



Universiteit  
Leiden  
The Netherlands

## **Ebifananyi : a study of photographs in Uganda in and through an artistic practice**

Stultiens, A.

### **Citation**

Stultiens, A. (2018, November 20). *Ebifananyi : a study of photographs in Uganda in and through an artistic practice*. Retrieved from <https://hdl.handle.net/1887/67951>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/67951>

**Note:** To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/67951> holds various files of this Leiden University dissertation.

**Author:** Stultiens, A.G.E.

**Title:** Ebifananyi : a study of photographs in Uganda in and through an artistic practice

**Issue Date:** 2018-11-20

## Propositions

1. The Luganda word *ebifananyi* signifies 'likenesses' in the broadest sense of the word, among them photographs. The conceptualisation of photographs as 'likenesses' has important consequences for their production and uses in contexts where Luganda is the primary language.
2. The absence of historical pictures observed in Uganda is not only related to political, economical and environmental circumstances, but also to cultural conventions. This is vital to an understanding of the way in which photographs are valued in Uganda.
3. A fact rarely taken into account is the coincidence of the introduction of photographs, drawings, and other representational depictions in the Kingdom of Buganda with the arrival of European explorers. This fact affects the visual culture in this Kingdom to the present day.
4. The assumption that photographs encountered in Uganda are indiscriminately of interest to the researcher when researching photographs, resulted in connections between historical events and depictions thereof that were not previously recognised.
5. Depictions that **look like** something else differ fundamentally from depictions that **stand for** something else. The former **present** while the latter **represent**. The conceptualisation of photographs as likenesses relieves them from the representational function they are often primarily burdened with.
6. Scholars who are concerned with theories of photography must recognise that photographs do not 'speak' a universal language. This insight has not yet taken effect in the uses of photographs in academic contexts.
7. Understanding the situated production and uses of photographs is only possible by comparing them with photographs that are situated differently.
8. Generosity, understood as the intention to be of use to the direct context in which a subject of study lives or functions, should be added to criticality, reflexivity and rigour, which primarily serve an academic discourse.
9. Authorship should be an acknowledgement of responsibility of mediated content rather than a claim to ownership.
10. Listening and postponing judgment are undervalued competencies.



Ebifananyi

Ebifananyi Ebifananyi

Ebifananyi Ebifananyi

Ebifananyi

Ebifananyi

Ebitananyi

Ebifananyi