
**Production of Paintings Inspired By Disabled Visual Artists for Self-Identity among Young Disabled Artists a Case Study
of Rubaga Division, Kampala
TASABA HUBAIB**

Metropolitan International University

Abstract: *Individuals without disabilities create art on a global scale, but in Uganda, the growth of visual art by people with disabilities has not been a seamless stream. A significant portion of the evolution of conventional, modern, and modern artwork has been contributed by disabled artists. As Uganda's visual arts scene evolves, disabled artists are increasingly being left out of the recording and appreciation of the discipline, despite the fact that their work is as important as that of their counterparts who are able-bodied. Findings indicate that a significant portion of disabled artists (up-and-coming) who work in the visual arts are not given adequate documentation. So that they might be motivated with a sense of one's identity that Impairment is not Lack of ability and desire to inspire in the popular practice of Visual Art in Uganda and the rest of the globe, the forthcoming underprivileged Disabled Artists had to be investigated and canvases motivated by them must have been made by the investigator. I used primary as well as secondary information to study the three research objectives through a vivid ethnographic story. through a survey, field notes, personal conversations, and interactions with those who were important to the purpose of this study. Literature-based sources, including books, journals, research papers, magazines, and the internet, were used to gather secondary data.*

Keywords: production, paintings and visual artists

Background of the study

James (1890–1955) claimed that the term "self" refers to a portrayal of oneself or set of images of themselves, similar to the perceptions that people have of other people. The remainder of this section primarily focuses on this use of the term because it is the most basic and widely used. The entirety of a person's self-perceived views, assessments, opinions, and ideas are all contained in the "me," or self as object, of which James wrote. But "self" has sometimes been used in place of "behavior," as in "self - regulation." Our analysis does not concentrate on works that demonstrate the latter consumption, in part since Baumeister (1998) claimed that these works were thoroughly covered.

The breadth and quantity of a person's oneself-knowledge, self-beliefs, self-thoughts, souvenirs, and sentiments regarding the self are theoretically limitless. It cannot consequently be brought to everyone's attention at once. By distinguishing between active and stored self-knowledge, academics started to realize this truth in the late 1960s. Knowledge about yourself that is held in attention is a part of active understanding oneself. The term "phenomenal" has been used to describe it (Jones & Gerard, 1967).

According to Abrams (1994, 1999, Hogg, 2003, Serpe, 1987, Styker & Burke, 2000, Tajfel & Turner, 2004), the idea of being oneself can be seen of as a mechanism to make sense of a particular element or component of self-concept. For instance, one can have a religious identity that comprises pertinent information and objectives.

Statement of the Problem

While individuals lacking disabilities create art all around the world, the advancement of visual art by people with disabilities in Uganda has not been a seamless stream. A significant portion of the evolution of traditional, modern, and modern artwork has been contributed by harmonica artists. As Uganda's visual arts scene evolves, disabled artists are increasingly being left out of the recording and appreciation of the discipline, despite the fact that their work is as as important as that of their counterparts who are able-bodied. Findings indicate that a significant portion of disabled artists (up-and-coming) who work in the field of visual art are not properly documented. In order to provide upcoming underprivileged synthesizer Artists with inspiration, the investigator investigated and created paintings that were inspired by them.

Objectives to the study.

- (1) To find out the Condition of the disabled persons in Rubaga Division Kampala.
- (2) To find out the disabled artists who have tried to come up with visual art pieces for self-identity.
- (3) To produce paintings inspired by disabled visual artists for self-identity among young disabled artists in Rubaga Division Kampala.

Studio guiding questions

The studio guiding questions were: -

1. What is the condition of the disabled persons in Rubaga Division Kampala?
2. Who are the disabled artists who have tried to come up with visual art pieces for self-identity?
3. How can the researcher produce paintings inspired by the disabled visual artists for self-identity among young disabled artists in Rubaga Division, Kampala?

Methology

Research design

In order to complete this study, the investigator employed the use of qualitative methods and a case study to collect data. Both primary and secondary sources were used to support this. Fieldwork notes, surveys, one-on-one interviews, and inspections all employed the original sources. Literature, including books, research papers, periodicals, newspapers, and the internet, was used to gather secondary data.

Community Sample

The responders were chosen from both public and privately owned exhibition spaces, as well as from craft stores in Kampala, people with disabilities (PWDs), disabled persons organization (DPOs), and the National Union of Disabled Persons of Uganda Action Plan (NUDIPU). Because they have the necessary knowledge about wildlife protection, the investigators chose the organizations stated above.

Sample size

Three (03) participants from the Rubaga Division of the Namungoona neighborhood council who were disabled artists and administrators have been included in the sample. The researcher planned ahead and took time into account when choosing the sample size. The researcher subsequently produced seven (7) pieces of art that express and record the self-identity of young impaired people. These were carried out in line with the two themes that the researcher chose.

example methods

The researcher used a purposeful sampling strategy. When he stated that "the logic and power of purposive sampling lies in selecting cases with substantial information for in-depth study," Platon (1990) provided a definition of sample procedures.

Methods and tools of data collection

According to Mbokane, (2001), Data is information obtained during the course of the study. Therefore, the used different techniques and design methods of corresponding tools for each method of collecting data to inspire and meet the objectives of the study: The methods aimed at producing relevant information on production of paintings by the disabled artists for self-identity among young disabled artists in Rubaga Division, Namungoona Kampala

Photography

Photography is an instrument of data collection that involves the use of a camera to record an incident or happening. Photography is another method of data collection that will be used to record the persons with disability. The researcher used a digital camera of a smart phone as a tool to photograph images of the persons with disability. These photographs helped the researcher to develop sketches and designs that were referred to while creating paintings, documenting the life of the persons with disability.

Studio Exploration

During Studio Exploration, many experiments will be made to make it thinkable to access relevant data that will help in satisfying objective three (3) of the study.

Data analysis

The data to be collected from in-depth interview, focused group discussion, photography and videographer was taken to the studio to be analyzed. Preliminary sketches and drawings were developed using free hand technique.

RESULTS

Overview.

The studio outcomes of the study are presented, interpreted, and analyzed in this chapter. Results from a studio experiment utilizing painting as one method of creating artworks influenced by impaired artistic pursuits for one's identity between young disabled artists were used to inform this chapter's conclusions. Creating artwork inspired by impaired visual artists for self-identification amongst adolescent disabled artists in Rubaga Division, Kampala, is how chapter four addresses study aim number three.

The researcher presents the visual images he produced in the studio in this chapter, evaluates them, and analyzes them in light of the equipment and supplies that every work was made with.

Throughout studio practice, many tools and materials were employed in an effort to be innovative and effectively convey the investigator's message.

Presentation of studio findings

Condition of the disabled persons in Rubaga Division Kampala



Figure: 1; a painting of a disabled visual artists for self-identity

Materials: Hybridization of paints on canvas

Source: Researcher

Design Interpretation

The artwork features a disabled painter showcasing his artistic abilities for self-identification. The color yellow stands for the need that needs to be met in the world of art and design. In the artwork, people with disabilities who are skilled painters are shown working on a canvas with paintbrushes and other painting supplies. The large flat artwork of a body symbolizes the group of people who are unaware of the value of self-identity but do not give a damn. This explains why the painter with a disability is seen facing away. The general population that has to be educated about the importance of having a unique identity is shown in the bottom right and left corners, particularly the disabled.

Self portrait of the artist for self-identity



Figure: 2; Self portrait of the researcher for self-identity.

Materials: Hybridization painting on canvas

Source: Researcher

Design Interpretation

"I had been holding back because of fear and mistrust. Fear of the unknown and of what people's opinions of me would be. After producing this piece, there is this new-found serenity and the understanding that it is good to share your views. Before, I was questioning myself and felt as though I ought not to express myself in this way. I become a protective shell as a result of the way society is set up and the upbringing I had. I had no idea that it was acceptable to be weak before this work. It's alright to express all of these unedited emotions. Perhaps by doing that, the world will become more aware of you and your campaign to encourage young disabled artists to self-identify.

Conclusion

The study revealed the state of the disabled in Kampala's Rubaga Division. The investigator examined the status and circumstances of people with disabilities who are engaged in artistic endeavors in Rubaga District, Kampala, in order to achieve this goal. This was accomplished when the investigator conducted data collection visits to several locations in Rubaga Division, including art galleries, studios for working disabled visual artists, and recreation centers. This likely illustrates how far the nation has to travel in terms of self-identity.

The survey also discovered that disabled artists have attempted to create works of visual art that reflect their own identities. The afri-art harmonica's steward claims that restricted visual handicapped artists have painted or displayed art in the area's seventh street industrial district.

REFERENCE

- Blasi, A. (1988). Identity and the development of the self. In *Self, ego, and identity* (pp. 226-242). Springer, New York, NY.
- Baumeister, R. F. (2010). *The self*. Oxford university press.
- Groce, N., Kett, M., Lang, R., & Trani, J. F. (2011). Disability and poverty: The need for a more nuanced understanding of implications for development policy and practice. *Third World Quarterly*, 32(8), 1493-1513.
- Dasen, V. (2013). *Dwarfs in ancient Egypt and Greece*. Oxford University Press on Demand.
- Manniche, L. (1991). *Music and musicians in ancient Egypt*. British Museum Press.
- Miles, M. (2006). Children with spina bifida and hydrocephalus in Africa: can medical, family and community resources improve the life chances. *Disability & Society*, 17, 643-658.
- Miles, M. ISLAM, DISABILITY & DEAFNESS.
- Miles, M. (2005). Deaf people living and communicating in African Histories, c. 960s-1960s. *Independent Living Institute*.
- Hiranandani, V. (2005). Towards a critical theory of disability in social work. *Critical Social Work*, 6(1), 1-15.