environment that attempts to raise awareness and promote discussion as well as moving the meaning of art beyond the visual.

