

BLACK EXCELLENCE. REPATRIATION. TECH & INNOVATION

KULTURE

MAGAZINE

VOLUME V

AFRO EXPRESSIONS





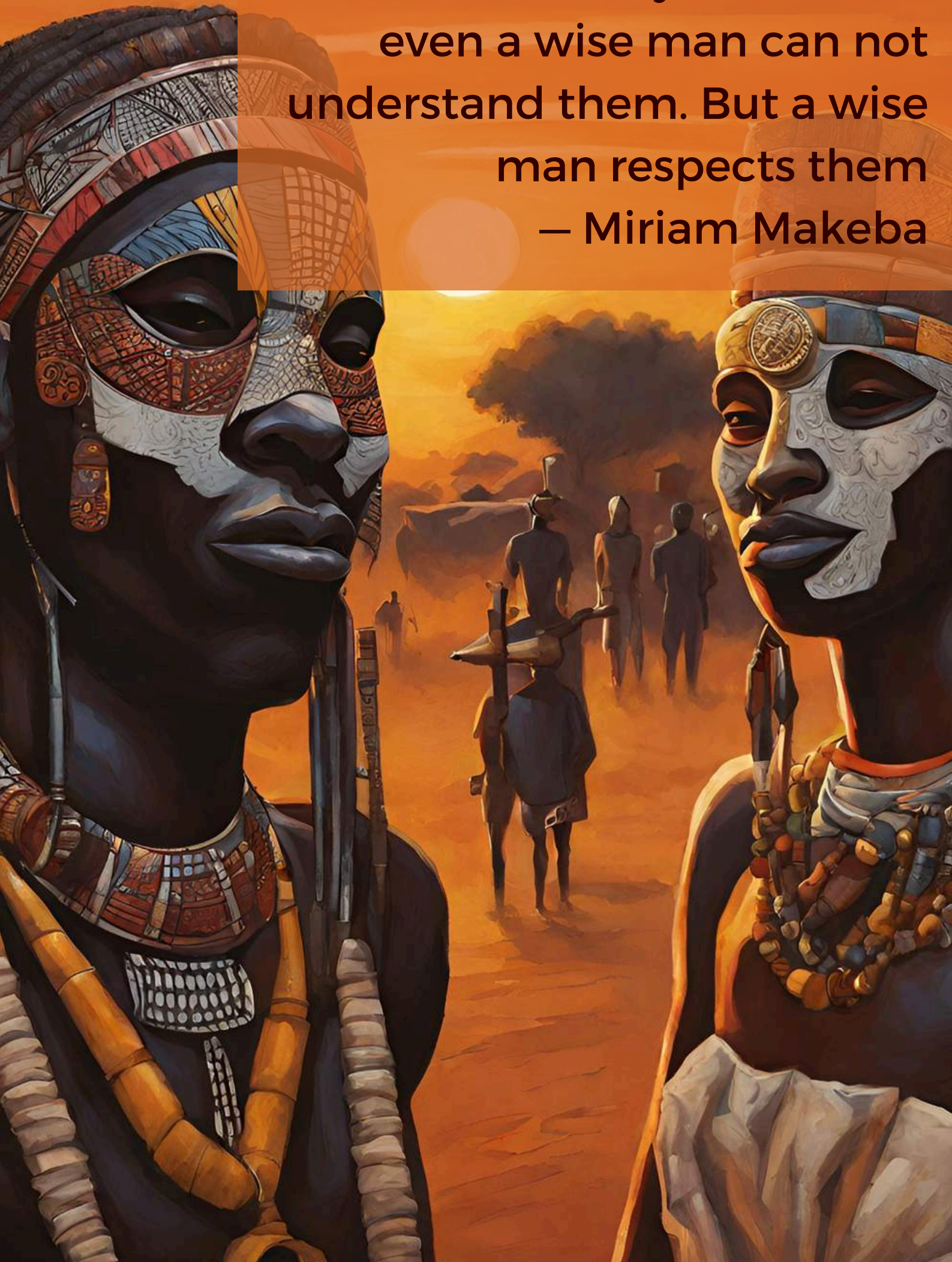
FESTAC
AFRICA

DESTINATION KISUMU

KENYA

20TH - 26TH MAY 2024

Africa has her mysteries, and
even a wise man can not
understand them. But a wise
man respects them
— Miriam Makeba



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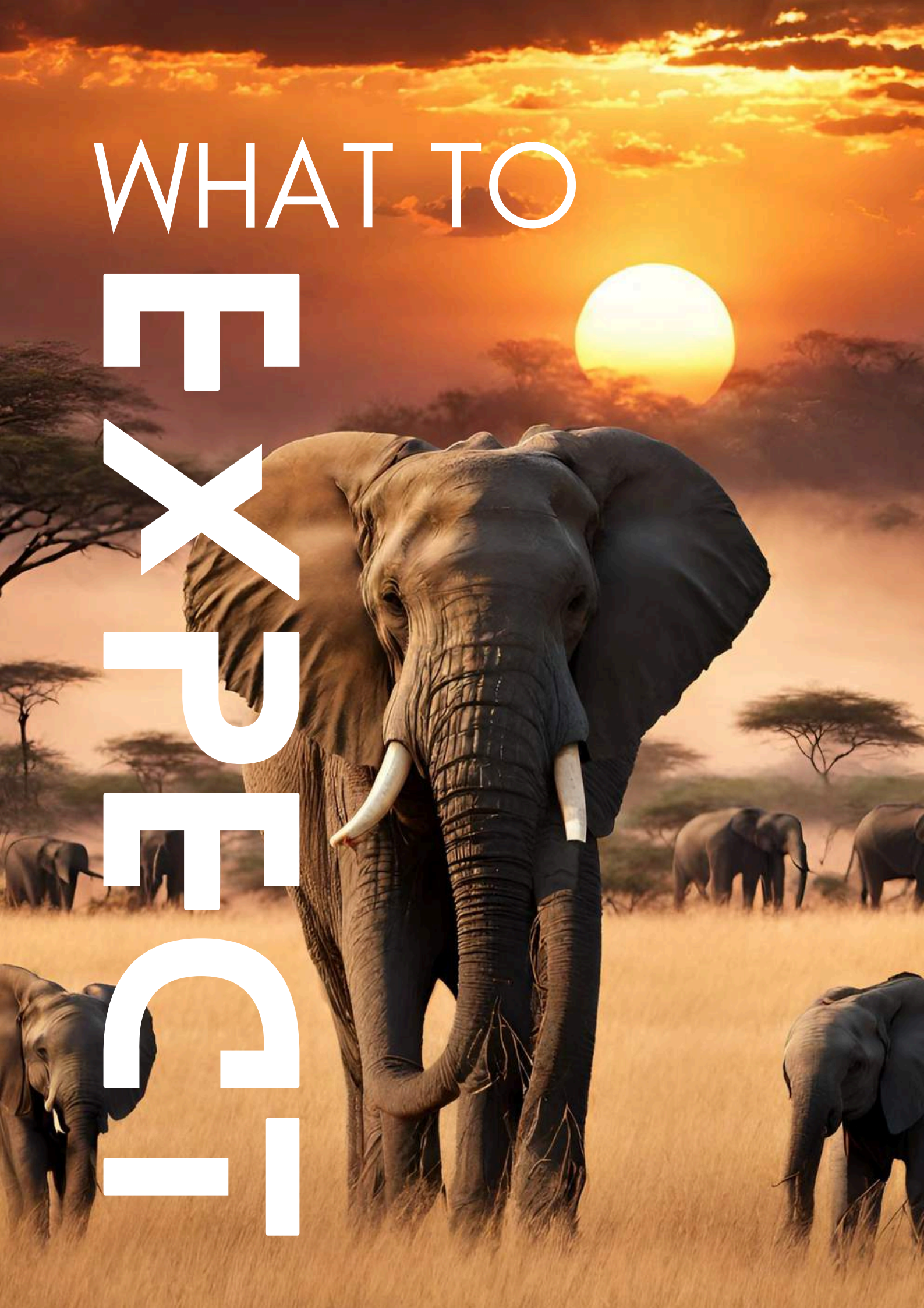
IN

THE

SAFARI

TO

DO





ARTICLES ON ART

Written by various authors for Kulture Magazine.

CONSCIOUS POETRY

Technology versus Nature and Culture by **Z'**wadji Nyamoto Merutepiaou

EXHIBITION

Check out Baibui's Exhibition called Silence and Contemplation: enjoy more conscious poetry and art on organic canvas

FESTAC AFRICA

The Did you Know section highlights the World's Black and African Festival of Arts and Culture.

DIASPORA EXPLORA

Why Kenya is a great home for repatriates.



KARIBU!

EDITOR'S LETTER

Afrikan art, steeped in profound symbolism and cultural significance, has served as a conduit between the material and non-material world. Many artworks are not just aesthetic creations; they are imbued with spiritual powers, acting as intermediaries that bridge the realms. It is a tradition deeply rooted in Afrikan heritage, where creativity and spirituality are intertwined.


The history of Afrikan art is a captivating narrative that spans prehistoric times to the present day. From intricately crafted artefacts to awe-inspiring structures, Afrikans have demonstrated an innate ability to transform raw materials into expressions of culture and history.



Our artistic endeavours have played a pivotal role in shaping the global narrative, making Afrika not only the cradle of humanity but also the cradle of profound artistic expression.

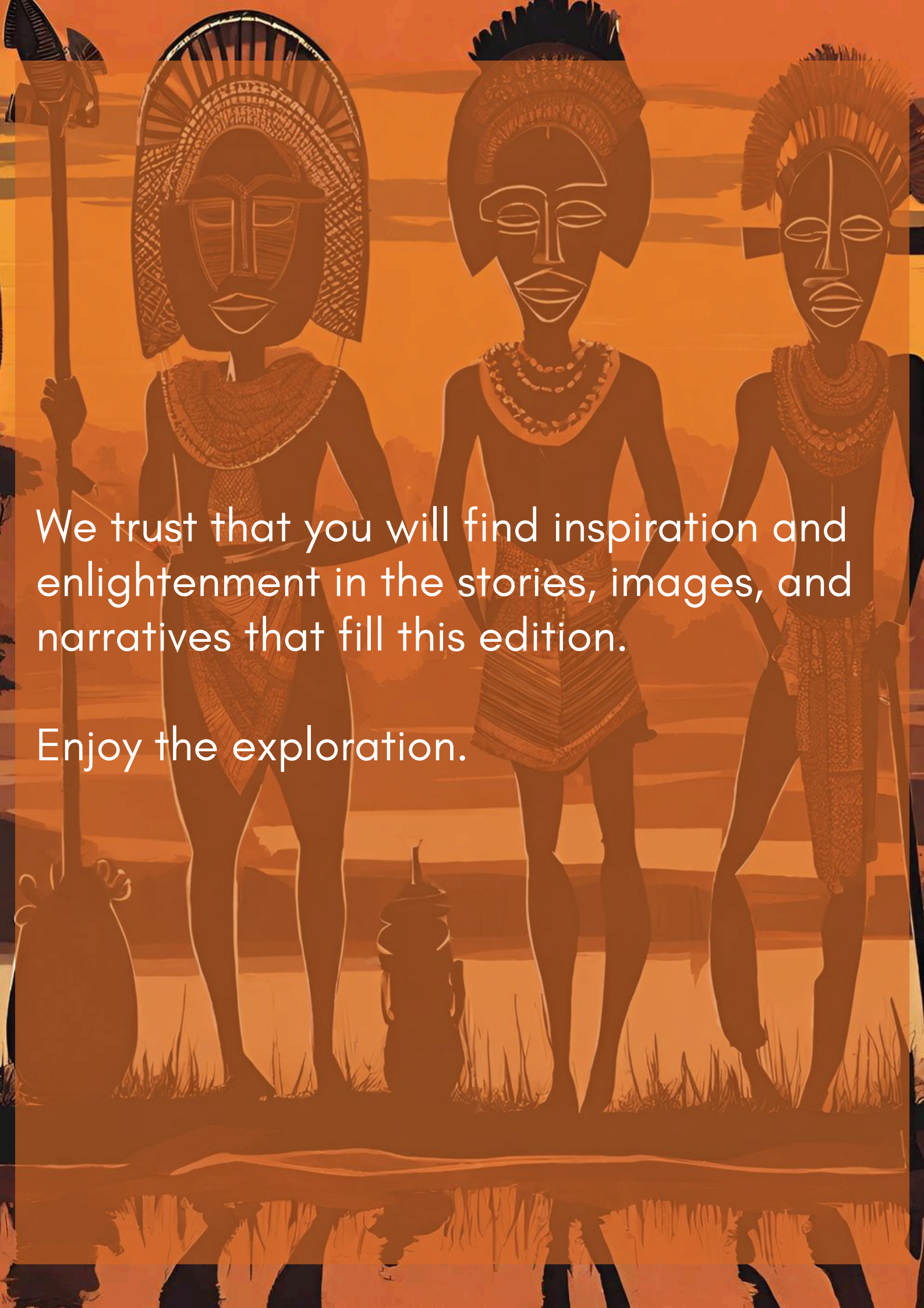
The Nile Valley stands as a testament to this historical documentation through art, reflecting the intricate stories of the past. The Medu Neter needs no introduction. The scripts speak for themselves. The pyramids and statues too. Afrika's artistic legacy is etched in the very fabric of our existence.

As we explore the contents of this edition, we celebrate the diverse forms of art that have been a constant in Afrikan history. From the intricate patterns adorning fabrics to the organic,



body art, the modern-day paintings and artistic movements that define us, Afrika has always been the home of art and expression. Our buildings and structures are not just feats of architecture; they are living repositories of our history and ingenuity.

It is within the pages of this magazine that we invite you to delve into the heart of Afrika's artistic soul. We embrace the notion that art is not only a form of expression but a profound means of documenting history, culture and spirituality. Afrika, with her rich cultural endowment, has birthed not only artistic masterpieces but also a spirituality that resonates through our creativity.



We trust that you will find inspiration and enlightenment in the stories, images, and narratives that fill this edition.

Enjoy the exploration.

One cannot resist the lure of Afrika



BLACK EXCELLENCE

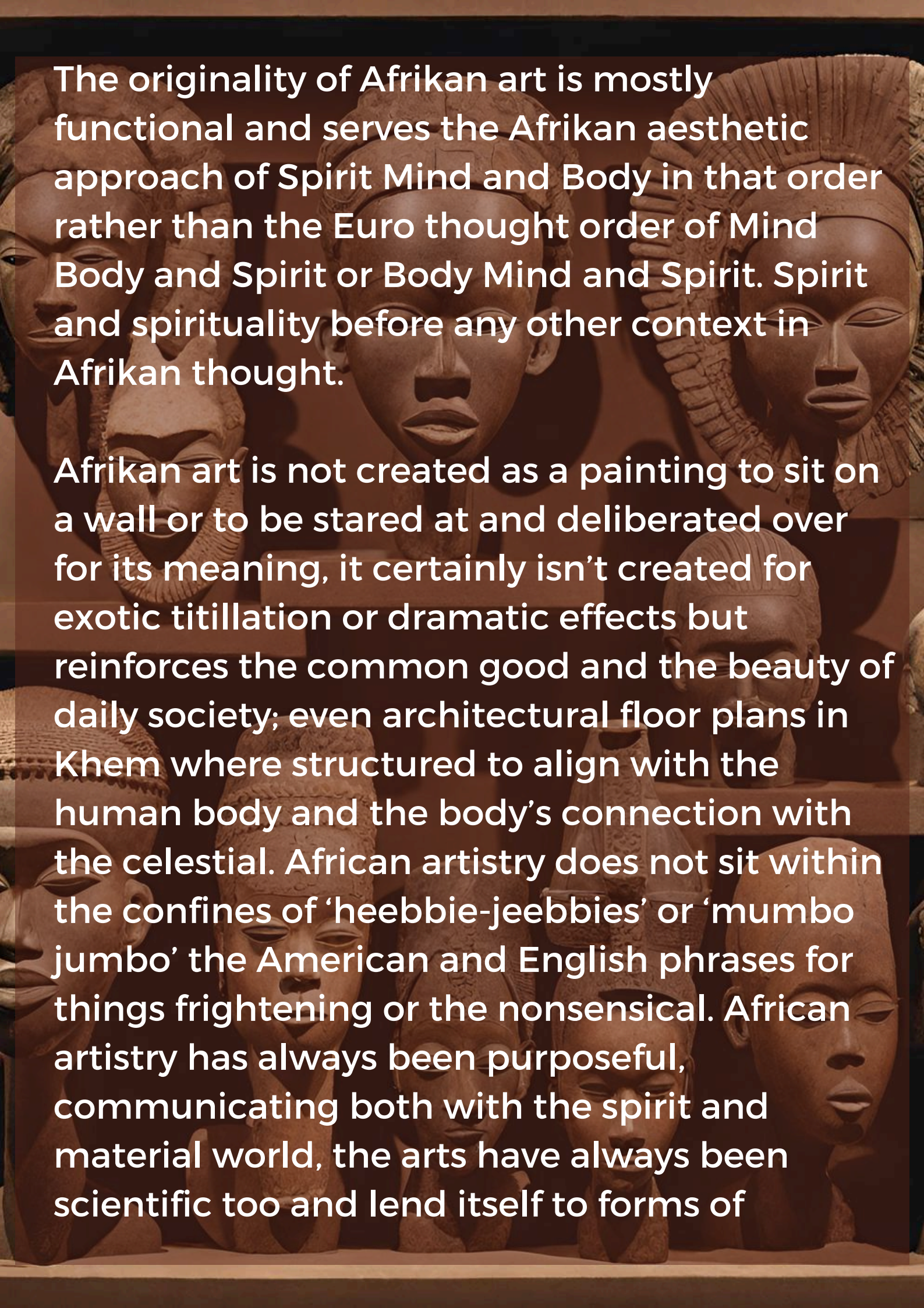
REPATRIATION

THE AFRIKAN AESTHETE

BY PABLO IMANI



Mythology, spirituality, ritual and ancestral guidance are concealed widely in the expression of Afrikan art forms across the continent. One of the first things to understand about Afrika is that it is a continent of diverse people, cultures and expressions yet weave a common thread.



The originality of Afrikan art is mostly functional and serves the Afrikan aesthetic approach of Spirit Mind and Body in that order rather than the Euro thought order of Mind Body and Spirit or Body Mind and Spirit. Spirit and spirituality before any other context in Afrikan thought.

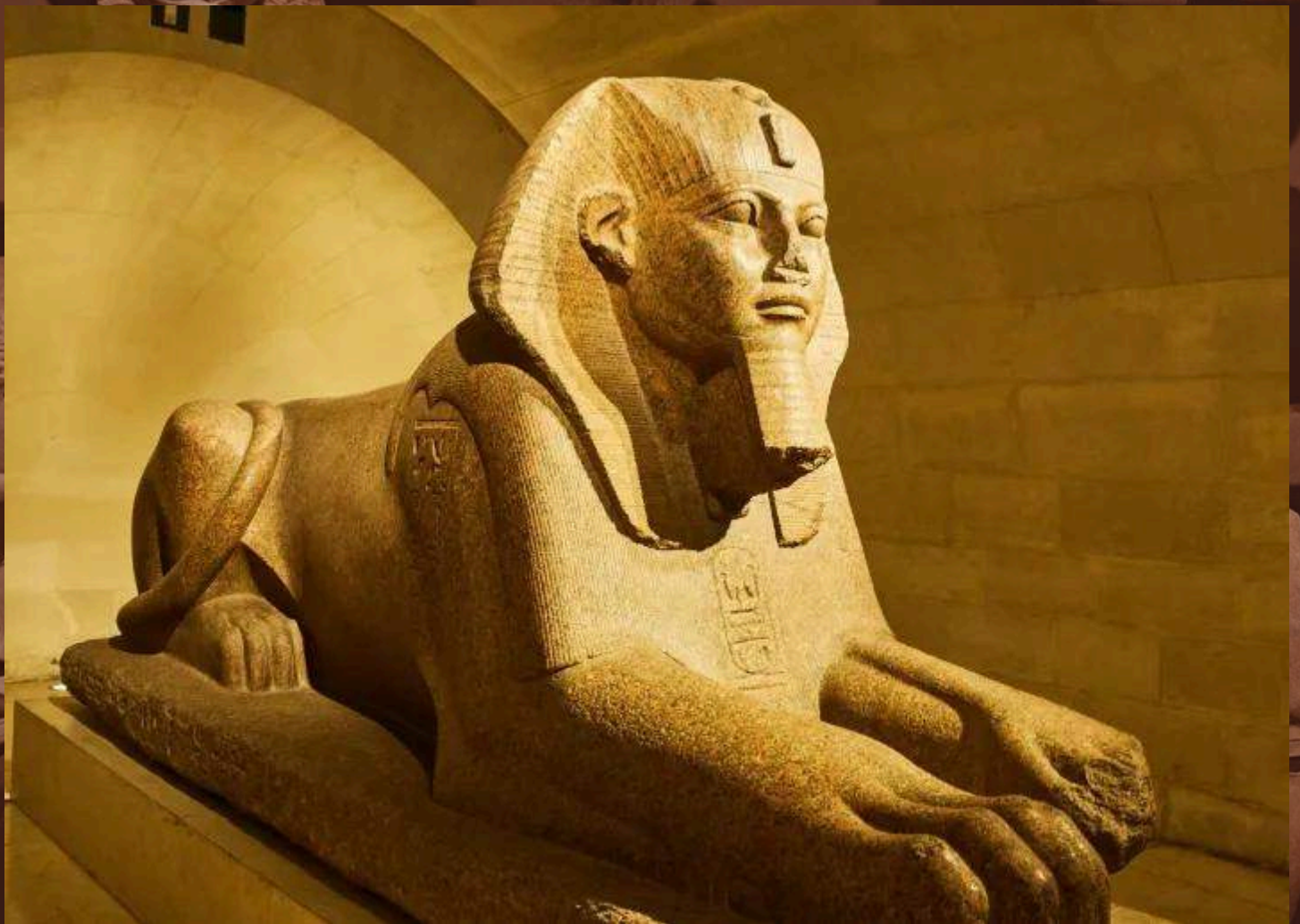
Afrikan art is not created as a painting to sit on a wall or to be stared at and deliberated over for its meaning, it certainly isn't created for exotic titillation or dramatic effects but reinforces the common good and the beauty of daily society; even architectural floor plans in Khem were structured to align with the human body and the body's connection with the celestial. African artistry does not sit within the confines of 'heebie-jeebies' or 'mumbo jumbo' the American and English phrases for things frightening or the nonsensical. African artistry has always been purposeful, communicating both with the spirit and material world, the arts have always been scientific too and lend itself to forms of

multifaceted communication, multi-layered in designs and mediums and therefore the original multi-media. Face masks, painting, sculpture, carvings, reliefs, cloths, jewellery, storytelling, music and dance all had a function to bring one to the spirit realm and the spirit realm to the audience. From the use of colour to structure, particular positioning and juxtaposition within spaces, showing an awareness of space, geometric shapes and symbolism that express ideas simply, that would be quite complex by today's standards.



Interestingly enough it is the craftsmen and artisans who within their aesthetics and DNA contain the most profound information spanning from cave paintings to the Nile

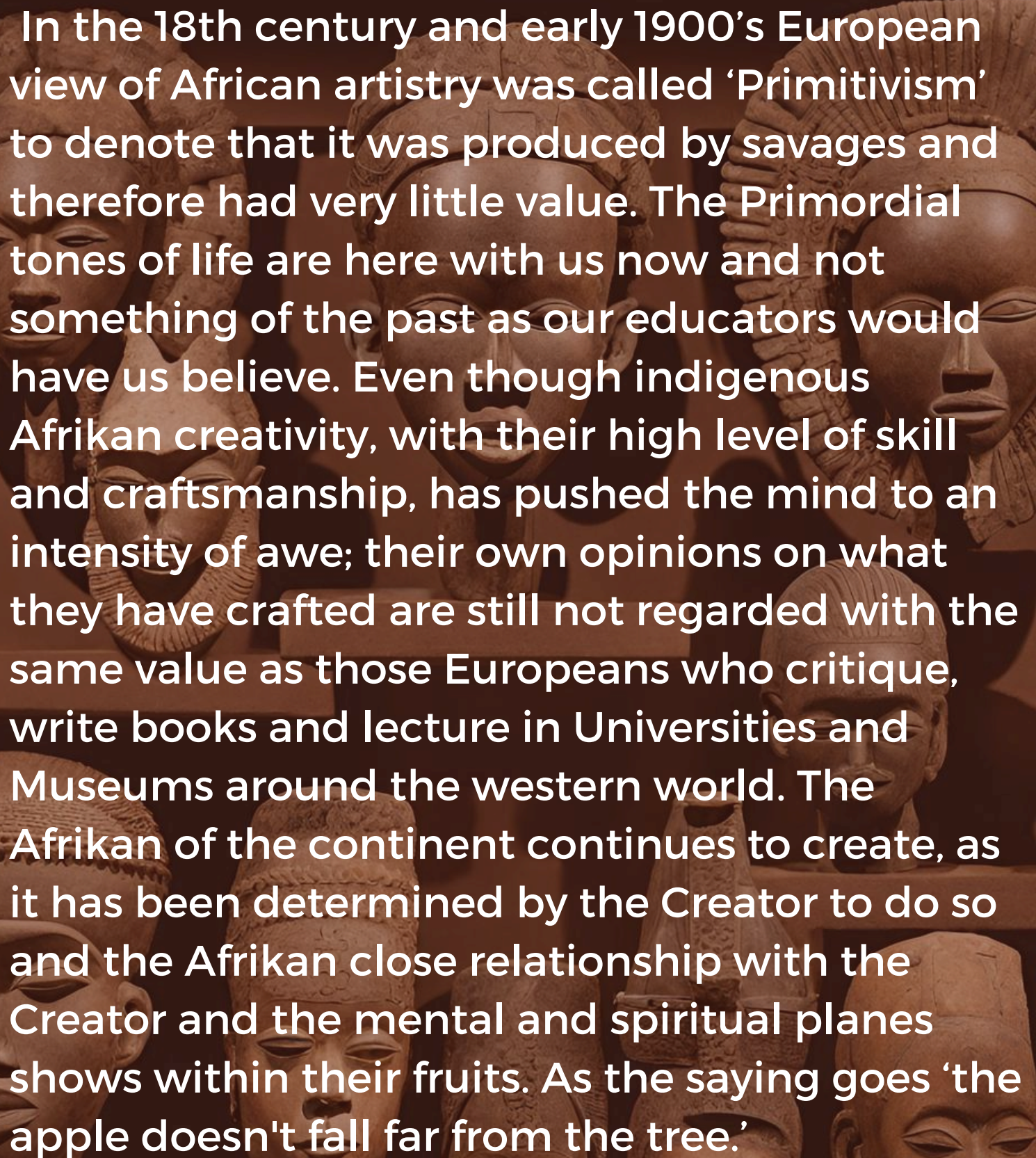
Valley civilisations, Bantu Kingdoms, Niger and West African Kingdoms and cultures. Many West African art forms and their modes of expression because of their allure have been stolen and found throughout Western museums and galleries, spoken and lectured over, and of course like African bodies auctioned to the highest bidder.



An Egyptian sphinx at the Louvre in Paris. Photo Credit: Euroviajar

It is certain highly-melanated people's genius explodes with continuous flow, an outpouring regarding creativity and art. The need to communicate to heal and to problem-solve is an extent of God-like status. Why would I come to such a conclusion? The answer is simple. The creative mind is appreciative of nature and its relationship with what is natural is mandatory to its processing capacity, such a mind can only be closer to the creator of nature and of all what we see coming from nature.





In the 18th century and early 1900's European view of African artistry was called 'Primitivism' to denote that it was produced by savages and therefore had very little value. The Primordial tones of life are here with us now and not something of the past as our educators would have us believe. Even though indigenous Afrikan creativity, with their high level of skill and craftsmanship, has pushed the mind to an intensity of awe; their own opinions on what they have crafted are still not regarded with the same value as those Europeans who critique, write books and lecture in Universities and Museums around the western world. The Afrikan of the continent continues to create, as it has been determined by the Creator to do so and the Afrikan close relationship with the Creator and the mental and spiritual planes shows within their fruits. As the saying goes 'the apple doesn't fall far from the tree.'

A testimony to the splendour of Afrikan creativity by one of the 20th Century's greatest and acclaimed artists is by the Spanish artist

Pablo Picasso who said and I quote

“I have felt my strongest artistic emotions when suddenly confronted with the sublime beauty of sculpture executed by the anonymous artists of Africa. These works of a religious, passionate and rigorously logical art are the most powerful and most beautiful things the human imagination has ever produced.”

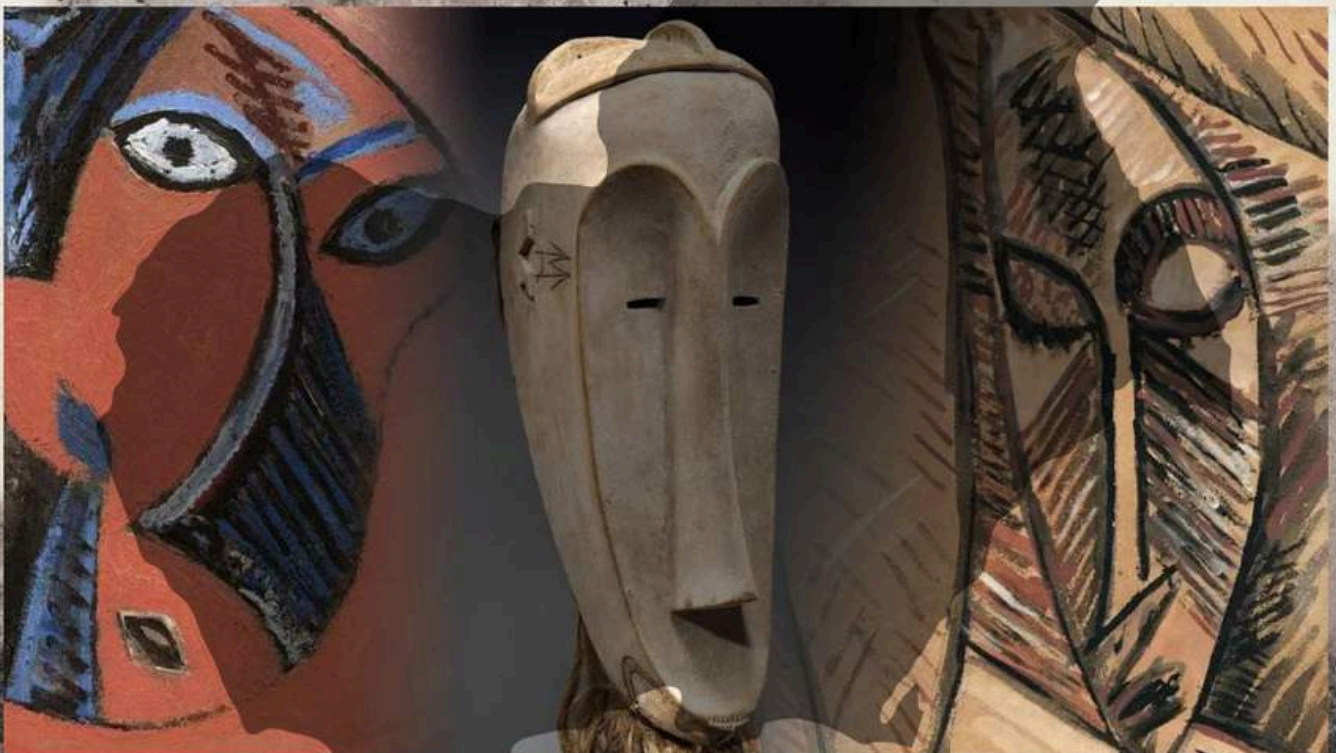


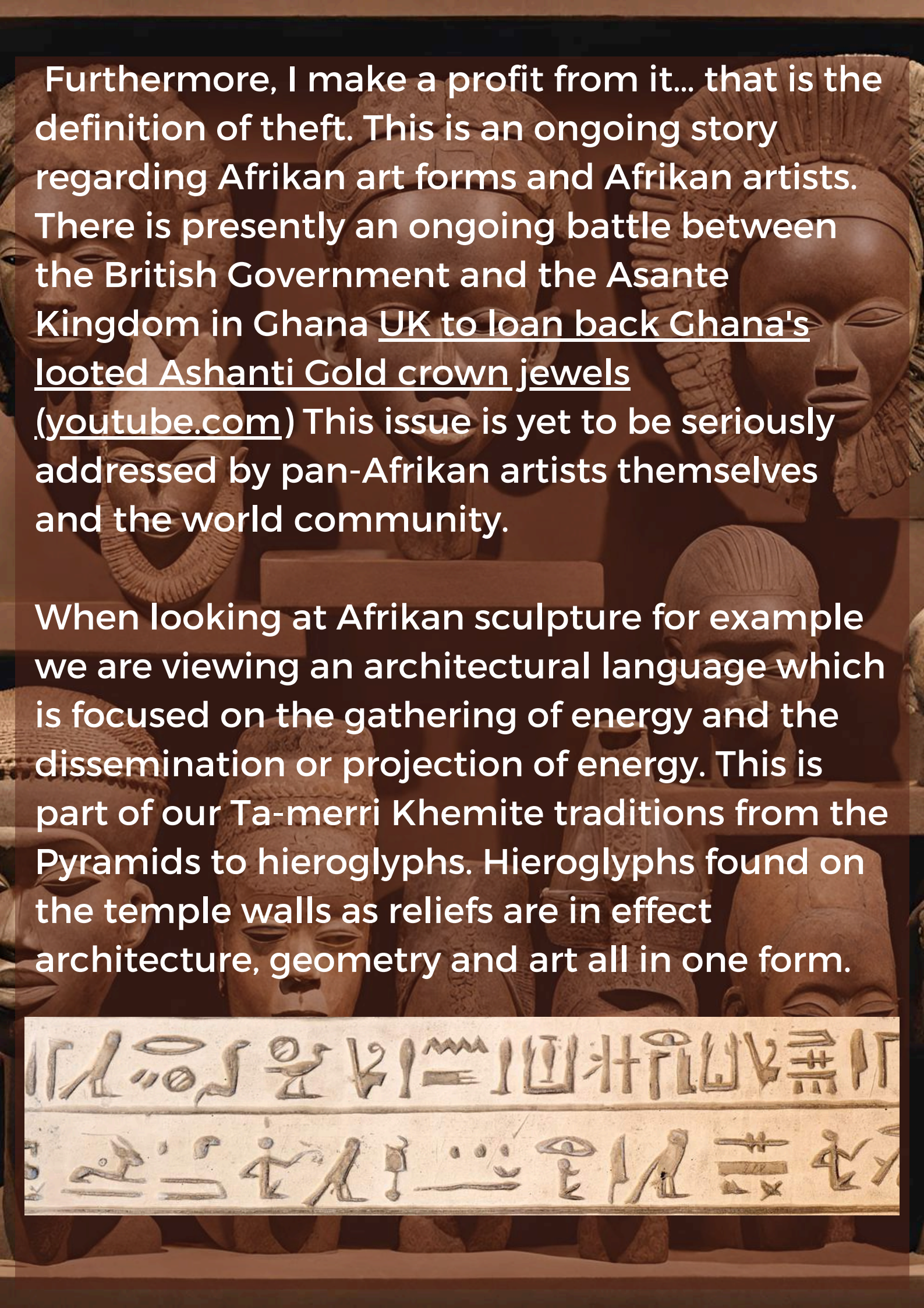
DID YOU KNOW?

**Pablo Picasso's art
was inspired by
Afrikan art looted
during colonization.**

What is amusing is that this Pablo Picasso copied the lines and structures of Afrikan sculpture into painting to create Cubism and is now known as the founder of Modern Art. That's right, Afrikans did it again and continue to do it; birthing what is popular in today's society by simply being themselves. Europeans will politely say of themselves and such artists that they were inspired or borrowed from the Afrikan. Where is the giving back? I borrow something from you and hold onto it without the intention of giving it back.

do you see it?





Furthermore, I make a profit from it... that is the definition of theft. This is an ongoing story regarding Afrikan art forms and Afrikan artists. There is presently an ongoing battle between the British Government and the Asante Kingdom in Ghana UK to loan back Ghana's looted Ashanti Gold crown jewels (youtube.com) This issue is yet to be seriously addressed by pan-Afrikan artists themselves and the world community.

When looking at Afrikan sculpture for example we are viewing an architectural language which is focused on the gathering of energy and the dissemination or projection of energy. This is part of our Ta-merri Khemite traditions from the Pyramids to hieroglyphs. Hieroglyphs found on the temple walls as reliefs are in effect architecture, geometry and art all in one form.

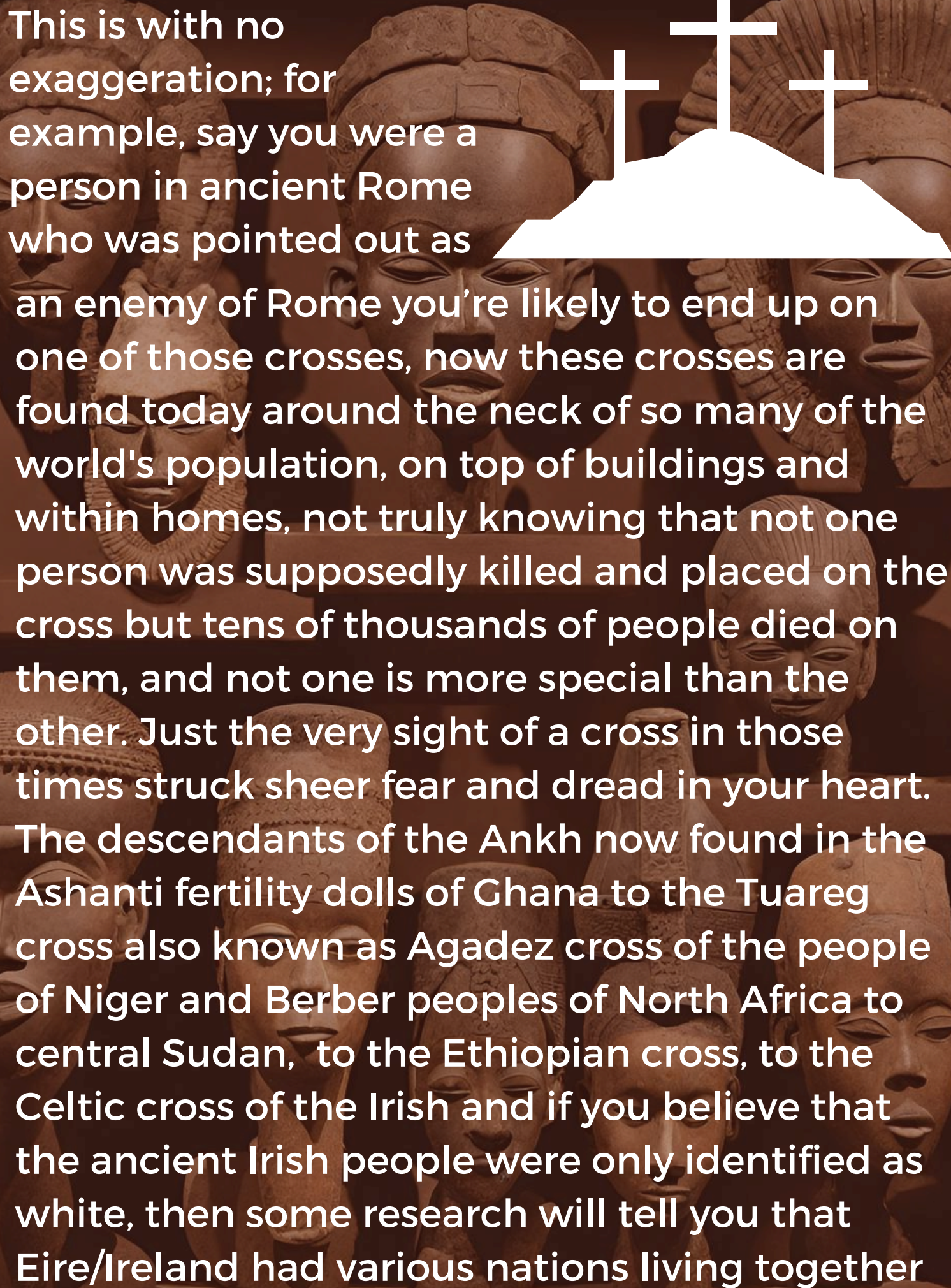




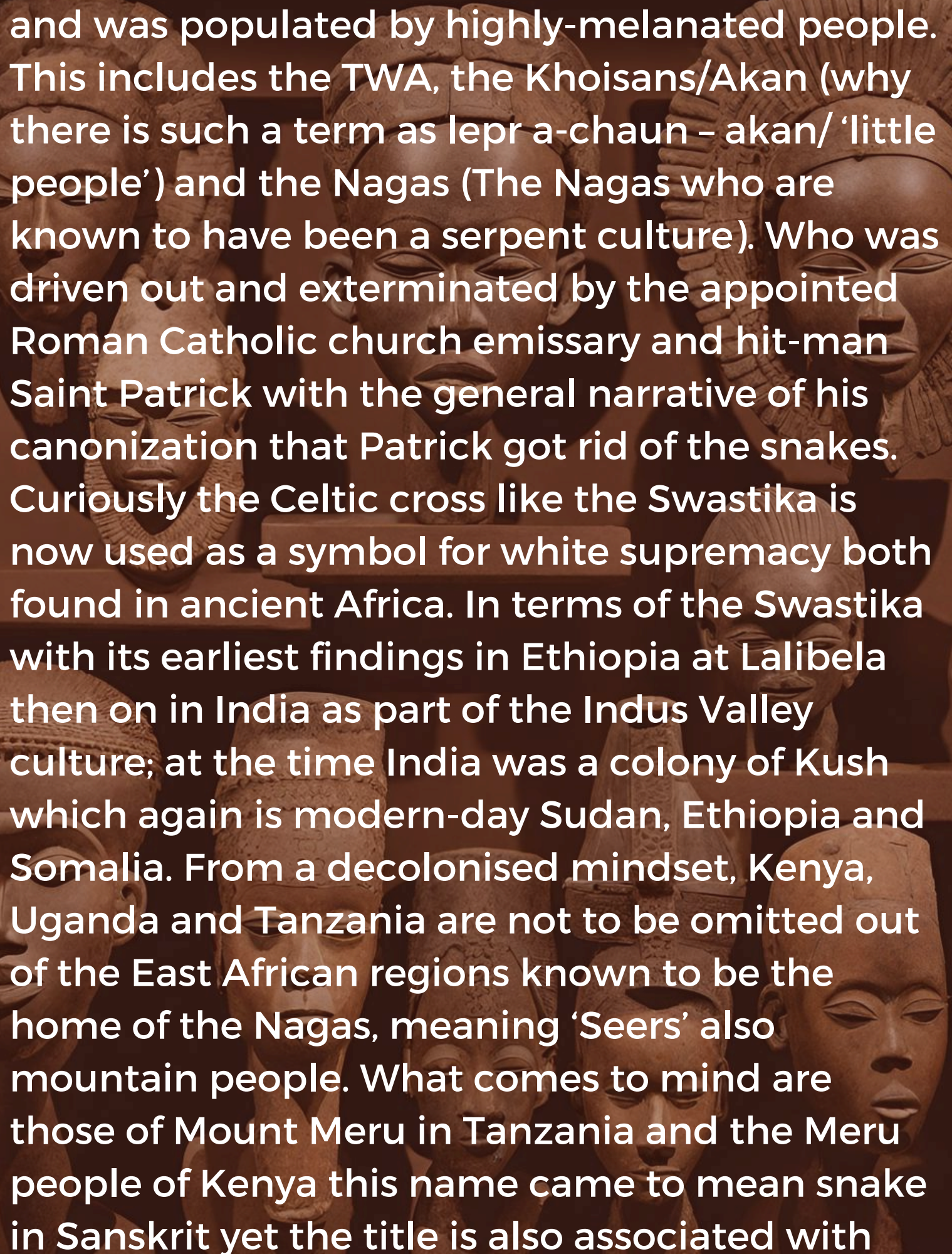
A case in point is the Khamite Ankh which is often viewed as a symbol for the harmonious coordination of energy and matter that is to say 'Life', as well as referring to stability, blessings, the living incarnation of God, life-giving, life in the womb and life in the tomb, house of life, the Sun and the Earth in

combination, to name a few examples. The Ankh's meaning goes beyond our sophisticated view. The Ankh is a word, a tone and much more than a key to life whether that life is organic, spiritual or metaphysical.

We see the Ankh shift in various forms from life and life-giving to the Christian cross, a basic death symbol.

The background of the image is a collage of various ancient Egyptian statues, including heads of pharaohs and smaller figures. Overlaid on this background is a white icon consisting of a pyramid at the base with three crosses of varying heights rising from its top. The text is written in a white, sans-serif font, centered over the image.

This is with no exaggeration; for example, say you were a person in ancient Rome who was pointed out as an enemy of Rome you're likely to end up on one of those crosses, now these crosses are found today around the neck of so many of the world's population, on top of buildings and within homes, not truly knowing that not one person was supposedly killed and placed on the cross but tens of thousands of people died on them, and not one is more special than the other. Just the very sight of a cross in those times struck sheer fear and dread in your heart. The descendants of the Ankh now found in the Ashanti fertility dolls of Ghana to the Tuareg cross also known as Agadez cross of the people of Niger and Berber peoples of North Africa to central Sudan, to the Ethiopian cross, to the Celtic cross of the Irish and if you believe that the ancient Irish people were only identified as white, then some research will tell you that Eire/Ireland had various nations living together



and was populated by highly-melanated people. This includes the TWA, the Khoisans/Akan (why there is such a term as lepr a-chaun - akan/ 'little people') and the Nagas (The Nagas who are known to have been a serpent culture). Who was driven out and exterminated by the appointed Roman Catholic church emissary and hit-man Saint Patrick with the general narrative of his canonization that Patrick got rid of the snakes. Curiously the Celtic cross like the Swastika is now used as a symbol for white supremacy both found in ancient Africa. In terms of the Swastika with its earliest findings in Ethiopia at Lalibela then on in India as part of the Indus Valley culture; at the time India was a colony of Kush which again is modern-day Sudan, Ethiopia and Somalia. From a decolonised mindset, Kenya, Uganda and Tanzania are not to be omitted out of the East African regions known to be the home of the Nagas, meaning 'Seers' also mountain people. What comes to mind are those of Mount Meru in Tanzania and the Meru people of Kenya this name came to mean snake in Sanskrit yet the title is also associated with

Raja meaning King. These people were worshipped as demigods amongst the Hindus and Buddhists. The Buddhists claim the Nagas to be the protectors and keepers of the Dharma. Which is the Khamite term for Maat or the Afrikan moral code, the way of life. This word



Wheel of Dharma

Nagas is linked to Negus and Negst which means King in Geez the old language of Ethiopia.

Negus

noun ne-gus 'ne-gas, ni-'gūsh

: king—used as a title of the sovereign of Ethiopia

Amharic *negus*, from Geez *negūša* *nagash* king of kings

First Known Use: 1594

Another example is the use and meaning of tones and vibrations such as Black and white. We are mistaught that they are colours when in actuality Black is all colours and White is the absence of colour. Travelling back in ancient times Black was intelligent, noble and represented knowledge with the ability to absorb all, while White represented death and this is why White distinctly in West African countries was worn at funerals. We now have this turned on its head, White being pure and Black being evil. Afrikan Art forms such as music and dance invoke powerful meaning and healing that is so ingrained in modernity that it's undeniable to anyone with at least a bit of intelligence, only the delusional will insist this is not so.



Black is ALL colours



White is NO colour



The most popular music forms enjoyed around the globe such as Blues, Jazz, Soul, Salsa, R&B, Rock and Roll, Reggae and their spin-offs are undoubtedly Afrikan. There is Afrikan innovation of many instruments that included the piano, the guitar, the drum kit, and steel pans, which now have become hang drums to bagpipes and within the Dance World, folks jive and limby hop to Afrikan expressions, Morris dancers clip their heels to the Moorish influence in the UK and many swivel and shake their hips to Salsa from Benin, Rhumba from Congo and Tango from Central Afrika all said to be founded by the Afrikan in South America. Contemporary jazz, movement art and somatic healing are all forms of the Afrikan diaspora to which they are the giants of these expressions and no matter where you turn and view to find enigmatic, scintillating, spiritualized expression in the art world; you will find an Afrikan Mama and Daddy there in high spirits without adornment, carefree and born to do it.



PABLOS RECOMENDATIONS

[Europe's Stolen African Art \(youtube.com\)](#)

[THIEVES! Black Inventions Claimed By White People \(youtube.com\)](#)

Courtesy of the Kipsigis Museum



Earrings

KIPSESEINIK in Kipsigis

CHEMUNYENYAT in Nandi

BLACK EXCELLENCE

THE ENDURING INFLUENCE OF AFRIKAN ART

BY KULTURE QUEEN

The practice of art in Afrika stands apart from the traditions of the West and Greco-Roman culture. For Afrikans, art has always been a playful, therapeutic, and liberating experience. Unlike the Western approach, which often focused on realism and correctness, Afrikan art prioritised expression and symbolism. European scholars referred to Afrikan art as un-scholarly, yet they were deeply inspired by it.

Afrikan sculptures, for example, often featured exaggerated proportions and abstract forms. A common practice was to use large metal rods for the feet and smaller ones for the head, clearly conveying the human form without strict adherence to anatomical accuracy.

This was the playful manner in which the artist thought and this approach allowed for a more expressive and symbolic representation of the human figure. Some of the sculptors were used as storytelling aids for community gatherings.

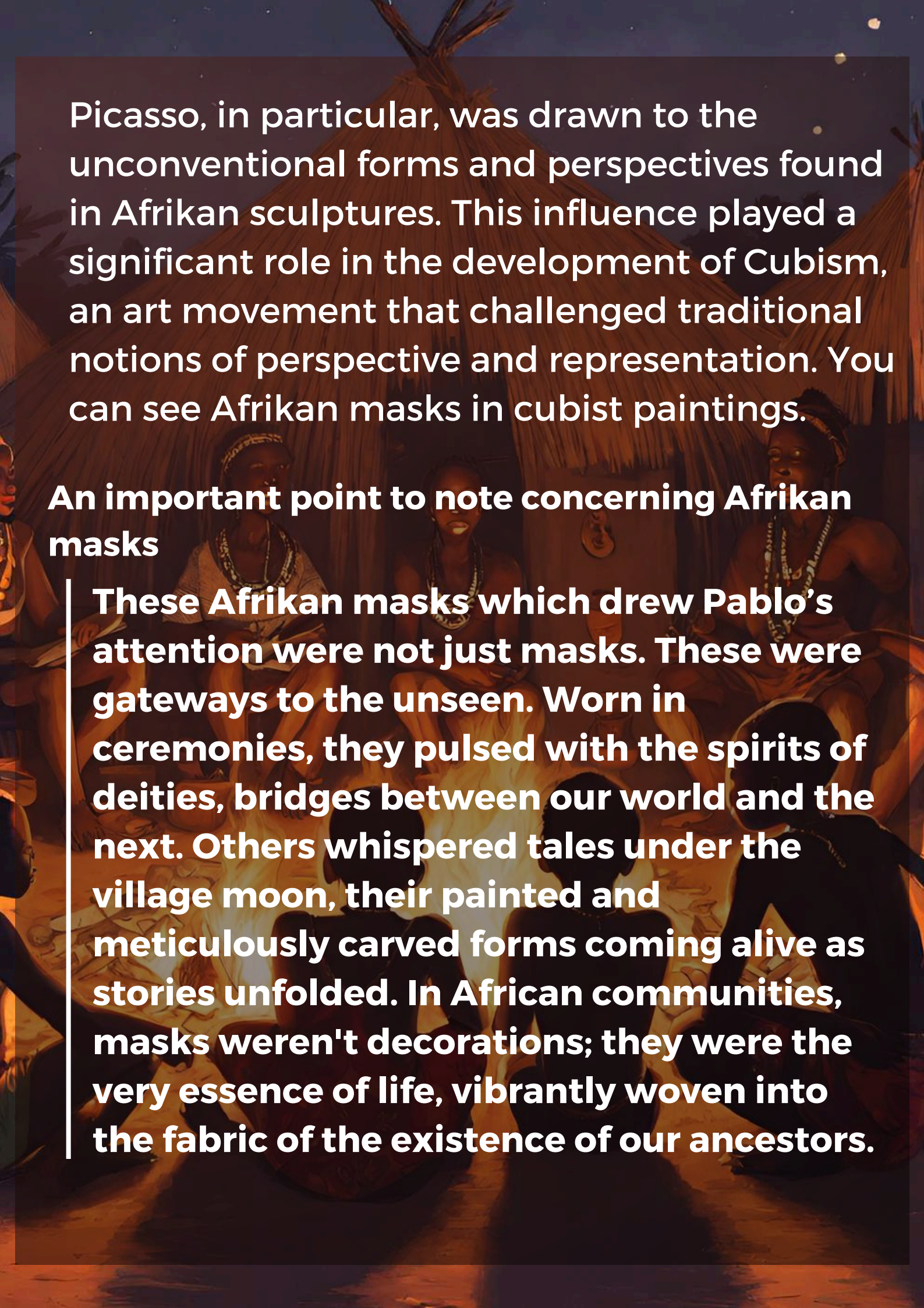


This mask would be used to illustrate a tale of a man contemplating marriage of a second wife. Or a chief and his warriors in the face of impending war. Your pick.

Interestingly, Europeans were influenced by this freedom in Afrikan art. The Paris World Exhibition of 1900 marked the first significant exposure of Afrikan art to the Western world.




However, instead of being recognized as valuable artistic expressions, these works were often viewed as plunder from conquered lands. Strange art from a strange art, what a keep! Some European artists, like Pablo Picasso, found Afrikan art intriguing.

A painting depicting a group of African people sitting around a central fire in a village setting. The scene is illuminated by the warm glow of the fire, creating a sense of community and tradition. The people are wearing traditional attire, including beaded necklaces and headwraps. The background shows a thatched-roof hut. The overall mood is one of cultural richness and historical significance.

Picasso, in particular, was drawn to the unconventional forms and perspectives found in Afrikan sculptures. This influence played a significant role in the development of Cubism, an art movement that challenged traditional notions of perspective and representation. You can see Afrikan masks in cubist paintings.

An important point to note concerning Afrikan masks

These Afrikan masks which drew Pablo's attention were not just masks. These were gateways to the unseen. Worn in ceremonies, they pulsed with the spirits of deities, bridges between our world and the next. Others whispered tales under the village moon, their painted and meticulously carved forms coming alive as stories unfolded. In African communities, masks weren't decorations; they were the very essence of life, vibrantly woven into the fabric of the existence of our ancestors.

A painting depicting a group of African people sitting around a central fire in a traditional setting. The scene is illuminated by the warm glow of the fire, creating a sense of community and shared life. The people are dressed in traditional attire, and the background shows simple dwellings made of mud and thatch. The overall mood is one of warmth and cultural richness.

Despite this influence, Afrikan art was often regarded as primitive by Europeans. This attitude reflects a deeper denial or refusal to acknowledge the sophistication and complexity of Afrikan artistic traditions. The fact that Western museums are filled with Afrikan art speaks to the innate beauty and intricacy of these works as well as the admiration of Afrikan art.

The uniqueness and complexity of Afrikan art challenge the simplistic categorizations imposed by colonial powers. Afrikan art is not primitive; it is a vibrant tradition that continues to inspire artists around the world.

Talk about Black Excellence.

What story can these masks tell?



BLACK EXCELLENCE

BEYOND THE CANVAS

BY WANGOME

“You are a fine piece of art! This is the finest piece of art I have ever seen in my entire life!”

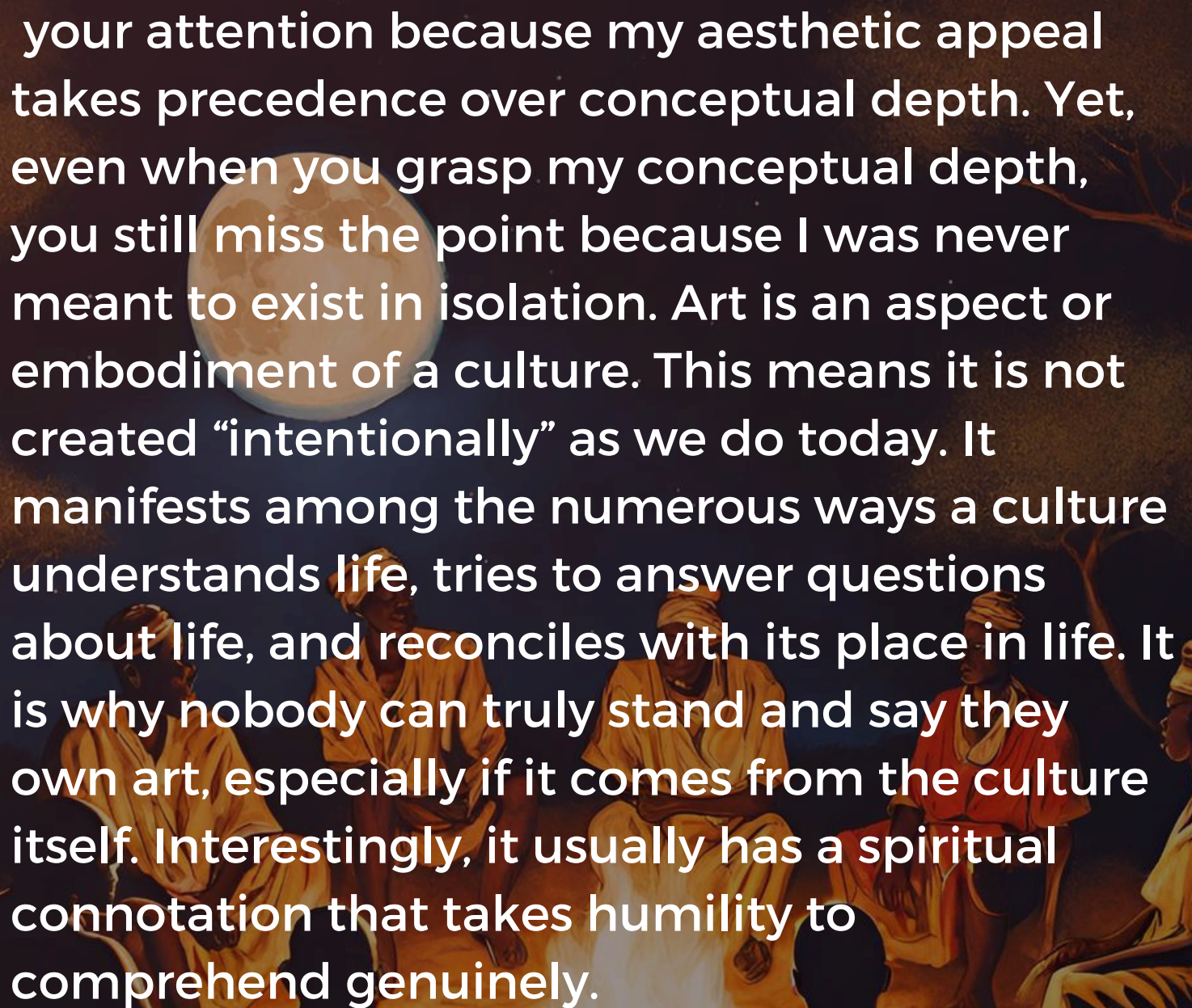


“Whoooooa”! We all join in an amusement that celebrates the brilliance of whatever we see, hear, or touch in front of us. Some are even moved to the extent of spending fortunes so that they can call me “mine.”

Allow me to speak briefly today; all I ask is that you consider things from my side for once. You hang me on walls and ogle at my brilliance every day, but do you truly question my purpose and intention to be here? Are you empathetic enough to consider that I come to you in all forms to make you see and understand something? I am tired of how your perception of me prioritizes immediate impact over deeper engagement.

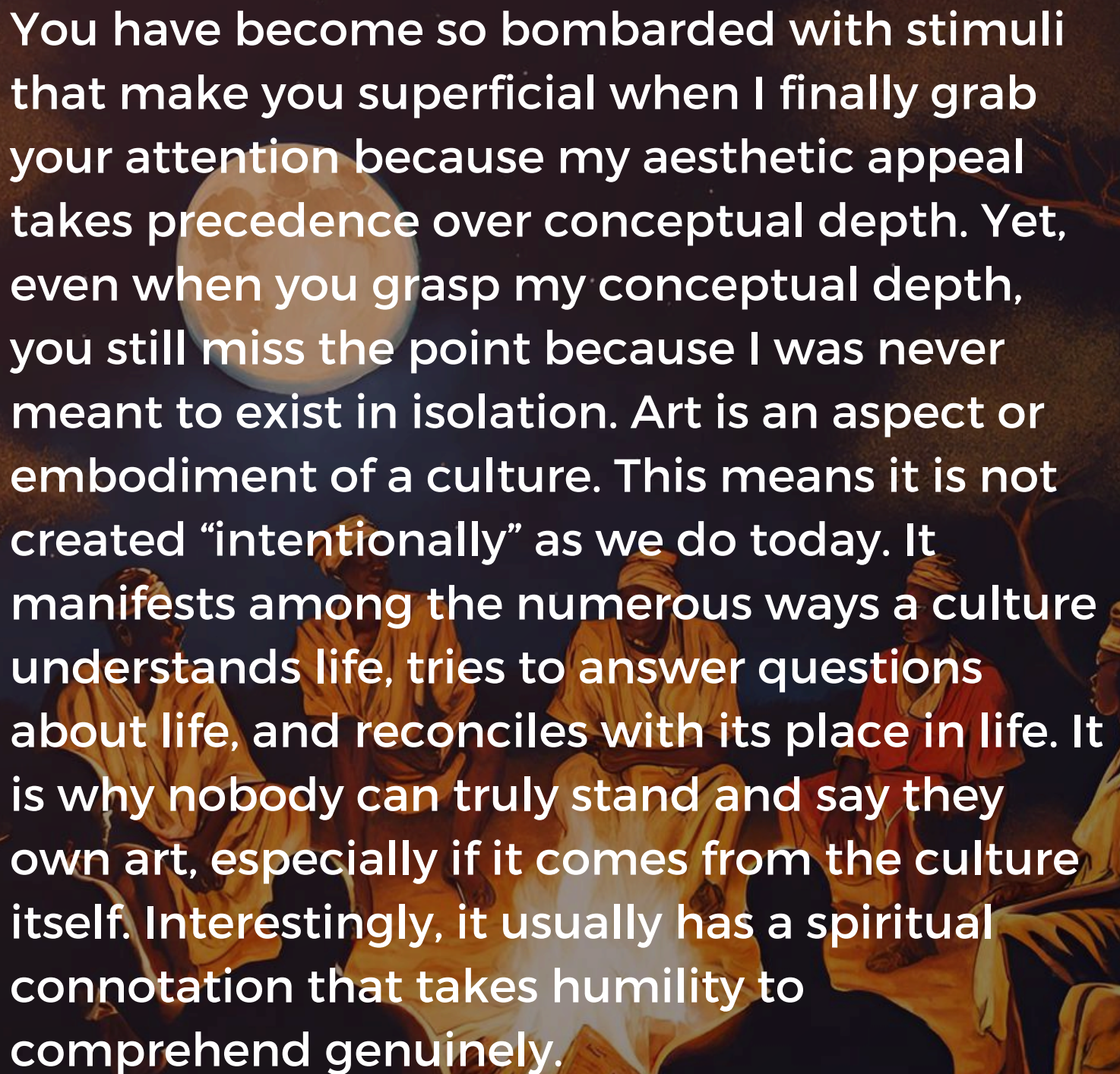


You have become so bombarded with stimuli that make you superficial when I finally grab

A painting depicting a group of people, likely of African descent, sitting in a circle on the ground. They are dressed in traditional, light-colored robes and headwraps. The scene is set at night, with a large, bright full moon in the dark sky. The lighting is warm and focused on the group, creating a sense of community and shared experience. The background is dark, with some faint outlines of trees or structures.

your attention because my aesthetic appeal takes precedence over conceptual depth. Yet, even when you grasp my conceptual depth, you still miss the point because I was never meant to exist in isolation. Art is an aspect or embodiment of a culture. This means it is not created “intentionally” as we do today. It manifests among the numerous ways a culture understands life, tries to answer questions about life, and reconciles with its place in life. It is why nobody can truly stand and say they own art, especially if it comes from the culture itself. Interestingly, it usually has a spiritual connotation that takes humility to comprehend genuinely.

If you truly love art (in whatever form it manifests), you must be willing to think beyond what the eye can see and try to engage with the source`s intentions because art is rarely random or from “bursts of inspiration.” Then, we can begin to appreciate it truly.

A painting depicting a group of people in traditional, possibly African, attire sitting in a circle on the ground. They are illuminated by a large, bright full moon in the dark sky. The scene is set in a desert-like environment with sparse vegetation. The overall mood is contemplative and communal.

You have become so bombarded with stimuli that make you superficial when I finally grab your attention because my aesthetic appeal takes precedence over conceptual depth. Yet, even when you grasp my conceptual depth, you still miss the point because I was never meant to exist in isolation. Art is an aspect or embodiment of a culture. This means it is not created “intentionally” as we do today. It manifests among the numerous ways a culture understands life, tries to answer questions about life, and reconciles with its place in life. It is why nobody can truly stand and say they own art, especially if it comes from the culture itself. Interestingly, it usually has a spiritual connotation that takes humility to comprehend genuinely.





BLACK EXCELLENCE

DID

YOU

KNOW

About

FESTAC



FESTAC
AFRICA
RENAISSANCE

BLACK EXCELLENCE

FESTAC AFRICA

BY KULTURE² MULTIMEDIA PRODUCTIONS

FESTAC AFRICA, a festival event powered by Inspire Africa Connect, is the World's Black and African Festival of Arts and Culture. It is a vibrant celebration aimed at reshaping perceptions of African identity, within our communities and on the global stage, changing how the world sees people of Afrikan descent.



First held in Dakar, (Senegal) in 1966 and later gaining international

acclaim with a monumental event in Lagos, Nigeria, in 1977, FESTAC AFRICA has always been a beacon of African excellence. The FESTAC '77 was a global display of black solidarity and empowerment, geared towards

reviving, spreading, and celebrating Black and African culture, values, and civilization. The event also served as a stage for Stevie Wonder to strengthen his connection with the continent, all wrapped in a tapestry of creativity and unapologetic black pride.



In Nigeria, nestled within the vibrant cityscape, lies a place of profound cultural significance—FESTAC Town.

Other artists and influential figures who participated in FESTAC '77 included Miriam Makeba, Sory Kandia Kouyaté, a master Mande Griot, Sun Ra, the Invaders Steelband from Guyana, and the Mighty Sparrow from Grenada; Gilberto Gil from Brazil, and many others.

It was next held in Zanzibar in 2022, then Tanzania in 2023, and this year, it will be happening on Kenyan Soil in Kisumu. Click [here](#) for more info.

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festac '77



NIGERIA
LAGOS · KADUNA
15th JANUARY – 12th FEBRUARY





Stevie Wonder performing on drums, photo credits: Maryln Nance



Today, FESTAC AFRICA continues to be a unifying force, drawing Africans worldwide to a week-long celebration of our shared heritage. It is more than just an event; it is a commitment – a commitment to honouring, safeguarding, and promoting the richness and diversity of African culture.

It is a journey that transcends time, connecting people, nations, and generations through the enchanting tapestry of our collective heritage. Join us in this cultural odyssey, as we celebrate, preserve, and promote the beauty and essence of Africa, uniting the world in the spirit of our shared identity.

FESTAC AFRICA celebrates the diverse cultures of the continent, and the black culture of the diaspora, emphasizing that each tradition,



language, art form, cuisine, and belief system is integral to African identity. The festival preserves Africa's heritage, ensuring its historical, artistic, and traditional elements are safeguarded for future generations. It also promotes African culture globally, showcasing its contributions to various fields and providing a platform for African creators and innovators. FESTAC AFRICA unites people from diverse backgrounds, fostering harmony, understanding, and tolerance. It serves as a cultural bridge between nations, promoting international cooperation and peace. The festival also bridges generational gaps, enabling the exchange of wisdom and traditions between elders and youth. Additionally, FESTAC AFRICA focuses on health and mental wellness, providing awareness programs and services to support those in the creative industry.



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AFROSTAR

BENNY WILLIS

SOKA ALL STARZ BAND

AND MANY MORE ACTS & PERFORMANCES

THE INVITE

Join us on a journey to the heart of Afrikan creativity, arts, and culture in the vibrant city of Kisumu! From May 20th to May 26th, immerse yourself in a week-long celebration at the Mama Grace Onyango Cultural Social Centre.

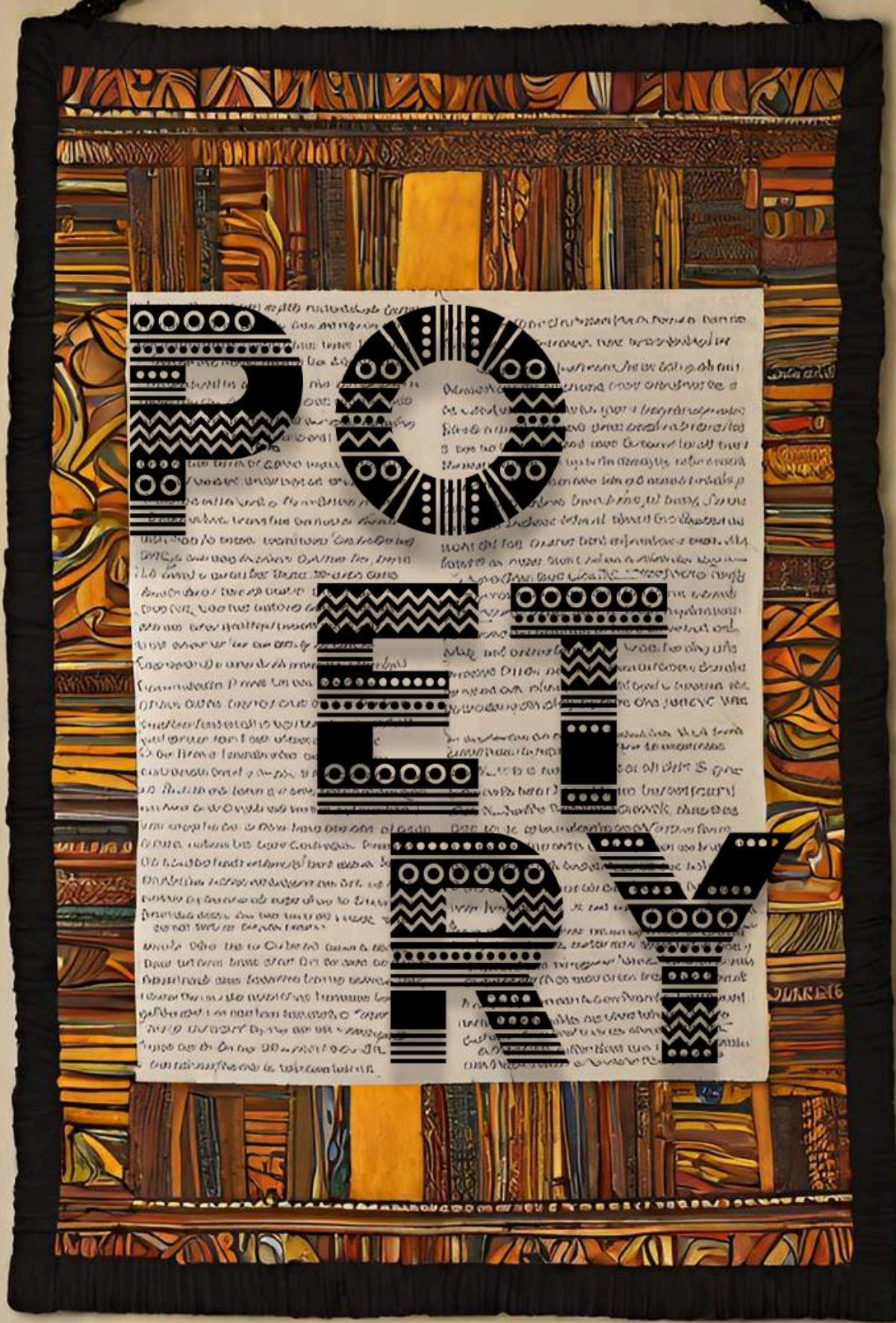
For an out-of-this-world experience, Kisumu beckons you with a plethora of cultural delights. And that's not all—special offers await for your flight tickets to Kenya, ensuring your journey is as seamless as possible. Simply check out the [visa requirements](#) and book your discounted flights with [Kenya Airways \(KQ\)](#) or [Ethiopian Airlines \(ET\)](#).

Don't miss this opportunity to experience Afrika like never before. Join us in Kisumu for a memorable week of creativity, arts, and culture. Daily charges are 500, and the experience promises to be priceless. See you there!

Graduation cap (Initiation)
Nariet in Kipsigis
Naryet in Nandi



Courtesy of Kipsigis Museum



BLACK EXCELLENCE
TECH AND INNOVATION

TECHNOLOGY VERSUS NATURE AND CULTURE

BY Z'WADJI NYAMATO MERUTEPIAOU

|

Technology is a wonderful conception
Especially preferred by less active souls
(At least that's my perception)
Though it fills in those vacant, atavistic
holes

Dug by Necessity, mother of invention
Step-mother to Luddites in her familial
role

Failing to console her recalcitrant child
That needs must, lest progress be defiled



||

My personal favourite is the remote
control

Best friend to both the medical profession
And the indolent being who loathes to
patrol

The distance between settee and the
television

A journey as troublesome as mining coal
Once settled on the seat in supine
position

It delivers us from strain in the manner of
Moses

-But sometimes to the Pharaoh that is
thrombosis



III

I guess it's best to use it in small doses
Though there's hardly a being that can
stand by this oath
Even Luddites and cynics can smell the
roses

That grow amongst the weeds in the
garden of sloth
And once it gets in and invades our noses
We appreciate its scent and are very
loathe

To reverting to the pain, while we're
relaxing
Of a crusade to the set. It's unduly taxing

BUT



IV

Man with nature is a natural man
It is the nature of man naturally nurtured
In the planes the ancestors naturally
planned
To be ploughed, planted on, then rested,
untortured
By abuse in ways they would never
understand
(Overuse and misuse is the modern-day
culture...)

Man with nature is also a peaceful man
Harmonized in ways that only nature can



V

I proffer, on the spur, it's why abnormality
Pervades the present prism we call the
earth

We lost the connection to the sagacity
That our forefathers built on the Ancestral
hearth

The melanated, sedated with insanity
Are supinated by the church, and suffer a
dearth

Of this wisdom, passed down the
ancestral line

Now eroded and re-coded to that less
divine



VI

The rites of passage; typically, there were
five

Birth, adulthood, marriage, eldership
And the last of them meant you were no
longer alive

The most venerated; that of Ancestorship
Where spirit left body, to travel and thrive
With those that laid our path and offer
mentorship

Upon those left behind, and ensure our
DNA

Had a link to our kin in a spiritual way

VII

Heads! Culture wins; tails technology loses
The modern-day version of Nature versus
Nurture

But it's not whether you win or which one
chooses

It's whether the loss of either one will hurt
you

And whether the mixing of the two
confuses

Our focus, turning the virtual into a virtue

Man with Nature is a natural man
And technology must aid this natural
plan!

BLACK EXCELLENCE

TECH INNOVATION



BLACK EXCELLENCE

Karibu exhibition :)

art, organic, living,
expressions of Baibui

SILENCE AND CONTEMPLATION

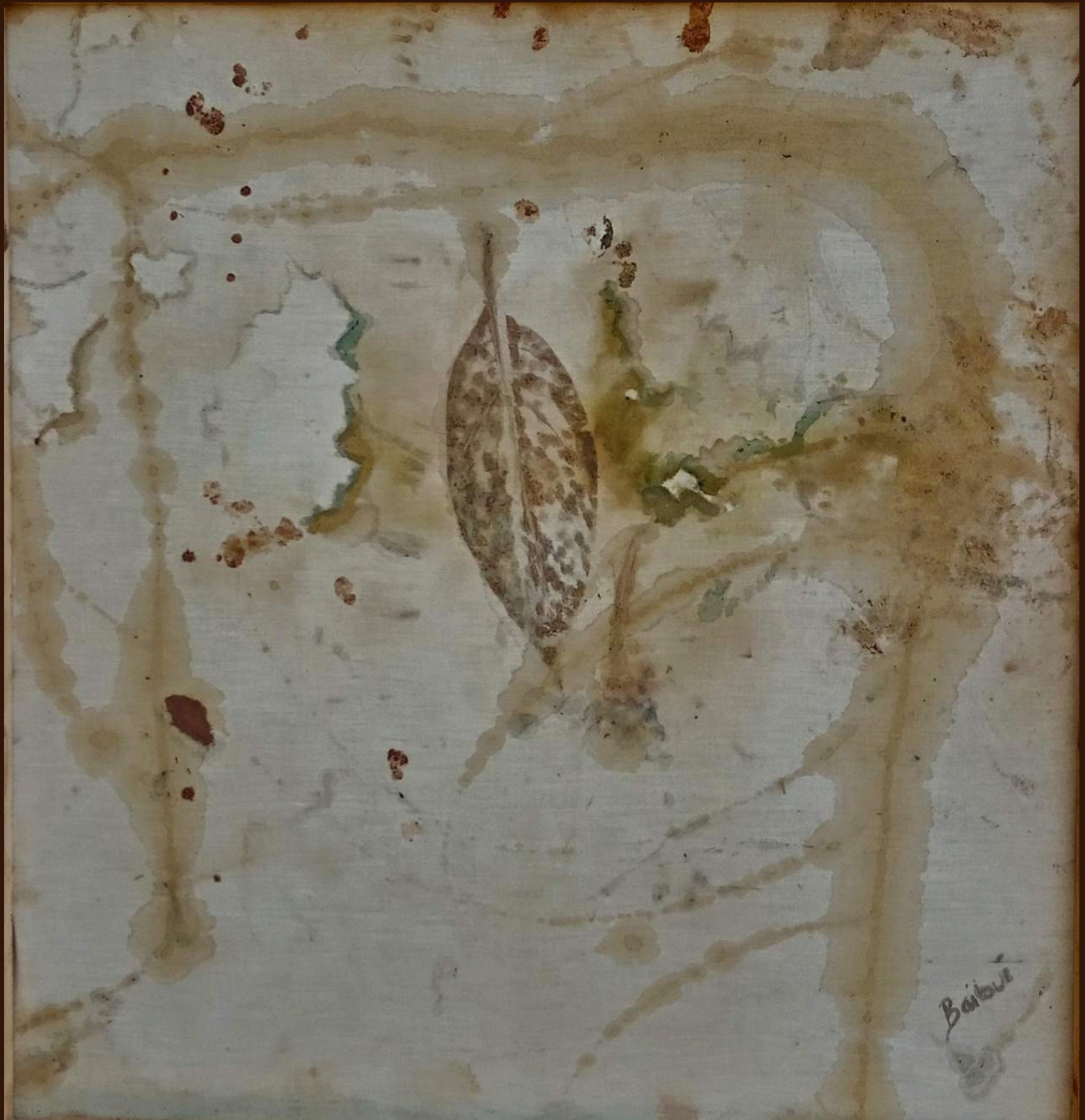
in the depth of your hopes and desires, lies your silent
knowledge of the beyond. Trust the dreams for in
them is hidden the gates to eternity. Only when you
drink from the river of silence shall you indeed sing.
and you shall bless the darkness as you bless the
light.

TITLE: THOUGHT REFLECTION, SOUL THROUGH TIME

SIZE: 61.5 BY 64.5 CM

YEAR: 2020-2022

Medium: organic prints , dyes and formulation of Baibui on pre-dyed unprimed cotton fabric



for the self is a sea boundless and
measureless.

the truth cannot be grasped at any point in
time.

the truth is, life is, change is the only
constant thing, and in its constant nature, it
isn't.

say not 'I have found truth' rather 'I have
found a truth'.

the heart knows in silence, the secrets of the
days and nights. but your ears thirst for the
sound of your heart's knowledge.

no man can reveal to you aught but that
which already lies half asleep in the dawning
of your knowledge.

one can speak to you of their knowledge but
cannot give you their knowledge

the soul walks upon all paths, not upon a line.

the soul unfolds itself like a flower of
countless petals.

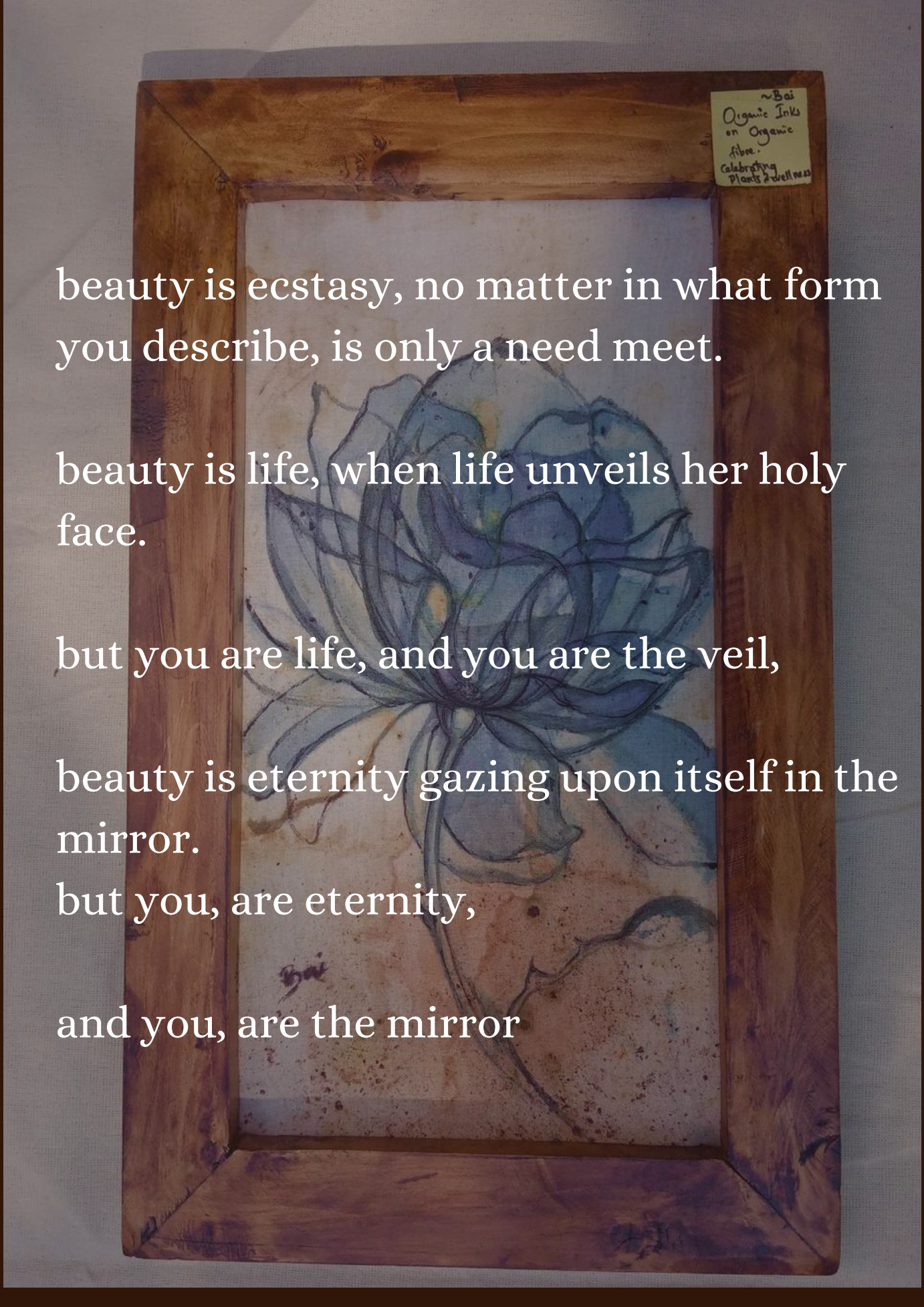
TITLE: TRANSPARENCY, LOOK, ATTEND

SIZE: 47 CM BY 30 CM

YEAR: 2020-2021

Medium: organic dyes and formulation of Baibui on pre-dyed unprimed cotton fabric,





beauty is ecstasy, no matter in what form
you describe, is only a need meet.

beauty is life, when life unveils her holy
face.

but you are life, and you are the veil,

beauty is eternity gazing upon itself in the
mirror.

but you, are eternity,

and you, are the mirror

TITLE: BE

SIZE: 47 CM BY 30 CM

YEAR: 2020-2021

Medium: organic dyes and formulation of baibui on pre-dyed unprimed canvas,





pain is the shell that breaks the husks that encloses your understanding.

much of pain is self-chosen. it is the bitter potion by which the physician within you heals your sick self. therefore trust the physician and drink the remedy in silence and tranquillity.

when you can see the miracles of your every being, pain then is no becomes no different and you can watch over the seasons of your heart like the seasons of the land.

TITLE: LOVE IS NOT A DOING

SIZE:41 BY 33 CM

YEAR: 2020-2021

Medium: organic dyes and formulation of baibui on pre-dyed unprimed cotton fabric,

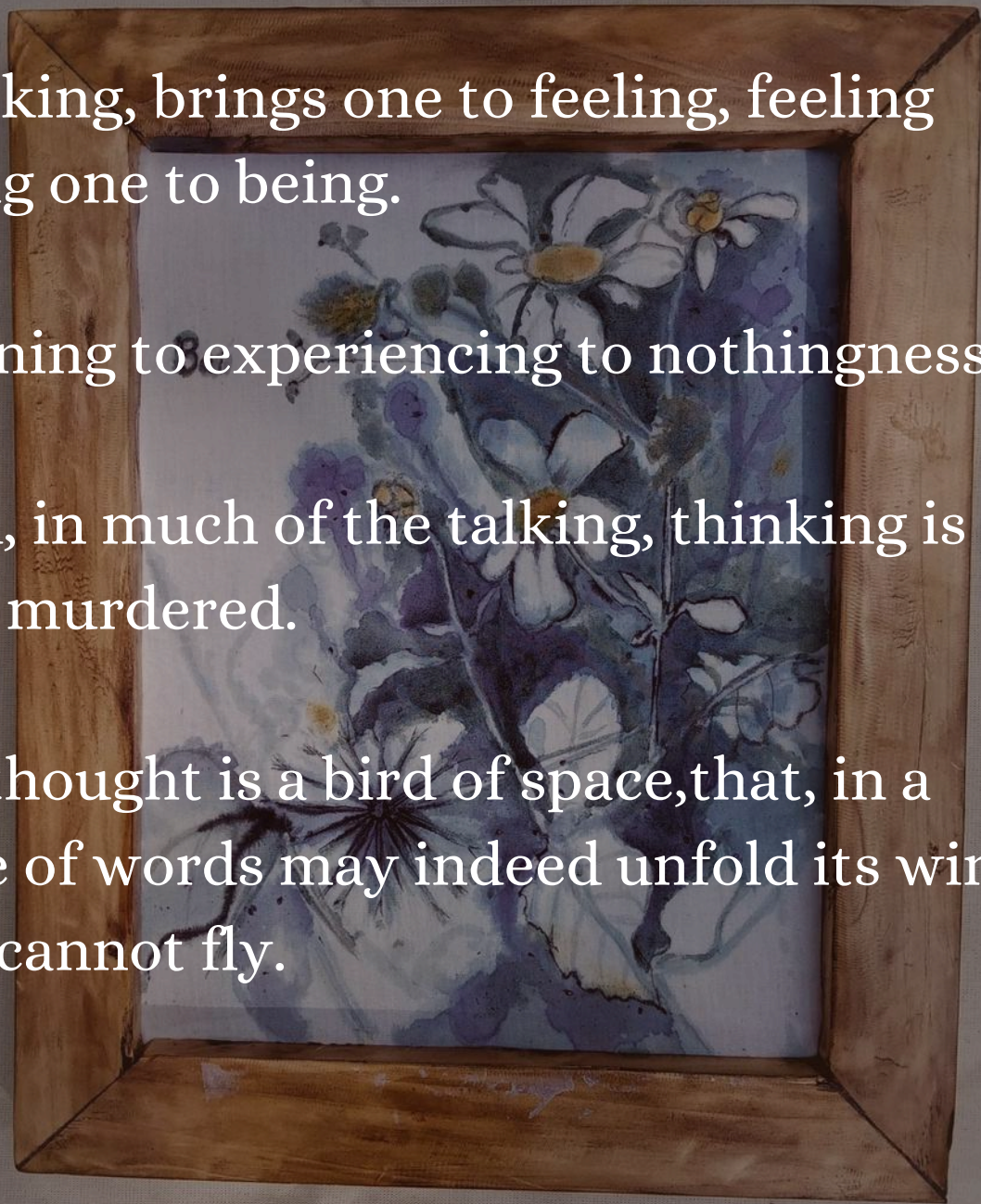


thinking, brings one to feeling, feeling
bring one to being.

learning to experiencing to nothingness

and, in much of the talking, thinking is
half murdered.

for thought is a bird of space, that, in a
cage of words may indeed unfold its wings
but cannot fly.



TITLE: PLEASURE IN EXISTENCE

SIZE: 36.5 BY 30 CM

YEAR: 2020-2022

Medium: organic dyes and formulation of baibui on pre-dyed unprimed cotton fabric,





still life

pleasure is a freedom song, but, it is not freedom. lose not your heart in the singing. and, remember your pleasures in gratitude.

Go out into the garden, you will see that it is the pleasure of the bee to gather honey from the flower, and the pleasure of the flower to yield its honey to the bee.

For to the bee, the flower is a fountain of life and to the flower, the bee is a messenger of love.

And to both the giving and the receiving of pleasure is a need and an ecstasy.

Be in your pleasures like flowers and the bees.

TITLE: LIFE AS PLANTS

SIZE: 73 CM BY 32 CM

YEAR: 2020-2022

Medium: organic dyes and formulation of baibui on pre-dyed unprimed cotton fabric,



still life

the inorganic world or mineral world is absolutely cut off from the plant or animal world.

the passage is secretly sealed.

but as the plant reaches down into the mineral world, touches it with the mystery of life, so does the universal mind reach down into the human mind, endows it with new, strange, wonderful and even marvellous qualities.

TITLE: CREATION, THRIVING

SIZE: 24 BY 25CM

YEAR: 2020-2022

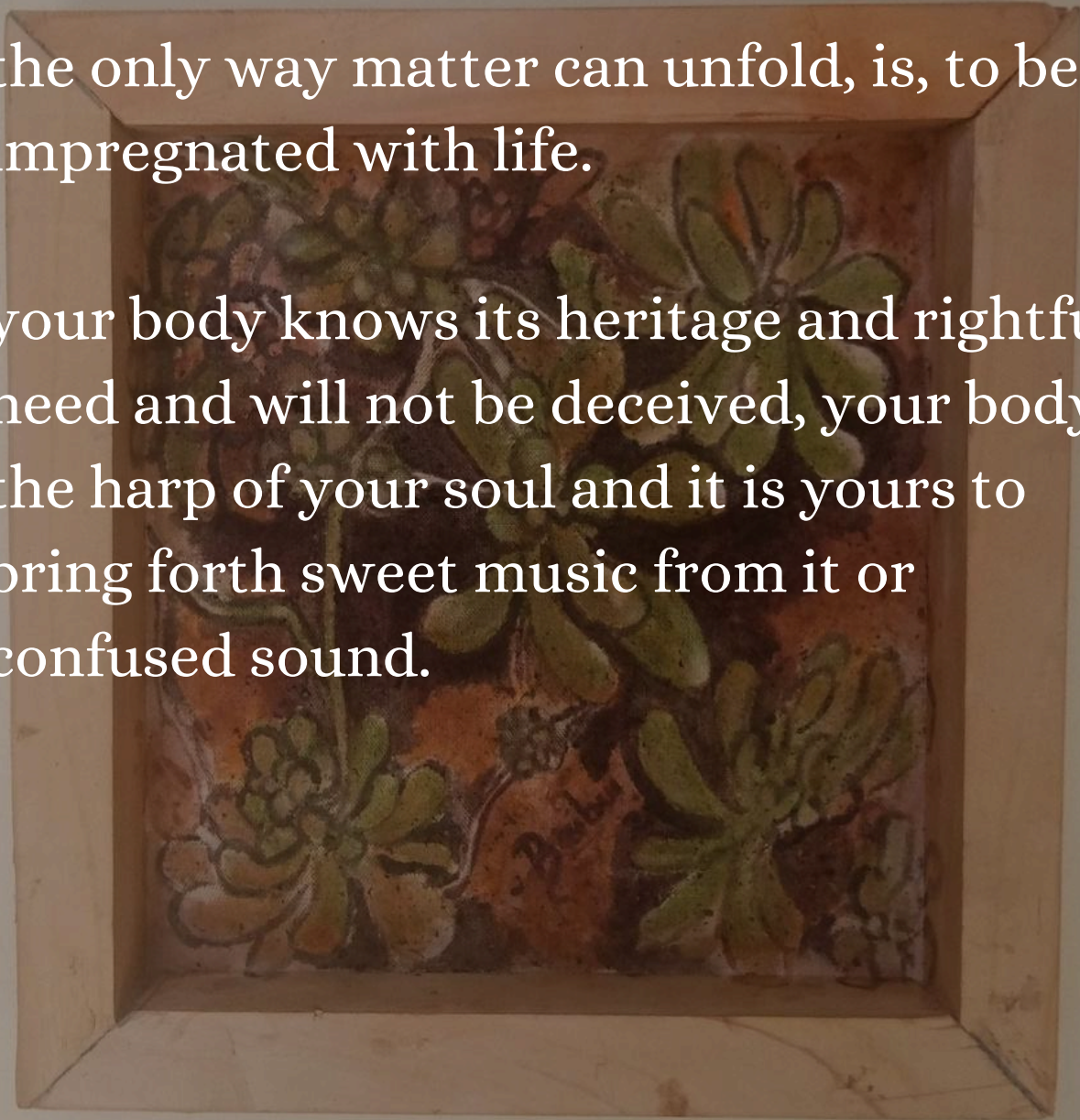
Medium: organic dyes and formulation of baibui on pre-dyed unprimed cotton fabric,



still life

the only way matter can unfold, is, to be impregnated with life.

your body knows its heritage and rightful need and will not be deceived, your body is the harp of your soul and it is yours to bring forth sweet music from it or confused sound.



TITLE: SEEK AND FIND

SIZE: 30.5 CM BY 36.8CM

YEAR: 2020-2022

Medium: organic dyes and formulation of baibui on pre-dyed unprimed cotton fabric,





still life

for what is evil but good tortured by its own hunger and thirst.

when good is hungry it seeks food even in the dark caves and when thirsty drinks even of dead waters.

one is good when one is one with oneself, yet when you are not one with yourself, you are not evil.

for a divided house is not anything else but a divided house.

you are good in countless ways, yet you are not evil when you are not good.

TITLE: HEALING, HEALERS, WILL POWER

SIZE: 30.5 CM BY 36.8CM

YEAR: 2020-2022

Medium: organic dyes and formulation of baibui on pre-dyed unprimed cotton fabric,



still life

two things cannot exist in the same place
at the same time.

and, things are not brought to existence by
thinking about their opposites.

from the process of self-contemplation,
comes inspiration, which is creative
intelligence,

and which is, undeniably superior to every
element, force, law of nature because it can
understand, modify, govern and apply
them to its own ends, purposes and
possess them

wisdom begins with the dawn of reason,
and reason, is, but an understanding of
the knowledge and principles whereby we
may know the meaning of things.

wisdom then is illuminated reason.

rest in reason, move in passion



art, organic, living,
expressions of Baibui

SILENCE AND CONTEMPLATION

Each of the above pieces has been expressed using carefully and ethically sourced living part of the plant expressed as a still-life, experiential expression by the artist.

From soil, grown, communed together, extracted essence, captured in time of, their existence and the existence of the artist at the time of creation.

During this creation, during the experiencing of these artworks from your perspective, as an offering to the world a part of my soul, a part of the soul of these plants, a part of the soul of that who understands, we are the soul of the souls.

Contemplate upon the depth of the becoming, and the whole existence that has led to this moment will become apparent.

If you try to learn about ourselves according to another, we learn about them, not ourselves



art, organic, living,
expressions of Baibui

SILENCE AND CONTEMPLATION

Thank you for your time taken to
experience and read through this art
spread.

CONTACT:

tel: +254 700 620 322

eMail: plants.explore.sense@gmail.com

socials - Instagram

@the_baibui

@experience.art.nature

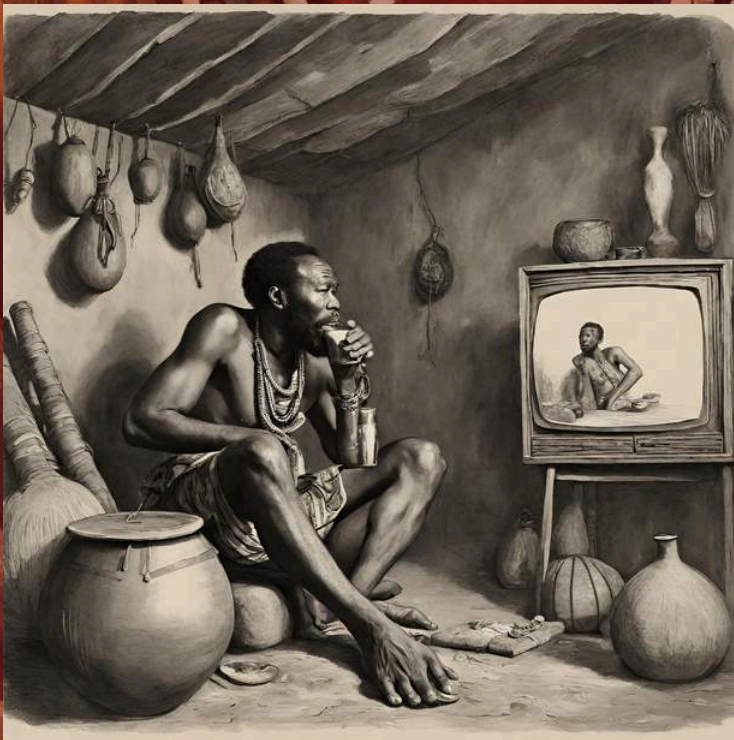


BLACK EXCELLENCE

STORYTELLING: THE THREAD THAT WEAVES HUMANITY TOGETHER

BY KULTURE QUEEN

From the earliest beginnings and iterations of human culture and history, even earlier than rock art there was storytelling. Storytelling is as old as humanity itself because it's an art that comes naturally to us. For sure, there were no television sets and smartphones like we have today, but there could have been advanced forms like in Atlantis where they had phones, but that's beside the point.





Fires were how our ancestors kept warm at night and early in the rising hours. What do people do when they are together? We talk, and we tell stories. Boom!

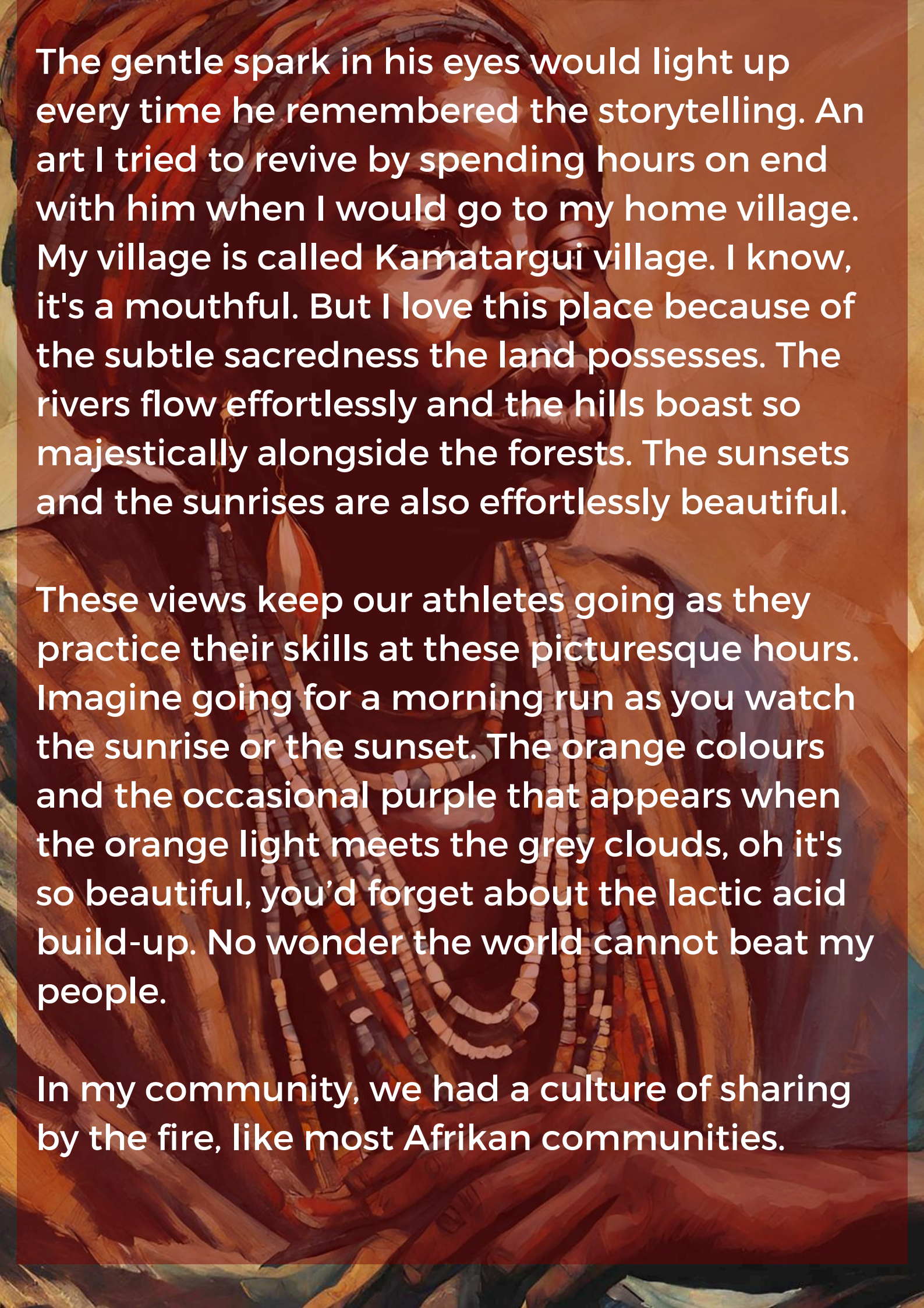
There you have it, storytelling becomes an art and a grand pastime activity. Unfortunately, the colonisers banned the art of storytelling in the night, in a bid to reduce the transference of knowledge to the younger generation. These stories were always told by grandmothers to the younger generations after the evening meal by the fire. This, for example, took place in the Kikuyu community, among other communities

When my grandfather was a young boy, he and his brothers would sleep in the kitchen area where there was a fire, and also where the sheep and goats slept.



More often than not, their grandmother (Gogo) would join them as she loved giving them stories passed down to her by her grandmother and elders of her time. But before they would fall asleep one by one, they would ask each other riddles and share sayings they came up with. Of course, they would tell each other stories about the things they saw during the day and Gogo would share funny stories about the parents and from the community.

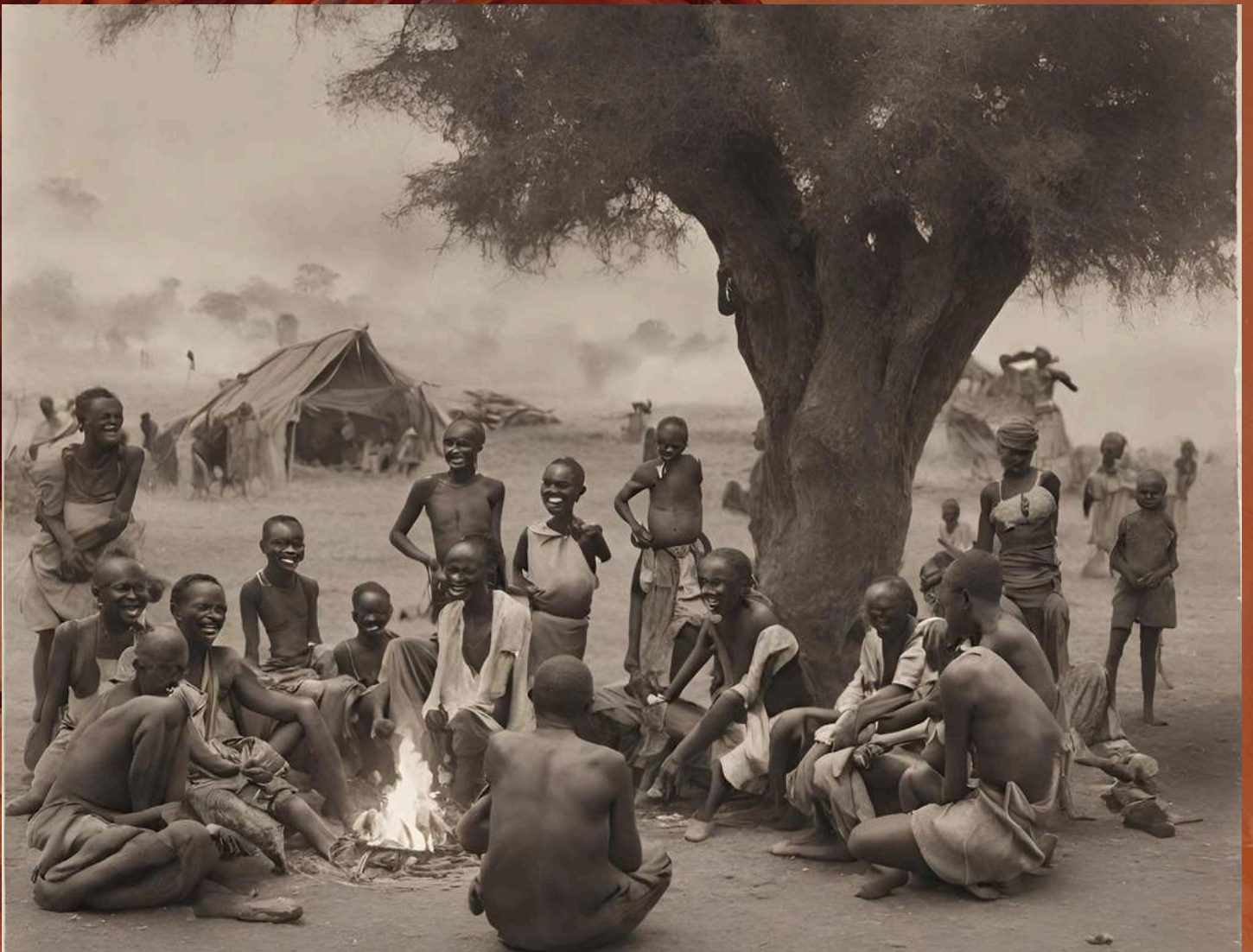
IN THE END, WE'LL ALL BECOME
STORIES.

A painting of a woman with a headwrap and beaded necklaces. The woman is depicted from the chest up, wearing a headwrap made of orange and red fabric. She has a gentle smile and is looking slightly to the right. She is wearing several necklaces made of white and orange beads. The background is a warm, orange-brown color with visible brushstrokes.

The gentle spark in his eyes would light up every time he remembered the storytelling. An art I tried to revive by spending hours on end with him when I would go to my home village. My village is called Kamatargui village. I know, it's a mouthful. But I love this place because of the subtle sacredness the land possesses. The rivers flow effortlessly and the hills boast so majestically alongside the forests. The sunsets and the sunrises are also effortlessly beautiful.

These views keep our athletes going as they practice their skills at these picturesque hours. Imagine going for a morning run as you watch the sunrise or the sunset. The orange colours and the occasional purple that appears when the orange light meets the grey clouds, oh it's so beautiful, you'd forget about the lactic acid build-up. No wonder the world cannot beat my people.

In my community, we had a culture of sharing by the fire, like most Afrikan communities.



Usually, the older men would lead but the younger generation would thoroughly enjoy this activity. In fact, during playtime, they would quiz each other on the riddles they learnt. As they sat and pondered on matters of the community, they would commence the Tangooch activity. (My ancestors are wondering about my delivery of this beloved practice) It would go something like this.



Caller: Tangooch!!

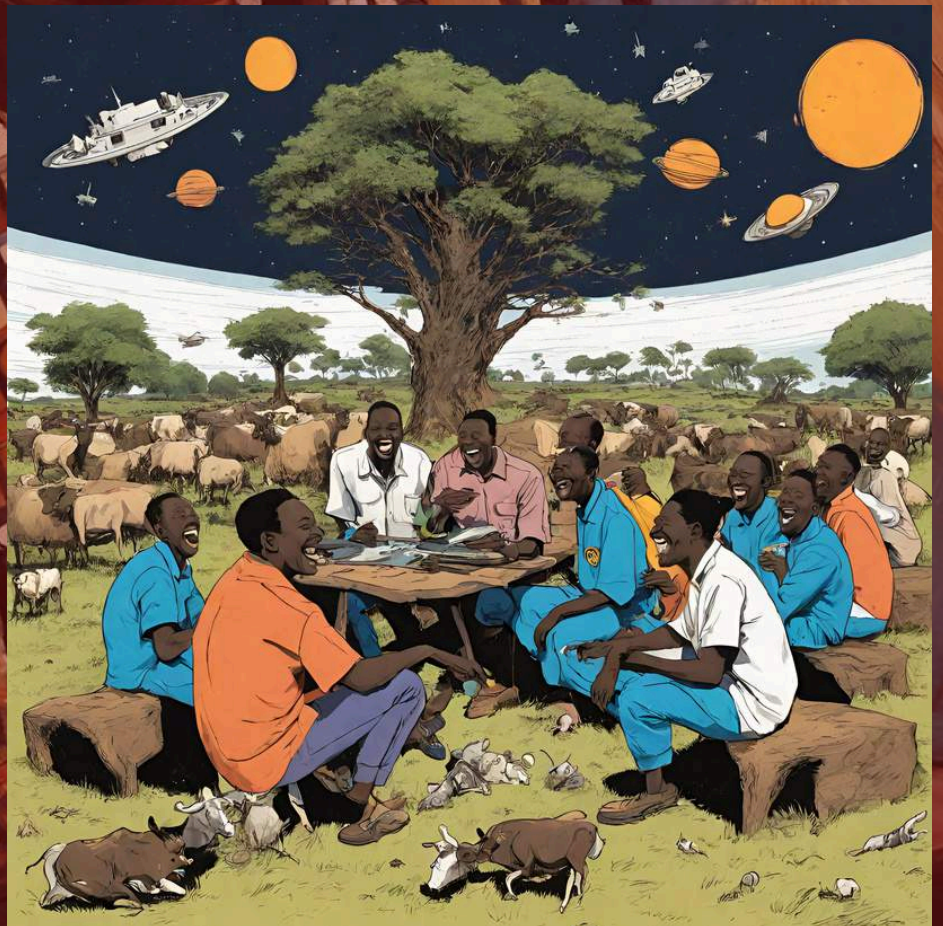
Audience: Cho!!


Caller: Akoi ak a pominan!
(I am tall and I am of red
earth (ochre) in my hair)

Audience: Mosongiot!
(The millet plant)

Of course, the audience engaged in a back-and-forth especially if the tangooch was new to them. This would take place for hours on end, and a story would come about. For this particular Tangooch, it would be easy for a story about the Maasai to come about, as they are the other community that used red ochre, or a story about farming, or even food.

Storytelling is as old as humanity. Oral literature carries the tapestry of our history.



A painting of a woman with a headwrap and beaded necklace. The woman is depicted from the chest up, wearing a headwrap made of orange and brown fabric. She has a serene expression and is looking slightly to the right. She is wearing a necklace made of many strands of small, light-colored beads. The background is a warm, textured wash of orange and brown tones. The overall style is expressive and somewhat abstract, with visible brushstrokes and a rich color palette.

Stories by warriors, travellers and the observant folk. Stories told to suckling children by their mothers, stories told to peers, and stories nature told to the community. When I think of the much Afrikan communities lost because of colonisation, I become really angry, but I choose to look at the opportunity to recreate these experiences.

In the heart of Nairobi, Kulture Magazine and Rustic Talent partner with several storyteller artists to give this timeless experience to all who seek an ancient connection with something so natural and exciting. Storytelling lights a fire in our souls. It keeps us warm with new perspectives. It really weaves the human experience and weaves us into the experience of our lives in a beautiful way.

Even if everything started all over again, I know storytelling would be a constant, and, this time, it would endure.





BLACK EXCELLENCE

SOUND: THE CORNERSTONE OF MUSIC

BY Z'WADJI NYAMATO MERUTEPIAO

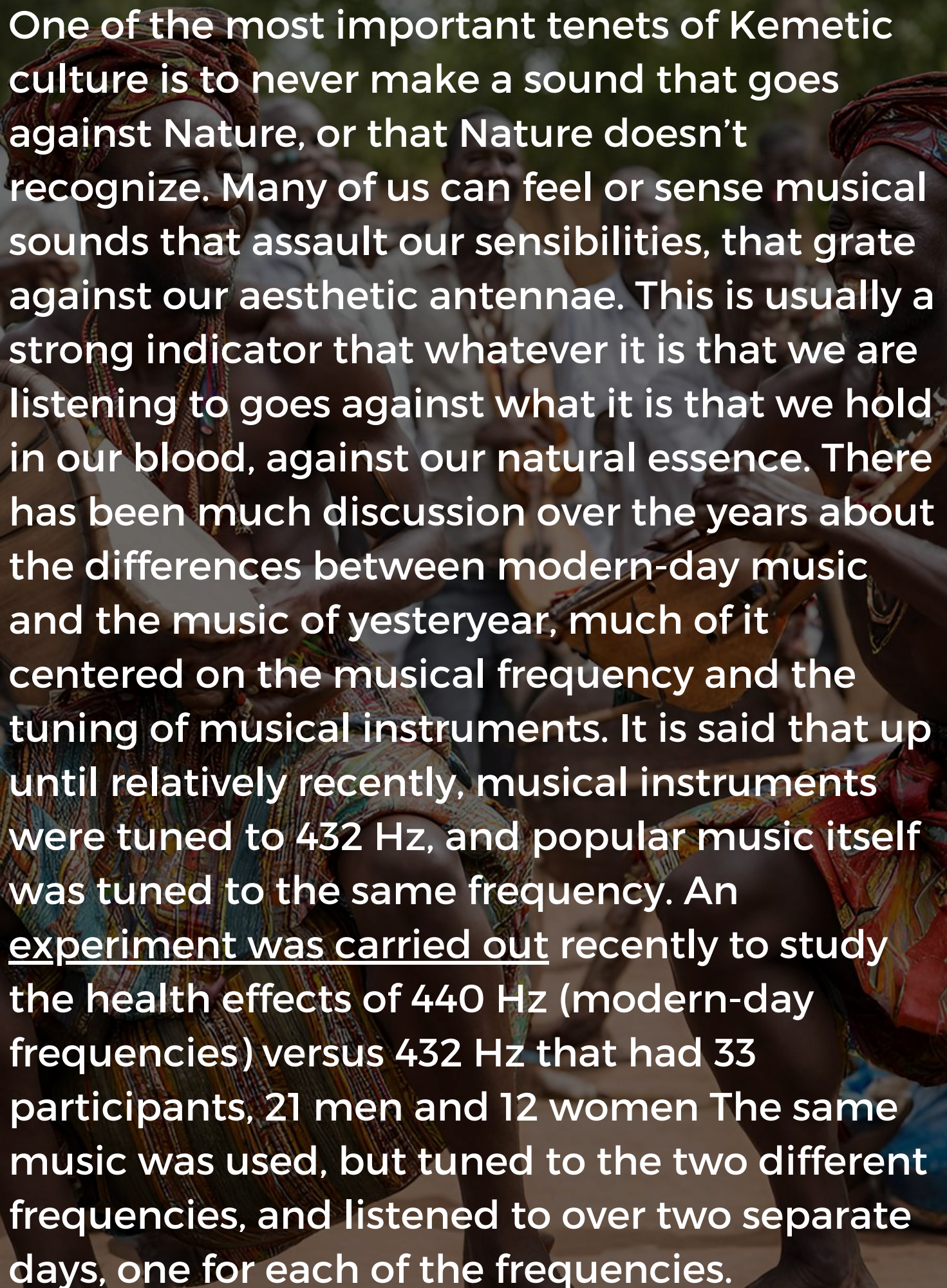
Most of us are familiar with the saying: “Empty vessels make the loudest noise”. There’s many a musical corollary that can be drawn from this aphorism. The cacophonous assemblage of electronic sounds that makes up what we call ‘modern music’ and its lack of cultural depth immediately springs to mind. We all know what sound is; we can identify it experientially in its many, varied forms and purposes. But what is the significance of sound and the significance of sound musically?

One of the most important tenets of Kemetic culture is to never make a sound that goes against Nature, or that Nature doesn’t recognize. Many of us can feel or sense musical sounds that assault our sensibilities, that grate against our aesthetic antennae.

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This is not real music. This is noise



One of the most important tenets of Kemetic culture is to never make a sound that goes against Nature, or that Nature doesn't recognize. Many of us can feel or sense musical sounds that assault our sensibilities, that grate against our aesthetic antennae. This is usually a strong indicator that whatever it is that we are listening to goes against what it is that we hold in our blood, against our natural essence. There has been much discussion over the years about the differences between modern-day music and the music of yesteryear, much of it centered on the musical frequency and the tuning of musical instruments. It is said that up until relatively recently, musical instruments were tuned to 432 Hz, and popular music itself was tuned to the same frequency. An experiment was carried out recently to study the health effects of 440 Hz (modern-day frequencies) versus 432 Hz that had 33 participants, 21 men and 12 women. The same music was used, but tuned to the two different frequencies, and listened to over two separate days, one for each of the frequencies.

432 HZ VS 440 HZ FREQUENCY RESPONSE:



432 TUNING

Why You
Should
*Change The
Frequency Of
Your Music*

MINDJOURNAL



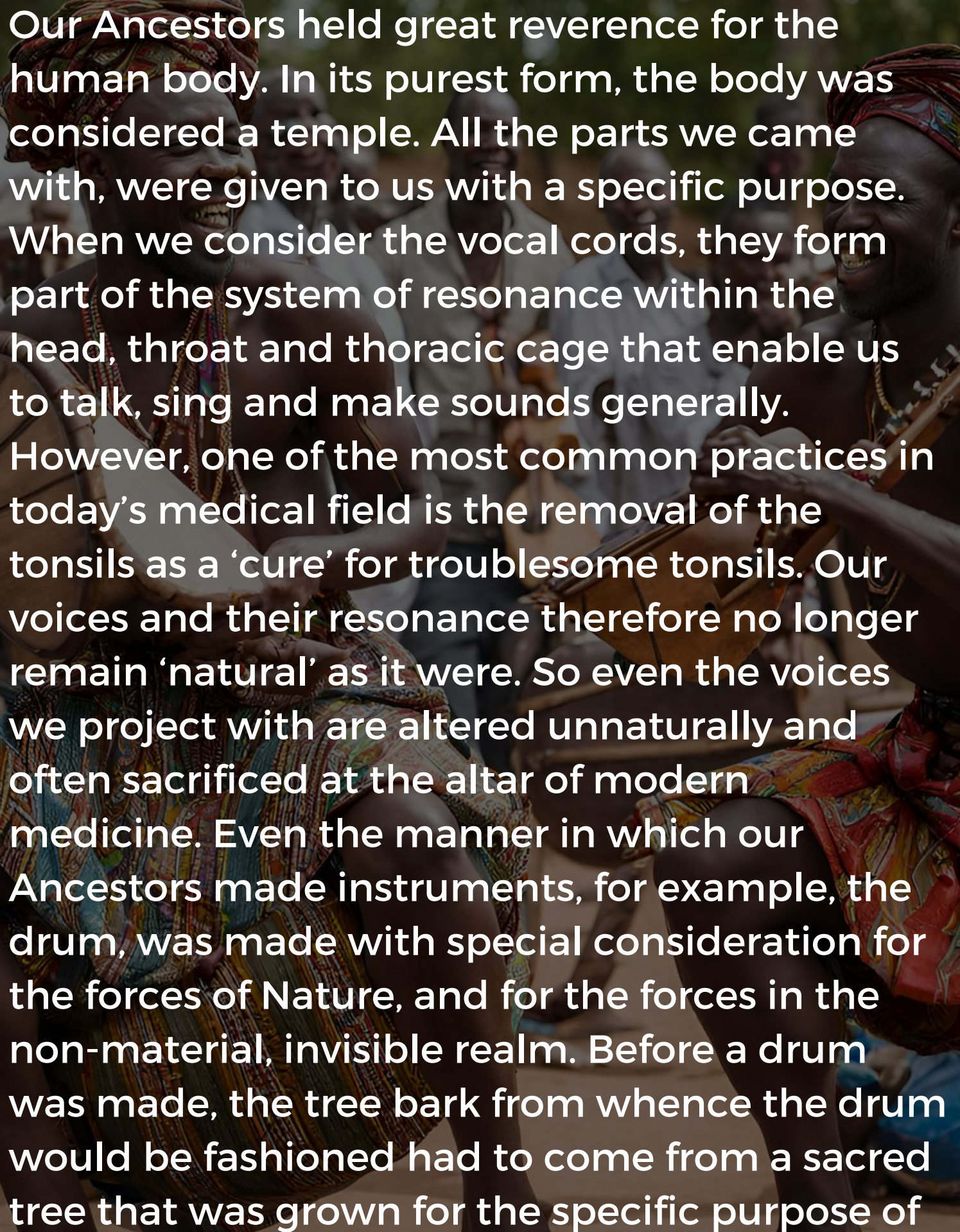
440 TUNING

432hz is more harmonic than 440hz.

Source: <https://themindsjournal.com/change-the-frequency-of-music/>

The results showed that 432 Hz tuned music led to a slight decrease in mean blood pressure values as compared to 440 Hz. There was also a slight decrease in the mean heart rate as well as in the respiratory rate. Such empirical evidence is useful to our discussion, but what of sound in the Kemetic context?





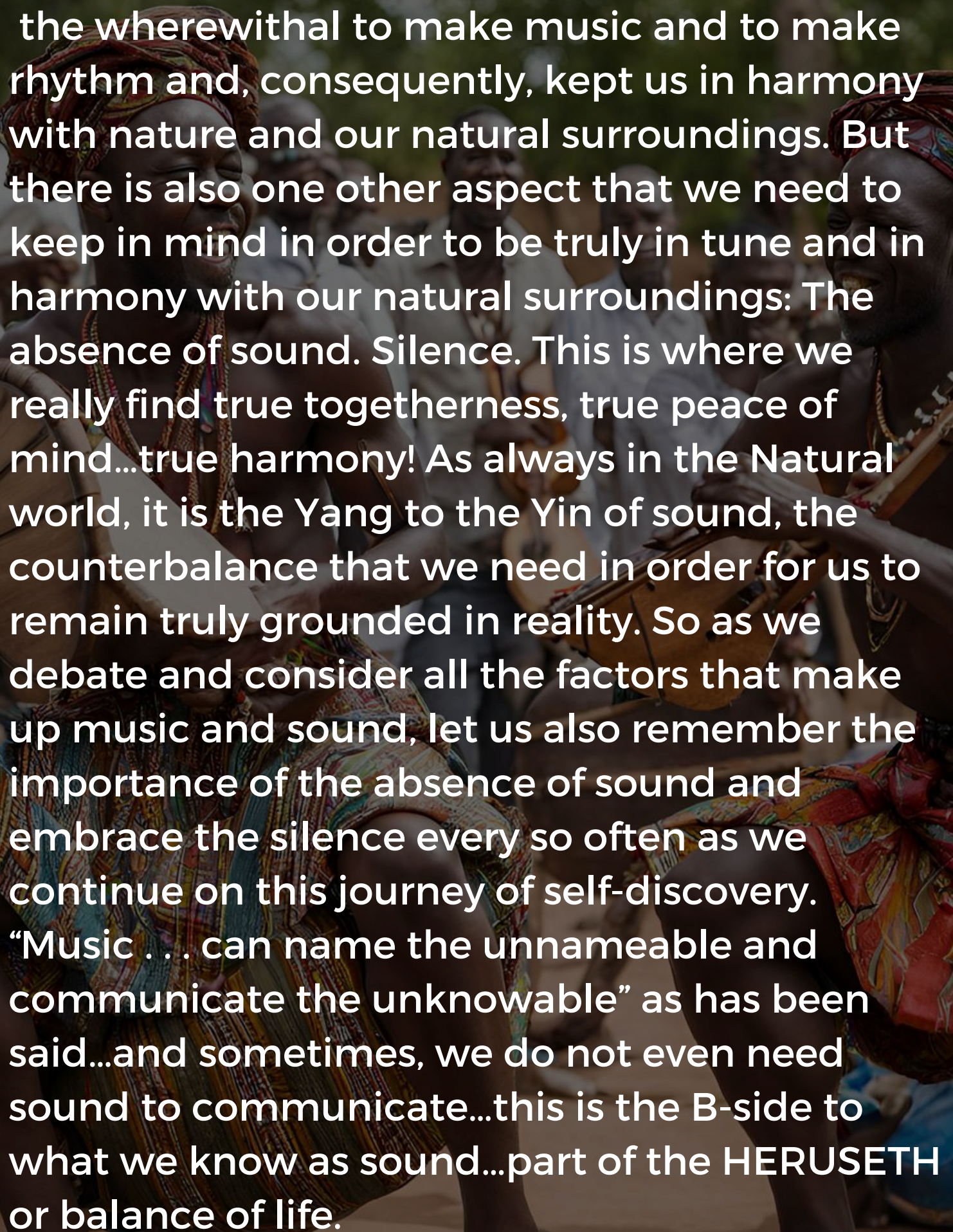
Our Ancestors held great reverence for the human body. In its purest form, the body was considered a temple. All the parts we came with, were given to us with a specific purpose. When we consider the vocal cords, they form part of the system of resonance within the head, throat and thoracic cage that enable us to talk, sing and make sounds generally. However, one of the most common practices in today's medical field is the removal of the tonsils as a 'cure' for troublesome tonsils. Our voices and their resonance therefore no longer remain 'natural' as it were. So even the voices we project with are altered unnaturally and often sacrificed at the altar of modern medicine. Even the manner in which our Ancestors made instruments, for example, the drum, was made with special consideration for the forces of Nature, and for the forces in the non-material, invisible realm. Before a drum was made, the tree bark from whence the drum would be fashioned had to come from a sacred tree that was grown for the specific purpose of

making the drum, and the skin of the drum had to come from a goat sacrificed for that specific purpose, with all the necessary spiritual ceremonies that entails. Even the drummer had to come from a lineage of drummers, ordained by the forces of the non-material.



Burundi drums are made from a tree of God which speaks in all languages called umuvugangoma

So we can see that due care and attention were paid to the natural entities that gave us



the wherewithal to make music and to make rhythm and, consequently, kept us in harmony with nature and our natural surroundings. But there is also one other aspect that we need to keep in mind in order to be truly in tune and in harmony with our natural surroundings: The absence of sound. Silence. This is where we really find true togetherness, true peace of mind...true harmony! As always in the Natural world, it is the Yang to the Yin of sound, the counterbalance that we need in order for us to remain truly grounded in reality. So as we debate and consider all the factors that make up music and sound, let us also remember the importance of the absence of sound and embrace the silence every so often as we continue on this journey of self-discovery. "Music . . . can name the unnameable and communicate the unknowable" as has been said...and sometimes, we do not even need sound to communicate...this is the B-side to what we know as sound...part of the HERUSETH or balance of life.



BLACK EXCELLENCE

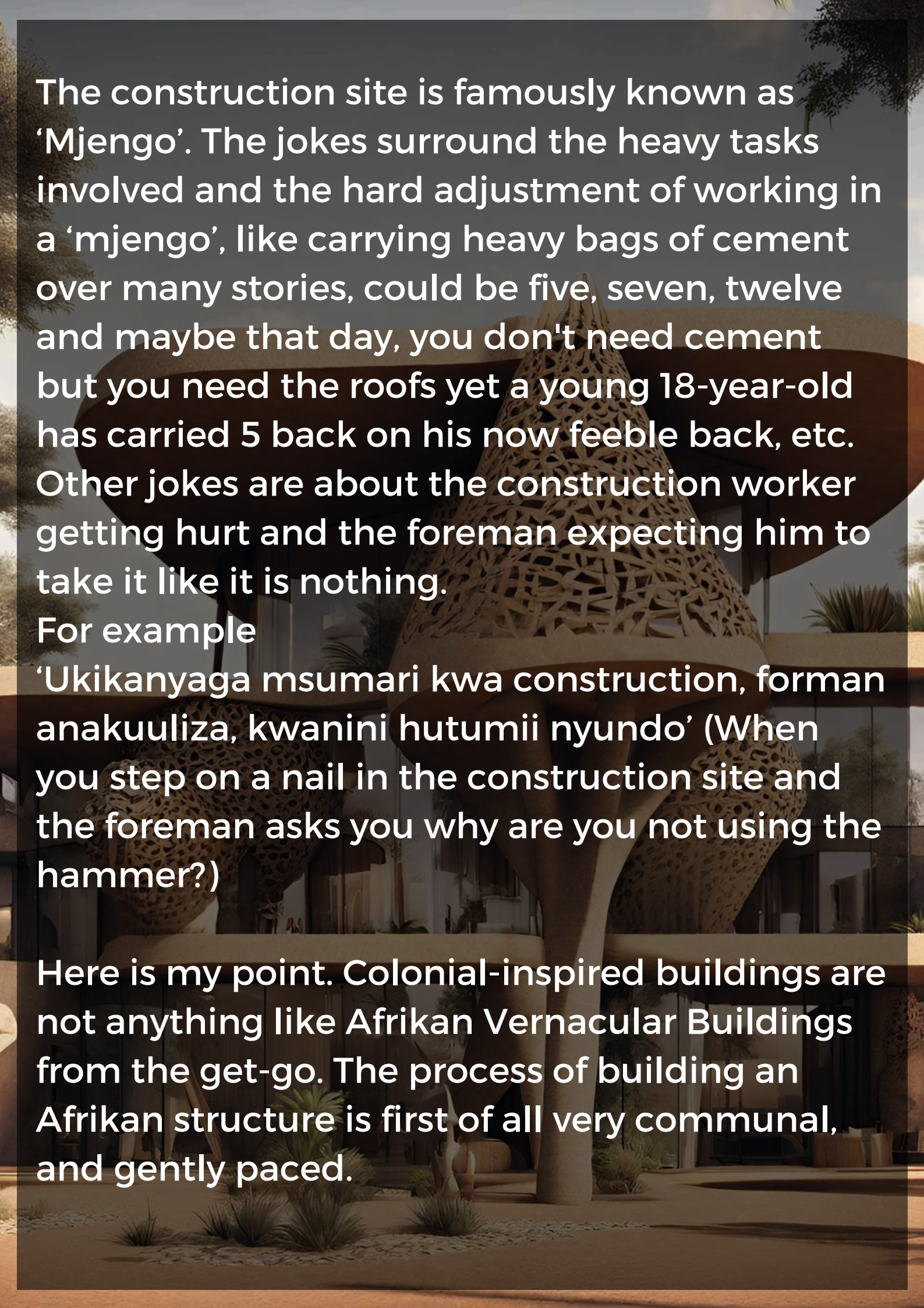
THE PHILOSOPHY OF AFRIKAN VERNACULAR ARCHITECTURE

BY KULTURE QUEEN

Afrikan vernacular architecture is not a topic that can be covered in a Did you Know segment. Not even a movie, documentary or a whole magazine edition would cover it all. Afrikan Vernacular Architecture structures were treated as live structures. In some places, houses were seen as family members. And everything that had gone into building the structure was purposeful and meaningful. I know you have walked into a modern building recently and wondered, 'Why is this here?' Only to discover it was there by mistake, because colonialist-inspired buildings like the ones mostly used in African residential areas today, especially in cities, are not well-thought-out. They are capitalist-driven, sometimes dangerous, and most times banal.



Let's talk about the building of colonialist-inspired houses in Nairobi. Very common to date. We have the meme culture that always depicts different situations in the process of building. These jokes are usually about the building foreman, who is the person in charge of the construction workers who do donkey work and the perilous work of construction, for a meagre Kshs.500 to 1000 daily.



The construction site is famously known as 'Mjengo'. The jokes surround the heavy tasks involved and the hard adjustment of working in a 'mjengo', like carrying heavy bags of cement over many stories, could be five, seven, twelve and maybe that day, you don't need cement but you need the roofs yet a young 18-year-old has carried 5 back on his now feeble back, etc. Other jokes are about the construction worker getting hurt and the foreman expecting him to take it like it is nothing.

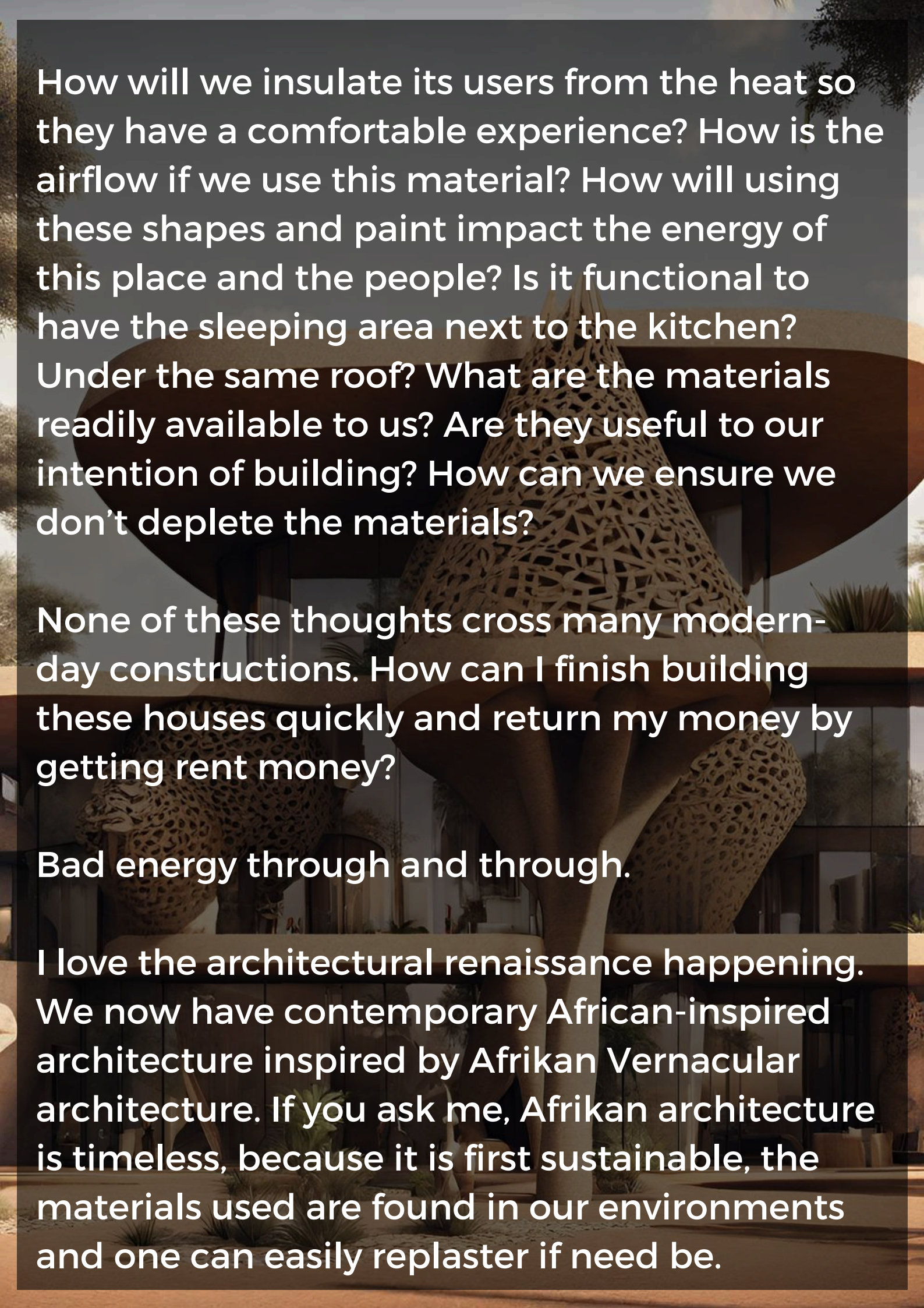
For example

'Ukikanyaga msumari kwa construction, forman anakuuliza, kwanini hutumii nyundo' (When you step on a nail in the construction site and the foreman asks you why are you not using the hammer?)

Here is my point. Colonial-inspired buildings are not anything like Afrikan Vernacular Buildings from the get-go. The process of building an Afrikan structure is first of all very communal, and gently paced.



The house is also built on values of love and sharing. Including sharing the work and ideas. No one was above the other, and there was respectfulness by all the participants just like in the communities too. The building is inculcated with thoughtfulness. The house must be practical. Is this region hot during the day?



How will we insulate its users from the heat so they have a comfortable experience? How is the airflow if we use this material? How will using these shapes and paint impact the energy of this place and the people? Is it functional to have the sleeping area next to the kitchen? Under the same roof? What are the materials readily available to us? Are they useful to our intention of building? How can we ensure we don't deplete the materials?

None of these thoughts cross many modern-day constructions. How can I finish building these houses quickly and return my money by getting rent money?

Bad energy through and through.

I love the architectural renaissance happening. We now have contemporary African-inspired architecture inspired by Afrikan Vernacular architecture. If you ask me, Afrikan architecture is timeless, because it is first sustainable, the materials used are found in our environments and one can easily replaster if need be.

Furthermore, the buildings and the building process cause no harm to the environment Or even make the entire building again if one desires to.



Great Mosque of Djenné, Mali, 1907 (photo: [BluesyPete](#), CC BY-SA 3.0)

Afrikan-inspired architecture is practical. Both vernacular and contemporary. Structures are built to insulate one from the pains of the environment the structure is built in. For example, the earthen walls and thatched roofs found in West African homes provide natural insulation against the region's extreme heat, while the stilted houses of the Niger Delta protect inhabitants from seasonal flooding.

Greetings! Budalangi in Western Kenya? Are you taking notes? The Great Mosque of Djenné in Mali was built of mud. To insulate from heat, apart from the mud being readily available. Today it is one of the greatest architectural marvels - one of the finest examples of Sudano-Sahelian architecture.



DID YOU KNOW?

COW DUNG IS USED AS A PLASTER OR MORTAR TO SEAL HOLES IN WALLS, PROVIDING INSULATION AND PROTECTION AGAINST INSECTS.

Contemporary African architecture commits to sustainable design, with many architects striving to create buildings that are both environmentally friendly and energy-efficient, a replica of the olden ways. Green buildings, for instance, incorporate features such as solar panels, rainwater harvesting systems, and natural ventilation, helping to minimise their ecological footprint. Some even allow for vegetables to grow on the walls.

MORE FACTS

FAMOUS ARCHITECTURAL MARVELS IN AFRIKA



- Great Pyramids of Giza in Egypt,
- The ancient rock cities of Mapungubwe,
- The Great Mosque of Djenne
- The Rock-hewn churches in Ethiopia,
- The ancient city of Timbuktu
- Houses some of our grandparents and great-grandparents have lived in for years.

DIASPORA EXPLORA

EMBRACING ORIGINS, CELEBRATING JOURNEYS



BLACK EXCELLENCE

THE PHILOSOPHY OF AFRIKAN VERNACULAR ARCHITECTURE

BY KULTURE QUEEN

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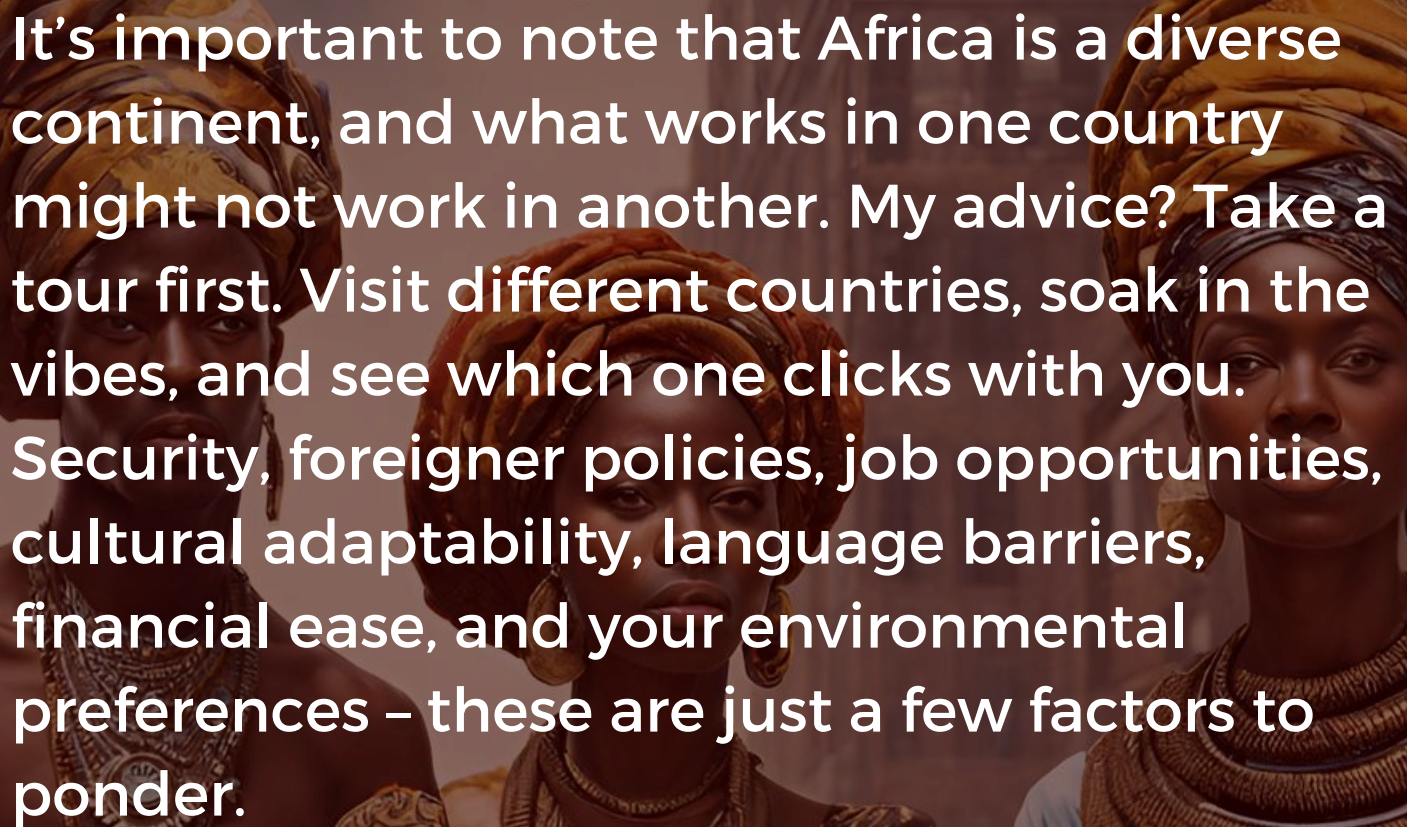
REPATRIATION

EMBRACING HOME: WHY KENYA IS CALLING YOU BACK.

BY KULTURE QUEEN

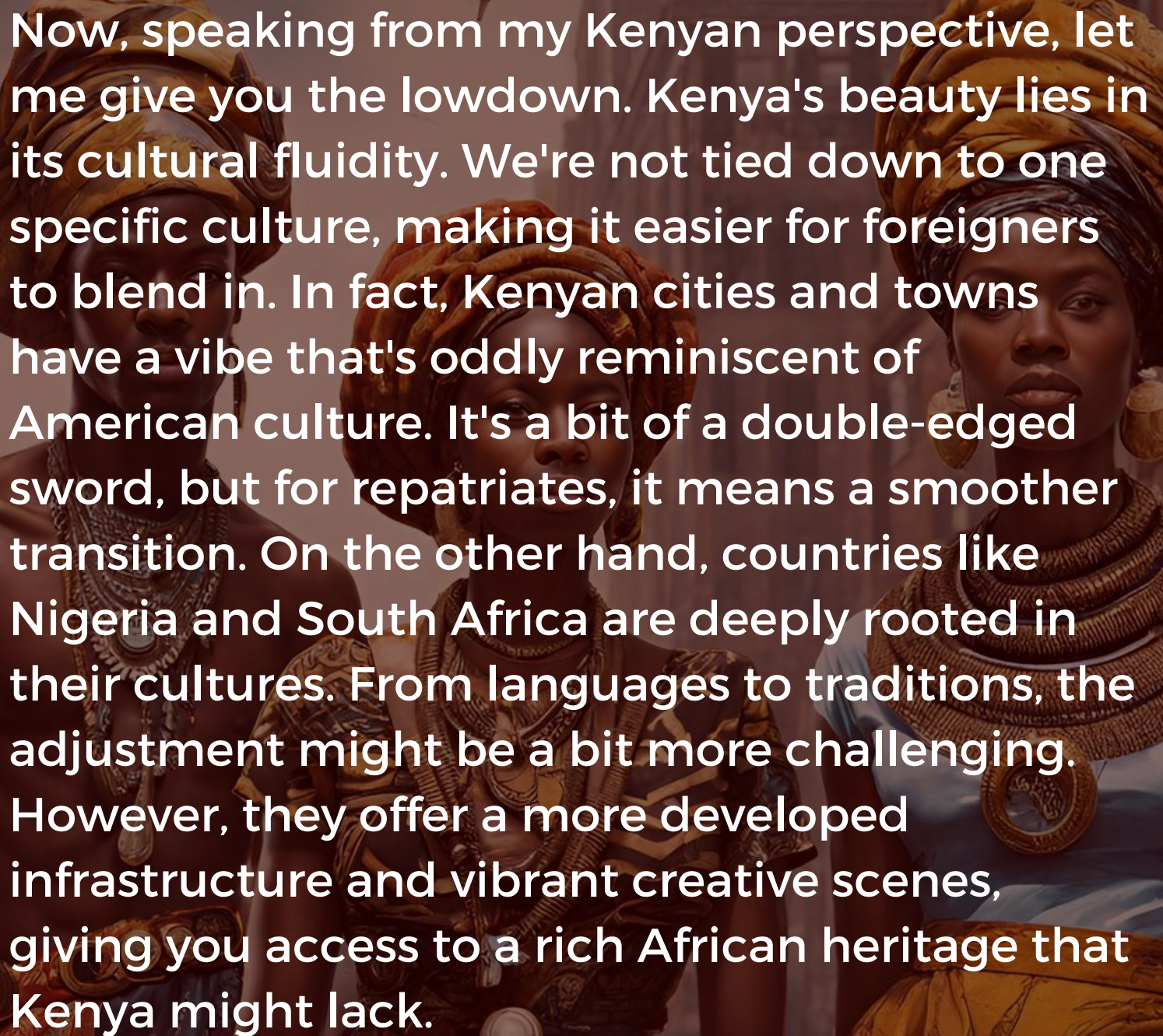
Let's face it, repatriation is no walk in the park. There's a whole checklist of things to consider before you pack your bags and head back to the motherland. But hey, the good news is, there's a wealth of information out there about Africa, and plenty of folks have already made the leap, so you can learn from their triumphs and mishaps.

Gone are the days of the old, tired narrative of Africa as the land of starving kids with flies for roommates. Africa is a vibrant, thriving continent, with all the modern amenities you could ask for, and air so fresh it'll make you forget about those smog-filled city skies of the Americas and Europe in a heartbeat.

Three African women are shown from the chest up, wearing traditional headwraps and jewelry. The woman on the left has a large, textured headwrap and a necklace with a circular pendant. The woman in the middle has a headwrap with a braided pattern and large, round earrings. The woman on the right has a headwrap with a woven pattern and a necklace with a circular pendant. The background is a soft, warm light.

It's important to note that Africa is a diverse continent, and what works in one country might not work in another. My advice? Take a tour first. Visit different countries, soak in the vibes, and see which one clicks with you. Security, foreigner policies, job opportunities, cultural adaptability, language barriers, financial ease, and your environmental preferences – these are just a few factors to ponder.



The background image shows three women standing side-by-side, dressed in traditional African clothing. They are wearing large, ornate headwraps (gele) and multiple layers of necklaces. The woman on the left has a dark headwrap and a necklace with a large circular pendant. The woman in the middle has a lighter-colored headwrap and a necklace with a large circular pendant. The woman on the right has a dark headwrap and a necklace with a large circular pendant. The background is a warm, golden-brown color with a subtle pattern of birds in flight.

Now, speaking from my Kenyan perspective, let me give you the lowdown. Kenya's beauty lies in its cultural fluidity. We're not tied down to one specific culture, making it easier for foreigners to blend in. In fact, Kenyan cities and towns have a vibe that's oddly reminiscent of American culture. It's a bit of a double-edged sword, but for repatriates, it means a smoother transition. On the other hand, countries like Nigeria and South Africa are deeply rooted in their cultures. From languages to traditions, the adjustment might be a bit more challenging. However, they offer a more developed infrastructure and vibrant creative scenes, giving you access to a rich African heritage that Kenya might lack.

In a nutshell, Africa is your oyster, and each country offers a unique experience. So, pack your bags, take a tour, and find your perfect fit. So, if you're thinking about making the move, Africa's calling. With its breathtaking landscapes, rich cultures, and warm, welcoming people, it's the place to be. Come on home, the continent's waiting with open arms!

Here's why repatriating to Kenya could be the soulful journey you've been seeking:

Cultural Adaptability

While it's unfortunate that many Kenyans are not as deeply rooted in their cultures as we would like, this reality presents a unique advantage for foreigners.

English and Swahili are widely spoken, easing the transition for those new to the country. Unlike some nations that prioritize local dialects, Kenya's linguistic landscape simplifies navigation and communication for newcomers.

MAMBO? WAGWAN?
NAJE? GREETINGS VIPI?
SEMAJE? UKO FITI?

Modern Infrastructure and Amenities



Kenyan cities boast of amenities and services comparable to those found in developed nations. From ride-sharing services like Uber and Bolt to the convenience of

Airbnb accommodations and well-equipped shopping malls, adjusting to life in Kenya is remarkably seamless. Mobile service providers like Safaricom and Airtel offer hassle-free registration using a passport, facilitating easy communication and financial transactions. With the prevalence of mobile money, going cashless is a breeze in Kenya.

Best of both worlds: Urban comforts and wonders of nature

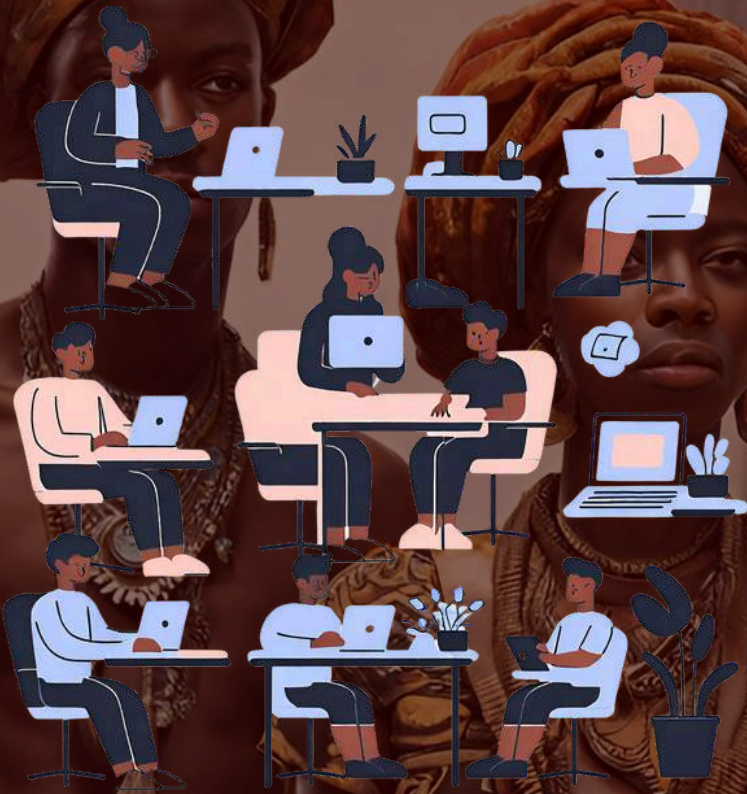
Kenya offers a unique blend of urban convenience and natural beauty. With numerous campsites located close to urban centres, you can easily explore the

countryside while still enjoying the comforts of city life. This balance provides the ideal environment for adjusting to a new way of life while nurturing your sense of adventure.

Sparrows Creek Eco Camp in Ongata Rongai is a good example, Ololua Nature Trail offers this too.

P.S: Wild animals don't come to the city and we don't live in trees. Eish.

Thriving Workspaces



Kenyan cities are bustling with modern workspaces and co-working hubs, providing the perfect environment for entrepreneurs and professionals alike.

Whether you're a freelancer looking for a creative space or a business owner seeking networking opportunities, Kenya's work culture is vibrant and accommodating. Do a Google search for workspaces in any city you would like to relocate to and various options come up. So your businesses can still move with you.

Vibrant Art Scene



Kenya's art scene is growing and flourishing, offering a platform for collaboration and creativity. What's more, various spaces around Nairobi encourage artists to set up

events at a low cost, allowing for the growth of the artists and the art. A great example is [OurWonderHouse](#) in SpringValey, just outside Westlands. Check out [Furaha](#) for Kenya's music landscape and the [potential opportunities for collaboration you could look into](#). From traditional art forms to contemporary expressions, Kenya's art scene is diverse and welcoming. Whether you're an artist looking to collaborate or simply an admirer of art, Kenya's vibrant art and creativity landscape is sure to inspire.

Rise in the number of Afro Spirituality Seekers



A growing number of people of Afrikan descent are journeying back to their roots, seeking to reconnect with their heritage. This movement is creating a sense of

community and solidarity among youth, who are accommodating even to older persons, creating a sense of intergenerational community of people who are willing to offer repatriates and foreigners support and companionship as you embark on your journey back to Afrika.

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Conclusion



Rudi Nyumbani, Kulture Magazine's repatriation arm, collaborates with Rustic Talent and other individuals and groups including Kemetic yoga teachers like Pablo Imani, and communities like Kwetu Tameri, and Conscious Kenya among many others to provide comprehensive support for repatriates. Rudi Nyumbani is Swahili for 'Come back Home.' Our services include community matchmaking based on your interests, airport pick-up, Airbnb scouting, land scouting and purchasing assistance, access to immigration

A photograph of three women standing side-by-side, dressed in traditional African attire. They are wearing large, intricately wrapped headwraps in shades of orange, yellow, and brown. The woman on the left is wearing a blue and orange patterned wrap with a large, ornate necklace and a wide belt with circular ornaments. The woman in the center is wearing a black and gold patterned wrap with a large, ornate necklace and a wide belt with circular ornaments. The woman on the right is wearing a light blue wrap with a large, ornate necklace and a wide belt with circular ornaments. The background is a blurred outdoor setting with a bird flying in the sky.

lawyers, and ongoing support as you settle into our country. Contact Kulture Magazine today for more information and start your repatriation journey with us.

P.S: Foreigners can own property in Kenya in their name including land for a lease starting from 99 years. In 99 years, you'll have made your solid plan. :)

If you are not able to build a
house at once, you must first
build a shed

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