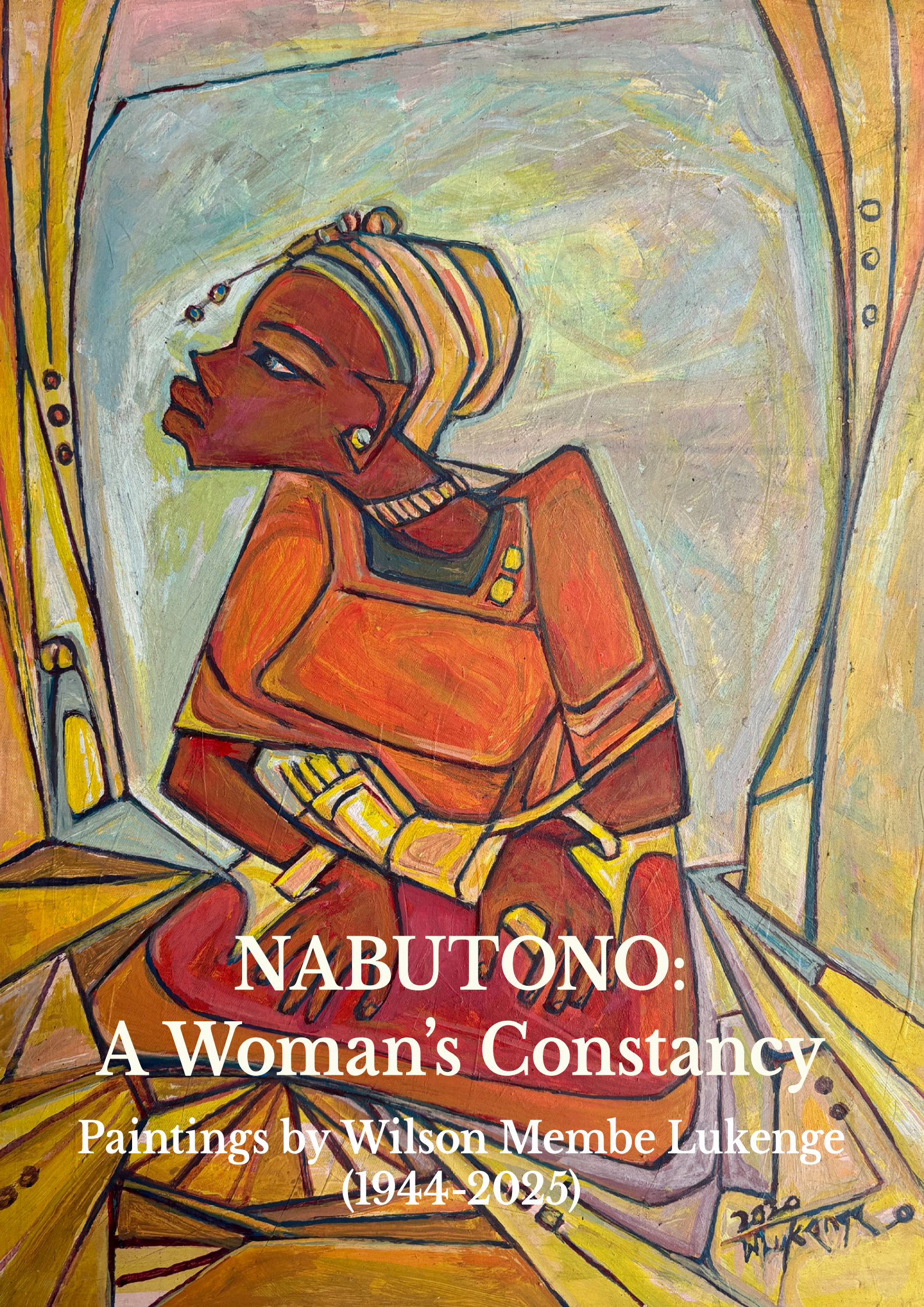




NABUTONO: A Woman's Constancy

Paintings by Wilson Membe Lukenge
(1944-2025)

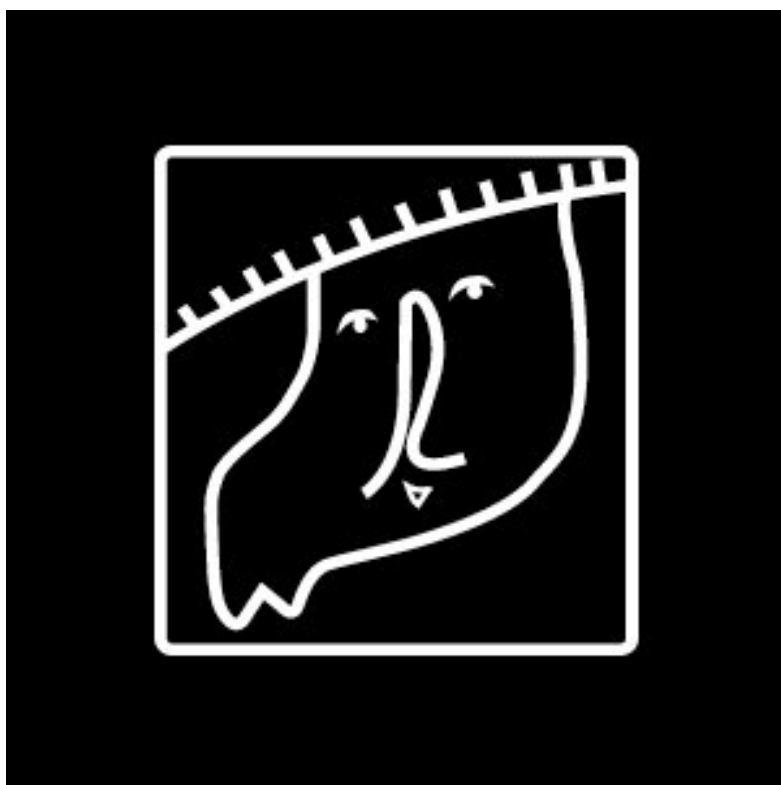
NABUTONO: A Woman's Constancy

**Wilson Membe Lukenge (1944-2025)
in a retrospective show of paintings collected
by Owek. Nuwa Wamala Nnyanzi**

Curated by Rodney Muhumuza

(Oct. 17, 2026 to Nov. 30, 2026)



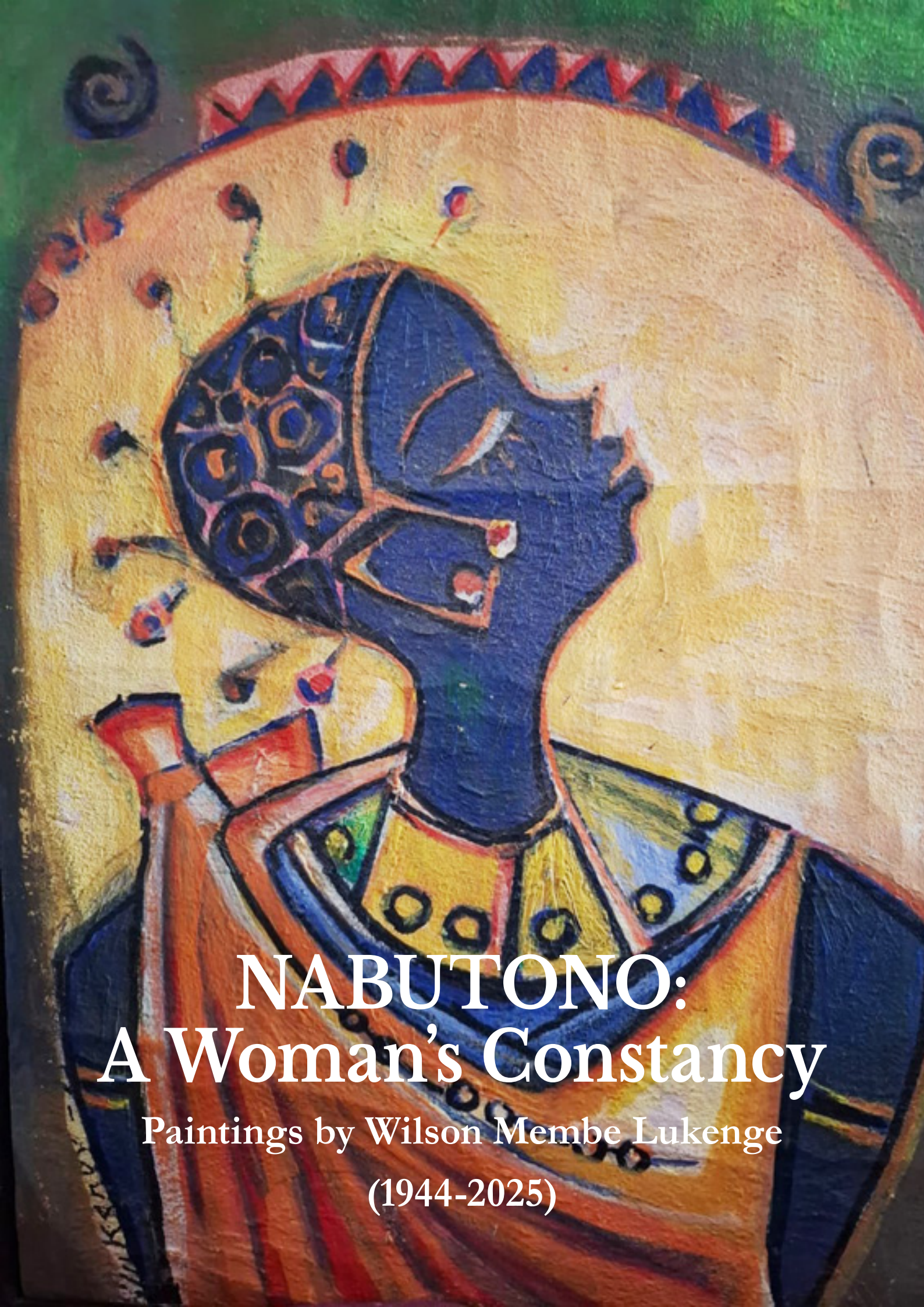


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NABUTONO: A Woman's Constancy

Paintings by Wilson Membe Lukenge
(1944-2025)

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Nabutono: An Overview

Paintings by Wilson Membe Lukenge (1944-2025)

Curated by Rodney Muhumuza of the Weganda Gallery

(Oct. 17, 2026 to Nov. 30, 2026)

The Weganda Foundation presents paintings by Wilson Lukenge (1944 - 2025) in a retrospective show mounted in collaboration with Owekitiibwa Nuwa Wamala Nnyanzi, who collected Lukenge in depth. Titled “Nabutono: A Woman’s Constancy,” the exhibition highlights Lukenge’s extraordinary ability to condense mass and feeling in the form of the recurring figure of Nabutono, a Luganda word that refers to a petite woman. The motif appears in music by the likes of Elly Wamala and Willy Mukabya, but in art Lukenge took it and made it his own. Lukenge’s paintings shine for their colorful virtuosity, for their abstract tension, and for the artist’s faithful and relentless efforts to force us to see more in a woman. Everything Lukenge wanted to say as an artist seemed to have gone for shelter in Nabutono. And, by extension, it could be said that, at any moment, now and forever, one woman suffices to bring order to the life of he or she who needs such ordering. Lukenge’s paintings give expression to everything from traditional camaraderie to sensual love, and their technical excellence affirms his art education at Makerere University in the last century. “Nabutono: A Woman’s Constancy” opens at Weganda Gallery in Bugolobi, Kampala, from noon on Saturday, October 17, and will be on view until November 30. The show is curated by Rodney Muhumuza.



Artist and teacher Wilson Membe Lukenge (1944-2025)

Recalling Wilson Lukenge

Rodney Muhumuza, director and curator of the Weganda Gallery, in conversation with Nuwa Wamala Nnyanzi, who collected Wilson Lukenge's work in depth:

Rodney Muhumuza: How did you meet Lukenge? Describe your first meeting with him and how your friendship evolved over the years.

Nuwa Wamala Nnyanzi: I don't exactly remember how I met him, but it was in 1992 or thereabouts, when I had come back from Nairobi. [But] I saw his work for years before I met him. I first saw his work in Nairobi in 1978. Later I met his first wife, but I never got a chance to meet him until 1992 or thereabouts. Either we met at Nommo Gallery [or somewhere else]. But when we met I was happy to see him, because I had been looking forward to meeting him and I liked his work. Before that, I had bought his batik from David Wasswa Katongole's wife, and I wanted to have more. When I met him, I started collecting his work. That was the time when he was living in Nalukolongo. I used to live on William Street, where he would come and show me his work. At that time he was still making batiks, but later on he moved to Luweero. He would come once in a while, and then I got even more interested in his work.

RM: The batiks are what some people remember him for, although we don't have an example of that in this show. So how did he change his practice from batik to painting?

NWN: Batik was a by-the-way. In Makerere they didn't teach batiks. But there was a teacher, Mazinga Kalyankolo, who had gone to Nairobi and learnt how to make batiks. He came back and taught others. So batiks were taught outside of Makerere University, but because they were easy to make and replicate if you mastered them, and at that time oils and watercolors were expensive, that's how many artists who wanted to make quick money resorted to making batiks. He was a painter, using oils, but when acrylics were improved on and they became more durable and more malleable, like oils, it was like

pushing somebody who is squatting, as the Baganda say.

RM: What was he like as a man?

NWN: He was a quiet person, but very resolute and determined. If he decided to do something, he would do it the way he felt it should be done. And you could see it even in his art; his lines were deliberate and purposeful. He was softspoken. I don't remember seeing him in a foul mood. He would have his lows and highs, but he would always regain composure after disappointment... He would bring his work and I would buy it. I used to tell him, "The best way I could do it is for you to bring your work here and we keep it so that I can sell it for you, as opposed to me buying it outright. Because if I have to buy it, I pay you less. But if I sell it for you I will just take a commission." But he would say, "Oh, I need the money. I need medicine." So I would buy his work. I collected his work even when I was not selling it. Not many people really understood and appreciated his work. But those who saw and appreciated it ended up loving it.

RM: Your habit was prescient. His work is spectacular. Now let me ask you about Nabutono. Who was this woman? He painted this woman again and again...

NWN: Apparently it never occurred to me to ask him who this Nabutono was. While you are very comfortable with Nabutono, I wasn't. I was sick and tired of the repetition. I was like, "Can't you change your images? They are the same pieces you keep on replicating." I wanted him to give me variety. He had his way of saying, "You know, in art you exploit the thing to the end. You explore and exploit it to the end." Ironically, the woman is the same woman appearing in the batik by him I first bought; it has those [lookalike] women facing opposite directions. His last [batik] piece has the same woman appearing again. So yeah, Nabutono kept on appearing, but I don't know who exactly she was.

RM: I think Nabutono as a motif is powerful, and I think he was a remarkably consistent artist who basically stayed true to himself. I have nothing but respect for him. I only wish I had met him.

NWN: Where you are sitting is where he would sit when he would come here. He would tell me stories: How he taught at Ntare, Lubiri...

RM: Why do you think Lukenge was underappreciated? Why don't more people know about him?

NWN: Because he was not aggressive. He was not an aggressive marketer. He didn't push his work. He let his work speak for him, we don't have art scouts that you have in football, and we don't have a system which would identify talent and invest in it. There is no investment in the visual arts. Because of that, he was underrated and underexposed... He spent most of his time creating and thinking. I wanted to stage an exhibition of his work when he was still alive, but I couldn't afford it. You came too late.

RM: That is my next question. Why is it important for us to do this exhibition?

NWN: It's extremely important. So that those who missed to see him in his lifetime can see what they missed, can see his contribution to the visual arts and his contribution to contemporary culture.

RM: As a modernist, where does he stand? What is his legacy when you compare him to his contemporaries?

NWN: He had his identity. He had his lines. You could say he had a Kandinsky touch. He was a line person – simple lines, but very articulate, particular and deliberate. Every line said something and ended up in space. Much as he would repeat the subject matter, he would render it differently. He would make the colors pale, sometimes rich, sometimes fading, sometimes bold. He would either paint on barkcloth or on canvas.

RM: For me there is clarity in the repetitions, especially with Nabutono. I think he achieved something remarkable.

NWN: Thank you. I really appreciate you for realizing my dream. I wanted very much to have his exhibition, but I never told him that I was collecting so that I could have an exhibition. I was collecting for the sake of collecting. I didn't want him to despair. I didn't want him to fail to create art. Mine was to encourage him to paint even more. Why? Because I didn't want him to go into depression. Sometimes I would give him money that I wanted to spend on other things. I told him, "I will buy everything you make if there is no one else to buy it."

Now and Forever

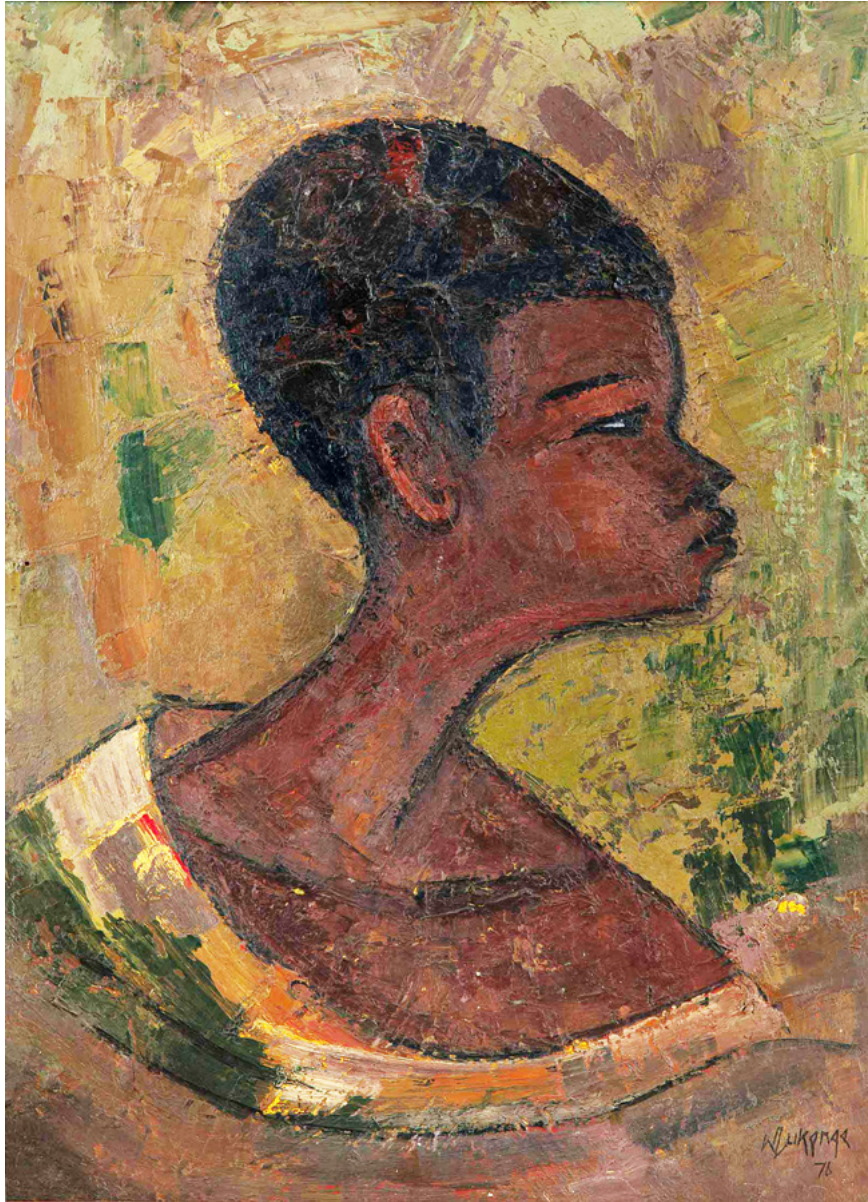
The Ugandan artist Wilson Lukenge stuck with his Nabutono motif,
leaving a powerful pictorial legacy

Rodney Muhumuza

In 2022, when Wilson Lukenge had only three years left to live, a 1976 painting by him was auctioned in Nairobi, the Kenyan capital, by the Circle Art Agency. The untitled painting was described as the portrait of a princess, and it sold for \$3,000. The piece, executed with oil on board, had been signed by *WLukenge*, misattributed in the auction catalogue as William Lukenge. Although Lukenge as a young man had once gone by the name George William Membe Lukengere, not unusual for Ugandans of his time, especially those trying to survive violent political times, the artist's name was unequivocally Wilson Lukenge.

Lukenge almost certainly never found out that his piece had sold for that much, and neither did Owekitiibwa Nuwa Wamala Nnyanzi, the great artist who was his friend, know this fact, because Nnyanzi was surprised when I let him know recently. My sense of sadness for Lukenge was twofold: that some culturally important people did not know who he was, hence the misattribution, and that his brilliance was never really celebrated in his own time. Although this is the fate of a great number of artists with exceptional merit, Lukenge's case is especially poignant because one suspects that the only praise he regularly received came from the mouth of Nnyanzi, who collected his works over the years, doing so sometimes to reassure the artist that his work wasn't in vain and to protect him from lapsing into depression.

Lukenge died in 2025 after suffering cruelly from diabetes and high blood pressure. He was at work until the very end, executing pieces that he thought Nnyanzi would admire and acquire. Nnyanzi, in a brief obituary published by the Daily Monitor newspaper, said of his friend, whom he first met in Kampala in the 1990s, that he was "a prolific and highly creative visual artist of international repute. His art is widely celebrated and collected." That's true to a certain extent, but to the end, throughout his lifetime, Lukenge's fame was nowhere near his immense talent.



Wilson Lukenge, *Untitled (Portrait of a Princess)*, 1976, oil on board

I first saw Lukenge's work in Nnyanzi's studio, which is domiciled in the arts and crafts village of the Uganda National Theatre. The studio is packed with rare art by many artists, and while I looked around one day I saw a striking semi-abstract painting of cattle by Lukenge. The long-horned cows had been joined together in a sort of circular shape, a powerful image and obviously the work of a master. I wanted to buy the painting and even went so far as reserving it, but I was slow to make a deposit and the painting was sold to someone else.

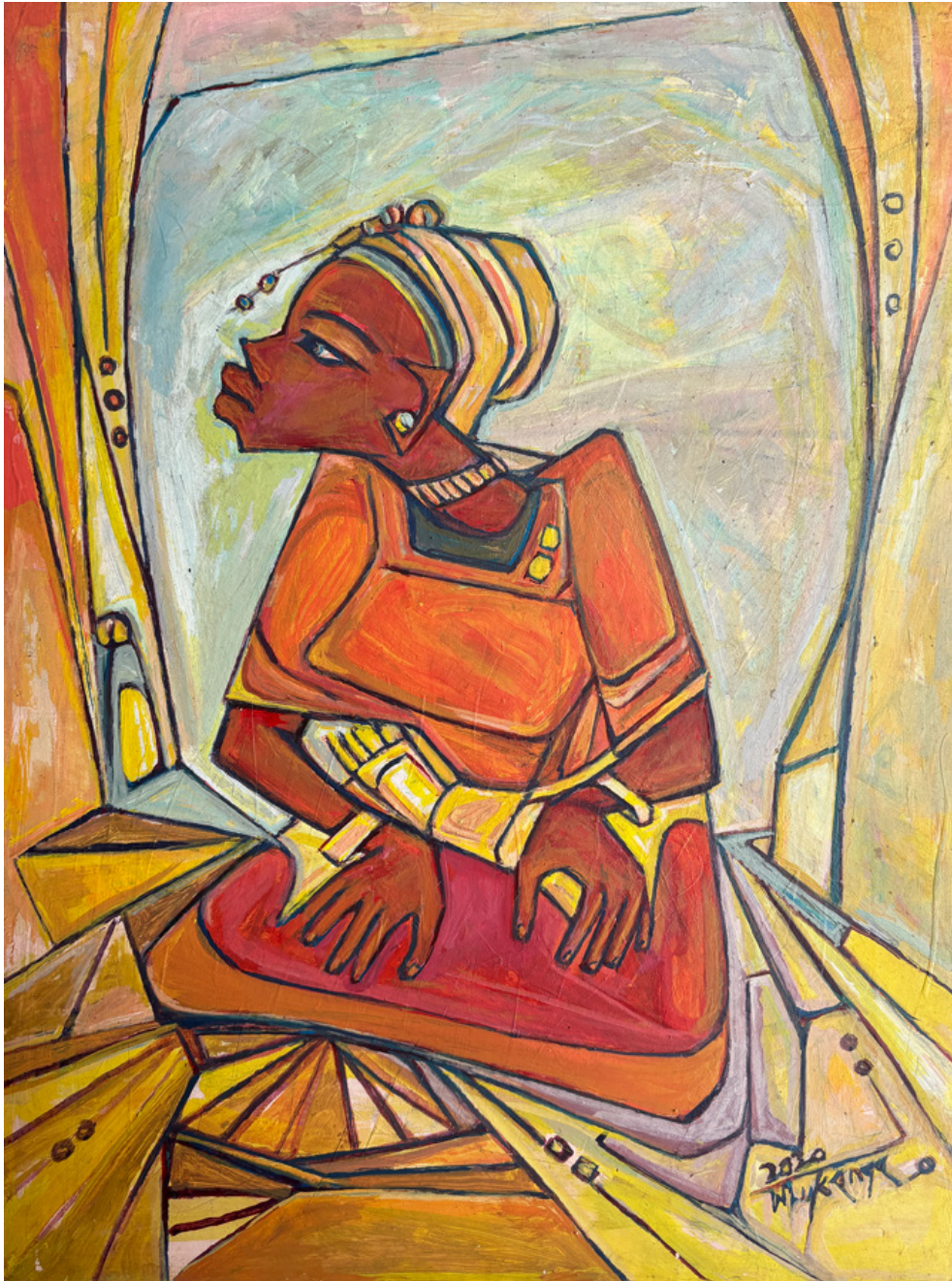
My loss turned out to be an opportunity for discovery. Nnyanzi's assistant Brenda showed me what else they had acquired from Lukenge, and while she pulled the canvases from storage I felt like a kid in a candy shop. It was beauty galore, and there was a remarkable constancy – and consistency – in the artist's image-making. The princess in the 1976 painting auctioned in Nairobi had been recreated in multiple pictures, in the same profile view, with

the same poise and dignity of the woman Lukenge himself thought of as his Nabutono. The word refers to a petite woman in the Luganda language, and it acquired almost spiritual significance in the last century when the singer and composer Elly Wamala sang of *Nabutono*, his homage to the physically small but spellbinding woman. Contemporary singers like Willy Mukabya have recorded their versions of *Nabutono* – less interesting and more sensational than Wamala’s lyrics, of course – but the message is more or less the same: that there are mysterious wonders in petite women, cosmic secrets even.

In art, in Ugandan art, Lukenge took the motif and made it his own, so that his legacy finally has to be Nabutono and the immense pictorial opportunities in the recurring image of the woman who may or may not have been his lover. Nnyanzi told me that Lukenge was married twice, and that the side-ways facial description of Nabutono may have been based on the reality of a woman Lukenge knew. At some point even Nnyanzi felt Lukenge had overdone the Nabutono motif and asked him why he kept repeating the same image and whether he could try something different. Lukenge’s artistic response was certainly no, because he kept at it. On the authority of his oeuvre, which includes batiks as well as works on barkcloth and canvas, it is impossible to argue with Lukenge.

Wilson Membe Lukenge was born in 1944. His talent was already undeniable in high school. According to the story recounted by Nnyanzi, for his imaginative composition paper at Lubiri Secondary School, where he earned his Cambridge School Certificate, Lukenge and his classmates were asked to write an essay about a defiant goat and illustrate their work with sketches. The assignment was to “imagine a goat that has defied its owner all day by refusing to be taken to pasture.” Lukenge had grown up in a rural setting and had looked after many goats, no doubt coming face to face with some unruly ones. His challenge was to thoughtfully describe one in a way that was unique and compelling. While his classmates scribbled fast and furious, he took his time and was slow to get going, exasperating the invigilator who knew that Lukenge, among the best in his fine art class, was not supposed to struggle. It took him half an hour to get going. What he produced that day was phenomenal, and his work was referred to Cecil Todd of the art school at Makerere University. The professor was impressed, and Lukenge was admitted to Makerere University to earn his bachelor’s degree in fine art.

To the extent that Lukenge was not widely known among art collectors, it’s possible to say that he was underrated because he earned his living as a teacher, not as a painter. He taught



Wilson Lukenge, *Nabutono (Waiting)*, 2020, acrylic on canvas

many students at Ntare School, Makerere College School and his alma mater. During a brief period in exile, in the 1970s, he was also an art teacher in Kenya, where he earned an early reputation as a creator of exquisite batiks.

But it's Lukenge's paintings that I return to again and again – for their colorful virtuosity, for their abstract tension, and for the artist's faithful and relentless efforts to force us to see more in Nabutono, into which he condensed mass and feeling. I have two favorites: *Nabutono (Waiting)* and *Bird Watching Over Musicians*. These are late-career, post-COVID works that affirm Lukenge's status as one of the great artists of our time. In *Nabutono (Waiting)*, executed in 2020, Lukenge describes a woman elegantly attired in a gomesi and sitting in front of a giant TV screen, as if waiting for someone or something



Wilson Lukenge, *Bird Watching Over Musicians*, 2024, acrylic on canvas

to materialize. Her beauty is regal in the Kiganda way, and yet again Lukenge resists the temptation to give us a frontal view of the woman's face. In this regard Lukenge was a playfully *selfish* artist and man, as indeed he was supposed to be. It's as though he's giving us only a tantalizing view of Nabutono while keeping the rest of her for himself, as though to give us the full facial expression is to let the genie out of the bottle. If he had done that, if he had reversed his thinking, then all of his life's work would have been in vain – because the image of Nabutono would have lost its force and vitality.

The same pictorial strategy is applied in *Bird Watching Over Musicians*, executed the year before Lukenge died. There are two Nabutono-esque figures, or perhaps it's a mirror image of the same figure, and the women are locked in dance while a bird watches over them like divine grace. This is a picture that forces the viewer to pay close attention and try to understand the artist's intentions, and it's not so easy now that Lukenge is gone. My sense is that the artist is telling, or rather warning, us that everything he wanted to say had gone for shelter in the small form of Nabutono. And, by extension, it could also be said that, at any moment, now and forever, one woman suffices to bring order to the life of he or she who needs such ordering. If Lukenge made no claims for his art, we owe it to him to make justifiable claims for his art, based on the remarkable quality of works that gave expression to everything from traditional camaraderie to sensual love.

The history of modern art is filled with artists who constantly reinvented themselves, to critical acclaim (like Pablo Picasso) or to relative obscurity (too many to cite). But even with Picasso, although everything he ever made is now desirable and worth a lot of money, in the end it was his fragmented distortions of Cubist art that made him famous. Lukenge is important because he showed the way for other regional artists who, seeking fame and fortune, could easily get distracted by curators and others operating according to the whims of collectors. Lukenge refused to conform to established visual narratives of his time, seeking to construct a version of reality steeped in local tradition, cultural symbols, and his own idiosyncrasy.

Lukenge seemed to be saying, *Nabutono speaks for herself, and if you don't like her you can go to hell*. The artist stuck with his peculiar motif through thick and thin, through poverty and ill health, through fatigue and boredom. We owe a great debt to the example of Lukenge's painting, which ranks among the most powerful achievements by a Ugandan modernist artist.

Loving and Living on Art

Wilson Membe Lukenge (1944 – 2025) remained true to his practice throughout his life

Nurwa Wamala Nnyanzi

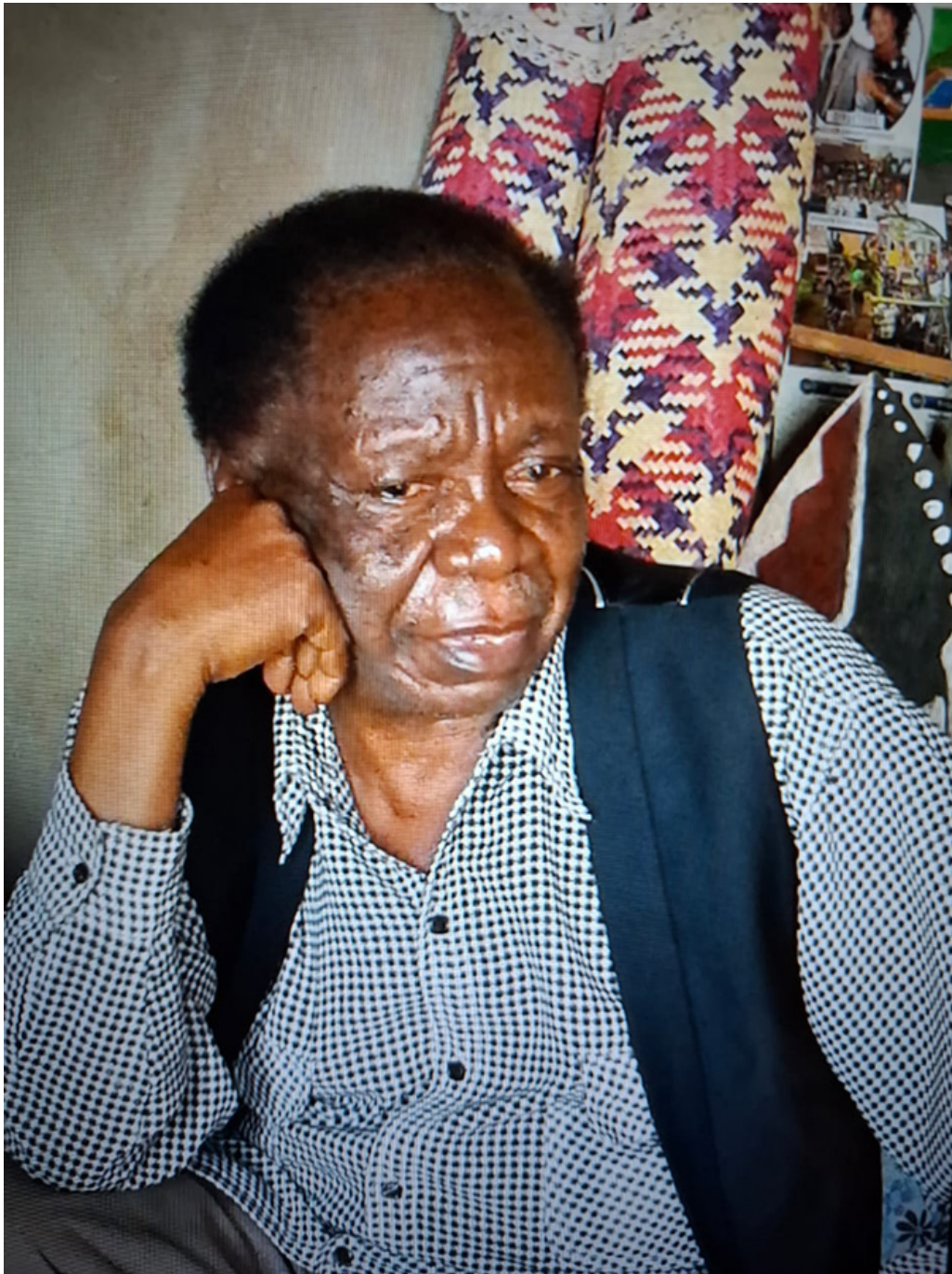
I first encountered the work of Wilson Membe Lukenge in 1978 along Nairobi's bustling commercial arteries – in curio shops tucked along Mama Ngina, Koinange, and Muindi Mbingu streets. It was my childhood friend and eventual mentor, Dan Sekanwagi, who first drew my attention to his distinct lines.

Born George William Membe Lukengere in 1944 in Buwaya, roughly fifty kilometers from Kampala, the young artist's name was truncated by his British art teacher, who found "Lukengere" a mouthful. The artist embraced the name Wilson Lukenge wholeheartedly, and it stayed with him for the rest of his days.

In those early years of exile in Kenya, Dan and I frequented Nairobi's galleries and curio outlets to study batiks for technical inspiration. We sought to decode the methods of the region's acknowledged masters: Wilson Lukenge, Mark Mutyaba, Wasswa David Katongole Kakooza, Henry Lumu, Semwanga, David Sonko, Yusuf Lwanyaga Musoke, Gogo, and Robin Anderson. The latter was the matriarch of East African batik art; she adapted the technique after living in Indonesia with her father, who had served there as a British colonial officer. Apart from Gogo and Anderson, these pioneers were Ugandans.

Curiously, the batiks of Mazinga Kalyankolo, who originally introduced the medium to Uganda following a workshop that Anderson facilitated in Nairobi, were absent from Nairobi's retail circuit. Anderson's signature process combined waxing, dyeing, and silkscreen printing. Her work enjoyed international demand, sold predominantly through Gallery Watatu, which she co-owned with David Hart and Jonny Waite until the 1980s, before she launched Tazama Art Gallery in Nairobi and Mombasa.

Lukenge's visual vocabulary set him apart. While many of his contemporaries favored stylized figures influenced by West African sculptural idioms, Lukenge grounded his imagery in the local populace, depicting Buganda and western Ugandan life with sharp, deliberate linework and soft, contemplative color palettes. His compositions frequently featured a recurring female figure, eventually named Nabutono by Prof. Ephraim Kamuntu, a Cabinet minister then and now. During a public presentation of one of Lukenge's canvases, Prof. Kamuntu broke into Elly Wamala's classic ballad – *Nabutono omwooyo gundi ku ggwe* – drawing thunderous applause and singing from the audience.



Wilson Lukenge at home in 2021

During our shared twelve-year exile in Nairobi, Lukenge and I never crossed paths directly, though I knew his first wife, who worked with the All Africa Conference of Churches. It was not until 1992, two years after my return to Uganda, that we finally met in Kampala. By then I had established Nnyanzi Art Studio to document, promote, and market the visual arts of Uganda and the Great Lakes region. My first personal acquisition of Lukenge's work had come earlier, in 1989, when I purchased a 1979 batik from Jesca, the wife of Wasswa David Katongole Kakooza, depicting two women facing opposite directions. This composition of mirrored or opposing female figures became a lifelong motif in Lukenge's oeuvre.

Lukenge's trajectory was defined early. In 1963, as a nineteen-year-old student writing his Cambridge School Certificate examinations at Lubiri Secondary School, he excelled in fine art. For the imaginative composition paper, candidates were asked to write and illustrate a narrative about a stubborn goat refusing to graze.

Lukenge later recalled spending the first thirty minutes sitting in silence, causing visible anxiety for the invigilator who knew him to be an exceptional student. The delay was not a lack of inspiration, but an abundance of it: raised herding goats, Lukenge knew their defiance intimately. Once he selected a specific memory, he effortlessly filled eighteen foolscap papers. Impressed by the submission, the Cambridge examination board forwarded his paper to the Margaret Trowell School of Industrial and Fine Art at Makerere University. During his admission interview, the head of the school, Prof. Cecil Todd, pulled out the manuscript and asked how long he had been studying illustration. "Not at all," Lukenge replied.

After graduating from Makerere University, Lukenge embarked on a prolific career as a practicing artist and educator. He taught fine art at Ntare School, Makerere College School, Lubiri Secondary School, and the Nagenda International Academy of Art and Design, in addition to a teaching stint in Kenya before returning to full-time studio practice in Uganda.

His stylistic influence extended through generations of artists, notably Bukenya Buga,

who in turn influenced figures such as Dick Muliika. Lukenge's work entered significant private and institutional collections, including that of J. Snyder, co-founder of ROKO Construction. On one notable occasion, the High Court of Uganda presented a Lukenge barkcloth painting to former Chief Justice of Kenya Willy Mutunga during a Ben Kiwanuka Memorial Lecture in Kampala. Globally, his work was represented by Gems of Africa Gallery in the United States (1997-2013) and Nnyanzi Art Studio in Kampala.



Nuwa Wamala Nnyanzi and Wilson Lukenge in 2021

His daughter Norah Namutebi joined the list of Lukenge collectors a few days after his funeral. His son Fred Ssempe, who is also an artist, describes him as a loving father who contributed to the art fraternity to the best of his ability.

In his later years Lukenge worked extensively in acrylics on canvas and barkcloth, exploring themes of romance, camaraderie, cultural iconography, and traditional life. The *Engalabi* (long drum) monument at the Kabaka Anjagala Road roundabout on the Royal Mile remained one of his recurring subjects.

As health complications from diabetes and hypertension weighed on him in his final years, his commitment to creating never faltered. To support his continuous practice, I routinely purchased his output and supplied him with materials. I was far from wealthy, but I was moved by his resolve and his place in our art history.

A substantial portion of his output remains in my collection, with select pieces slated for “Nabutono: A Woman’s Constancy,” a retrospective exhibition at Weganda Gallery under the stewardship of curator Rodney Muhumuza.

Lukenge’s passing underscores a broader institutional urgency in Uganda. There remains a critical need for a national framework to systematically collect, document, preserve and exhibit the works of our talented visual artists.

Establishing a well-managed arts endowment fund – capable of receiving public support, international philanthropy, and bequests – would build sustainability across the creative sector. Coupled with formal education in cultural economics, art appreciation, management, and the long-overdue establishment of a national art museum, such measures would safeguard the legacy of artists like Lukenge for posterity.

According to Lukenge’s wife Margaret Nalumansi, who passed away just over a year after his death, Lukenge spent his final afternoon preparing four works of art intended for my studio. “Ow’ekitiibwa Nnyanzi ebifanyi bino ajja kubyaagala kubanga birungi nnyo,” he told her before walking to a nearby shop to purchase fine-liner markers to finish them. *Honourable Nnyanzi will like these art pieces because they are excellent.*

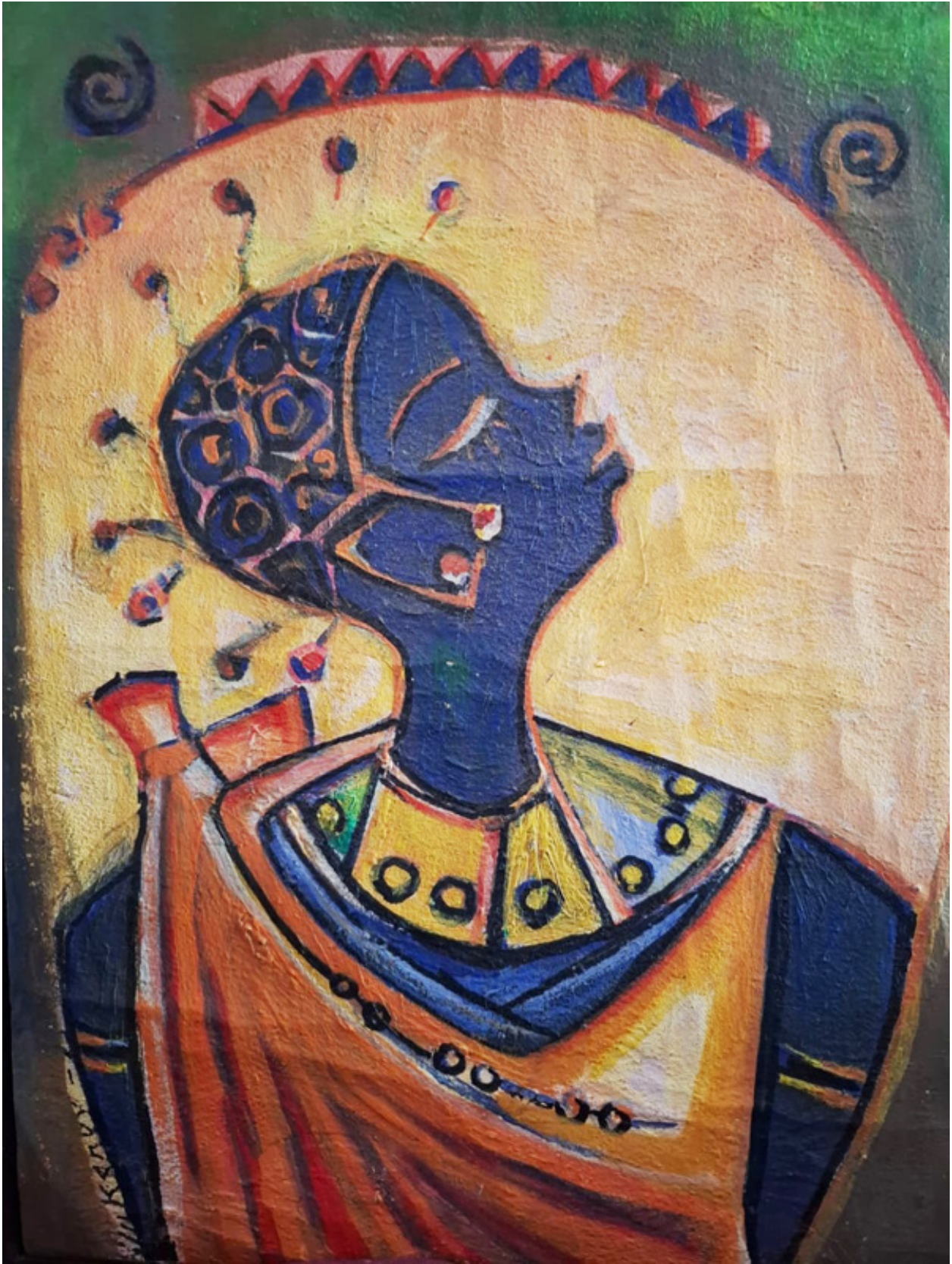
Overcome by exhaustion at the shop, he rested briefly before attempting the short walk back to his home in Kiwumu, near Nakasajja, off the Gayaza-Kayunga Road. He collapsed steps from his house. Neighbors alerted his wife, and he was transported the remaining distance by a boda-boda. After taking water and pain relief tablets, he seemed to relax but, later on, his breathing grew labored, and he succumbed to cardiac complications shortly before his physician arrived. He passed away as he had lived: actively engaged in his craft.

Lukenge was laid to rest in his family's ancestral cemetery, just a short distance from the house where he took his last breath. Some of the proceeds from any sales at "Nabutono: A Woman's Constancy" will go toward completing that house - a fitting tribute to an icon who loved, lived, and served East African art to the very end. May his creative legacy live on to inspire generations. For God and our country, and over to you.

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Nuwa Wamala Nnyanzi, an artist and art consultant, runs the Nnyanzi Art Studio, a studio/gallery of contemporary and antique African art on the grounds of the Uganda National Theatre. He can be reached at nwnnyanzi@gmail.com.

The Artworks



Wilson Lukenge, *Sunshine Belle*, 2017, acrylic on canvas, 25 x 26 cm



Wilson Lukenge, *Engalabi Competition*, 2001, acrylic on canvas, 70 x 97 cm



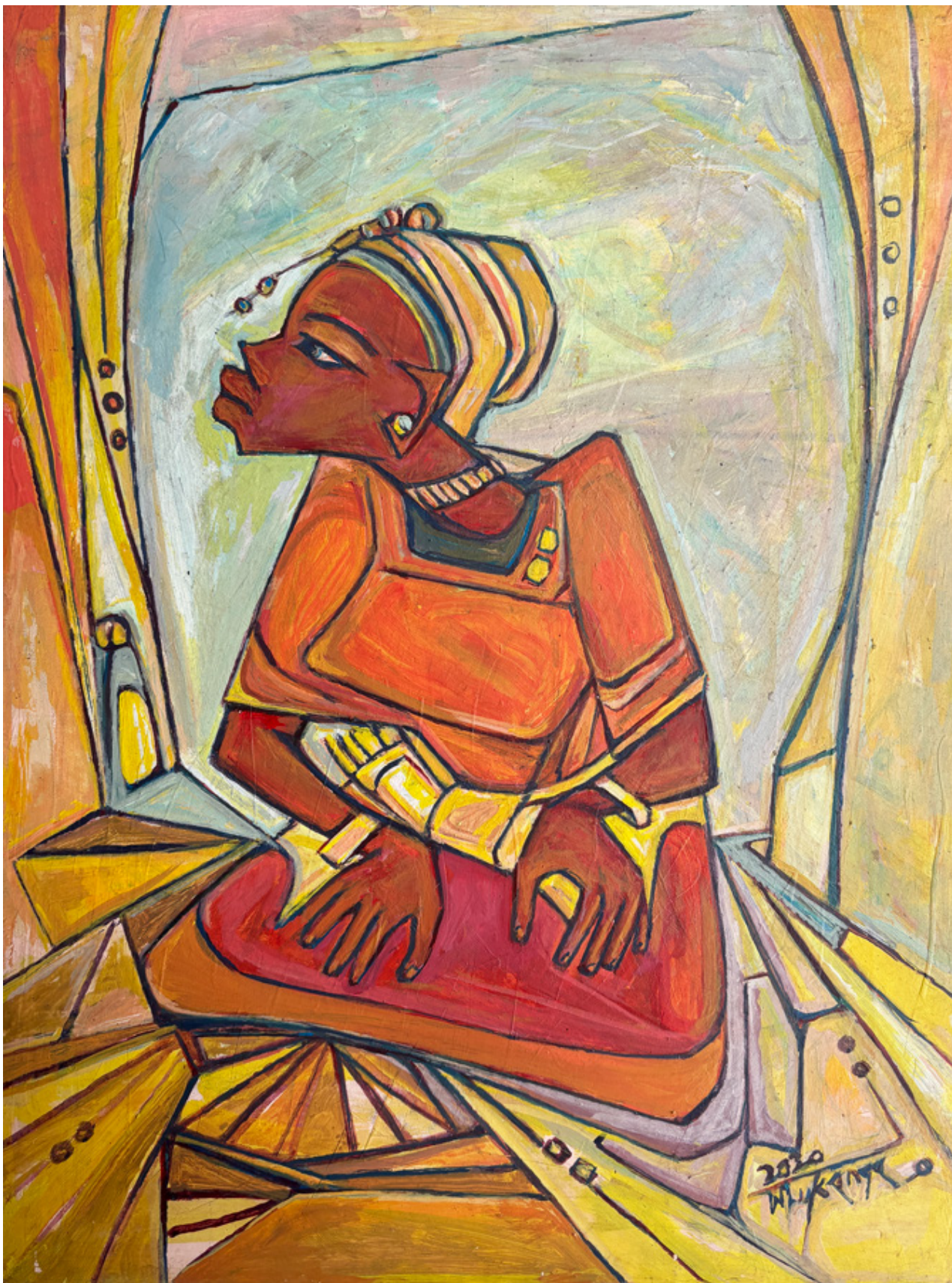
Wilson Lukenge, *Ssalongo Musician*, 2021, acrylic on canvas, 43 x 61 cm



Wilson Lukenge, *Will You...?*, 2011, acrylic on canvas, 84 x 53 cm



Wilson Lukenge, *One for the Road I*, 2014, acrylic on canvas, 54 x 64 cm



Wilson Lukenge, *Nabutono (Waiting)*, 2024, acrylic on canvas, 50 x 45 cm



Wilson Lukenge, *Hairdressing*, 2001, acrylic on canvas, 43 x 54 cm



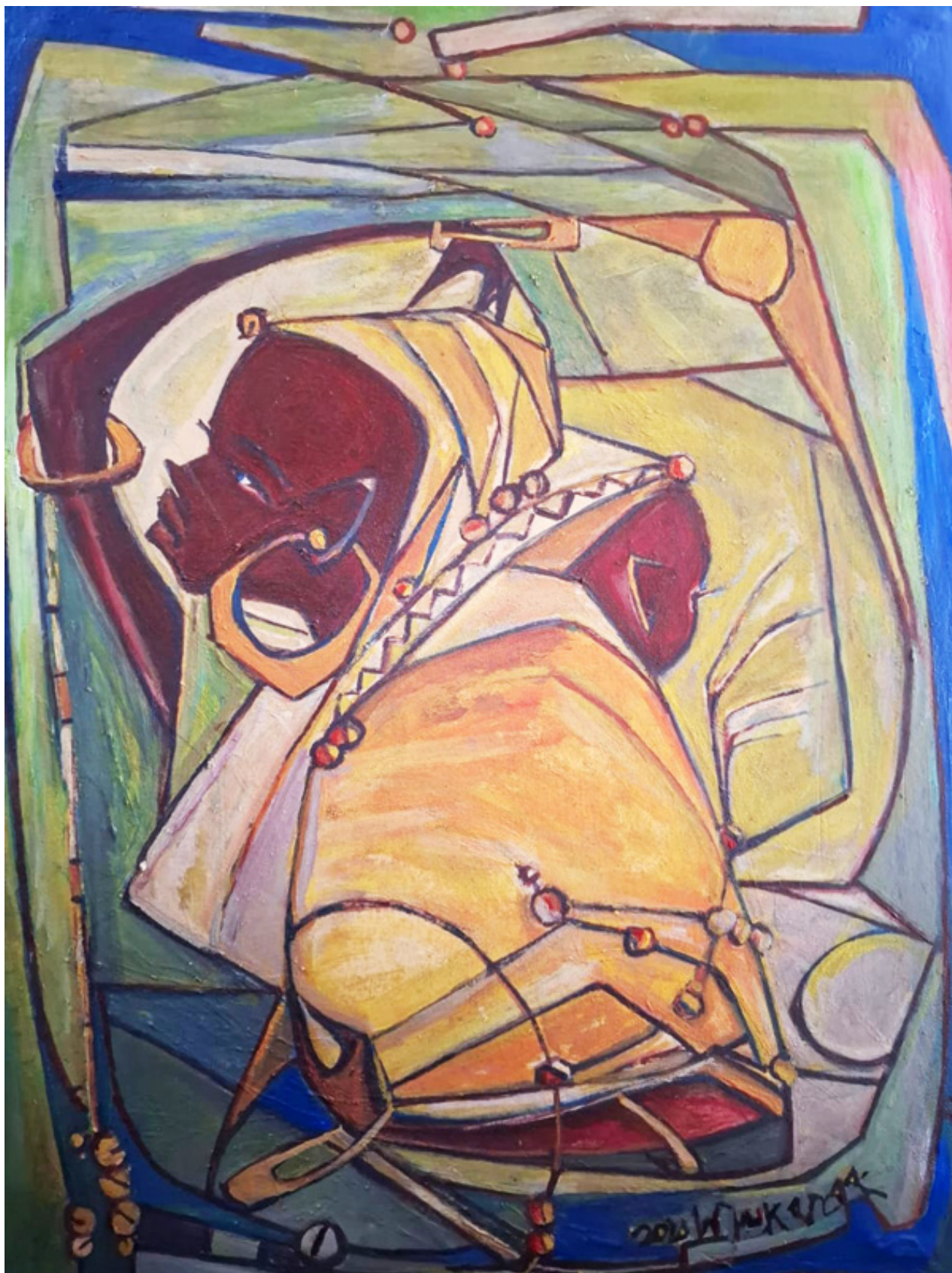
Wilson Lukenge, *Bird Watching Over Musicians*, 2024, acrylic on canvas, 45 x 70 cm



Wilson Lukenge, *Musician Couple*, 2021, acrylic on canvas, 43 x 54 cm



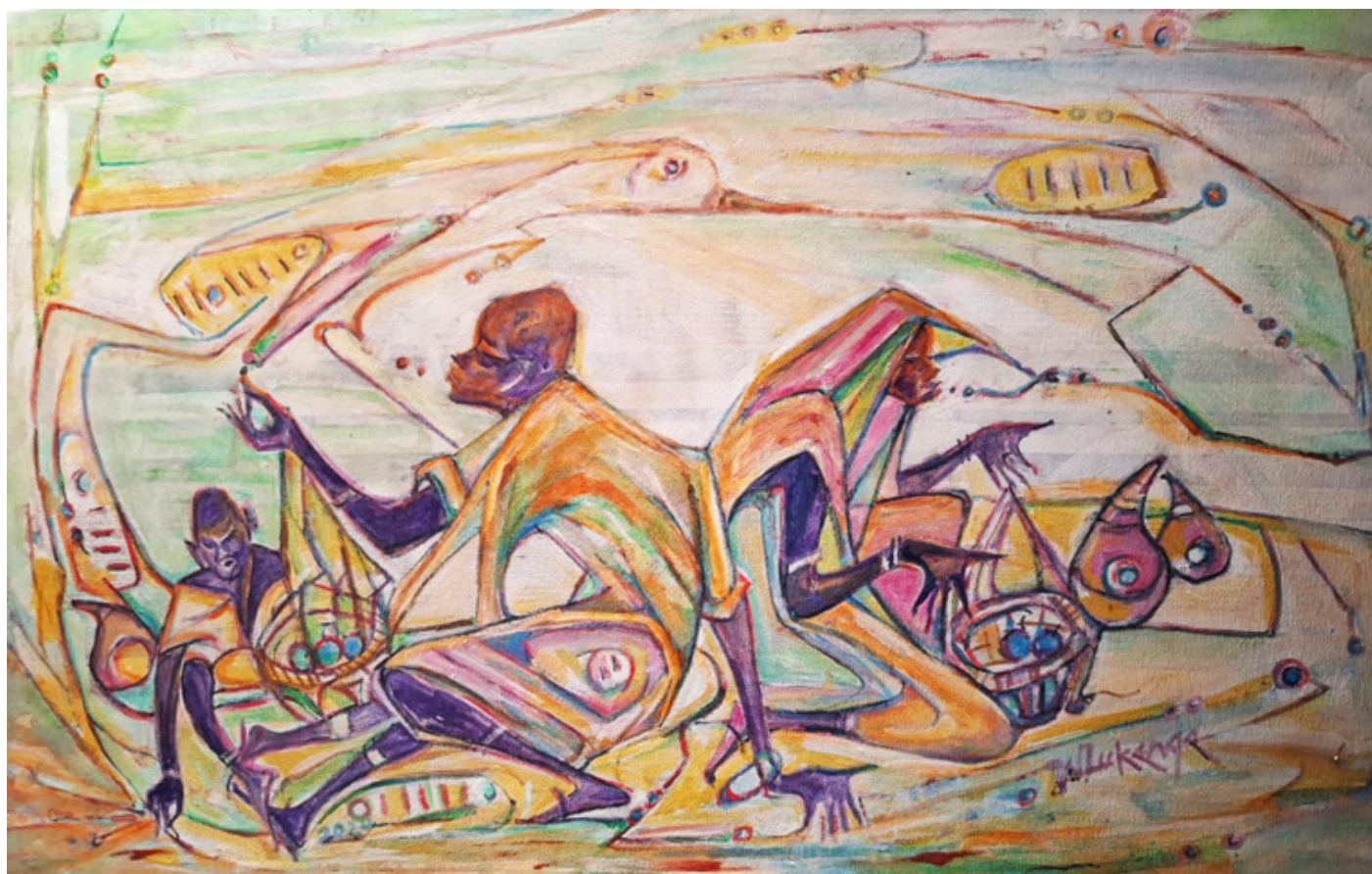
Wilson Lukenge, *Anticipation*, 2019, acrylic on canvas, 41 x 53 cm



Wilson Lukenge, *Kaweddemu!*, 2020, acrylic on canvas, 43 x 59 cm



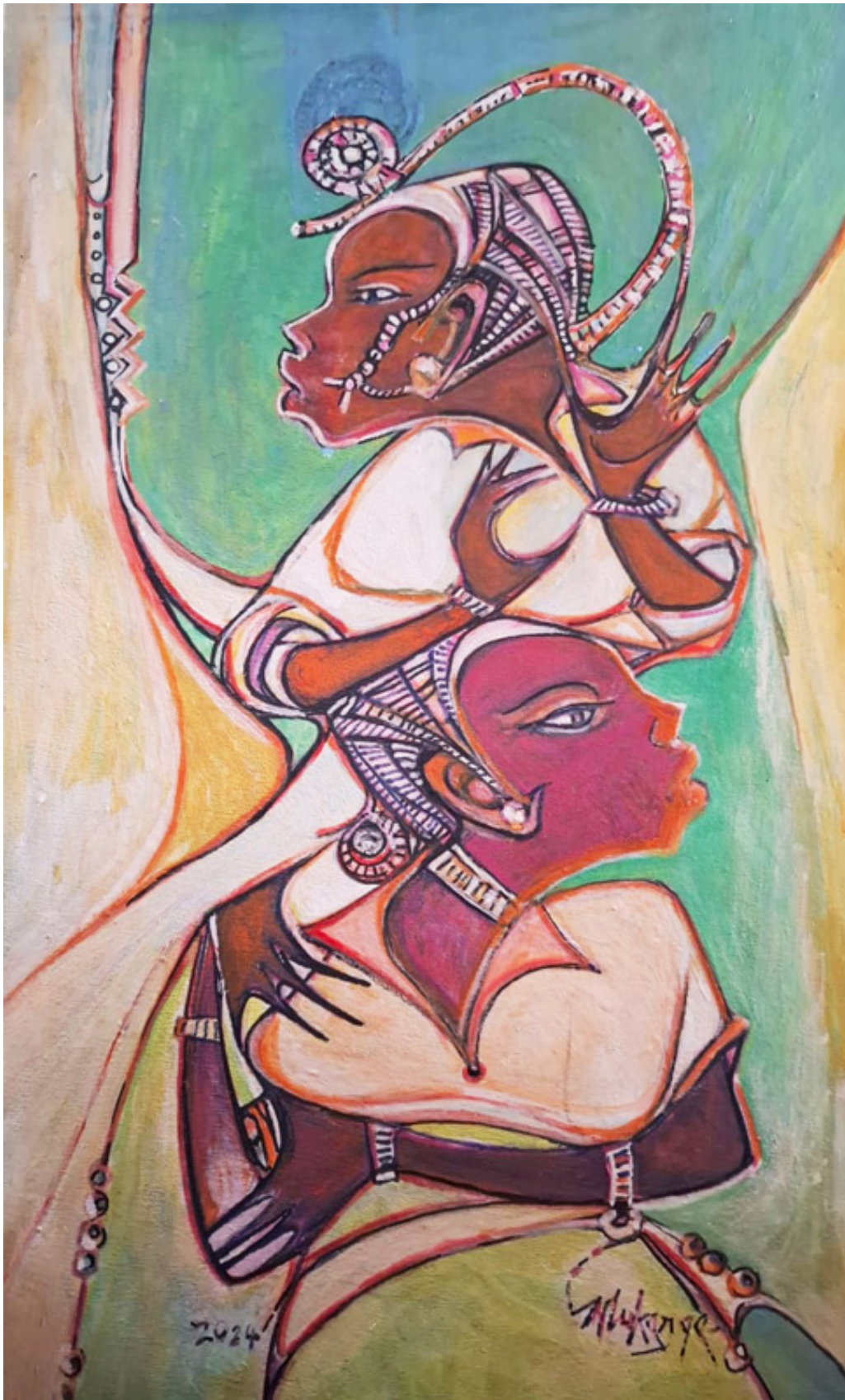
Wilson Lukenge, *Conflict Resolution*, 2021, acrylic on canvas, 59 x 45 cm



Wilson Lukenge, *What Next?*, 2020, acrylic on canvas, 71 x 46 cm



Wilson Lukenge, *Height Contest*, 2024, acrylic on canvas, 43 x 69 cm



Wilson Lukenge, *Slay Queens?*, 2025, acrylic on canvas, 71 x 46 cm



Wilson Lukenge, *Wealth Protection*, 2025, acrylic on canvas, 71 x 46 cm



Wilson Lukenge, *Music Dialogue*, 2025, acrylic on canvas, 71 x 46 cm



Wilson Lukenge, *Fruitful Dispute?*, 2024, acrylic on canvas, 71 x 48 cm



Wilson Lukenge, *One for the Road II*, 2021, acrylic on canvas, 70 x 51 cm



Wilson Lukenge, *Partying at Nantawetwa*, 2024, acrylic on canvas, 96 x 71 cm



Wilson Lukenge, *Keeping a Keen Eye on Wealth*, 2021, acrylic on canvas, 84 x 53 cm



Wilson Lukenge, *Drinking Mates*, 2019, acrylic on canvas, 69 x 26 cm



Wilson Lukenge, *Drumming Harpist*, 2001, acrylic on canvas, 48 x 38 cm



Wilson Lukenge, *Motherly Women*, 2018, acrylic on lubugo, 51 x 36 cm



Wilson Lukenge, *Chatting Over a Drink I*, 2010, acrylic on lubugo, 48 x 31 cm



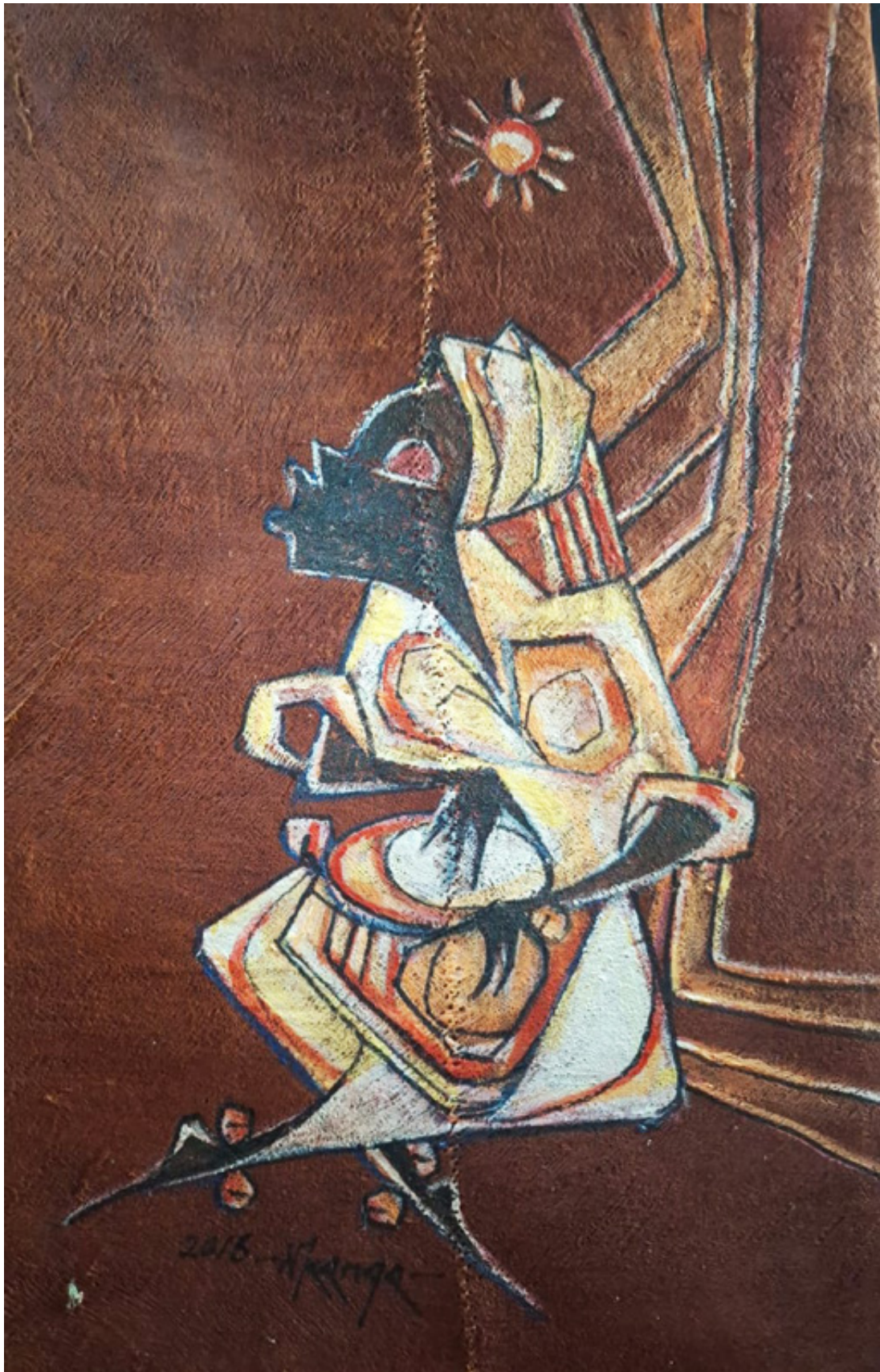
Wilson Lukenge, *Chatting Over a Drink II*, 2016, acrylic on lubugo, 56 x 43 cm



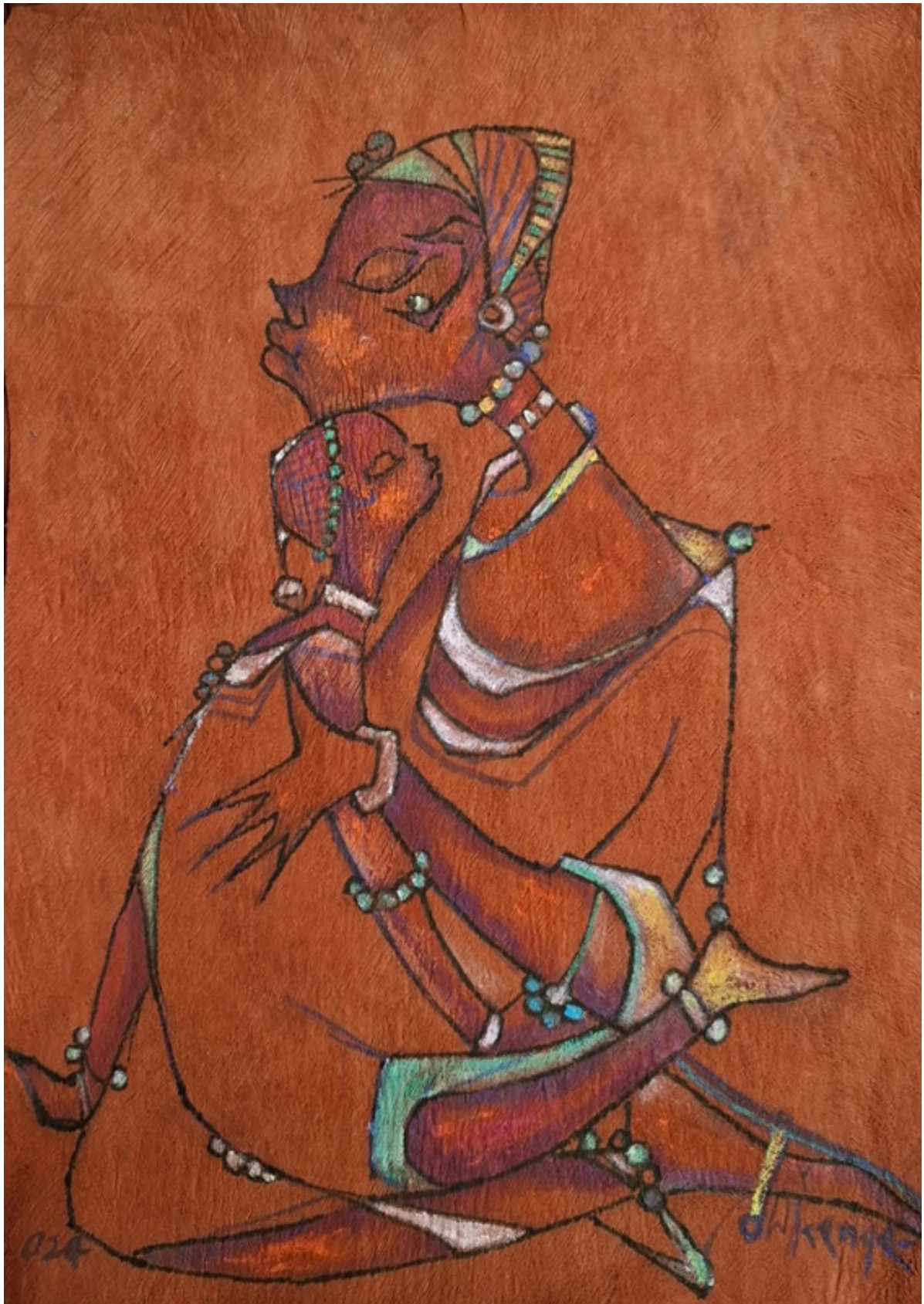
Wilson Lukenge, *In the Royal Court*, 2012, acrylic on lubugo, 56 x 38 cm



Wilson Lukenge, *Dancers' Break Time*, 2021, acrylic on lubugo, 59 x 36 cm



Wilson Lukenge, *Ggwanga Mujje*, 2015, acrylic on lubugo, 30 x 48 cm



Wilson Lukenge, *Contented*, 2024, acrylic on lubugo, 36 x 53 cm

