



Kashushu during her master class on digital art where she stressed the value of physical exhibitions. PHOTOS/ANDREW KAGGWA



Kashushu brings digital art class too close

Kashushu gave a masterclass that was equal parts pep talk, practical playbook and business seminar, encouraging people to learn how to turn passion into a career.

BY ANDREW KAGGWA

It is not every day that knowledge, in its full glory, visits the bar. But on this Friday night in Nakulabye, that is exactly what happened.

At Supremacy Lounge, digital artist Natasha Karungi, better known as Kashushu, turned a corner of the bustling nightlife spot into a classroom. The bar was active, glasses clinked, and anticipation quietly built for DJ Etania's later performance. Yet, tucked away from the main revelry, a different kind of performance was underway.

Armed with silent disco headsets to avoid disrupting those who had come for a peaceful swallow, creatives gathered around Kashushu for a masterclass that was equal parts pep talk, practical playbook and business seminar. Sketchbooks and laptops replaced cocktail menus; conversation hummed beneath neon lights.

"Digital art is art that can be created with any form of technology," Kashushu told the room. "With a phone, laptop, you can make something that touches people."

Known for standout projects such as the Uganda Waragi Lemon Ginger branding, Kashushu is no

stranger to Uganda's creative circles. In many ways, she has been instrumental in popularising digital art locally, pushing it beyond hobby status into a viable profession.

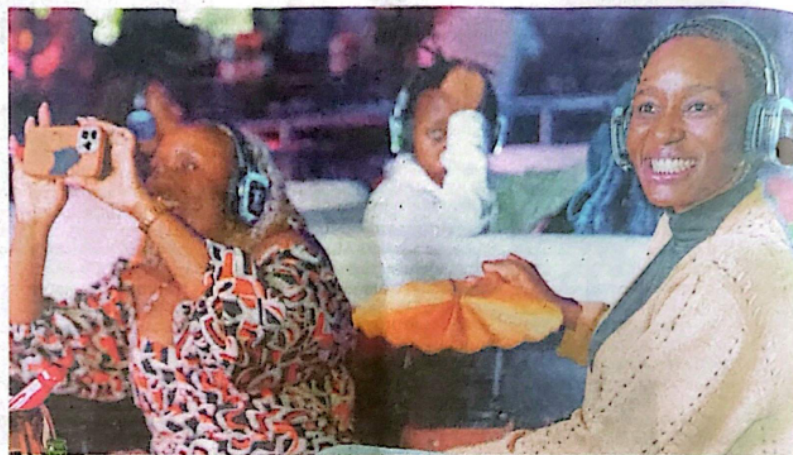
She began with the basics. "There is 2D and 3D," she explained. "2D is one dimension; 3D and the metaverse are experienced. They slip into our lives, sometimes unnoticed, but they stay with us." The distinction, she argued, is not merely technical; it influences how artists position themselves and where they showcase their work.

Positioning, in fact, formed the backbone of her session. "Proper distribution helps you generate income, build influence and attract opportunities," she said. "But you must decide how you want to be found." That clarity, she noted, determines everything from platform choice to pricing strategy.

Though digital-first, Kashushu stressed the enduring value of physical exhibitions. "They allow people to interact with your work physically," she said, adding that offline presence often strengthens online communities. She acknowledged the apprehension many young creatives feel about galleries and curators. "It is okay to be scared," she said, "but you need it."

Kashushu's own journey has been unconventional, from pop-up markets to unlikely showcases. "I have exhibited at Abramz even when it is not an artistic event," she shared, illustrating how unexpected spaces can unlock new audiences.

Kashushu whose showcase was courtesy of Guinness Smooth's Creator Lab, urged artists to find and commit to a niche. "Mine is digital



Some of the people that attended Kashushu's silent digital art masterclass. PHOTOS/ANDREW KAGGWA

art, heavy on colour," she said. "I rigorously put my message out online, and that has been my marketing." Visibility, she insisted, is not vanity; it is strategy.

The conversation soon turned to monetisation. Prints and open editions allow repeat sales; originals command exclusivity; commissions provide bespoke income; and NFTs offer ongoing engagement.

"I have personally sold close to 10,000 NFTs," she revealed. "The people who buy you keep you around, criticise your work and help you get better." Importantly, she added, blockchain models are not just for illustrators. "Writers, poets, dancers can all participate."

Merchandising, too, has proved powerful. "When I walk and find

people wearing Kashushu and they have never met me, it is amazing," she said, cautioning that not all products are marketable. "Ask yourself: would you buy what you are selling?"

Training and adaptability rounded out her advice: "You need to learn how to turn passion into a career," she told attendees. "You must have the ability to pivot when growth demands it."

For the brand behind the initiative, the session was about more than a night out.

The Guinness Uganda brand manager, Denise Paula Nazzinda noted that the Creator Lab is designed to give young creatives practical tools and access to industry leaders.

"We have always stood for bold expression and originality," Nazzinda said. "Through the Creator Lab we are creating spaces where talent can learn, collaborate and grow; not just socially, but professionally."

By the time the headsets came off and the bar reclaimed its rhythm ahead of Etania's set, participants left with more than inspiration. They carried a checklist: define your niche, choose your channels, experiment with product models, seek training and keep showing up.

In a space better known for music and mingling, Kashushu had proven that art, and the business of it, can thrive anywhere.

"Your work can live everywhere now," she said. "The question is: how will you ask the world to meet it?"