

Contents

Acknowledgments	11
List of Images and Figures	13
List of Abbreviations and Acronyms	15
Preface	17
Chapter 1: Introduction	
Situating Artistic Expression in the Social Spheres.....	21
1.1 Background	
The Coming of Art in Development and Civil Society	27
1.2 Research Question and Aim of Research.....	40
1.3 Book Outline	43
1.4 Theory and Methodology	45
Chapter 2: Art, History, and Terminology 47	
2.1 Introduction	
Artistic Articulation in Uganda	47
2.2 The Establishment of Formal Art Education	
Margaret Trowell and the School of Fine Arts.....	51
2.3 The Nexus of Art, Politics, and the Public Sphere	63
2.3.1 Artistic Articulation and Politics in Post-Independence Uganda	63
2.3.2 Art, Material Culture, and Relationality. Artistic Features of Culture and Socially-Engaged Art	72
2.3.3 The Emergence of International Development. Art as, for, and in Development	79
2.4 Conclusions	
Art, Crafts, and Everything in Between.....	86

Chapter 3: Civil Society, Uganda, and Power Dynamics in the Postcolony	89
3.1 Introduction	
The Situatedness of Civil Society in Present-day Uganda	89
3.2 The State, the Public, and the Private	
Problematizing Dominant Civil Society Conceptions	92
3.3 Contemporary Debates about Civil Society in Uganda	97
3.4 Conclusions. Linking Art with Civil Society in Contemporary Uganda	106
Chapter 4: Constructing Postcolonial Situational Analysis	
Grounded Epistemologies, Non-Human Agency, and Visibilizing Overseen Positions	109
4.1 Introduction	
About Situated Subjectivities	109
4.2 Research Paradigm and Epistemological Parameters	
Postcolonial Thoughts in Situational Analysis	115
4.3 Visual and Material Culture in Situational Analysis.....	128
4.4 Doing Situational Analysis	131
4.4.1 Analysis with Mapping and Memoing.....	136
4.4.2 The Research Process. From Explorative Research to a Focused Case-Study	145
4.5 Limitations	153
Chapter 5: Situating Artistic Handicraft Products	
Creative Industries in a Development Realm	157
5.1 Introduction	
Creative Industries between Empowerment, Protection, and Sustainability	157
5.2 The Contested Meanings of Artistic Handicraft Products	159
5.2.1 (Visual) Art World	169
5.2.2 Artistically-Oriented Handicraft Associations and NGOs World.....	178
5.2.3 Cultural Crafts Industry Funding Arena	185
5.2.4 The UNESCO	186
5.2.6 The Tourism World	190
5.2.7 The Minoritized Social World of Independent Handicraft Groups.....	197
5.3 Conclusions	
Social Worlds, Boundary Objects, and Hegemonic Power	205
Chapter 6: The NACCAU	
Art as Crafts, Crafts as Art, and All as Cultural Heritage?	209
6.1 Introduction. The Cultural Turn in International Development Revisited	
NACCAU and the Question of Sustainable Development	209
6.2 The NACCAU	
Being and Becoming	210
6.3 Interlinkages and -Dependencies	234

6.4 Conclusions	
Of Being and Not Being in Art and Civil Society.....	245
Chapter 7: Crafting a Different Story	
Independent Handicraft Groups in Rural Eastern Uganda	
Jointly with Barbra Khoba Loyce and Dorothy Wanyama	249
7.1 Introduction	
Turning up the Volume. Focusing on Minoritized Discourses and Silenced Perspectives..	249
7.2 Gendered Spaces in Civil Society	
Wickerwork	251
7.3 Negotiating Lived Culture	
Imbalu Initiation Ceremony Costume Designers	269
7.4 Conclusions	
Moving beyond Major Discourses. Turning towards Overheard Positions	286
Chapter 8: Conclusions	
Art and its Relational Dimensions in Grounded Conceptualizations of Civil Society	295
References	309

