

Printed Voices from **KENYA**:
Social and Cultural Reflections

PRINTED VOICES FROM KENYA:

SOCIAL AND CULTURAL REFLECTIONS

Exhibit presented by SOS ART
in collaboration with Kennedy Heights Arts Center

Curator: *Saad Ghosn*

June 27 - August 22, 2026

Kennedy Heights Arts Center
6546 Montgomery Road,
Cincinnati, Ohio 45213, USA



SOS ART is a non-profit charitable organization whose mission is to encourage, promote and provide opportunities for the arts as dynamic vehicles for peace and justice and for a better world.

Kennedy Heights Arts Center is a non-profit community arts center whose mission is to enhance the life of the surrounding community through arts and cultural experiences that embrace diversity, foster creativity & build community.

The **George and Margaret McLane Foundation** is a 501(c)(3) charitable foundation committed to building community and improving people's lives by supporting organizations that contribute to the same.

Cover **art:** Dennis Muraguri

Book **design:** Saad Ghosn

CURATOR'S STATEMENT

This is the 5th “Printed Voices from ...: Social and Cultural Reflections” biennial exhibit and cultural event that SOS (Save Our Souls) ART is organizing and curating in partnership with Kennedy Heights Arts Center (KHAC). After Oaxaca/Mexico, Lebanon, Czechia, and India, the featured country this time is Kenya, in East Africa. I traveled to Kenya, encouraged by my friend Jamey Ponte who has founded there the Kibera Arts District and the House of Friends Gallery in Kibera, Nairobi and who offered to help facilitate my visit. In collaboration, we organized at the same time in Kibera, and during my stay, a very successful SOS ART Kenya exhibit which included more than 300 artworks by more than 100 local artists, all works with messages for peace and justice. While in Nairobi, I connected and met with many artist printmakers and selected their works for the show. Everyone I met was very kind, made me feel at home and became a friend.

The purpose of these “Voices from...” exhibits and associated events is to share with the Cincinnati public art from a different country where artists use their artwork as their voice to reflect on their life, their culture, the problems they face as a society, and thus express themselves, their views and their beliefs; also to expose the Cincinnati public, through mini cultural and movie festivals, to various aspects of the culture of that particular country. This is very much in line with the mission of SOS ART, a non profit organization I founded 24 years ago, whose goal is to promote the arts as vehicles for peace and justice and for a better world, and to encourage the voice of the artist in this regard.

Kenya is a large country in East Africa, with a population of 54 millions. It is surrounded by five countries: Somalia (East), Ethiopia (North), South Sudan (Northwest), Uganda (West), Tanzania (South), and the Indian Ocean to the Southeast. Kenya is well known for its beautiful landscapes and for its vast wildlife preserves. Its history is equated with very early human settlements dating back millions of years, arrivals of Arabs and Persian traders as early as the 1st century CE, and of Portuguese traders in the 15th century. British colonized the country from 1895 to 1963, and modern Kenya gained its independence in 1963, prompted by local resistance, most notably the Mau Mau Uprising (1952-1957). Today, it is a pluralist multi-party parliamentary democracy, with an executive President elected by popular vote and supported by a Deputy President and by a Cabinet, and a bicameral legislative parliament consisting of a Senate and of a National Assembly. Approximately 80% of Kenyans are Christians and 11% Muslims. There are two official languages, Swahili and English, with Kikuyu, the most common indigenous language spoken in households. Kenya is considered a lower-middle-income economy. Even though it has the largest economy in East and

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Central Africa and a growing tech sector, a significant portion of its population lives in poverty and socio-economic disparities are significant.

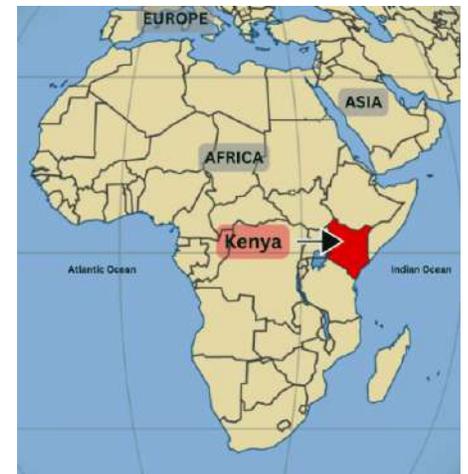
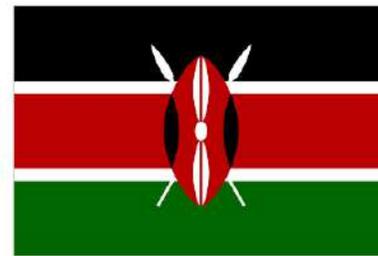
Discovering the art of the many Kenyan printmakers, I found out that for the majority their art delved into reflecting their rich cultural background and heritage, and also, for many, into communicating a personal, social, or political message. Prints addressing in general identity, environmental concerns, social justice, abound. Some of the specific recurring themes include: African women, their image and role in society; Gen Z protests and police brutality; effects of colonization; migration; reflection of living conditions; etc.

“Voices from Kenya,” which will take place from June 27 to August 22, 2026, at the Kennedy Heights Arts Center in Cincinnati, will comprise 154 prints of various printmaking techniques by 42 established Kenyan artists, young and old. The exhibit will be accompanied by a mini Kenyan cultural festival, including dance, music, singing, poetry, art, food, etc. all based on the country's culture; also by a mini Kenyan movie festival. It is hoped that sharing the Kenyan artists' voice with the Cincinnati community will contribute to cultural exchange and enrichment, and to illustrating the power of art as a contributor to a universal better world. Also that it will help bridge cultural divides and promote cross cultural understanding and appreciation.

To all participating artists who met with me, shared their work with me, invited me into their studios, and trusted me to select, handle and show their work; to Jamey Ponte, my dear friend from Cincinnati, who encouraged me to venture in Kenya and facilitated my visit there; and to Kennedy Heights Arts Center who gave me such a great opportunity to curate a beautiful and meaningful show, all my gratitude and appreciation.

Saad Ghosn, curator
President, SOS ART

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ELNAH AKWARE

Elnah Akware is a visual artist and printmaker based in Nairobi, Kenya. Her work explores memory, identity, and the feeling of belonging, often through the quiet, everyday moments that shape us. Through reduction woodcuts and layered colors, she reflects on stories about healing, solitude, and the spaces we create for ourselves, both cultural, physical and emotional. Deeply inspired by her surroundings, Akware draws from Nairobi's rhythm, familiar home settings, and small gestures of resilience and emotion. Her work is a bridge between personal experiences and the cultural spaces that influence who we become. Through color, texture, and repetition, Akware's work is an expression of the emotional balance between vulnerability and strength, between remembering and moving forward. For her, printmaking is a way of turning silence into language, and transforming memory into something that can be seen, touched, and shared.



UNINTENDED POSITIONS

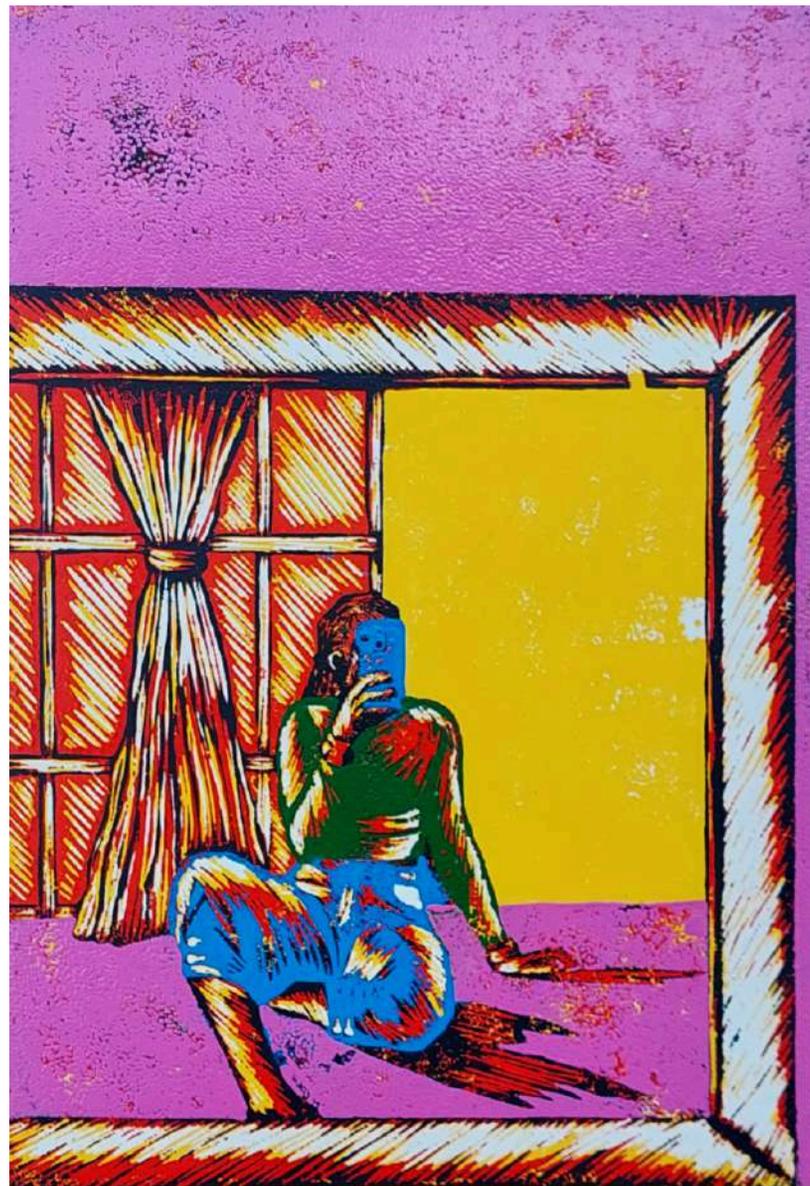
reduction woodcut; 8.5x15"; 2024

"Unintended Positions' looks at movement, change, and the in-between moments of life. It is inspired by how people adapt and find balance when things shift unexpectedly. The figures represent everyday people (Kenyans), always adjusting, always finding their way. The print reflects resilience and identity, and how culture and circumstance constantly shape the ways in which we stand, move, and belong in our world."

THE WINDOW TO MY SOUL

reduction woodcut; 16.5x11.75"; 2024

"The Window To My Soul' reflects a quiet moment of self-awareness inside a familiar space. It draws from Kenyan home life, where stillness often carries deep emotion and memory. The bright, layered colors mirror how personal feelings and cultural surroundings shape each other. This work speaks about introspection, healing, the unseen parts of ourselves that slowly find light through reflection."



SIRMA BENNIAR **BATTUK**

Sirma Benniar Battuk, born in 2001 in Baringo, Kenya, is a multidisciplinary artist working in printmaking, painting, and mixed media. He holds a Bachelor of Fine Arts from Kenyatta University, and his practice examines the tension between outward social structures and inner emotional landscapes, exploring what is visible, suppressed, or spiritually charged. Rooted in lived experience, his work engages themes of identity, trauma, justice, and self-definition. Surrealism forms a core of his visual language, allowing him to navigate the entanglement of violence and spirituality within contemporary Kenyan life. Battuk has exhibited at the Kenya National Museum and the Nairobi Gallery, and is a member of the Kuona Art Collective. His prints and paintings draw from both traditional motifs and present-day political realities, creating works that move between personal introspection and broader social critique. He currently lives and works in Kenya.



YOUNG IN AFRICA, I, II woodcut (collage); each 11.75x8"; 2025

"These prints explore African identity, cultural memory, and the shifting consciousness of the continent's youth. The young Namibian girl's steady, contemplative gaze speaks to a generation questioning what it means to belong, resist, and dream beyond the limits inherited from history. Even as revolution brings both promise and pain, our cultural roots remain a compass, guiding us toward a future defined on our own terms. My prints reflect the surreal experience of being young in Africa today—where hope and hardship coexist, and where a renewed pride and Pan-African spirit continue to rise."



woodcut, collage; 12.5x7.75"; 2025 **DISTINGUISHED**

"The central figure—a Samburu man—stands in quiet reflection, symbolizing the inner reckoning sparked by Kenya's Gen Z protests. As police brutality escalated and political actors hijacked the movement, young people were pushed beyond anger into deeper questioning: Who are we, and what future do we imagine for this nation and for Africa at large? The African motifs and fragmented forms echo this tension between dignity, grief, and a generation confronting both state violence and its own responsibility in shaping a greater continental vision."

NDUNDE **BULIMO**

Ndunde Bulimo, born in 1996 in Nairobi, Kenya, graduated with a diploma in Fine Arts from Kenyatta University in 2017. She is currently a member of Kuona Artists Collective Art Centre. Bulimo has been doing woodcut printmaking since 2017. Her art is inspired by the social happenings of her everyday life. She has participated in several exhibitions both physical and online, national and international.



reduction woodcut; each 23.5x16.5"; 2025 **WEIGHT I, II**



"I did the 'Weight' series of works because women get more pressure than men to lose weight; and asking big-bodied women to lose weight is one of the oldest trends in the world. An assumption is that persons big in size are ugly, and that slim ones are beautiful. But this is not forcedly true; there are men who like dating big-bodied and not slim women. Why do designers hardly take time to create clothes for big bodied women? It is obvious that all their time and energy are devoted to please slim women."

GREEN & RED HEADWRAP

reduction woodcut; 16.5x11.75"; 2021

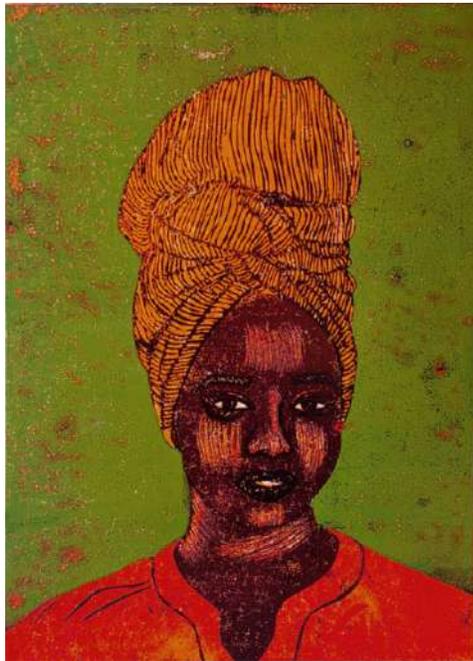
"In most African communities people dress differently according to the ceremony. The way someone dresses in celebration of birth is different from the way they dress for a funeral. Dressing also varies according to the age group. In some communities, one can differentiate age groups by the patterns and the particular way of tying the headwrap."



YELLOW & BLACK STRIPED HEADSCARF

reduction woodcut; 16.25x11.75"; 2021

"In Kenyan society women have different reasons why they cover their hair. In some communities one could tell a woman's status based on her headwrap, the higher it is the higher the status. The decoration on the fabric, such as strings of gold or silk, and the jewellery added to it could also signify status. Also, depending on how the headwrap is done, one could tell whether the woman is married or single."



BLADAA

reduction woodcut; 16.25x17"; 2020

"Growing up, we made ourselves most of the toys we had, often from recycled materials. Bladaa is recycled from bicycle tubes: the tube is cut into thin strips that are tied together to make a long rope. The game is played by three people, two people standing at the edge of the long rope and the third hopping in and out, making sure not to get caught by the rope. The game has many levels, the first one way below the knees, and the last one at the neck."

WOOFER

reduction woodcut; 16.5x21.5"; 2020

"In Kenyan villages, most people are not able to use speakers to amplify the sound from the radio. So what youths do is attach the radio to an external speaker, then place it on top of an empty clay pot in order to amplify the sound."



ANDREW KIBET CHERUTICH

Andrew Kibet Cherutich, born 1997 in Nakuru, Kenya, is a multi-disciplinary visual artist working in Nairobi, at the Kuona artist collective. He works in an array of different media ranging from print making (serigraphy), to sculpture (wood carving, stone carving and welding), to painting. His subject matter revolves around people in their habitats; an investigation between how life was in pre-colonial and post colonial Kenya; how certain values are taught in regards to gender; social interactions; the understanding of economics according to the various cultures native to Kenya; political affiliations; and the evolution of these values in contemporary Kenya. Cherutich's work revolves around questioning why we are the way we are and the influence of pre-colonial Kenya on the present culture. He offers perspectives from his own experiences growing up in Nakuru, Kenya in a sub-urban home and how this shaped his aesthetic philosophy. Having participated in the urban migration as have many other Kenyans for economic intentions, his work shares on how the political, economic, and social landscape often shape his people not primarily as a documentation of the Kenyan people but as an expression.



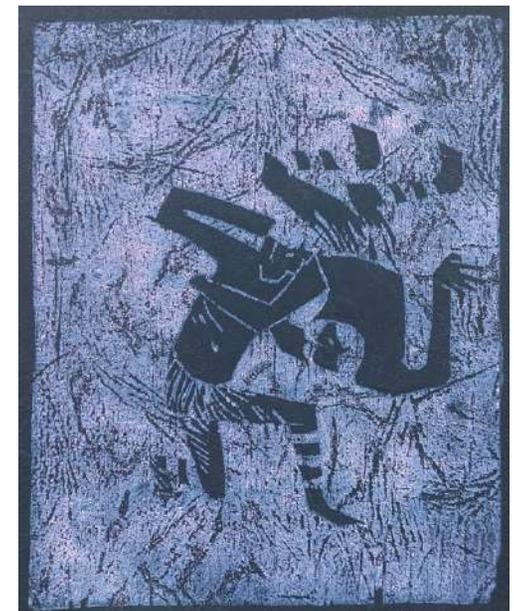
REMY ONGALA
silkscreen;
15.25x19"; 2024

"Remy Ongala was a highly influential Tanzanian musician nicknamed sauti ya myonge (voice of the weak man) because his lyrics passionately addressed social issues such as poverty, injustice, government corruption, family life, etc. He was revolution for his time in both the themes of his songs and the delivery of his music. My print celebrates him with the hope that anyone who listens to his music becomes inspired to be the change in their community."



BEDSITTERS, I, II silkscreen; each 6,5x5"; 2025

"A bedsitter is a house with a bathroom and a room where the bed sits; at arms length is the kitchen; and when one stretches their other arm one gets to choose their jacket for the day. The rent of a bedsitter house is more affordable for young men and women living in Kenya's urban spaces and cities. I live myself in a bedsitter and the image in my print encapsulates the wild experiences, such as house parties, one could have in this restricted space."



ACROBATS
woodcut; 8x6.25"; 2025

"The performance act of acrobats to fascinate the eye inspired my print. I questioned how such a performance is being used in the context of friendship: how one uses tricks to make friends when one is not confident in their own skin; what kind of acts does one use to get what they want from someone consciously or unconsciously?"

KIMATHI KAARIA

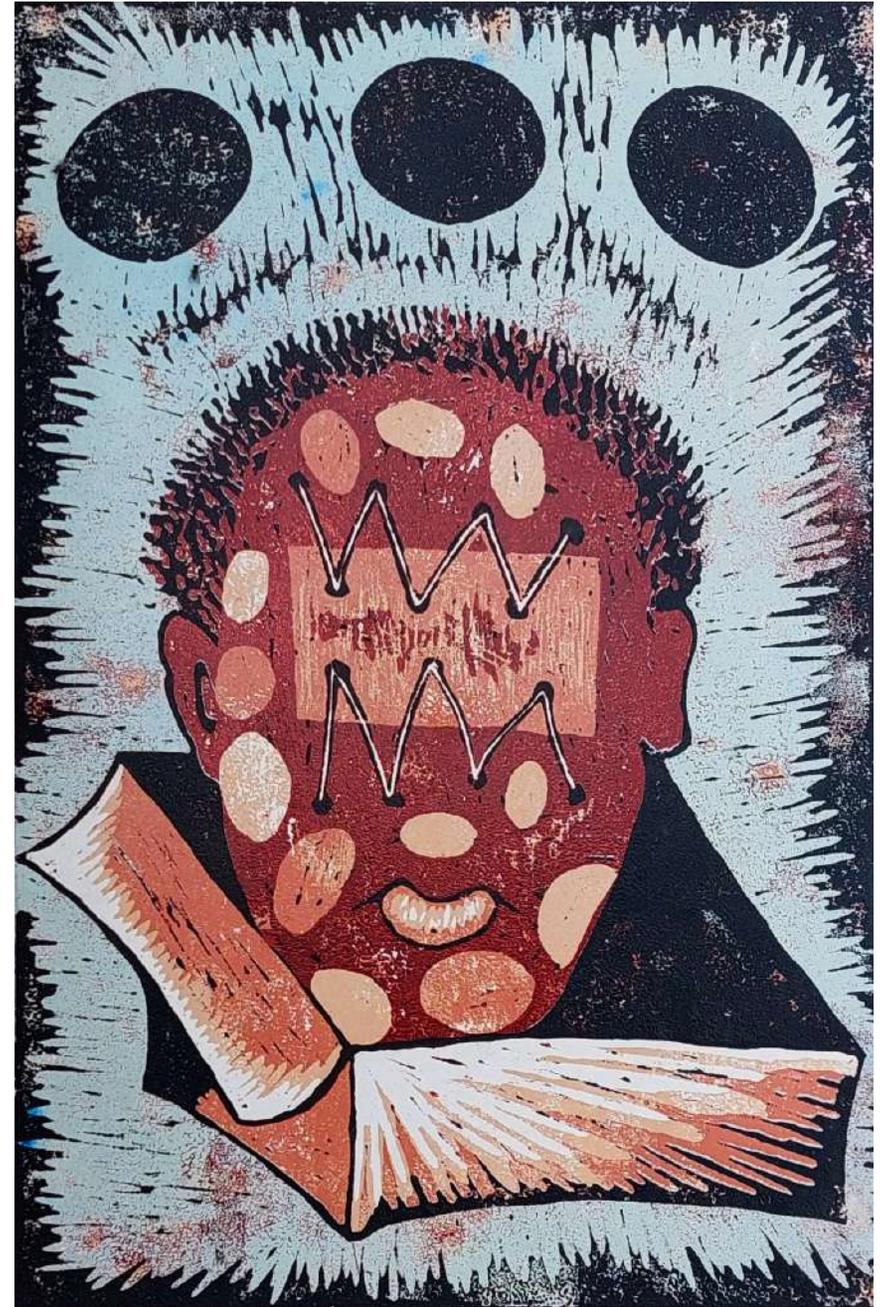
Kimathi Kaaria, born 1992 and raised in Mukuru, Lunga-Lunga, Nairobi, began creating art at a young age as one of the first members of the Wajukuu Art Project children's art club, learning directly from its founders. Growing up, he experienced hardship, yet pain brought resilience, empathy, and fearlessness. Through years of practice, art became for him a mystical space where he could express his emotions through painting and woodcut prints, sharing personal reflections and stories about the suffering caused by harmful social and political systems. Kaaria's work explores the challenges, inequalities, and broken relationships that prevent humans from achieving common goals. In 2022, he participated in Documenta 15 in Germany, where Wajukuu Art Project received the Arnold Bode Award.



OPACITY

reduction woodcut; 16x24"; 2019

"Power and sarcasm are how people with potential, competence and ability often act contradictorily to serve their own interests. My two prints are part of a series that addresses how a bad system can lead to dehumanization and deepened socioeconomic inequality. The box symbolizes opacity, functioning as a cage or prison, representing how bureaucratic systems confine individuals and disconnect them from purpose, meaning, and community. This work critiques structures that restrict human agency and reinforce social divides."

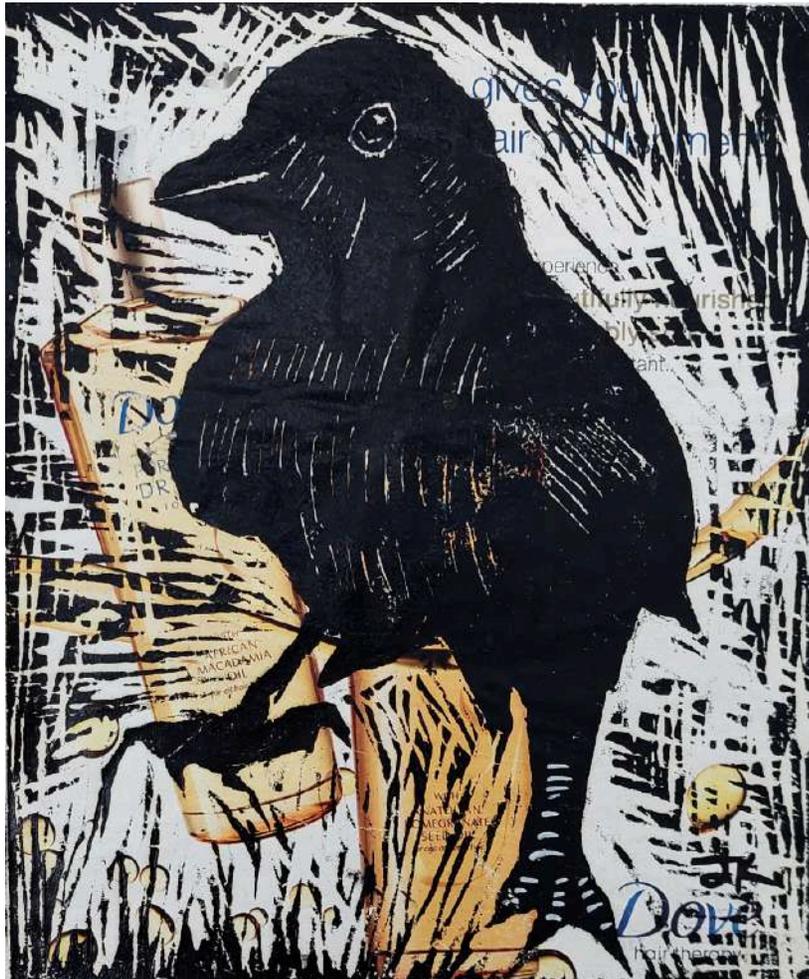


THINK OUTSIDE THE BOX

reduction woodcut; 24x16"; 2019

JOHN KAMISHA

John Kamisha is a self taught Kenyan artist born in 1976. His work focuses on the study of animals and of their behavior towards humans. Currently, his subjects are birds, specifically crows, cockerels, hens and their chicks. Before birds he addressed wild dogs and hyenas, finding hyenas interesting in both character and physical structure. Kamisha creates woodcuts that he prints on local textiles, particularly lesso (traditional fabrics used by women to carry their babies, to tie around their waste, or to make clothes), and old magazines. He has exhibited his work widely in Kenya.



reduction woodcut on magazine paper; 9.5x8" **NEIGHBORS**

"In Kenya, crows, especially the ones coming from India, have been accused of trespassing into peoples' houses. They have also invaded ships and hotels. Crows represent a danger to local birds and projects have been planned to exterminate them."

DAYS OF OUR LIVES reduction woodcut on magazine paper; 9.5x8"

PETERSON **KAMWATHI**

Peterson Kamwathi is a Kenyan artist who lives in Kiambu county, Kenya. He is versatile in many art media including drawing, painting, and printmaking. His work has been exhibited in numerous venues around the world and he was part of the Kenya National Pavilion at 57th Edition of the Venice Biennale in 2017. He also participated in the Young Congo Biennale 2019 in Kinshasa, Congo DRC and the 8th edition of the AKE Art and Books Festival 2020 in Lagos. Kamwathi's work is included in the art collections of Safaricom, the British Museum, Bates College of Art Museum, The World Bank Headquarters, among others. His artistic practice looks into communal social, economic and cultural stances within contemporary society. It explores physicality, modes of behavior, embedded symbolisms... drawn from human groupings, social rituals/beliefs, and collective patterning.



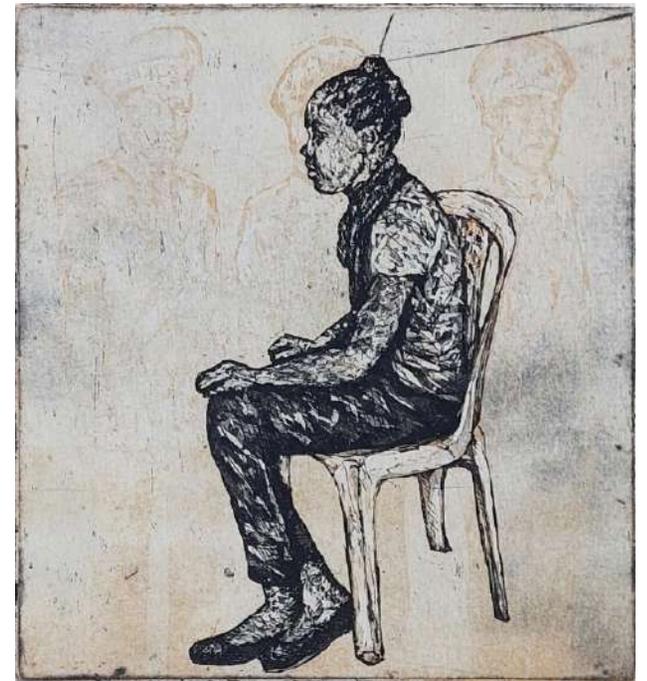
EAST AND WEST
 etching, aquatint; 9x8"; 2020

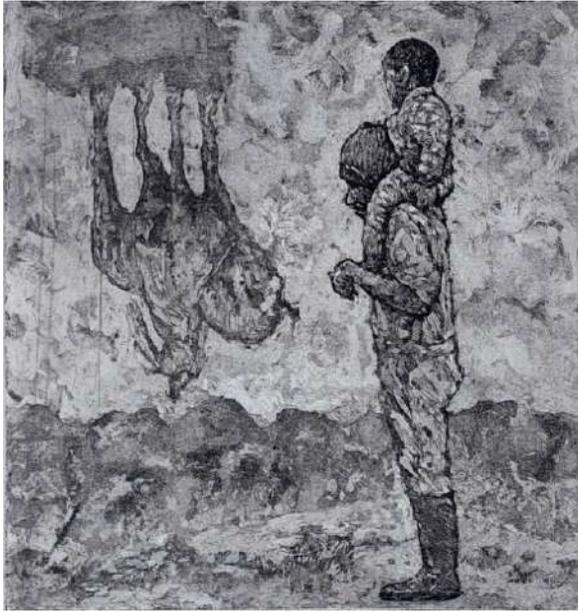
"My print highlights the physical, legislative, political and cultural hurdles that migrants and people seeking other pastures have to surmount. The form is depicted in a state of intermission prior or after clearing these obstacles."



NOBEL SAVAGE SERIES, 1, 2
 etching, aquatint; 6x6.25" and 6.25x6"; 2020

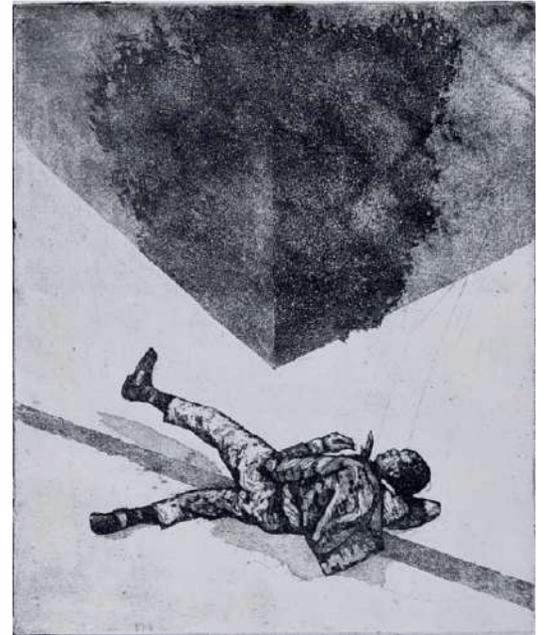
"Created during the height of the 2020 pandemic, my two prints look at the human subjected to restrictions on movement by the lockdown protocols."



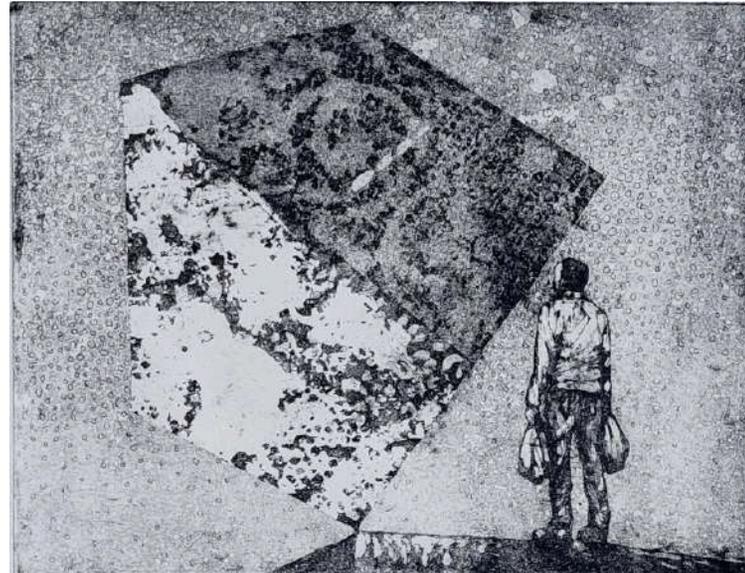


**COMMUNITY,
IV, V**
etching, aquatint;
each 9.75x9";
2022

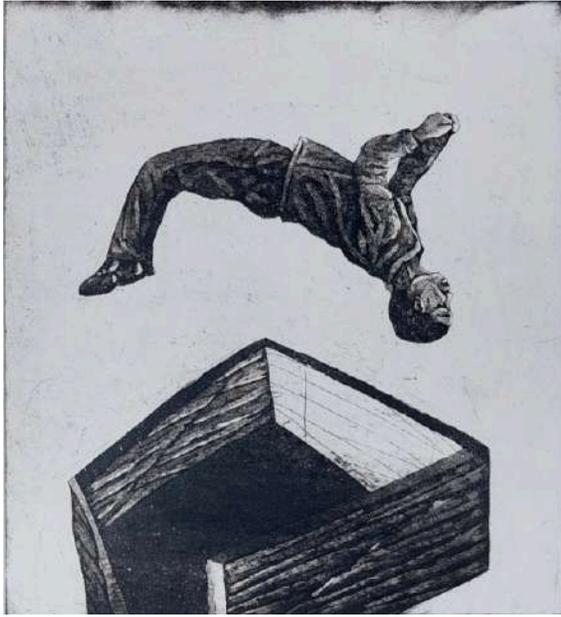
"My series 'Community' looks at the processes that individuals undergo as they adopt to become part of groupings. These include rituals, rites, or habits that they repeatedly espouse claiming territory within a group structure, from childhood play to fetishization in response to social media influence."



**TRUTH TO POWER
SERIES, 1, 2**
etching, aquatint; 9.25x7.5"
and 7.5x9.25"; 2017



"My 'Truth to Power' series pays homage to situations in modern and contemporary human history where the individual's stance against the destructive excesses of power is displayed. In it I memorize the individual and obfuscate the representation and expression of power. These two prints reinterpret the Tiananmen square man in China and the assault on a Kenyan civil rights activist in 1992 during the push for multi-party elections in Kenya."



UNTITLED, I, II
 etching, aquatint;
 each 14x13"; 2016

"These two prints are part of my 'Constellation and Sediments' series that looks into the compulsions and/or realities forcing people to undertake dangerous journeys. In them, the human form is in a frozen position, not connected to its starting point or landing point. They express the journey of human migration."



NOBEL SAVAGE SERIES, 3
 etching, aquatint; 9x8"; 2020

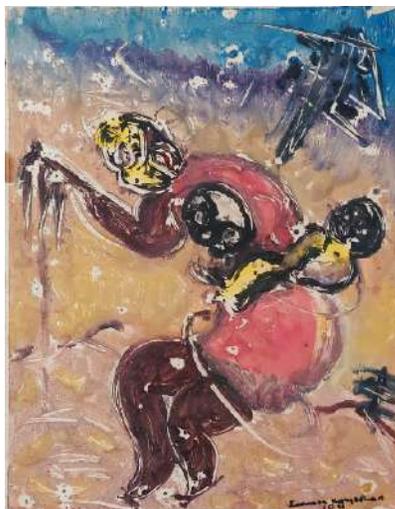
"My print highlights the physical, legislative, political and cultural hurdles that migrants and people seeking other pastures have to surmount. The form is depicted in a state of intermission prior to or after clearing these obstacles."

EVANSON KANGETHE

Evanson Kangethe Njuguna, born 1961, is predominantly a self taught artist. His artistic journey began at the age of eight when, during an ordinary walk home from school, he sang a song to strangers along the road. To thank him, they gave him a luggage in which he discovered a packet of oil pastels; this started his scribbling on paper. Years later, Kangethe received an art tuition from Dr John Mayienga to study at the department of Design at the University of Nairobi (1983-1985). A versatile artist, his media include woodcut, stencils, and monoprints. Through his art, he is a social chronicler who captures the essence of everyday life. Kangethe has exhibited in Heilderberg, Tubingen, Weimar and Munich in Germany, also widely in Nairobi. He currently resides in his Tafuta Art Centre.



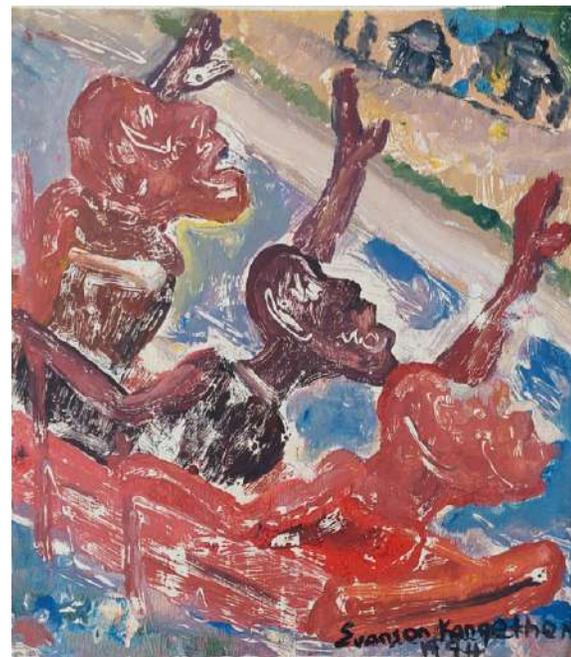
FATHER AND CHILD monoprint; 15x11.75"; 1997



monoprint; 15x11.75"; 1996 **MAMA AT WORK**

"Self employment in villages leaves little time to rest. Unpredictable resources and political uncertainty dictate necessary inventions and innovation. The man on flight is carrying a heavy load and kids on track encouraging him along the way. Their presence in good health is the climax of his untold joy."

"Mama is always busy. She has a baby on her back of whom she takes good care. She hopes that one day her baby will be the chief of the village."



MIGRANTS
monoprint; 11x10";
1994

"What compounds adventure in search for greener pasture is defiance of oppression that guarantees depression through poverty. This leads population in mass to migrate to that proverbial land flowing with milk and honey. The last wave goodbye is ever sensational."

WOMAN HARVEST
monoprint; 15x11.75";
1996

"Harvest time is a great time. It is pay day and the song tune is upbeat and joyful, though it happens after six months of hard labour. Waiting for the plant to grow calls for patience and resilience. Escape from hunger requires hard work, spiritualism, then contentment."

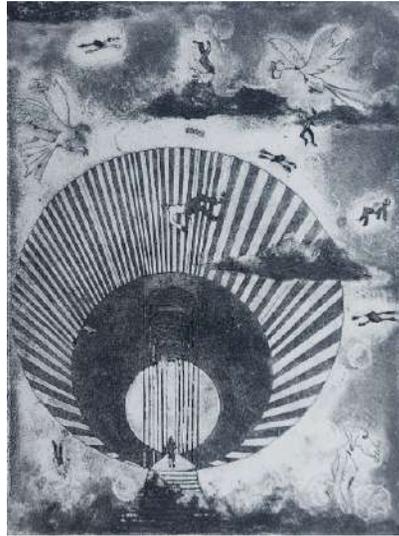


PATRICK N **KARANJA**

Patrick Ndung'u Karanja, born 1990 in Nairobi, began drawing and making caricatures of his friends in his primary school days. He graduated with a degree in industrial design and fine arts in 2012. Karanja is a dynamic artist who explores different forms of visual arts and who draws inspiration from his daily life experiences, interacting with people and trying to understand their complex psychology, origin, existence, history and politics. His final work is usually a polished reflection of the crude appearances. Karanja is a voracious reader of educational literature. He is a full time artist working and living in Nairobi, creating a niche for himself participating in group and solo exhibitions.

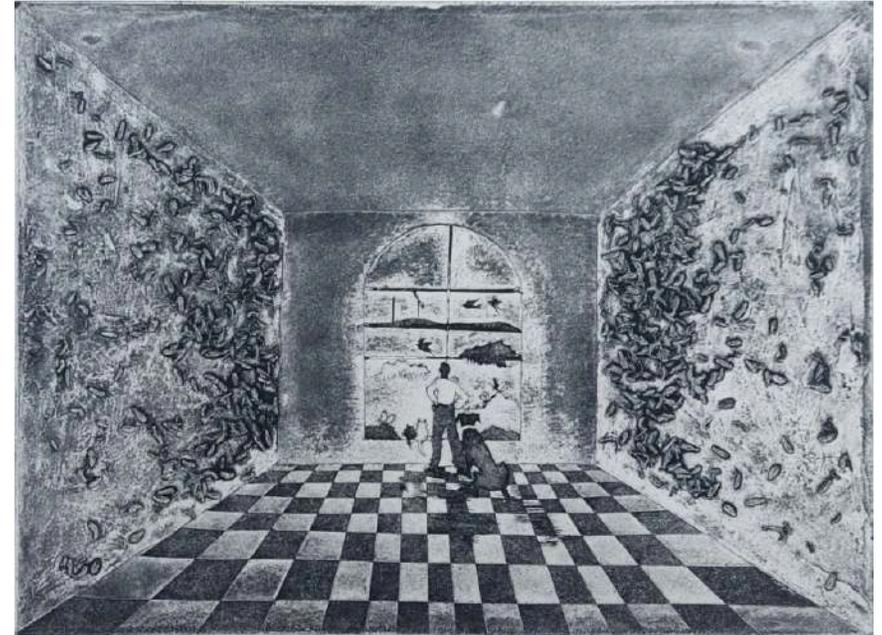


ABROAD JOBS collagraph; 11.5x8.25"; 2025
collagraph; 11.5x8.25"; 2025



OUT OF THIS WORLD

"My 16 collagraphs, part of my series 'Zones and Space,' are motivated by my shock at the current human situation where an undefended population will easily be destroyed by an invincible enemy invading their space. We all have territories, private and public, and we can turn to savagery to protect them. We even have a defined air space around our bodies. Our zone/space is more or less limited depending on where we live, for instance larger in the village than in the city where conditions are crowded. It is also culturally and socially determined. Crowded spaces such as buses, trains, downtown streets, elevators, etc. result in unavoidable intrusion into our personal/intimate zone, our reaction to which can be significant."



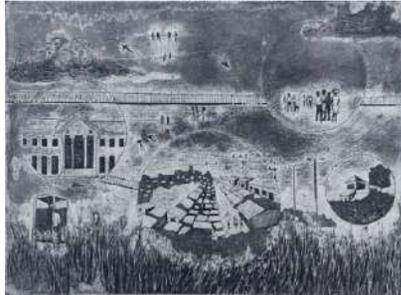
VIEW POINT, SELF PORTRAIT collagraph; 8.25x11.5"; 2025



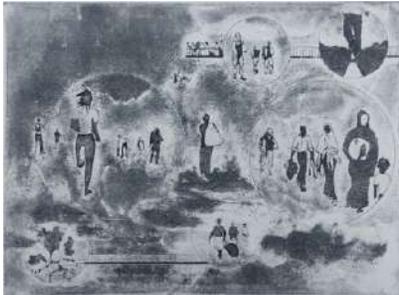
THIS AND THAT collagraph; 8.25x11.5"; 2025



RUNNING handcolored collagraph; 8.25x11.5"; 2025
collagraph; 8.25x11.5"; 2025 **CONNECTING PEOPLE**



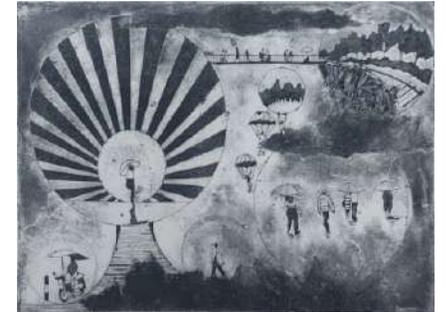
VICTORY SWIM collagraph; 8.25x11.5"; 2025
handcolored collagraph; 8.25x11.5"; 2025 **FAULT LINES**



EXECUTIVE ESCORT collagraph; 8.25x11.5"; 2025
collagraph; 8.25x11.5"; 2025 **INSTITUTIONALIZED**



SMUGGLED collagraph; 8.25x11.5"; 2025
collagraph; 8.25x11.5"; 2025 **PRAYING FOR THE RAIN**



MODERN WALLS collagraph; 8.25x11.5"; 2025
handcolored collagraph; 8.25x11.5"; 2025 **DIPLOMATIC POUCH**

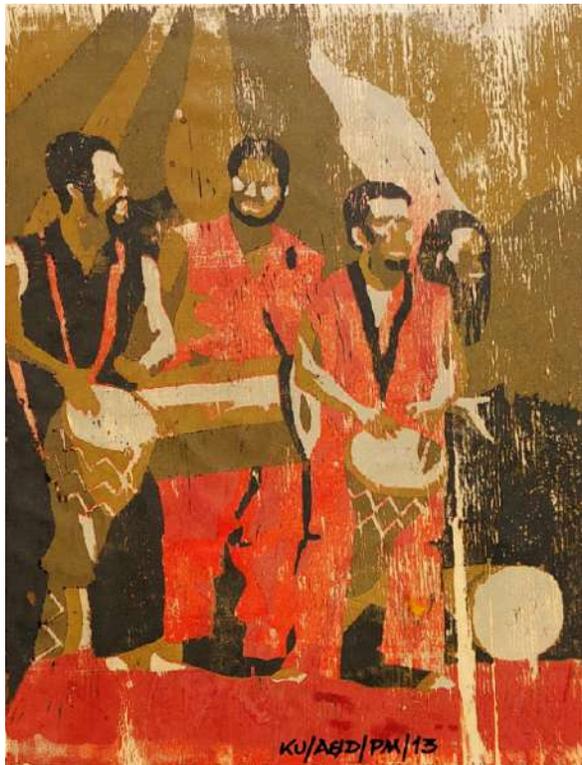


ASYLUM SEEKERS handcolored collagraph; 8.25x11.5"; 2025
handcolored collagraph; 8.25x11.5"; 2025 **JACK & THE BEANSTALK**



KENYATTA UNIVERSITY

The Department of Fine Art and Design at Kenyatta University stands as the oldest and only department within the university offering a full spectrum of programs in both Fine Art and Design — from diploma to PhD level. The department nurtures innovation through a curriculum centered on creative problem-solving and critical thinking. Its team of lecturers comprises accomplished artists and educators dedicated to guiding students in developing their artistic and design potential. The department also actively participates in research, exhibitions, and international collaborations. It also offers a Bachelor of Education (Fine Art) program. Printmaking was introduced to the department in the early 1990s, marking a significant milestone in its academic growth. Since then, students pursuing Fine Art and Design have been trained in diverse printmaking techniques before specializing in their chosen area.



DRUM BEATS (BY KIMWELI)

reduction woodcut; 16x12"; 1985

"In this print part of the Kenyatta University print collection, Kimweli portrays a group of drummers symbolizing unity, energy, and the heartbeat of African society, illustrating at the same time communication and shared heritage."



WOMEN AT WORK (BY F.K. MULIRO)

reduction woodcut; 16x12"; 1985

"In this print part of the Kenyatta University print collection, F.K. Muliro honors the strength and dignity of African women, reflecting the resilience and grace of women as central figures in family and community life."

BRIAN KIMANI

Brian Kimani, born 2001, is a community trained artist living and working in Nairobi, developing his practice through apprenticeship, workshops and self-taught methods. His paintings and prints explore social commentary in allegorical compositions that speak to labor, migration, displacement and identities in the context of Kenya's capital city Nairobi. Kimani looks into history in an attempt to interpret, understand and contrast, sometimes in jest, the contemporary. His work has been exhibited both locally and internationally in the USA, UK, Germany and Austria. Kimani has also done art residencies at Nafasi Art Space (Dar-es-Salaam) and St Andrew's Turi.



CONFINEMENT etching; 5.5x4"; 2025

etching; 5.5x4"; 2025



LABOR AND BOUNDARIES

"My prints speak to the origins of borders in Kenya as an idea whose essence was to create exploitative access to labor by confining people to spaces, as was the case during colonialism, through labor reserves and restricted labor migration. In both, a man standing or kneeling is in a surrendering/protesting form, images drawn from the political protests in Kenya. In both, the absence of a head alludes to a reduction of identity allowing to be monitored and confined so to ensure the machine runs."

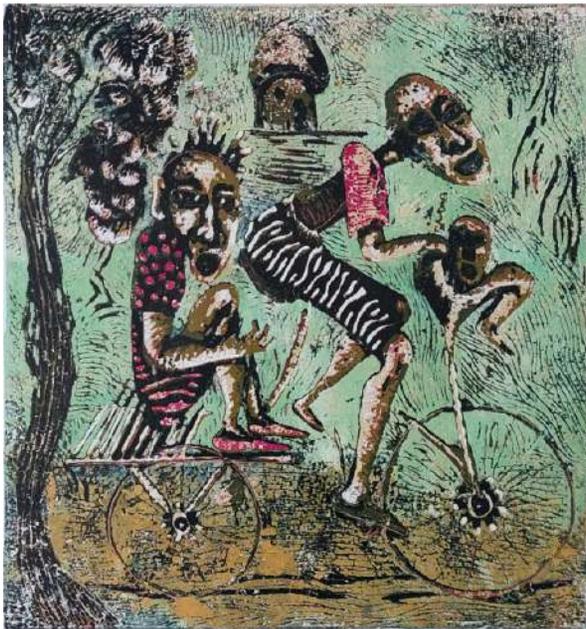


drypoint on plexiglass; 11.5x8"; 2025 **FLIGHT AND FORCE**

"My print is part of a series called 'The City is Nobody's Home'. It highlights the reality of the city formed as a space not meant for "native Kenyans" to live in and occupy. During colonialism, strict movement limitations provided access to the City to only a very small number of locals. However, with the disruption of the social ecosystems by colonialism and despite the imposed restrictions, the urge to move for labor purposes forced most locals to "illegally" move and settle in 'illegal settlements' which led to the 'slums'. My print highlights the genesis of the Nairobi identity as a migrant or fleeing one."

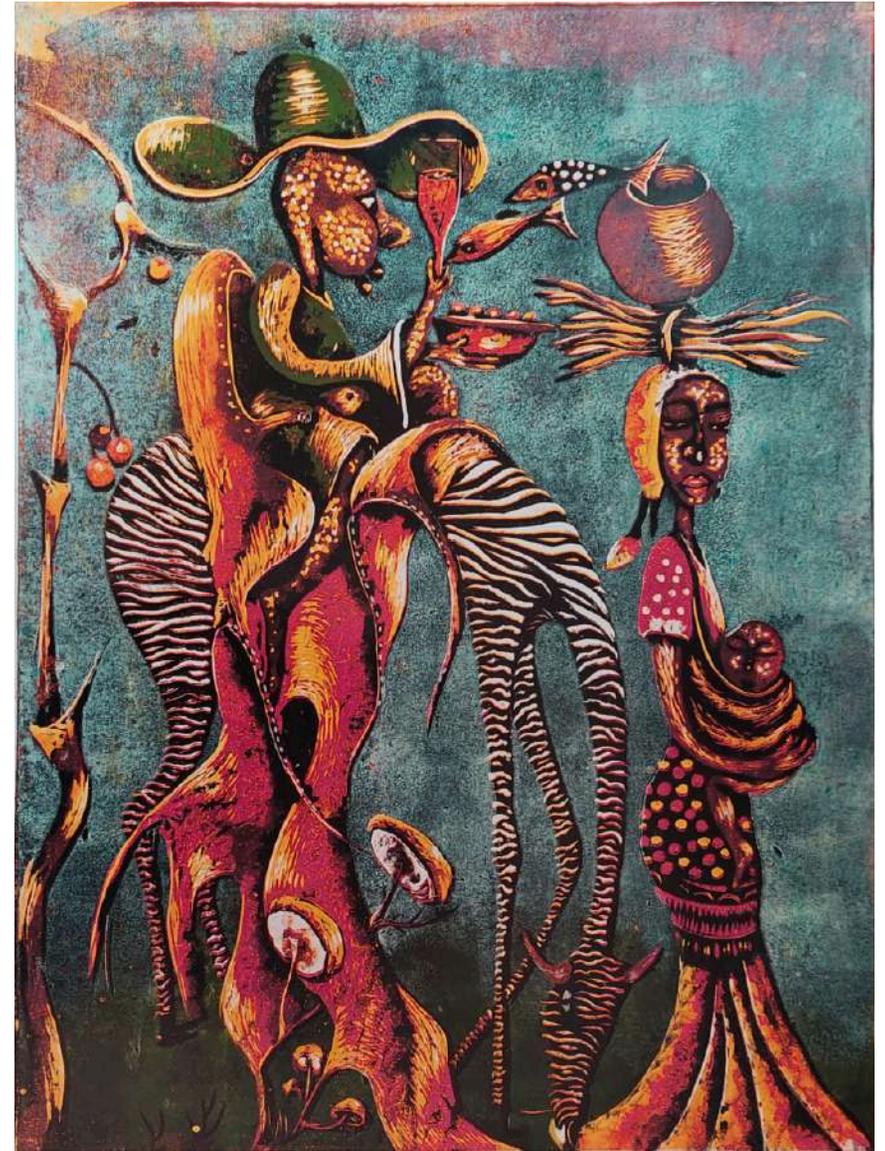
JOHN SILVER **KIMANI**

John Silver Kimani was born in 1973 in Central Kenya, Kiambu. He started painting at a very young age and later pursued art as a career. He draws inspiration from artists in Banana Hill and Ngecha regions of Kenya and is the founding member of the Banana Hill Art Studio. He is also the founder of Rhino Care art Project that trains disadvantaged children. He also trains aspiring artists. Kimani's artworks are in several prestigious institutions, including the Victoria and Albert Museum in London, the Prince Andrerrz De Lila in Longhouse, Canada, and the FIE Museum of Printmakers in Yokohama, Japan. His work has been published in a number of publications including *Islands of Creativity* and *The Kenya Arts Diary*. Among his many awards are Best painter by the French Cultural Center, 2000; Best printmaker by the Victoria and Albert Museum, 2005; award from the FIE Museum of Printmakers, Yokohama, Japan, 2016. Kimani has exhibited extensively his work, both locally and abroad.



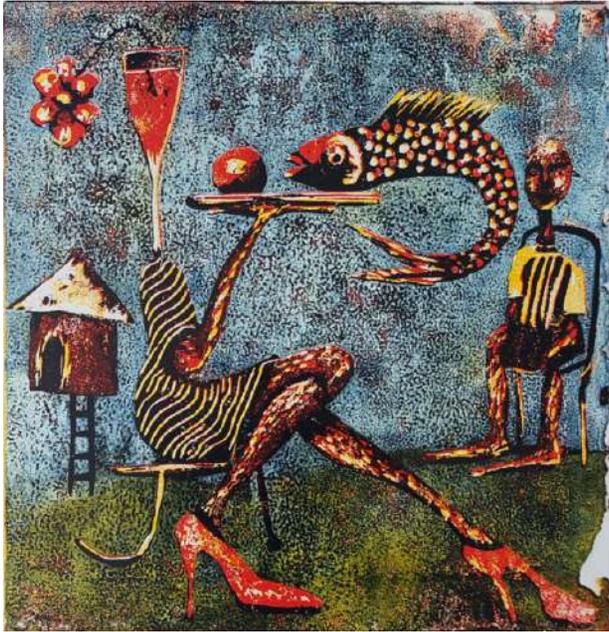
**BODA
BODA II**
reduction
woodcut;
12.5x11.75"

"My print shows a figure riding a bicycle-like structure, a boda boda, which often carries more than one person, especially in rural areas. The exaggerated motion and distorted bodies suggest fast and bumpy rides. Bodas play an important social and economic role as people rely on them daily for transportation, especially in rural settings."



A MAN reduction woodcut; 24.5x17.75"; 2016

"My print is a visual representation of the complex life of a modern man who gets to enjoy while the woman is constantly working with no enjoyment. It also alludes to politicians in Kenya who love themselves so much and promise people many developmental plans that they totally forget and ignore once elected."



THE MIND

reduction woodcut;
12.5x12"; 2024

"In the real world the mind is: a performer constantly juggling different aspects of life; a creator mixing imagination with reality; an observer, watching itself from the inside; a memory vault holding the past quietly in the background; a chaotic but beautiful universe where the surreal, emotional, rational, and imaginative coexist."

THE TREE OF LIFE

reduction woodcut;
24.75x12.5"; 2020

"The Tree of Life offers not only gifts, but purpose. It reminds us that life is a cycle of giving, growing, and awakening, while most politicians are just overcome by greed and individualism."

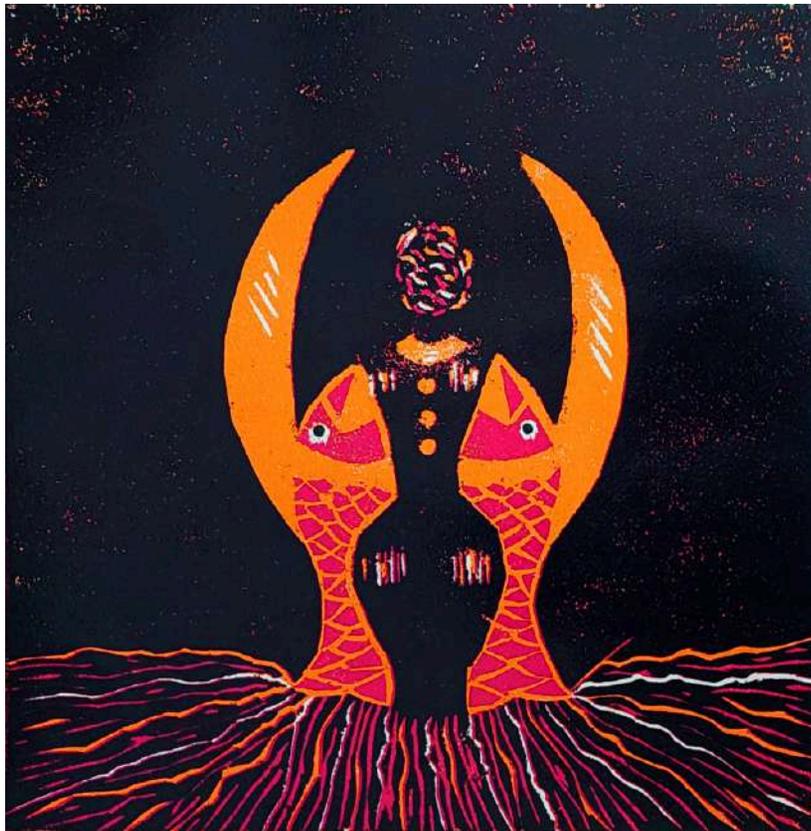


reduction woodcut; 23.5x13.75"; 2023 **AFRICAN WOMAN**

"My print is a celebration of the enduring power of women across generations. The African woman is strong and carries responsibilities while the man enjoys himself. She moves forward with purpose. She is resilient, nurtures and leads. She bridges tradition and modernity."

MBUGUA KIMANI

Mbugua Kimani is an award-winning full-time Kenyan artist. In 2025, he was elected as an Associate Member of the Royal Society of Painter-Printmakers (RE) in London, in recognition of his work. Kimani's art is driven by a passion for learning, experimentation, and innovation. His work challenges narratives around tribe, nationality, inequality and identity, engaging with pressing global issues such as politics, environmental degradation, overfishing, and misuse of natural resources. Having lived in Kenya, the UK, and Afghanistan, Kimani returned full-time to Nairobi in 2009 and later to Nanyuki in 2022, where he currently lives. He holds a BA in International Relations and an MSc in Nationalism and Ethnic Conflict from the University of London. He has exhibited in Kenya, Luxembourg, London, and New York.



FRACTURED EARTH SERIES: SIGHTED WINGS

reduction woodcut; 11.75x11.75"; 2025

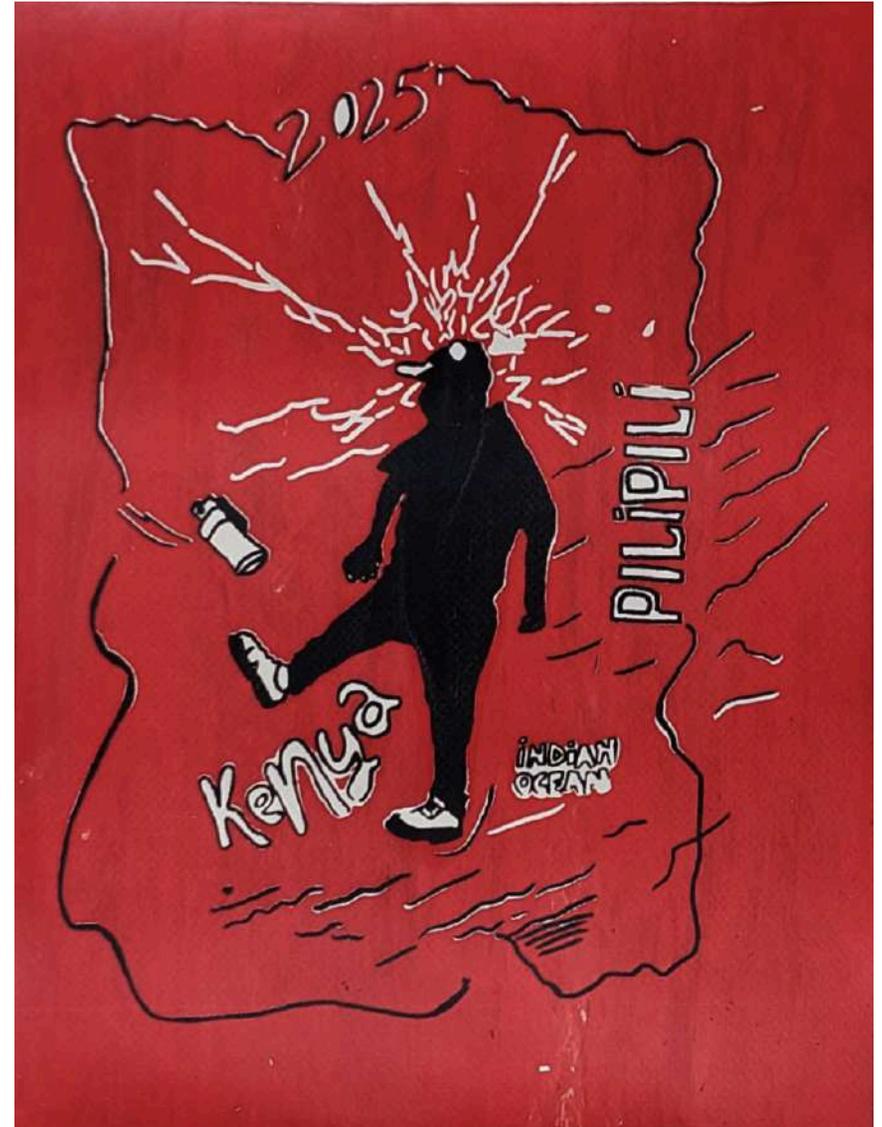
"My images, from my 'Conservation' series, have also the hallmarks of my 'Sex for Fish' series, developing the fish motif. I use the fish image in most of my work due to its versatility as a symbol of our conservation/environment and a commodity of trade and power. It symbolises the relationship between humans, nature and inequality. In both my 'Conservation series' and 'Sex for Fish' series, gender and inequality are ongoing themes."

FRACTURED EARTH SERIES: ROOTED

reduction woodcut; 11.75x12"; 2025

ERIC KINUTHIA

Eric Kinuthia, alias Selectsbyeyerie, is a Nairobi-based artist, screenprinter and DJ whose creative spirit bridges visual art and music. With a passion for bold imagery, he handcrafts prints, layering inks and textures to give each piece a unique voice. In addition to his visual practice, Kinuthia is active behind the decks, curating soundscapes that bring energy and emotion to every event. His dual identity as a maker of images and curator of rhythms reflects his deep love for artistic expression in many forms.



PILIPILI USIYO ILA YAKUWASHIA NINI?, I & II
silkscreen; each 13.75x10.25"

"The title of my prints is a swahili saying that translates to a coming to reality, with the perspective of living in peace, love, and unity as Humanity. It is a perfect expression of the marriage of arts, politics and justice; a language of the people depicting events that happened this year in Kenya during protests."

NJOGU KURIA

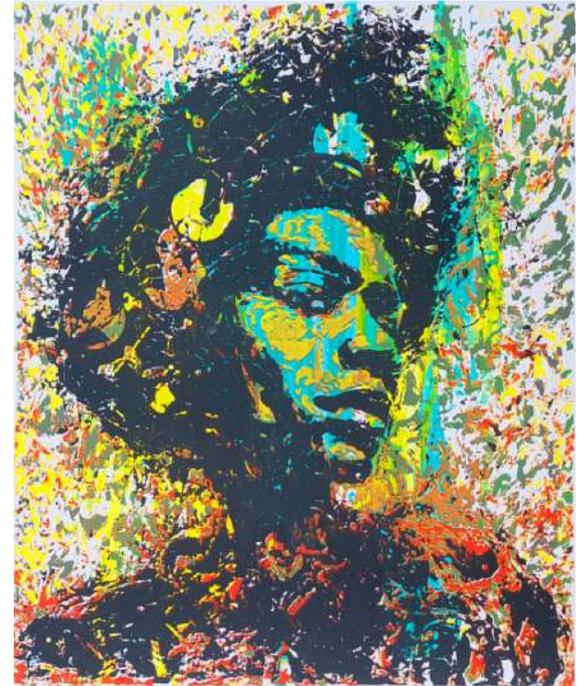
Njogu Kuria, born in 1992, is an independent, mind bending multimedia artist residing and working in Nairobi, Kenya. His recent powerful textural creations using rubber, among other materials, draw inspiration from the dual nature of Black Essence, that of Peace and Wrath. Peace, about stillness, mystery and magic of the night ... and Wrath, fierce and annihilating in service of the truth. Kuria created his most recent collection out of upcycling rubber tires and inner tubes from discarded car, motorcycle or bicycle tires. Another collection of his work features collage/multimedia artworks created primarily of Broken Vinyl records, paying homage to musical icons and cultures around the world. Kuria has further experimented in oil, acrylics, charcoal, and watercolors, as well as printmaking.



COLOR IS A BEAUTIFUL THING, I, II, III

4 layer multicolor silkscreen; each 19.5x15.75"; 2024

"These prints are recreations of my mixed-media artworks made from broken vinyl records on painted wooden boards. I use vinyl records because music holds memory. The grooves once carried sound, rhythm, and voice, and when I break and rearrange them, they form new stories. This series pays homage to the cultures shaped by music around the world. The colors, textures, and patterns in the portraits reflect the style, swag, confidence, and identity that music gives to everyday life. The portraits celebrate the beauty in being bold, expressive, and unapologetically ourselves."



WANJOHI MAINA

Born in 1986 in Nairobi, Kenya, Wanjohi Maina has always enjoyed expressing himself creatively. As a child, he used to copy drawings of renowned Kenyan cartoonist Gaddo; he was also captivated by comic strips and magazines like Andy Capp, Tintin and Asterix. He later started admiring works of renaissance painters. After high school and with no formal art education, Maina joined the informal job market. He started his art practice in 2015 after quitting employment as a pump attendant at a fuel station. He initially pigeon holed himself as a portrait artist but that changed in 2017 when he joined the Kuona Artist Collective and further immersed himself into the Nairobi contemporary art scene. Maina has participated in numerous group exhibitions locally and regionally. He lives and works in Nairobi, Kenya.



MOMBASA ROAD drypoint etching; 9.75x7.5"; 2023



drypoint etching; 9.75x7"; 2023 **BAHATI ESTATE**

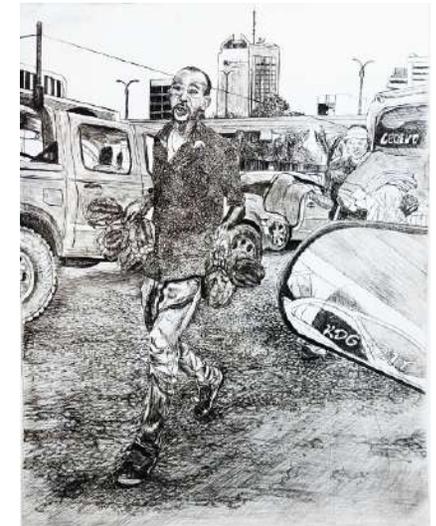
"My prints shine a spotlight on 'no collar' jobs, jobs done by hawkers, motorbike riders and other street vendors as they try to earn a living in the dynamic city of Nairobi. They try to teleport my viewers to the streets and everpresent traffic of the city, immersing them in the sounds, mood, movement, light, shadows, personalities of my subjects. I am interested in the contributions of these 'no collar' workers to the economies of urban centres and am fascinated by their efforts to find a way to survive against all odds."



UHURU HIGHWAY, I drypoint etching; 12.5x11.5"; 2023



TRAY AND BASKETS drypoint etching; 16x12.5"; 2023



drypoint etching; 12.25x9.75"; 2023 **VALLEY ROAD**

XAVIER MAKOKHA (MULEERO)

Xavier Makokha (Muleero), born 2000, is a visual artist from Maasambili Artists Collective. He uses painting, printing, and sculpting in his art. Muleero went to school at Olympic Primary school and at Elite Visionary High school in Kibera, and later attended Nagenda International Academy of Art and Design (2020 – 2023) in Uganda, earning a Diploma in Fine Arts. Muleero started his art career in 2018 after joining Maasambili Artists Collective as a student artist. He has exhibited his work in various art venues within Kenya and internationally.



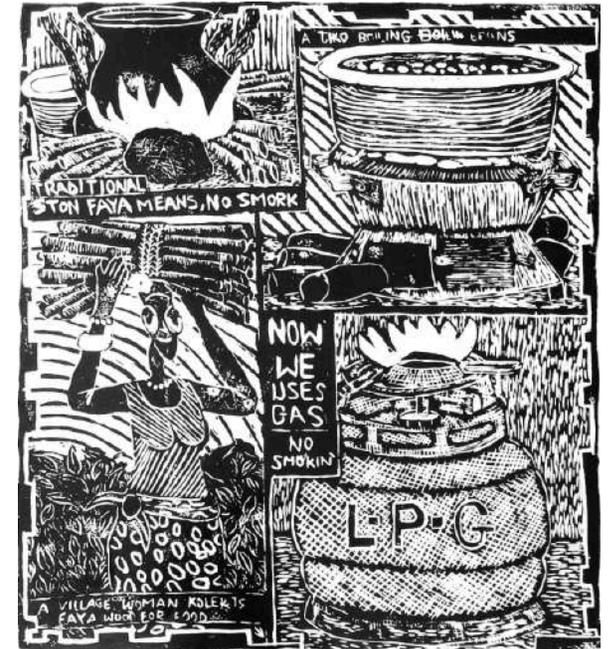
THE DEATH OF DEDAN KIMATHI
woodcut; 11x13"; 2025

"Kenyan freedom fighter, Field Marshall Dedan Kimathi was detained, tortured, hanged and decapitated at the Kamiti Maximum Prison in Kenya. Up to date Kenyans don't know the whereabouts of his head. We also remember the decapitation of Mekatilili wa Menza and Koitalel Arap Samoei. Everyone prays for peace and love but forgets about justice."



REJECT FINANCE BILL 2024
woodcut; 11x13"; 2025

"The cost of living in Kenya is very high for the local mwananchi. After parliament agreed to pass the corrupt finance bill 2024, Kenyan Genz's stormed the parliament and all the M pigs (politicians) had no option but to flee. A lot of youths were injured and many shot dead."



URBANIZATION
woodcut; 19.75x17.5"; 2025

"Change is inevitable. Through time we have looked for healthier, faster, and simpler ways of doing things, such as from using stones to cook, to using charcoal stoves, to LPG gas and even electric cooking, cheaper and better alternatives to doing things..."



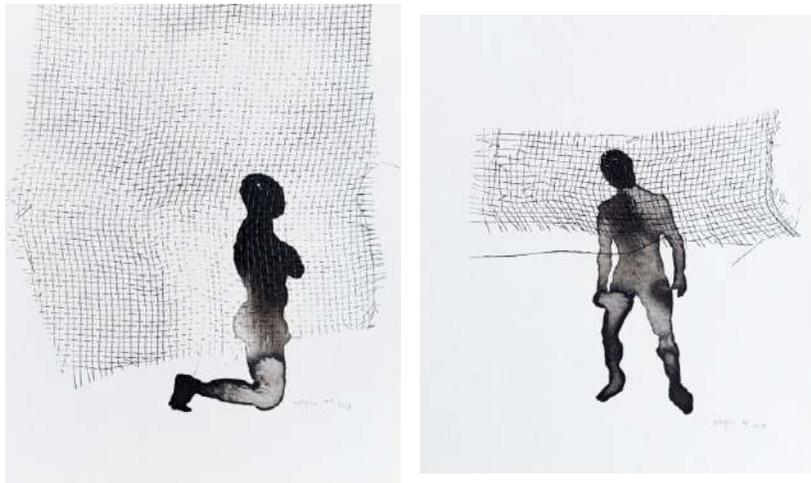
BOMBOLULU KIBERA woodcut; 6.5x12"; 2025

"Home is not where you live but where you feel safe and comfortable. I moved into Bombolulu around 2018 but from ever since, I have built a relationship of trust with the community. People are friendly, hard-working, honest and reliable."

ONYIS **MARTIN**

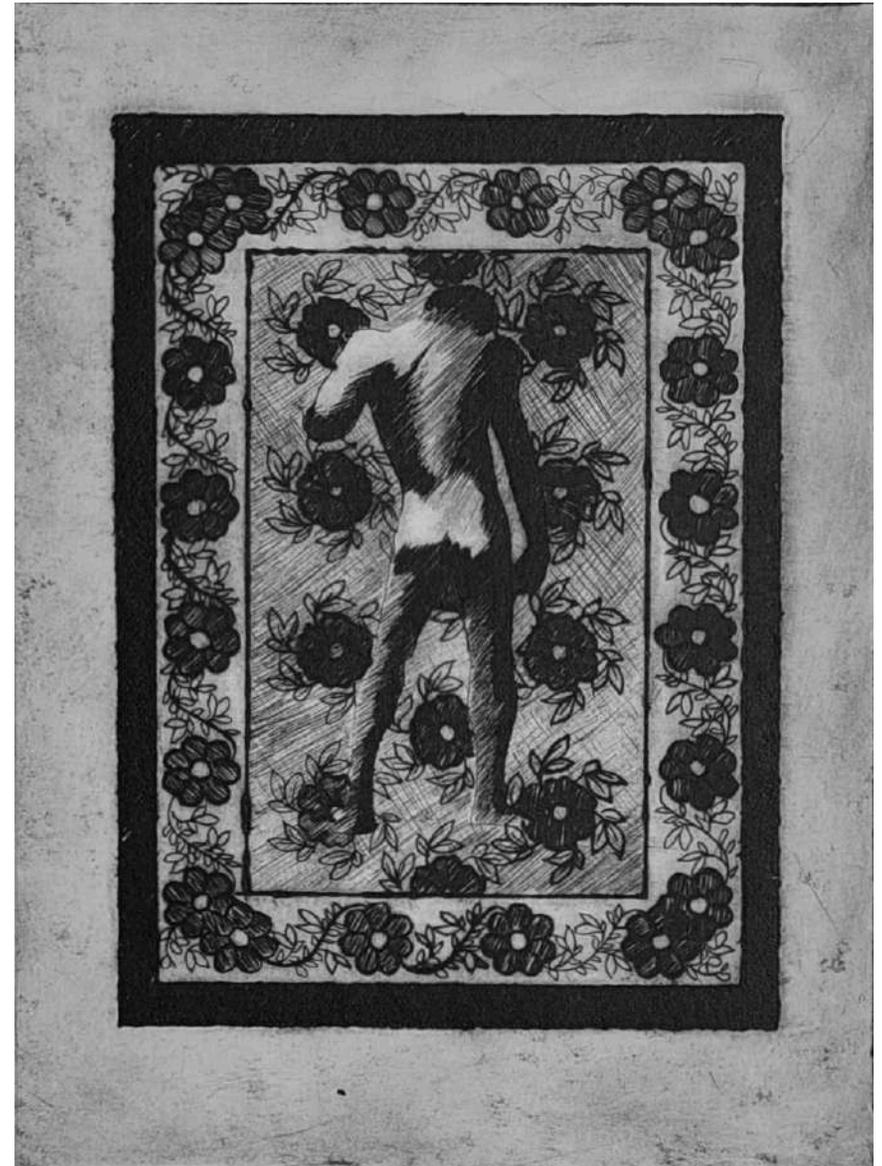
Onyis Martin, born 1987 in Kenya, is a multidisciplinary artist whose work spans painting, sculpture, installation, and video. With an experimental approach, Martin employs a wide range of materials creating art that speaks to contemporary urban society not just in Nairobi but in cities across the world. His work explores themes ranging from consumerism and advertising to migration and human trafficking, often weaving multiple issues into a single piece. His art invites viewers to engage with the social, economic, and political narratives that define our times.

Martin's career has included numerous local and international exhibitions among them Zeitz museum in South Africa, Maxxis Museum in Italy, Out of Africa gallery in Spain, and Redhill gallery in Kenya. Based in Nairobi, he maintains his studio at the Kobo Trust.



REFUGE, I, II
collagraph, ink drawing; each 7x5.5"; 2018

“Over the past few years, my art practice has focused on memory – the ways in which we encounter the immediate and distant past, and the traces that we leave behind, in the spaces we occupy, and which offer cues as to the lives we have lived there. Recently, my interest has turned towards personal and collective memories of significant events in our lives, in particular recollections of traumatic events, and moments of great loss.”



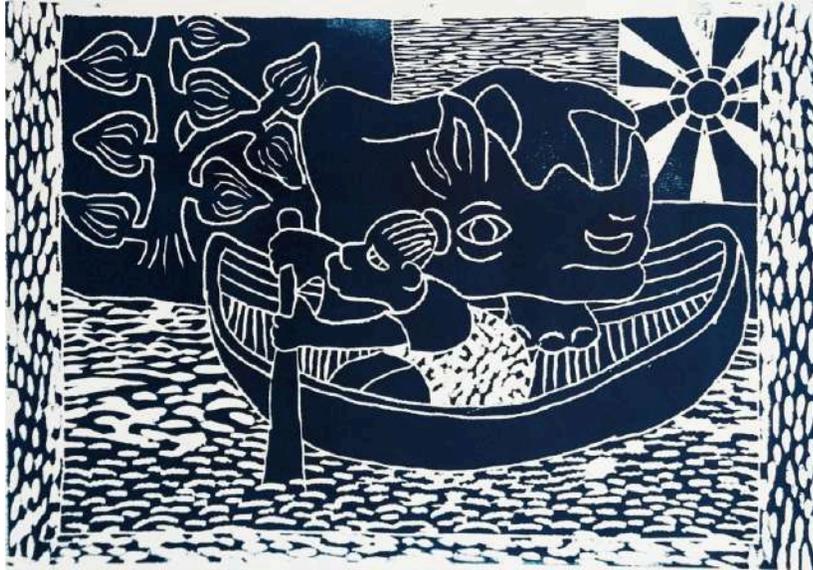
LESOS
etching; 8.25x5.5"

ZACHARIAH MBUTHA

Zachariah Mbutha, born in 1949 in Kamburu Village, Kenya, trained and worked as a teacher for many years. He was always interested in the arts and in 1968 won an award in an all African art competition. In 1979 he resigned from his job as a primary school headmaster and has since devoted most of his time to painting.

Mbutha's work is the product of his experimentation and of the occasional books on modern art that he read. From his study of the modern masters, he has developed his own unique style, learning bold colors and the impact of vital, dabbed paint marks from Van Gogh, and powerful monumental figures from Picasso. Mbutha is also known as a social commentator whose works reflect and record traditional African life against the sometimes conflicting surroundings of modern society. Of late, he has been painting wider issues of love, conservation, hunger, and poverty. His paintings have extraordinary life and capture both the reality of his chosen subjects and the freshness of a creative spirit at work. He has also used woodcut printing in his art.

Mbutha's work is held in many public and private collections.



LAKE CRUISER woodcut; 11.5x16.5"

"A good animal lover transports a Rhino across a lake to save it and hide it from poachers."

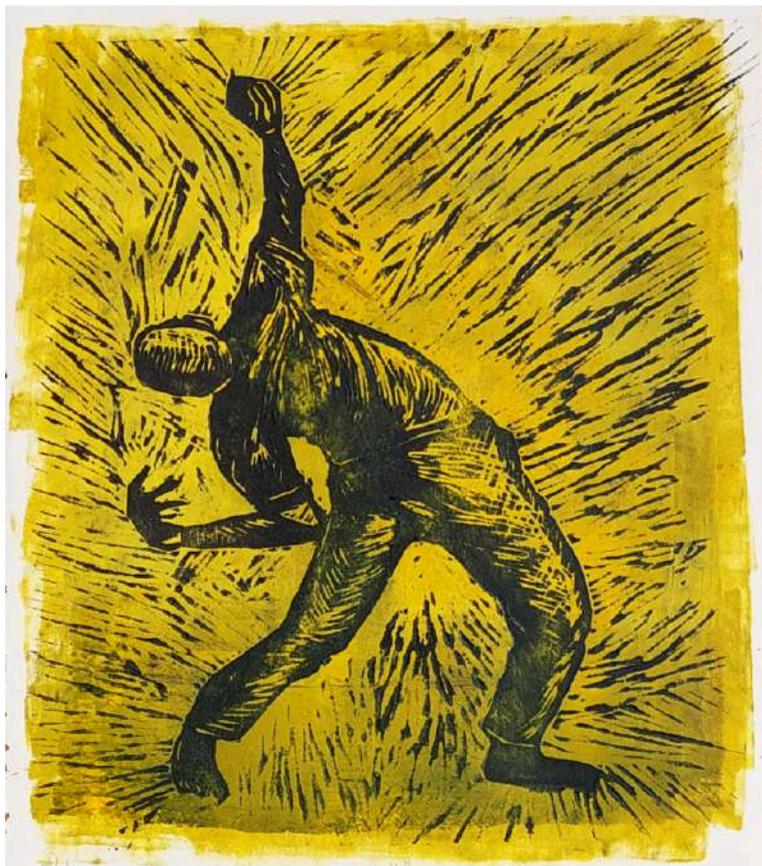


THE CONFLICT woodcut; 10x11.5"

"Man chases unruly cows in the compound. It is common in most African homes especially when animals sense danger."

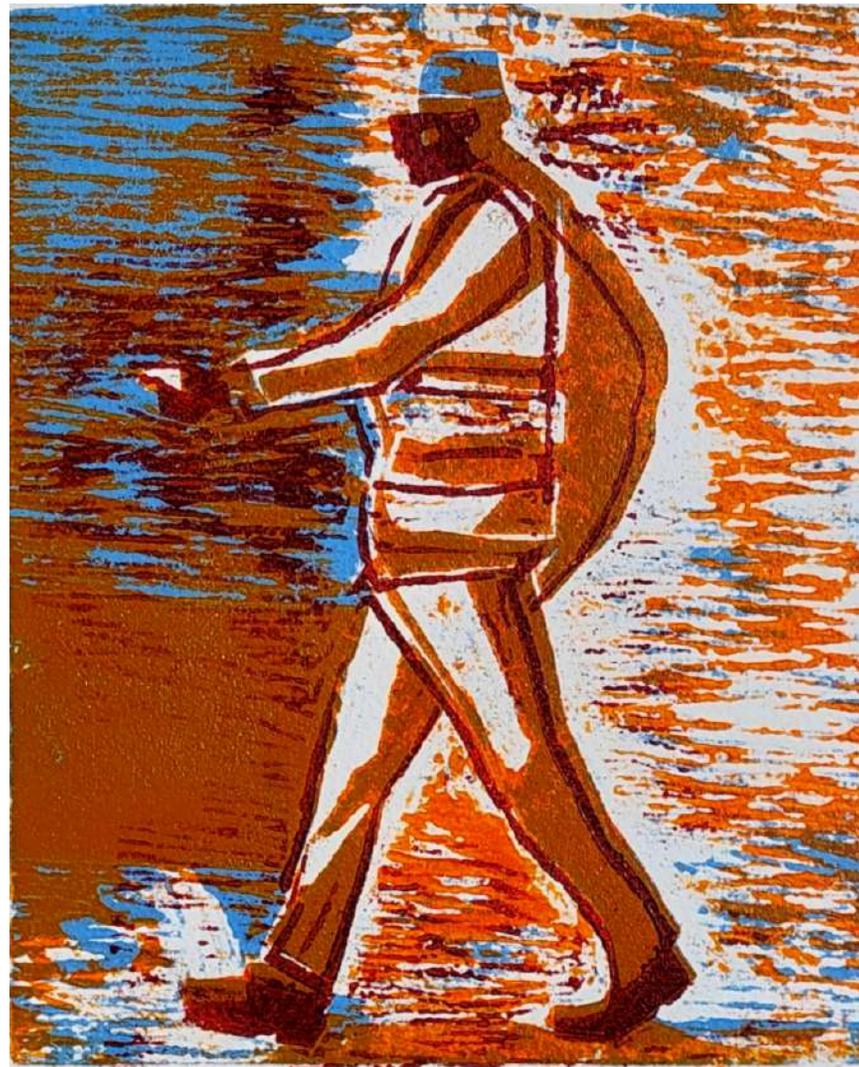
NYERERE MICHAEL

Nyerere Michael is a multidisciplinary artist based in Nairobi, Kenya. His practice explores the intersection of religion, spirituality, and identity. Working across painting and mixed media, he reimagines sacred symbols and human experiences through bold visual language. Rooted in a deep engagement with faith and identity, Michael's work creates spaces for dialogue about spirituality in contemporary society, questioning whether collapse signifies breaking apart or breaking open.



FREE FALL woodcut, painted background; 12.25x10.5"; 2025

"My recent 'Free Fall Series' reflects on the vulnerability of the human spirit through the metaphor of falling, portraying fragile bodies caught between surrender and resilience."



reduction woodcut; 9x7"; 2021 **THE WALK**

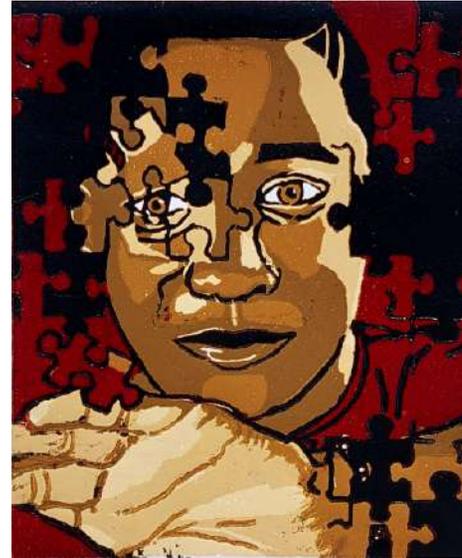
"In 'The Walk' I explore movement as both a physical and metaphorical act. The solitary man figure appears in a state of quiet determination — a rhythm of progress that mirrors the human condition. Through the deliberate process of reduction woodcut, where each stage of carving permanently removes what came before, I reflect on the irreversible nature of time and experience. My print becomes a meditation on endurance and transition — the steady passage through personal and collective landscapes. In its simplicity, it captures the essence of forward motion: an act of persistence, reflection, and becoming."

ZHENAH MKAMBA

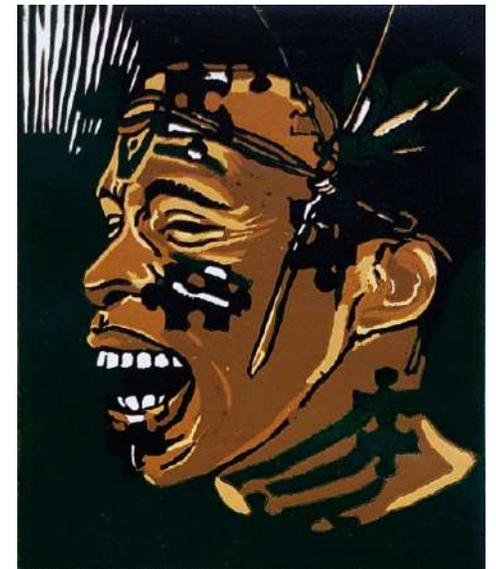
Zhenah Mkamba, born 2003 in Nairobi, Kenya, is currently honing her distinctive artistic voice as an art student at Kenyatta University in Nairobi. Mkamba’s preferred medium is printmaking, specifically the use of woodcut printing to create works that are graphic, bold, and impactful. Her work is deeply informed by the vibrancy and complexities of the human face, and often centers on portraiture, exploring themes of identity, culture, and the inextricable link between people and their surroundings. Mkamba’s signature style is characterized by a striking use of color and pattern, transforming personal narratives into universal visual statements.



THE FACE OF THE ENVIRONMENT: GLOOM
reduction woodcut; 9.5x8”; 2025



THE FACE OF THE ENVIRONMENT: DON'T LOOK
reduction woodcut; 9.5x8”; 2025



THE FACE OF THE ENVIRONMENT: LUO WARRIOR
reduction woodcut; 9.5x8”; 2025

“My series ‘The Face of the Environment’ strives to explore the connection between human identity and internal environment, and how we are shaped by - and shape - the environments we inhabit. ‘Gloom’ focuses on the somber and introspective mood we project when we carry psychological weight. ‘Don’t Look’ shows fragmentation and an internal conflict, a hidden reality outside viewers don’t get to see but are nonetheless warned against confronting. ‘Luo Warrior’ portrays a dynamic expression of cultural strength and natural grounding to show a powerful visual anthem, celebrating identity rooted firmly in heritage and the natural world.”

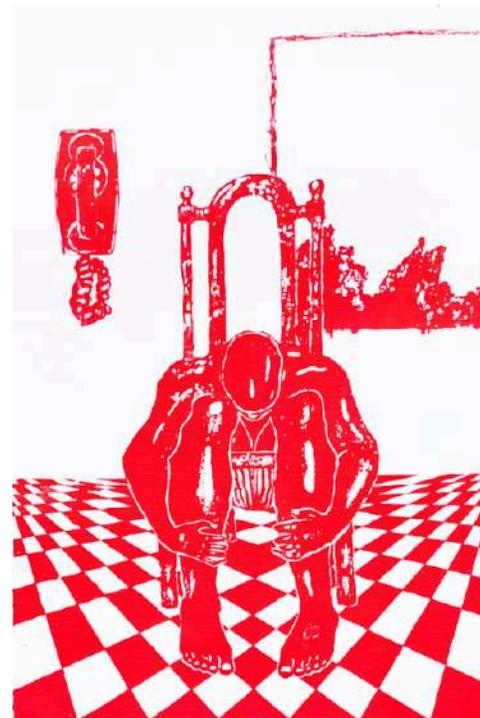
WINFRED MUMBI

Winfred Mumbi, born 1997 in Nairobi, Kenya, is an artist who graduated with a Bachelor's degree of Fine Arts and Design in multimedia crafts from Kenyatta University, Nairobi, 2024. In 2023, she spent an internship at the Kuona Artists Collective which greatly influenced her skill in screen printing. Her work is an exploration of storytelling through the power of form, texture, layering, and repetition. Mumbi's work has been exhibited widely in Kenya including: Friends of the Arts show (FOTA), Nairobi; The Affordable Art show, Nairobi; The Wimbi La Sanaa festival, Mombasa; Kuona Artists Collective, Nairobi; Kambi Eden online exhibition, Tanzania; and House of Friends (HOF), Nairobi. She currently lives and works in Nairobi.



CONFLICT AND HUMAN CONDITIONS, I, II, III, IV
silkscreen; each 16x11"; 2025

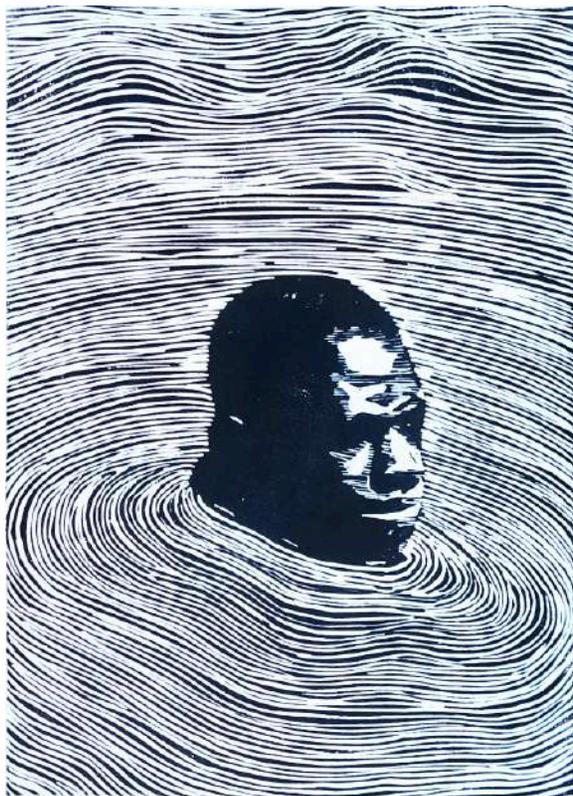
"My four screen prints address a raw exploration of identity and inner conflict, boldly rendered through expressive figurative forms. They capture the human experience in its most vulnerable state; fragmented, shifting, and evolving through different life phases. The absences of distinct features leave space for personal interpretation, allowing viewers to see reflections in their own journey."



DERRICK MUNENE

Derrick Munene, born 1995 in Meru, Kenya, is a Nairobi-based visual artist. His artistic journey began with a passion for drawing at a young age; it led him to study Interior Design at The Technical University of Kenya. In 2018, he joined the renowned Dust Depo Studio, where his artistic voice flourished. Though primarily working in paper collage, Munene started exploring linocut prints in 2023. He has exhibited his work in prestigious galleries including Ardhi Gallery, Kenya National Museum, Circle Art Gallery (2023), Afrikin Miami USA (2024), and Talisman (2024).

“My work explores the social constructs, personal histories, and shifting realities of modern African life. Drawing from my own lived experiences, I examine the pressures of tradition and contemporary culture, questioning the social norms that shape—and often confine—individual identity. Through this practice, I seek to reflect on what is inherited, what is imposed, and what can be reimagined.”



REBIRTH

linocut;
11.75x8.25”

“My print reflects the transformation of self—through rites of passage, baptism, therapy, and the quiet inner shifts that shape who we become. It speaks to the act of shedding one’s old skin, releasing what no longer fits, and stepping into a renewed identity. It is rebirth, healing, and the continual becoming of a truer self.”



MAN AND GOD

linocut; 10.75x8”

“At the heart of human existence lie questions no culture or religion has fully answered: Where is God? Why were we created? Why are we here? Every belief system offers explanations, yet certainty remains out of reach. In this uncertainty, we confront the mystery of existence and our endless search for meaning.”

DENNIS MURAGURI

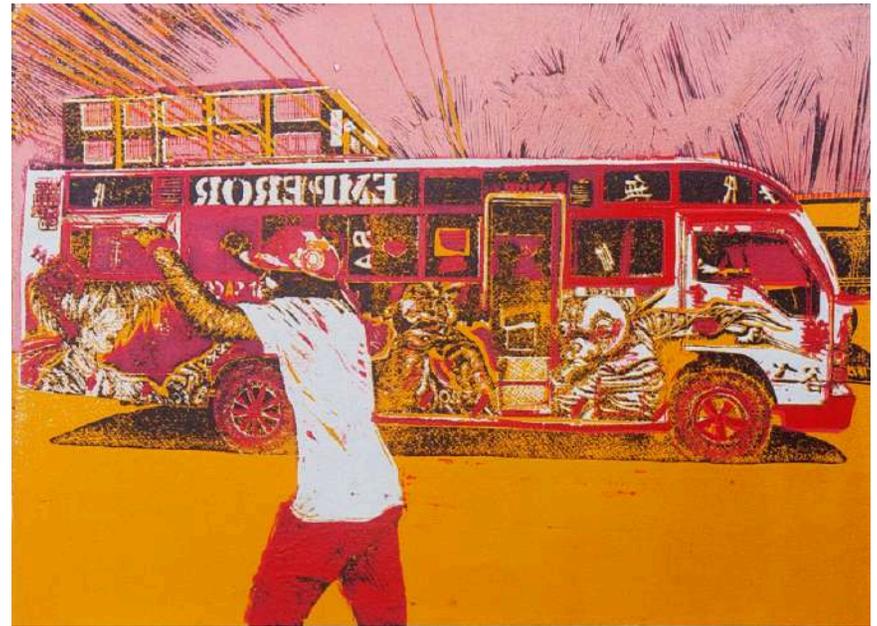
Born in 1980, Dennis Muraguri is a Nairobi-based multidisciplinary artist whose practice spans the mediums of printmaking, sculpture, video, and installation in varying combinations. He has been gaining recognition for his imagery of matatus (public transport buses) that are the main mode of public transportation in Kenya - and the culture around them. His woodcut prints reference both Nairobi's urban culture and international popular culture, as depicted on the real life matatus. Muraguri has a Diploma in Painting and Art History from the Buruburu Institute of Fine Art (2003), and is a resident artist at the Kuona Artists' Collective. He has exhibited in Nairobi and internationally, notably solo exhibitions at Circle Art Gallery, 2016 & 2021; Jua Kali, 2014, at the Vitra Design Museum; 'Keshokutwa' at the Nairobi national museum, 2021; 1:54 Contemporary Art Fair, London, 2016; the Jo'burg Art Fair, 2016; 2014 KLA Public Art Festival, in Kampala; the Kochi Muziri Biennale, 2018, in Cochin India. His work is featured on the apple music platform "EA wave" and on "Wetransfer."



MATATU NDANI
reduction woodcut; 14x37"



MATATU NAIROBI
reduction woodcut;
12x16.5"; 2024



EMPEROR OROMATS SACCO
reduction woodcut; 16.5x23"; 2018



PARENTAL ADVISORY
reduction woodcut;
7.75x10.5"; 2024

"My work is a study of matatus (public transport buses) in Nairobi, and the urban culture that has developed around them. It reflects on the social, political, economic and cultural welfare of the people; also on the effect of global trends, as expressed by the artistic expressions painted on the matatus, notably derived from global pop culture."

SIMON MURIITHI

Simon Muriithi, born in 1973 in central Kenya, is what may be called a high breed artist, half self taught and half school taught. Muriithi uses both to perfect his art; he is always ready to learn new things.

**TRUE FRIENDS**

linocut emboss, etching;
12.25x10.5"

"My print is about friendship. True friends never leave or forsake each other."

PASSING THE TOUCH

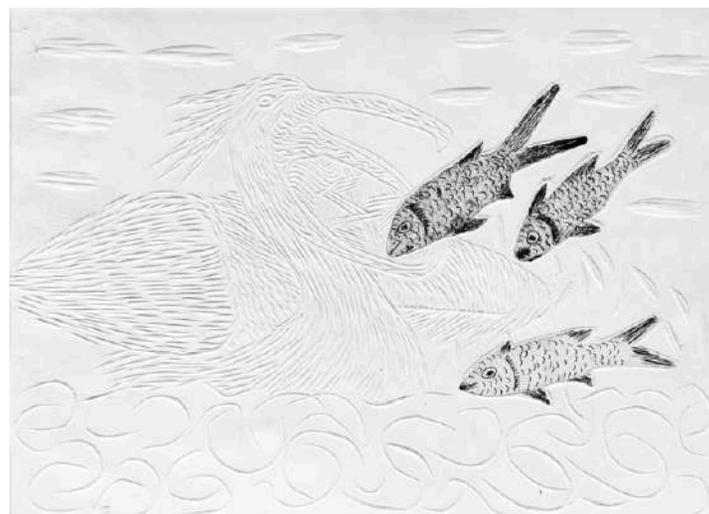
linocut emboss, etching;
13x8.5"

"Life is passed from one generation to the other; likewise art is passed down through history."



linocut emboss, drypoint; 11x12.5" **GOOD SHEPHERD**

"Good shepherd is all about shape and life which one takes. We all look back and reflect on the good things we have come across. That's why the shepherd is always behind his herd of animals."



WAY OF LIFE linocut emboss, etching; 9.75x13.5"

"Small fishes are always eaten by big fishes but they keep on multiplying just the same way one can't stop a good man from doing good deeds."

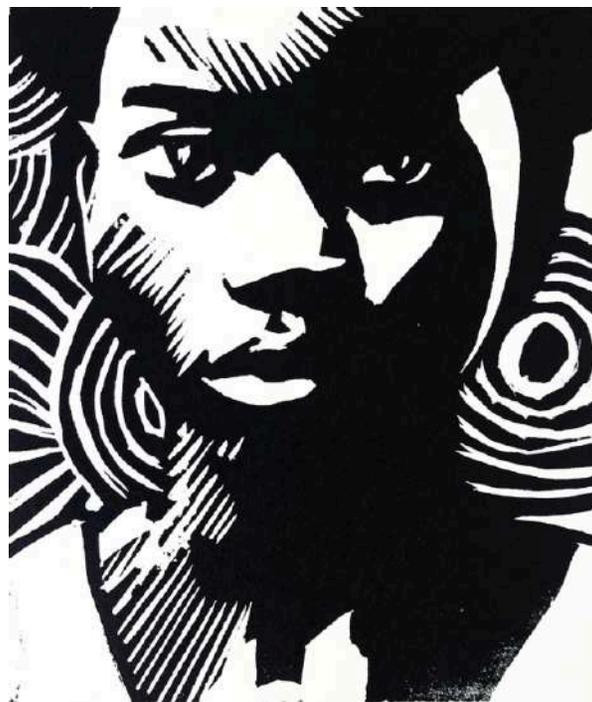
GLORIA MUTHOKA

Gloria Muthoka is a visual artist engaging in graphic design, graphic recording, prints, traditional and digital art. She has been based, for a number of years, at the GoDown Arts Centre where she has spent time visualising stories through art, exploring and enjoying its intricacies. Her work is varied receiving inspiration from the social cultural dynamics of society. Other than studio work, she has worked with several organisations helping them tell their stories and giving a face to their ideas. Gloria has participated in a number of exhibitions and residencies in Kenya, also has participated in communal projects, using her skills to foster creativity and connection within her community. Her art is not only a reflection of her personal vision but also a medium through which she shares her passion and commitment to social and cultural development.

“50 for Fifty’ is a body of work reflected through black and white woodcut prints. It is about presence and recognition - God sees us. Most of the portraits are not of specific individuals but explore the collective character and quiet resilience of women across generations. These generic faces carry gestures, postures, and expressions that speak to a broader narrative, one that reflects the complexity, dignity, and inner strength of women in society. My series invites viewers to consider not just the individual portraits but the collective presence they form. It honors the idea that behind every life is a network of faces and voices that shape it, hold it, and propel it forward. It is also a tribute to the women who carry much of the world’s weight with little recognition.”



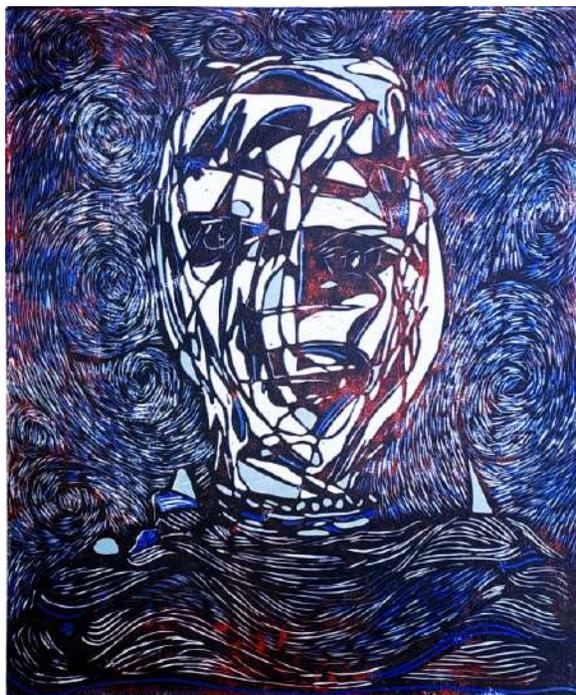
50 FOR FIFTY: UNTITLED, I, II, III
woodcut; each 9.5x8"; 2025



SAMMY MUTINDA

Sammy Mutinda, born 1990, is a self-taught contemporary visual artist from the Mukuru slums on the outskirts of Nairobi, Kenya. Growing up in this marginalized community shaped his artistic vision and heightened his awareness of social and environmental issues. A multidisciplinary artist and printmaker, Mutinda's abstract works investigate human behavior in relation to the environment, informed by spiritual, social, and political forces. His practice explores the tension between connection and disconnection from reality, revealing coping mechanisms that lead to either self-destruction or healing for humanity and all living beings.

Mutinda is a senior artist with the Wajukuu Art Project and has exhibited both locally and internationally. In 2024–2025, he was a Sasa Nairobi Artist Fellow at the Goethe-Institut. His recent exhibitions include: PRINT|PRINTS (HOF, Kibera Art District, 2025), Ecology X Posters for the Future (Kairos Futura, 2025), and Before Our Homes Go Down (Wajukuu Arts, 2024). His work was featured in Documenta15 (Kassel, Germany, 2022), and at Munyu Space, 2024.



“The Carpenter’ reflects the struggle between art and industry, creation and control. It symbolizes how artists build their dreams with passion, only to find those same creations used to confine them. Through this work, pain becomes purpose, and truth finds its voice.”

THE CARPENTER reduction woodcut; 24x19.75"; 2025



THE LYNCHED BY OWN THOUGHTS

reduction woodcut; 24x16"; 2023

“In this work, I delve into the fragile state of the human mind, a place where the weight of thoughts becomes unbearable. Overwhelmed by its own power, the ever-wandering mind begins to unravel, and the vessel that carries it, the body, grows weary. My print is an exploration of mental entanglement, self-conflict, and the silent struggle between thought and being.”

JAMES MWANGI (SIR_JEEY)

Born in 2001, James Mwangi (Sir_jeey) is a graduate from Kenyatta University, Nairobi, where he studied art and design. A mixed media artist based in Nairobi, Kenya, he began his professional art journey in 2022. For Sir_jeey, Art is more than just a representation; it is a way to express his ideas and feelings. He reflects on anything that he has been subjected to or has been involved in, on anything that he can see or remember, and he materializes it in his art. For him, "Art is the truth, and anything else is a lie." Sir_jeey has participated in group exhibitions at the National museum of Kenya, at the International School of Kenya, Friends of the Art (FOTA), Akka project, McKinsey and One off Contemporary Art gallery. His work has been exhibited widely in Kenya and abroad, and is part of many private and public collections.

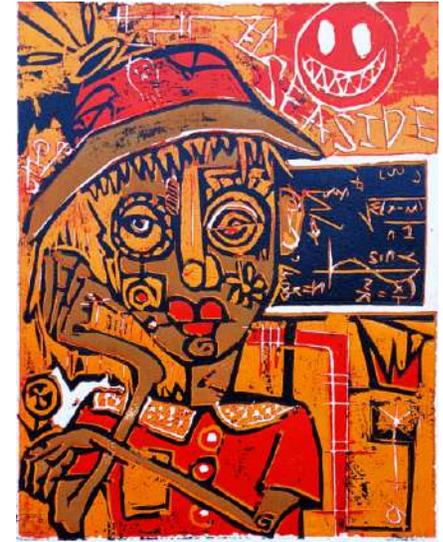


ILLUSION reduction woodcut, handpaint; 13.75x13.75"

"My five woodcut prints are part of a series that explores Kenya's intricate social and cultural relations that have shaped my identity. Through bold lines and layered colors and textures, the series portrays everyday's interactions, identity struggles, and shared aspirations, inviting reflection on unity, inequality, and resilience, in a vibrant, evolving society."



ARTICULATE reduction woodcut; 10x8"



reduction woodcut; 10x8" **DISORIENTED**



TRANQUILITY reduction woodcut; 10x8"



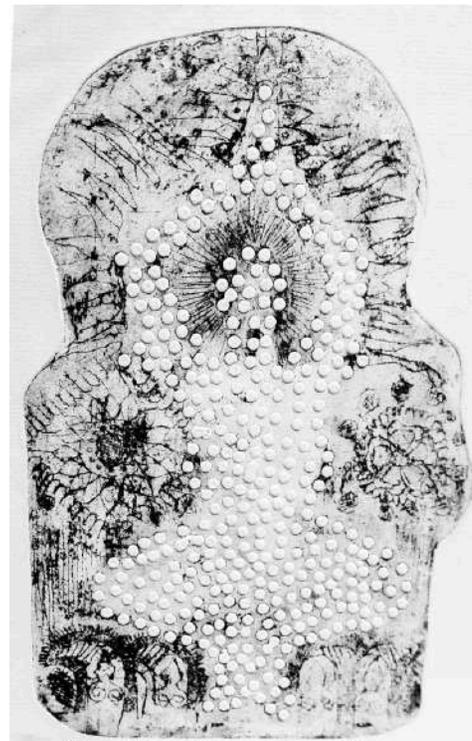
reduction woodcut; 10x8" **THE DIFFERENT SIDE OF VIEW**

SILVESTER MWANGI

Silvester Mwangi is a visual artist living and working in Nairobi, Kenya. He mainly works with sculpture, multimedia crafts, printmaking and painting, and his art is highly inspired by his personal spiritual journey. Mwangi's works are an expression of the process and methods of yoga and meditation from his own personal experience. He is an alumnus of Kenyatta University and a proud student of the many artists and teachers who have held his hand along. Mwangi currently shows his works at One Off contemporary art center in Nairobi.



YOGASNAS
etching; 6x5.5"; 2025



YOGA
embossed etching;
10x6.75"; 2017

**ABOVE ALL
BALANCE**
embossed etching;
7x6"; 2025

"My three prints are images expressing yoga and meditation postures and practices. They aim to inspire others to take on the science of inner exploration and to experience a different kind of adventure and approach to life. They also intend to demistify the perspective to spirituality that people in general have."



JAMES MWEU

James Mweu is a multidisciplinary artist born and based in Nairobi, Kenya. A visual artist, dancer, and choreographer, he continues to create original works while collaborating widely across artistic disciplines. He is currently working from Kuona Art Centre, where his practice focuses on woodblock printmaking. His recent work explores themes of environment and nature, drawing inspiration from hiking journeys across various trails in East Africa. In addition to his artistic pursuits, Mweu also leads community yoga classes, offering accessible wellness sessions to the public.



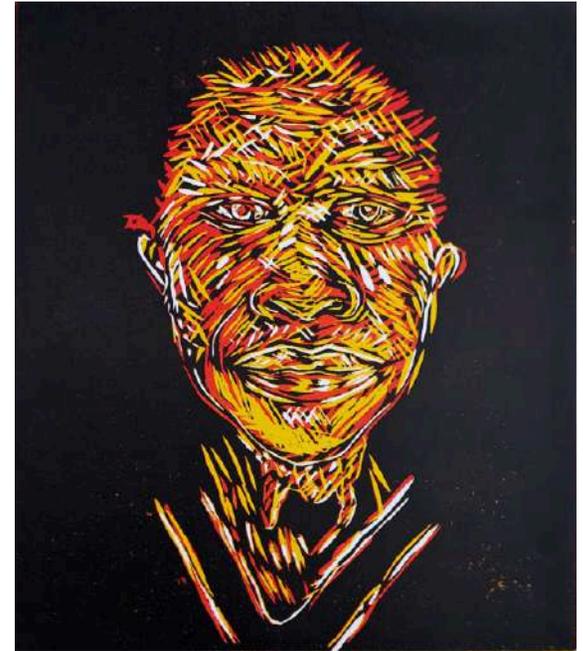
COMING HOME, I, II, III woodcut, painted background; each 6x6"

"'Coming Home' is a series of prints that investigates the concept of home, tracing its meanings through my own lived, embodied experience. The body becomes the first home; movement is a home, especially within my practice as a movement-based artist. Clothing, too, acts as a form of shelter. Each work is created from studies of my movement—using my body as both subject and source."

FINDING FULFILLMENT - JEMO

reduction woodcut; 9.75x8.5"

"My self-portrait is a beginning that starts from within — a turning of the gaze toward the quiet center, where the self becomes both question and answer. In it, I look inside not to escape the world, but to understand how I move through it. I become my own point of inspiration, my own point of being — a reminder that fulfillment is not discovered somewhere distant, but uncovered in the layers of who I already am. The inward gaze becomes the first step forward."



FINDING FULFILLMENT - LYLO

reduction woodcut; 10x7.75"

"My portrait of Lylo is inspired by the simple truth that friends can be a muse — sources of fulfillment, creativity, and becoming."



FRESHIA NJERI

Freshia Njeri, born 1988, is an emerging artist whose creative practice has been informed by various practices including workshops at Wajukuu and extensive self-directed exploration. Her artistic journey, marked by a commitment to mixed media, allows her to investigate and articulate the complexities of human experience. Njeri has showcased her work in esteemed venues in both Kenya and other countries including Germany, Kassel at documenta 15 in 2022, and at Wajukuu in 2024 and 2025. Her creations function as windows into her soul - each piece a reflection of the intricate layers of her experiences. They embody the depths of pain, the vastness of emptiness, and the multifaceted nature of joy and beauty that she has encountered throughout her life. Through her art, Njeri strives to invite viewers into a dialogue, encouraging them to engage with the emotional and existential themes that resonate within all of us.



HOME, I, II, III, IV

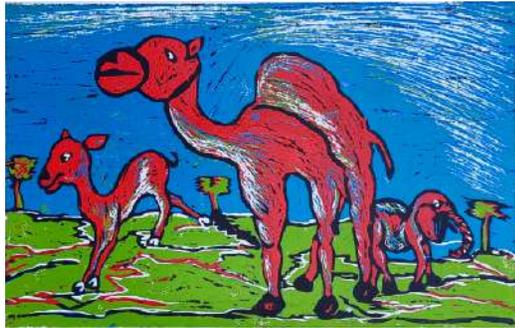
handcolored linocut; varying sizes 4x6" to 7x5"; 2025

"My series is about home, what it is, and what one thinks, feels or evokes when thinking of it. After deep reflection, I concluded that, for me, a home is not just a building but many things including people, scent, music, familiar scenarios. Home is where our hearts are or our inner child resides. With this in mind, I embarked on this series of linocut and watercolor prints of what home can be or used to be."



PAUL NJOROGE

Paul Njoroge, born 1988 in Kenya, is a multi-disciplinary artist living and working in Nairobi, Kenya. He started his artistic practice in 2001 when he graduated from an art college. In 2003, he co-founded the Wajukuu art project. Njoroge is well-identified by his patterned and textured prints, carefully crafted to create a sense of flow and movement, adding depth and character to his work. His woodcut prints capture the multifaceted stages of life, from the innocence of childhood to the complexities of adulthood. They address profound themes such as the fragility of life, the essence of relationships and community, spirituality, and the environment.



LOVE IN THE WILD

reduction woodcut;
11.75.x19"; 2025

"Love in the Wild" is a story of survival, belonging, and openness across Kenya's 45 tribes. Every community proudly speaks its mother tongue, yet the land remains open to all; no tribe or county is forbidden to another. My work speaks to the freedom to coexist, to love, and to build a life anywhere, regardless of one's origins."



MUTUMIA WA MBURI

reduction woodcut;
12x20"; 2025

"Mutumia wa Mhuri" reflects the Kikuyu cultural practice of marriage, where families exchange animals—often goats or cows—as symbols of value, respect, and unity. After marriage, many women find comfort and pride in homes filled with animals—such as hens, goats, cats, and more. Caring for them brings these women a sense of dignity, stability, and prosperity."



THE MIRROR

reduction
woodcut;
12x19"; 2025

"The Mirror" explores the intimate act of seeing oneself—before the world offers its own definitions or judgments. In every home, a mirror is a quiet companion that we use to adjust, refine, and acknowledge our own beauty. It reflects not only our outward appearance but our natural, unfiltered self. It is also a symbol of self-awareness: a place where we confront the past, correct our missteps, and gather the confidence needed to imagine a better future."



NATURAL MAN

reduction woodcut;
19x11.5"; 2025

"Natural Man" tells the story of a man who dreamed of building a family. He started by preparing a home—a place of safety, belonging, and possibility. He bought a piece of land to farm, to ensure that his family would never lack food. His journey reminds us that a stable future begins with intention and planning. This man represents the quiet, steady responsibility of providing, nurturing, and laying a foundation for future

ENOCH M NYONGESA

Enoch M. Nyongesa, born 2002 in Webuye, Western Kenya, is a visual and performing artist, currently pursuing a Fine Arts and Design degree at Kenyatta University, majoring in Printmaking, Interior Design and Animation. Nyongesa did his secondary studies at both St. Mary's Kibabii High School and Kivaywa High School. He is a member of Sanaa Art Club and of Kenya's 1st Printmakers. Nyongesa's art is an exploration of metaphorical narrations that shed light on societal and cultural issues. He currently resides in Nairobi.



CYNICAL SILICON SAVANNAH

silkscreen; 11x16"

"My print sheds light on Kenya's Vision 2030 which includes a high-tech city to be built 67km South East of Nairobi. It also depicts what is actually currently happening on the ground while the dream city is being built. It explains the Utopia and Dystopia of Kenya, also the associated cynicism, the leaders of the country having decided the fate of the city based on their own interests."



NEW FACE OF DECEPTION

silkscreen; 15x21"

"A world leader is given wings that portray him as an angel. He is shown introducing a mercurial man to the people telling them that he is there to help them. People's eyes are fixed on the strange man instead of on the leader, and as a result, do not notice the latter's creepy shadow. Deception keeps people distracted so they don't realize they are being deceived."

KENYA'S FIRST WOKE

silkscreen; 15x9.75"

"My print focuses on Kenya's Gen Z demonstrations from both June 25, 2024 and 2025, picking inspirations from outstanding characters in the saga. It illustrates the beginning of the landmark youth revolution in Kenyan history and what sparked it."

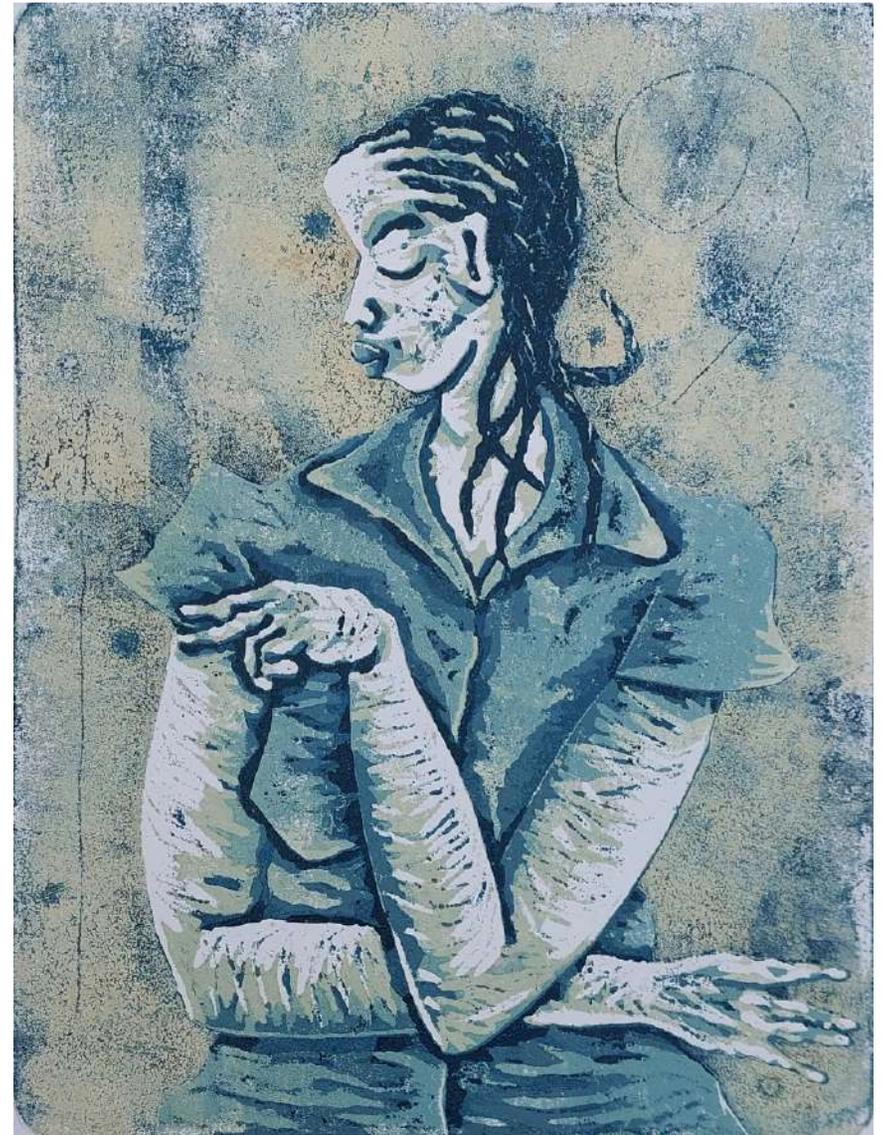


THOM OGONGA

Thom Ogongga, born 1975 in Nairobi, is a partly self-taught artist whose practice developed through apprenticeships with established Kenyan artists. His work offers expressive, narrative-driven reflections on lived experience, using the human figure to explore interpersonal dynamics, shifting social behaviour, and the subtle tensions of everyday encounters. Blending satire with empathy, Ogongga examines contemporary casual liaisons and the evolving textures of urban life. In 2005, he was awarded Second Prize in Painting at the Elsyee Competition & Exhibition in Nairobi. He lives and works in Nairobi, Kenya.



reduction woodcut; 24x20"; 2012 **UNTITLED**



GOOD BAD GIRL reduction woodcut; 15.75x12"; 2012

"My two prints explore courtship, shifting social behaviour, and the subtle tensions of everyday encounters. They highlight the power dynamics between men and women, revealing how two consenting strangers negotiate an almost quiet connection within an often volatile social space."

WYCLIFFE OPONDO

Wycliffe Opondo is a Kenyan artist currently based in Kisumu. He has worked professionally for the past 25 years, using various media including acrylic paintings on canvas, prints in woodcut and intaglio techniques, and sculpture. Over this time, he has had several solo and joint exhibitions in Kenya, South Africa, USA, Sweden, Germany, Italy and the UK.



THE PARALLEL IN THE CHAOS SERIES, II

drypoint, etching; 8x11.25"

"My two prints, depicting scenes featuring the Kibera Railway, are part of a series called 'The Parallel in the Chaos,' inspired by the post election skirmishes of 2007. During the protests, the railway was removed, exposing its economic significance, and the irony of such great value crawling through equally great strife. The prints, however, capture a time of calm and the codependence of the people on the infrastructure, the railway line being the main commercial street running through the area."



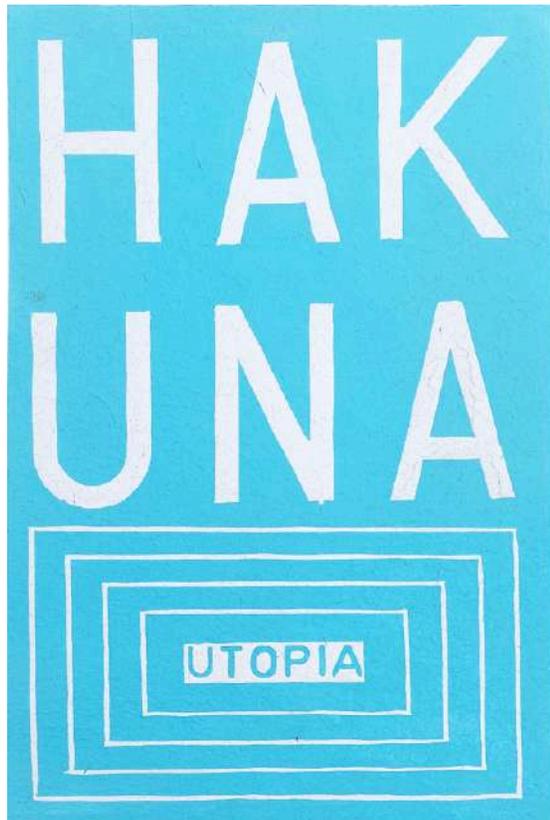
THE PARALLEL IN THE CHAOS SERIES, IX

drypoint, etching; 8.25x11.5"

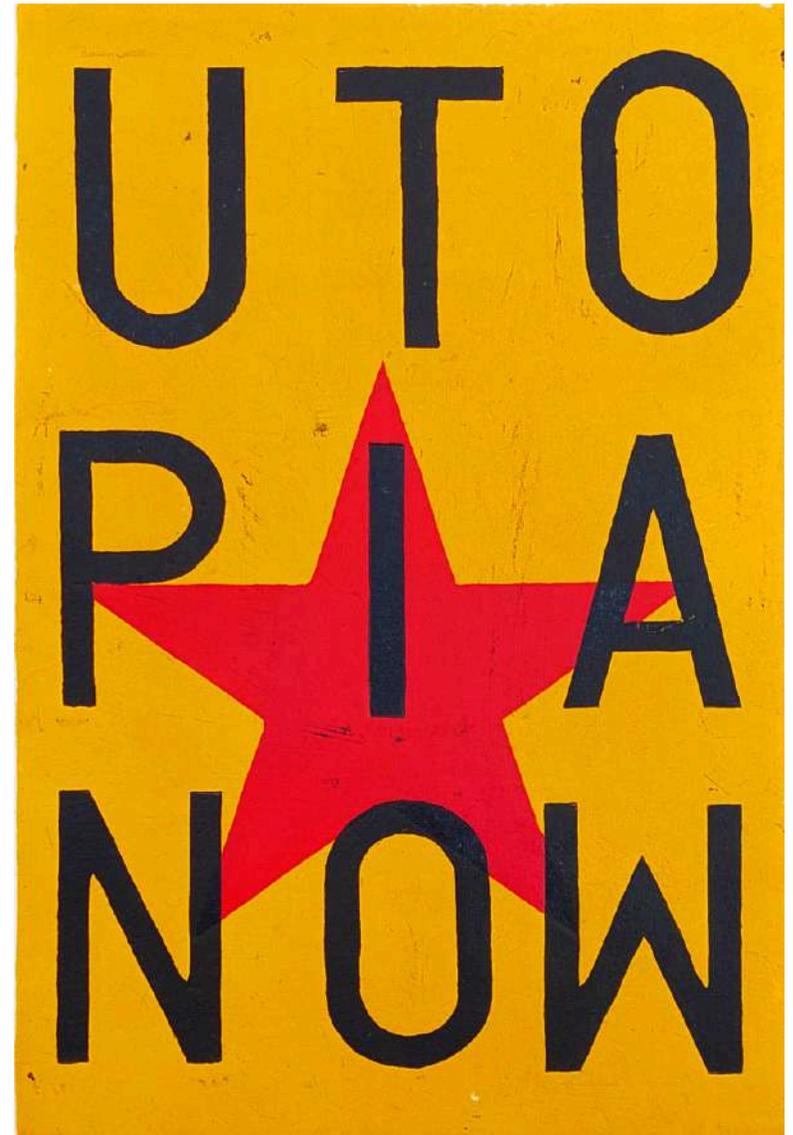
ABDUL ROP

Abdul Rop, born 1993 in Kenya, is a multimedia artist and a member of the collective Kairos Futura. He is widely known for his evocative woodcut prints and his expanding sculptural practice. Originally trained in sociology and religion at Egerton University, Rop brings a distinctly analytical and introspective lens to his artistic work. His practice is shaped by an ongoing engagement with the social worlds around him—how communities form, fracture, endure, and transform. Drawing from lived experience and academic inquiry, his work often explores themes of social justice, belief systems, and the emotional architectures of everyday life.

Through his prints, paintings, and material experiments, Rop positions art as a site of both reflection and resistance. His images carry a raw urgency and a deep sense of care, revealing his commitment to using visual language as a tool for expression, critique, and collective imagination.



HAKUNA UTOPIA
woodcut; 24x16"



2 plates woodcut, painted background; 24x16" **UTOPIA NOW**

"My prints question how we imagine a better world, and how that hope is shaped by the realities we live in. 'Utopia Now' speaks to the urgency of transformation—the insistence that justice and freedom cannot wait, even as systems of inequality persist. 'Hakuna Utopia' reflects on the opposite tension: the idea that utopia is constantly promised yet remains out of reach, held back by the very structures that claim to pursue it. Together, the prints hold the push and pull between possibility and impossibility, between what we long for and what we struggle to create."

FABIAN SAKWA

Fabian Sakwa, born 2000, is a visual artist from Kibera, Nairobi, Kenya, who studied Research and Film Production at FILAMUJUANI. His main focus is woodcut printing, painting and photography. As an artist, his art echoes the social and day-to-day lives. He has exhibited his work in private and public galleries both locally and internationally. Sakwa has been a member of the Maasaimbili Artists Collective since 2018. He likes to say: "I love art, I live art, and I die art."



ALKOKO

reduction woodcut; 5.25x6"; 2024

"Youth should take it easy with stimulants and try to control their lives before the stimulants control them. Stimulants don't only mean drugs but could be that thing you like to do. Fuck IT before IT Fucks You."



woodcut; 4.25x8.75"; 2023 **ACHIA YESUS**

"We reject current leaders and their plans and don't trust future ones. Instead of criticizing the system, how about choosing a good one from the start. Change or embrace the burden."



woodcut; 6.5x11"; 2025 **MAY JUST BE DONE, STATE OFF A-FAIRS**

"Society has long been advocating for justice, especially rich against poor. Both parties have to play their part and as a result the meaning of justice itself gets lost. The privileged use money to hang the moral force in judicial systems, while the less privileged cry out and stick to the status quo. One has always to remember that what comes between us is the current State of Affairs."



ME - DEAR BIAS, MEDIA BUY US woodcut; 6.5x11"; 2025

"Who Is Bias, Is It the Media ? Is It You ? 'Ooh It's Me - Dear, I Am the Chosen One !' Yeah that's the kind of leaders we choose, that's the kind of leaders the Media choose to show us while we ignore the voices of change and choose instead the voice of controlled people who cry later because of their choice. It's Me - Dear Bias."

SANTANA SINO

Santana Sino, born 1999 in Nairobi, Kenya, is a multidisciplinary artist and curator who graduated with a Bachelor's degree in Fine Arts and Design from Kenyatta University. In 2021, he co-founded Rafinki, a venue for writers and poets who share and express themselves; and in late 2023 he joined Kibera Arts District as a curator and designer.

Sino started printmaking in 2024, focusing mostly on silk screen printing which was quick to help him translate the rapid thoughts and issues that could not be well captured with other media explorers.



THE MOTHER'S CRY

silk screen, painted background; 8.25x12"; 2025

"My work addresses issues on identity, rejection, acceptance, and love. 'The Mother's Cry' tells of the silent prayers and words of hope mothers speak to their children as they welcome them to this harsh environment. 'Lady from Sudan' tells the story of a woman who had to flee from her home town in Sudan. In a new place and under different circumstances, she tries to accept her new reality."

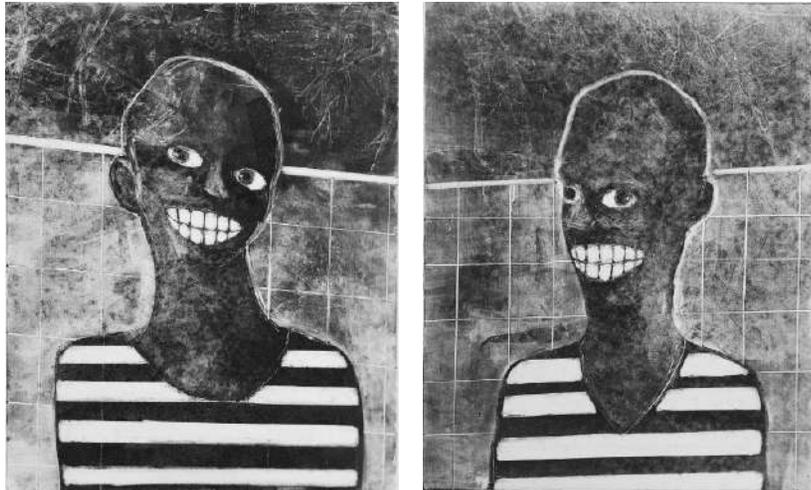


LADY FROM SUDAN

silk screen, painted background; 11.75x8.5"; 2025

DAVID THUKU

David Thuku, born 1985 in Nakuru, Kenya, is a Nairobi-based visual artist whose practice investigates the relationship between people and the spaces they inhabit. Working primarily with paper as a sculptural and symbolic material, he creates layered compositions through cutting and layering to explore memory, identity, and belonging. A graduate of the BuruBuru Institute of Fine Arts and a recipient of the Langalanga Scholarship Fund, Thuku co-founded Brush-Tu Art Studio in 2013. His work draws on daily movement and changing environments, using abstraction and symbolic forms to construct reflective visual narratives. He has exhibited widely in Nairobi and internationally, including 1:54 Contemporary African Art Fair, Drawing Now Paris, and AKA Art Fair. Thuku works from his studio at Kobo Trust, Nairobi.



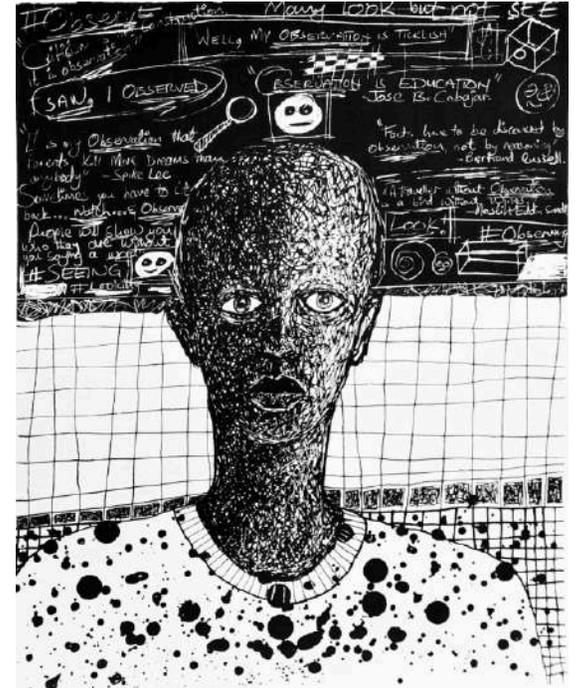
UNTITLED II monoprint; 8.5x6.75"; 2019

monoprint; 8.5x6.75"; 2019 **UNTITLED III**

"Part of a series of twelve monotype prints that emerged from an exploration of characters in motion, examining how movement shapes change and identity, these two monoprints display playful and cheeky expressions even though their primary focus was on process."

"These two silkscreen prints are part of a set of ten that focus on observation — the relationship between looking and seeing — using researched and invented text to explore perception, attention, and acts of witnessing."

UNTITLED III
silkscreen; 18.5x14.5";
2018



UNTITLED IV
silkscreen; 18.5x14.5";
2018

LAZARUS TUMBUTI

Lazarus Tumbuti, born 1987, is a multidisciplinary Kenyan artist who explores woodcut printmaking, painting and found objects in his art. He lives and works in the informal settlement of the Mukuru slums of Nairobi where he and his fellow graduates from art school established, in 2013, the Wajukuu Art Project.

Tumbuti's practice focuses on social engagement of humanity and on the power of the feminine figure in society. His work emphasizes the contributions that bring stability and balance to his immediate surrounding community and to the world. He uses his subjects to share his ideologies. Tumbuti is much involved in art-oriented activities such as art workshops and exhibitions. In 2022, he and his fellow members of Wajukuu Arts participated in the Documenta15 Kassel where they won the Arnold bode prize. In 2017 they held "Out of the Streets" a Wajukuu Arts exhibition in Germany; and in 2016 and 2017 they were shortlisted for the Manjano art competition organized by the Go Down art center in Nairobi.



DEPENDENT ON POT

reduction woodcut; 20.5x15.5";

"In my art, I tell the story of young mothers- women carrying heavy burdens with courage and love. Life is hard, but their strength shines through the struggle, giving hope to their children and to the community."



UNEQUAL DISTRIBUTION

reduction woodcut; 22x17"; 2015

"Every day, hawkers fight to survive, running from ascaris, shouting in the heat, carrying hope on their heads. The smell of the sea mixes with the dust of the city. Some stand by the roadside where customers gather and money flows. Others are pushed to the back, where flies hum louder than buyers' voices. The same sweat, the same sun, yet different rewards."

MUTUNE WAWERU

Born in 1994, Mutune Waweru is a Kenyan-based artist, a graduate of Buruburu institute of Fine Arts. He is the founder of Nyakati Art studio and co-founder of Fanisi artist studio in Nairobi.

The inspiration for his art springs from the compelling desire to communicate his emotional experiences through observation, imagination, and various perspectives. In approaching his work, he uses a semi-realistic style combined with abstract forms; he bases it on emotional energies and on his surroundings where he visualizes the diverse human characters and existing patterns.

Waweru is an award winner of Safaricom calendar 2019 in Kenya, and of MASK PRIZE Award (mixed media category), 2019.

His works have been exhibited widely in Kenya and abroad, and are in many private collections.



AFTER WORK woodcut; 8x7"; 2025

"After Work' portrays exhaustion from our daily grind, capturing the struggle of work-related stress, the end of the working day promoting rest and relaxation."



woodcut; 8x5.5"; 2025 **MOBILITY**

"Mobility' conveys the idea of releasing emotional burdens, habits of attachment. It evokes feelings of self-discovery when we're lost from within, and encourages the viewer to experience feelings of liberation."



BETRAYAL
woodcut; 5.5x5.5";
2025

"Inspired by my own experience, my print 'Betrayal' captures the emotional experience of betrayal, shock, anger, sadness. It conveys deceit and engages the viewer in reflecting on the motivation and consequences of betrayal."

FADE AWAY
woodcut; 8x6";
2025

"'Fade Away' depicts a dreamy effect of blurriness and a sense of fading or dissolving. A highlight that transcends life and encourages the viewer to fill the gap and find meaning."



NGUGI **WAWERU**

Ngugi Waweru, a multimedia artist born 1987 in Nakuru, Kenya, grew up in Nairobi. His art interest began in primary school, after which he experimented with painting, then with woodcut print, and later with sculptures and installations. In 2005, he started attending art workshops facilitated by professional Kenyan artists and became part of the Nairobi contemporary art community. Waweru is a founding member of Wajukuu artist collective where he teaches children and young adults to foster the same enthusiasm he has for the arts. In 2015 he was 2nd runners up in Manjano art competition. With Wajukuu artists collective he participated in Documenta15, and his art installation was collected by Neue Galerie in Kassel. With Wajukuu artists collective he also won the Arnold Bode prize 2022.



MAMA MBOGA reduction woodcut; 15.5x11.25"; 2016

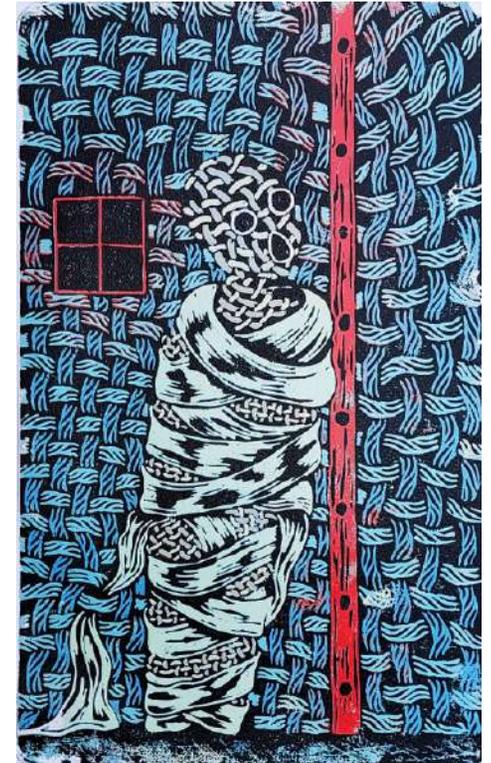


reduction woodcut; 15.5x11.25"; 2016 **UNTITLED I**

"'Mama Mboga' and 'Untitled 1' are in response to my immediate environment. Observing daily life around me, I was drawn to the quiet strength of the women who sell groceries in the community often called mama mboga. My work portrays their dedication to feeding the neighborhood and contributing to the life of the community, while simultaneously providing for their families, highlighting both their labour and their dignity."

AT THE CONNER

reduction woodcut;
22.5x13.75"; 2017



"'At the Conner' and 'Kujitoa' are part of 'akili ni nywele kila mtu ana zake,' a series after the Swahili proverb that means 'Intelligence is like hair; everyone has their own.' In it I explore the interplay between thought and mental stability, questioning how the mind constructs reality and how attachments, dreams, and fears are all born from this ceaseless inner dialogue. Within each mind lies a world entirely its own."



KUJITOA

reduction woodcut;
18.5x13.75"; 2017



THANK YOU



KENYA!!!

