

HEART OF THE YIELDS

Celebrating the Custodians of Knowledge and Collective Memory

By Muwonge Kyazze Mathias



CATALOGUE

10th Oct. 2026
7th Nov. 2026

HEART OF THE YIELDS

Celebrating the Custodians of Knowledge and Collective Memory

By Muwonge Kyazze Mathias



To engage with the studio practices of Muwonge Kyazze Mathias, is to witness a profound, decadal negotiation between history, material transformation, and the persistent endurance of the human spirit. Heart of the Yields (2026) marks a monumental synthesis of Muwonge's artistic lineage, weaving together early political critique, social advocacy, and an unmatched mastery of glass light and color. Across four decades of studio research, teaching, and monumental installations, Muwonge's oeuvre stands as both a critical ledger of Uganda's socio-political transformations and a testament to artistic resilience.

Historical Symbolism and the Sovereign Mother

Muwonge's foundational inquiry into national identity traces back to the critical political shifts following Uganda's independence in 1962. The post-colonial transition catalyzed powerful visual allegories of national motherhood, most prominently embodied in Gregory Maloba's iconic Independence Monument, where the maternal figure lifts a child toward the sky as a metaphor for sovereignty, birth, and hope. In his seminal studio project Misfortune '85, archived at the Institute of Heritage Conservation and Restoration at Makerere University, Muwonge critically interrogates this symbolism. Drawing direct parallels to Maloba's overarching femininity, Misfortune '85 confronts the rupture of civil strife, positioning the female figure not merely as an ideal of nationhood but as the primary bearer of historical trauma and survival.

This examination deepened as Uganda navigated the national drive for women's emancipation, the devastating impact of the HIV/AIDS epidemic, and the brutal protracted war waged by Joseph Kony's Lord's Resistance Army in Northern Uganda. Out of these intersections of grief and fortitude, Muwonge conceptualized "Vrouwen in het Licht" (Women in Light) 2008; a body of work honoring the resilience of Ugandan women and children navigating structural and wartime displacement. Published widely as a dedicated magazine and the 2008 Missie-Zendings (calendar), this project marked a vital transition in his practice; illuminating how visual narratives can restore agency to marginalized lives.

Formation and Studio Transit: Canvas to the Stained Glass Media

In his formation as a Professional Artist, Muwonge produced three research dissertations, all archived at Makerere University Library: Mat Weaving in Buganda (1985), A studio study of Incorporating Uganda's social and cultural forms into the art of stained glass (1998) and Challenges of Marketing Capabilities and the Visual Arts Consumption in Uganda: A Kampala District Case (2001). These researches served as a foundational academic cornerstone for

Muwonge's subsequent four decades of dual practice as both an educator at Makerere University, a practicing studio artist in painting on canvas and stained glass architecture.

Heart of the Yields foregrounds a crucial technical and conceptual evolution within Muwonge's practice: the transit from painting on canvas to the architectural medium of stained glass. In 1998, his formal research project; The Incorporation of Uganda's Social and Cultural Forms into Modern Stained Glass Designs, established Muwonge's framework for localized stained glass practice across both secular and sacred contexts.

A primary touchstone of this research was at St. James Catholic Church in Bbiina. Here, Muwonge reinterpreted the traditional Catholic Mysteries of the Rosary, translating classical iconography into indigenous Ugandan socio-cultural motifs and visual idioms. Simultaneously, his secular glass investigations exhibited at the Makerere Art Gallery, archived within the Makerere University collections and the Nsambya Glass Workshop-demonstrated the medium's capacity to engage public space beyond church walls.

Muwonge's pedagogical and practical contributions cemented his role as a pioneer in African

oriented glass art. As a lecturer in glass fabrication and studio research at the Margaret Trowell School of Industrial and Fine Arts (MTSIFA), Makerere University, from 2001 to 2023, he mentored generations of artists while sustaining an active practice in painting on canvas and on stained glass media.

Monumental Glass and Permanent Public Memory

Because glass architecture integrates directly into structural facades, Muwonge's works exist as a permanent, living exhibition across the East African landscape. His extensive consultancies and commissions demonstrate a deep reverence for heritage restoration alongside contemporary innovation: At the Azania Front Lutheran Cathedral in Dar es Salaam, Tanzania (2016), Muwonge led the delicate overhaul and restoration of historic stained glass windows originally crafted in Germany and installed in 1903, reviving a vital monument of the coastal Christian heritage. This initiative paved the way for his advanced training in glass preservation, conservation, and restoration in Cologne, Germany (2019), complementing his earlier studio studies in glass design at Goddard & Gibbs Glass Studios in London in 1993.

His invaluable contributions also span a vast array of churches and private spaces, highlighted by major installations at Moroto Cathedral (2025), Lira Cathedral (2023), the overhaul of St. Augustine's Chapel windows glasses-Makerere University (2018), Munyonyo Martyrs Shrine (2018), the overhaul and restoration of window glasses at St Paul's Cathedral Namirembe (2017), St Charles Lwanga Ntinda (2014), the two Anglican and Catholic Cathedrals in Kasana Luweero, Gulu Cathedral (2008), Rugarama Cathedral (1992), Kitovu Cathedral (1987) and the Uganda Martyrs Catholic Shrine Namugongo (1987). These and many other landmark projects punctuate the monumental scope and lasting impact of Muwonge's glass installations and restorations across diverse Christian and private domains.

Christ the King Catholic Church, Kampala City Centre (2023) marks one of Muwonge's recent milestones in stained glass architecture: A landmark urban installation embedding sacred glass illuminations within the bustling heart of Uganda's capital.

Ongoing Monumental Commissions: His active studio projects continue at St. Jude's Shrine in Naggulu and the new chapel at Trinity College Nabbingo, expanding the visual language of faith within community-based spiritual practices.

HEART of the YIELDS (2026): Celebrating the Custodians of Knowledge and Collective Memory Building directly upon the visual arguments of his 2024 showcase at Umoja Art Gallery, Heart of the Yields (2026) ties together the continuous threads of Muwonge's artistic inquiries and journey. The exhibition remains unflinchingly focused on topical issues: social and cultural politics, marginalization, displacement, eco-gender-oriented critiques, and the quiet dignity of human survival.

In this body of works, Heart of the Yields frames the art exhibition as a living bridge to heritage, celebrating African women as the vital guardians of cultural continuity and memory. Here, the Heart represents the emotional and spiritual core of heritage embodied by women through
storytelling, oral history, and sacred tradition while Yields signifies the harvest of that honored wisdom, capturing a community's resilience and survival over time.

Through this body of works, Muwonge's paintings serve as a visual representation of these intricate relationships; translating silent lineage, matriarchal strength, spiritual resonance, and cultural continuity onto the canvas.

On his personal artistic journey, Heart of the Yields represents Muwonge's harvest of a lifelong studio practice and the enduring strength of the communities he honors - a testament to an artist who has humbly dedicated his art practices to capturing the light within history as well as physical and spiritual community survival.



ECHOS OF THE GREEN ANCESTORS	SIZE	MEDIA	YEAR	PRICE
	200 x 150cm	Oil on Canvas	2026	**$ 11,200**

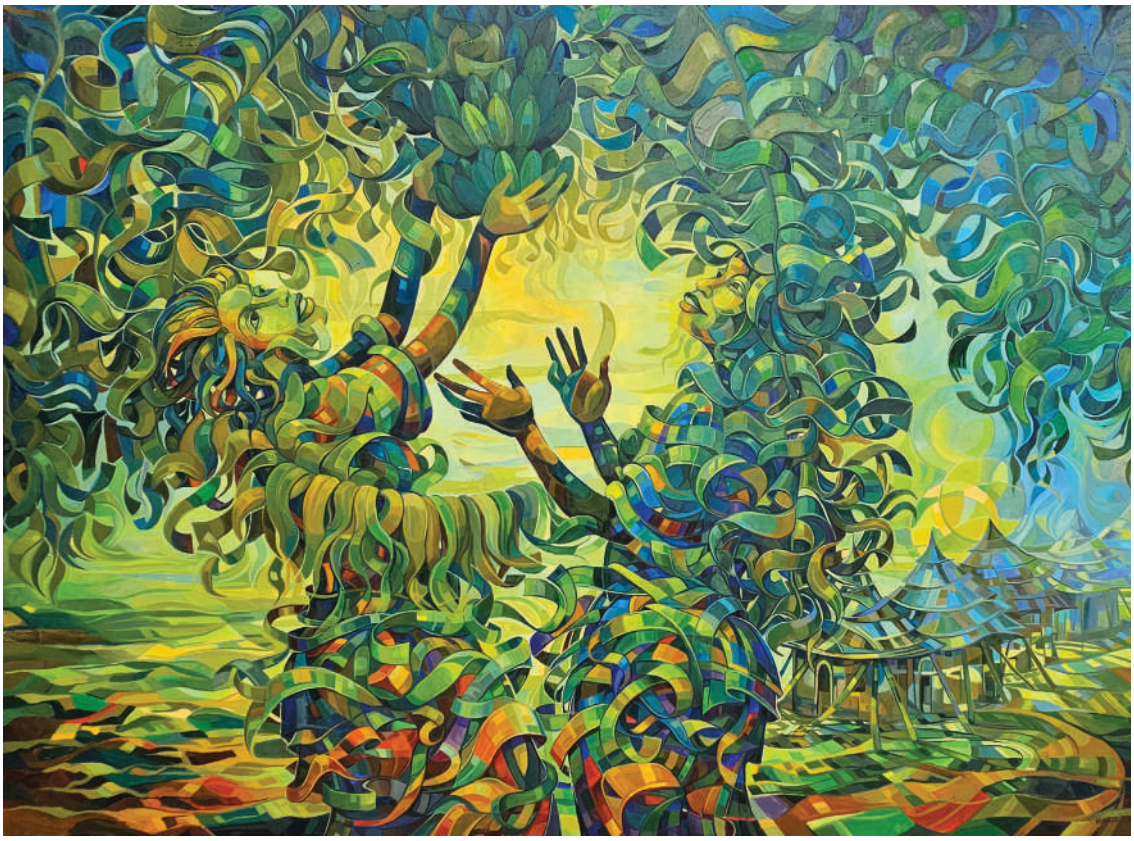
Echoes of the Green Ancestors, explores how traditional food systems protect Uganda's ecology. Transmitted across generations, this ancestral wisdom nourishes local culture, mobilizes community participation and builds towards a harmonious relationship



KYENGERA: YIELDS OF MEMORY AND RESILIENCE

SIZE	MEDIA	YEAR	PRICE
125 x 110cm	Oil on Canvas	2026	**$ 5,600**

Kyengera is framed as both a celebration and a reflection: a celebration of a banana fruit that comes from deep cultural grounding, and a reflection of how traditional food production practices feed into Uganda's contemporary food security.



THE GREEN CONVENANT	SIZE	MEDIA	YEAR	PRICE
	200 x 150cm	Oil on Canvas	2026	**$ 10,100**

The Green Covenant, illustrates the critical role of Ugandan women in sustaining Uganda's food basket from soil to table through Eco–feminine agricultural practices. Beneath this enduring legacy lies the unseen hands that nourish society, protect indigenous wisdom,



THE EQUATOR	SIZE	MEDIA	YEAR	PRICE
	200 x 150cm	Oil on Canvas	2026	**$ 10,100**

The Equator: The sunshine is at its highest peak as the equator passes through Uganda at zero-latitude. Here the earth and atmosphere unite. In this painting, nature becomes an enduring tribute to ecological harmony that ensures Uganda's sustainable agriculture and human settlements.



THE GREEN ARCHIVE

SIZE 110 x 90cm:
MEDIA: Oil on canvas
YEAR: 2024
PRICE: **$ 5,200**

The Green Archive explores how traditional eco-knowledge passed down through lived gender roles, acts as a vital shield for Uganda's traditional food systems. By relating human heritage to the feminine stewardship of the land, the painting honors the resilient practices that protect bio-diversity and community nourishment.



ERADDE

SIZE 110 x 90cm:
MEDIA: Oil on canvas
YEAR: 2025
PRICE: **$ 5,200**

Eradde is rooted in the traditional Ganda greeting of welcome and tranquility as a metaphor for peaceful coexistences. The painting elevates a daily greeting phrase into a radical declaration of how individual humility informing peace as a critical ingredient of Uganda's communal



FLAMES OF EQUITY

SIZE 110 x 90cm:
MEDIA: Oil on canvas
YEAR: 2024
PRICE: **$ 5,600**

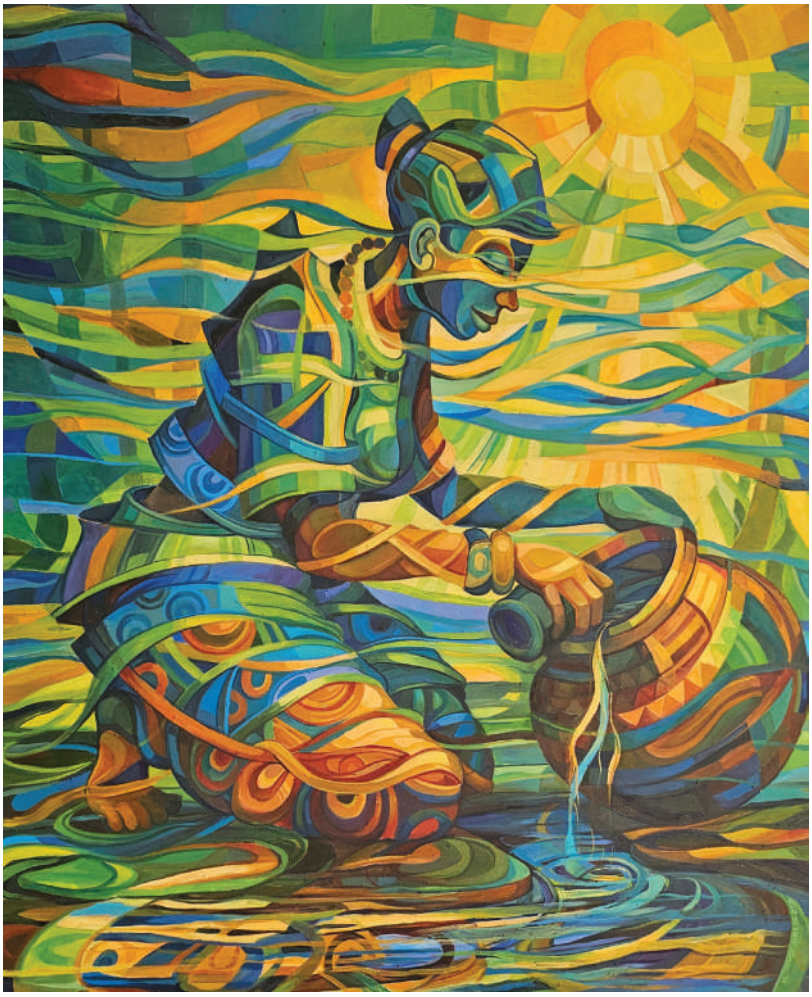
Flames of Equity renders intimacy as a ledger of justice and social balance. It promotes human inter-dependence and shared accountabilities that benefit harmonious co-existences. The painting demonstrates that true gender relationships can build towards practices of cultural reciprocity; a communal harmony where neither presence diminishes the other.



SOUND OF SILENCE

SIZE 110 x 78cm:
MEDIA: Oil on canvas
YEAR: 2024
PRICE: **$ 4,900**

A quiet reckoning unfolds within “The Sound of Silence”, confronting a world where societies speak without communicating and hear without listening. By binding Paul Simon’s critique of cultural deafness with the systemic erasure of women, indigenous, and marginalized communities, the work exposes how ecological degradation thrives when the primary guardians of the land go unheard. This painting beckons a deliberate, reflective pause, an invitation to break the quiet indifference and restore reverence to the non-dominant voices calling for balance.



ECO GENDER

SIZE 110 x 790cm:
MEDIA: Oil on canvas
YEAR: 2024
PRICE: **$ 5,200**

Eco Gender highlights the critical responsibility that Ugandan women maintain as environmental custodians. The painting symbolizes the intersection where feminism and ecology merge towards environmental sustainability.



THE DAWN AND THE DRUMS

SIZE 110 x 90cm:
MEDIA: Oil on canvas
YEAR: 2025
PRICE: **$ 5,200**

The Dawn of Drums; a symbolism demonstrating a paternal aunt initiating a young woman into womanhood as a transfer of cultural knowledge from one generation to another. While the Dawn in this painting captures transitional moments between childhood and maturity, the drums represent authority, ancestral memory and cultural continuity



THE SACRED MATRIX

SIZE 110 x 90cm:
MEDIA: Oil on canvas
YEAR: 2025
PRICE: **$ 5,200**

In The Sacred Matrix, African hair is elevated into a living architecture of self-sovereignty, dignity, and cultural identity. Through the deliberate rituals of hair braiding, this painting challenges the post-colonial standards of beauty and restores the African design statement



RESILIENT PATTERNS

SIZE 110 x 90cm:
MEDIA: Oil on canvas
YEAR: 2025
PRICE: **$ 4,900**

Resilient Patterns; explores the language of African mat weaving. The work reflects on how fragile raw plant materials are skillfully made structural through Uganda's feminine hands. This demonstrates a testament of ancestral knowledge and strength preserved in Uganda's everyday domestic objects.



SANCTUARY MOTIONS

SIZE 110 x 90cm:
MEDIA: Oil on canvas
YEAR: 2025
PRICE: **$ 5,200**

Sanctuary Motions explores Mother as a portable sanctuary of knowledge and a safe vantage point from which the child absorbs community values in real time. The painting honors traditional knowledge not as a fixed artifact of the past but as an active moving inheritance passed from one generation to the next.



Organised by

UMOJA
art gallery

Plot 1800, Bukoto Moyo C1
Mukalazi Road Behind
Princess Kevina, Kampala
Tel: +256705150396
Mob: +256 752878400
www.umojartgallery.org