

FNB Art Joburg
05–07.09.25
Sandton Convention
Centre, Johannesburg,
South Africa



FNB Art Joburg 18th Edition

HUB

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On African Terms: FNB Art Joburg and the Cultural Work of Building Ecosystems

Each year, as South Africa's art month commences, we are reminded that the work of FNB Art Joburg extends well beyond the temporal frame of the fair itself. While the event may be concentrated within a four-day period, its impact is cumulative, iterative, and most crucially, infrastructural. This is not merely an exhibition platform. It is a critical site of cultural labour, where contemporary African art is not only presented but protected, nurtured, and theorised on African terms.

The distinction is important. To operate on African terms means resisting inherited frameworks that centre the global North as the arbiter of legitimacy. It means privileging local context, regional specificity, and continental solidarity in the development and dissemination of artistic practices. From its inception, this has been the central ethos of FNB Art Joburg. And it is thanks to the long-term partnership with First National Bank that this commitment has endured and evolved.

FNB's patronage exemplifies what becomes possible when the private sector embraces its role not simply as funder, but as co-steward of cultural infrastructure. Their continued investment is not symbolic. It is structural. It has enabled us to pursue a programme that is both artistically ambitious and socially responsive, while supporting one of the most meaningful platforms for visual culture on the continent: the FNB Art Prize.

Now in its fifteenth year, the FNB Art Prize has become a barometer for excellence in contemporary African art. It has recognised and amplified the voices of artists whose work engages critically with form, politics, and community, often well before international acclaim follows. The practices of Portia Zvavahera, Haroon Gunn-Salie, Nolan Oswald Dennis, and Kudzanai Chiurai, among others, bear testament to the importance

This year, we mark another milestone. For the first time, the prize is awarded to an artist from Lesotho, Thato Toeba. Their practice is conceptually rigorous and politically attuned, concerned not with aesthetic immediacy but with sustained inquiry. It is reflective of the kind of work we must prioritise in the face of a world increasingly driven by speed, spectacle, and surface. In celebrating Thato, we also affirm our Pan-African mandate and our conviction that artistic merit transcends borders and dominant narratives.

In 2025, the fair brings together 40 galleries from 14 African countries, collectively presenting the work of more than 100 artists. As ever, the fair is organised across seven curated sections: HUB, LAB, MAX, GIF, ETC, AUX, and ORG. Each is designed to facilitate different modes of encounter and engagement. These are not arbitrary divisions. They are deliberate spatial interventions that encourage a multiplicity of experiences. Whether you are a scholar, collector, student, or new entrant to the field, the architecture of the fair is built to accommodate you.

Such structural consideration is necessary in a city like Johannesburg. The city is often read through its volatility, but to us, it remains a locus of possibility, contradiction, and creativity. Johannesburg is not simply the host of FNB Art Joburg. It is its intellectual and emotional core. For those outside the continent, it serves as a critical point of entry into contemporary African art. For those within it, the city is where artists encounter international propositions, challenge hierarchies, and assert their own narratives.

This year's media launch takes place at Villa Arcadia, a site of layered significance. Once the home of Lady Florence Phillips, a key figure in the founding of the Johannesburg Art Gallery, the residence exists within Johannesburg's early art infrastructure. Today, it provides a fitting context for announcing the FNB Art Prize. The prize includes a solo exhibition at JAG, which remains the largest public collection of contemporary art on the African continent. Despite its challenges, the institution continues to provide critical visibility and career-making opportunities for artists.

Yet even the most ambitious fair cannot, on its own, sustain an ecosystem. This is why our work continues year-round through a constellation of programmes designed to engage with different parts of the cultural economy. One such initiative is the BMW Young Collectors Co. It responds to the generational gaps in arts patronage. This long-term intervention provides emerging collectors with direct access to artists, galleries, and curators, laying the foundation for a self-sustaining cultural future.

The BMW Art Generation builds on this commitment. Returning in 2025 under the theme “A Topology Between Image and Imagination”, the programme takes the form of a one-day gathering at NIROX Sculpture Park. With a music headline by Msaki and Sipho “Hotstix” Mabuse, the day becomes a proposition in intergenerational dialogue. It foregrounds the porous relationship between disciplines, histories, and futures.

Our commitment to accessibility and expanded publics is also expressed through Open City, a citywide activation that extends the ethos of the fair into Johannesburg’s broader cultural landscape. For over two weeks, spaces across the city are activated through exhibitions, performances, talks, screenings, and tastings. This year’s edition is the most ambitious yet. It reaffirms Johannesburg’s place as the cultural capital of the continent.

At a time when the global art world is increasingly saturated with events, what sets FNB Art Joburg apart is its refusal to simply reflect back the status quo. Instead, we are committed to building, proposing and insisting on new models. And to cultivating an ecosystem that is open, participatory, and future-facing.

Through each of our initiatives, whether institutional, commercial, educational, or civic, we extend an invitation to the public to see themselves as part of the ecosystem. Not as passive observers, but as active participants in a broader cultural project. This work, while complex and ongoing, is necessary. Contemporary African art is not peripheral. It is central. And it deserves an infrastructure that recognises that.

To First National Bank, for your unwavering commitment to this vision, thank you. Your support continues to affirm that the cultural imagination is not ornamental to society, but essential to its transformation.

We look forward to your engagement with the 18th edition of FNB Art Joburg.

Mandla Sibeko
Managing director

Own
History
Now.

18th Edition

Art Leads Change

Art has always been a mirror reflecting who we are, what we value, and where we're going. It's both the driving force of culture and a powerful catalyst for innovation, borderless connection, economic growth, shared prosperity, and social change. It reflects realities, challenges our perspectives, and unlocks new ways of seeing the world, and it's one of the most influential tools we have to inspire progress.

In just under two decades, FNB Art Joburg has grown into a vital platform for African artists, galleries, and collectors to become a place where the continent's creative energy meets opportunity and ambition. Our 18-year long partnership with FNB Art Joburg is built on a shared belief in the power of artists and storytellers who dare to reimagine Africa's beauty, its complexity, and its future. In their hands, canvases become catalysts, walls become windows, and galleries become gathering places for new dreams and ideas.

As a bank, our role is to enable those ideas, help those dreams take shape, honouring the work, the risk, and the imagination that defines them. For us, as a partner in the creative economy, real investment is not only measured in rands and cents, but in the impact we make when we back people, culture, and possibility.

We are deeply invested in building a more inclusive, imaginative, and resilient society. That's why we support a creative economy which has power to generate not only cultural value, but economic and social impact too. That's what we call capital for change

To the visionaries behind Art Joburg, and to every artist, collector, and visitor: Thank you for inviting us into this world. It's here, in moments like these, that we are reminded of the extraordinary power art has to move

Faye Mfikwe
Chief Marketing Officer
First National Bank

gallery HUB is the core section of the fair showcasing contemporary galleries. Invitation criteria is in line with international standards of art fairs worldwide and is set to align the fair and its galleries with international dialogues and to ensure the responsible patronage of artists.

SOLO is a focused showcase dedicated to a singular artist.

HUB

Founded
1913

Directors

Mark Read, Gina Molle, Charles
Shields, Georgie Shields, Emma
Vandermerwe

Location

Johannesburg, Cape Town,
Franschhoek, London

+27 11 788 4805
gallery@everard.co.za
www.everard-read.co.za
[IG @everard_read_johannesburg](https://www.instagram.com/@everard_read_johannesburg)

ANGUS TAYLOR
Rejecting Transcendence II, 2020
Bronze, Ed. 2/8
58 x 28 x 23 cm



Everard Read, Africa's oldest commercial gallery, was founded in Johannesburg in 1913 and celebrated its centenary in 2013. It has long showcased leading Southern African artists while also sourcing work from acclaimed international figures. In 2009, the award-winning CIRCA building was added, hosting exhibitions blending art, technology, and science. Today, with spaces in Johannesburg, Cape Town, Franschhoek, and London, Everard Read remains dedicated to modern and contemporary art and nurturing young artists.

Artists exhibited ▾

Nic Bladen, Blessing Ngobeni, Katlego Twala, Lady Skollie, Sanell Aggenbach, Mary Sibande, Angus Taylor, Atang Tshikare, Brett Murray, Teresa Firmino, Norman Catherine, Deborah Bell, Willem Boshoff, Bambo Sibiya, Talia Ramkilawan.



KATLEGO TWALA
Ade, 2024
Oil Paint on Linen Canvas
100cm x 80cm



NORMAN CATHERINE
Checkmate, 2021
Tufted Wool,
230 x 200 cm

Founded
2003

Directors

Federica Angelucci, Marc Barben,
Lerato Bereng, Joost Bosland,
David Brodie, Sinazo Chiya,
Jessica Honeyman, Sisipho
Ngodwana, Sophie Perryer,
Alexander Richards and Michael
Stevenson

Location

Cape Town, Johannesburg,
Amsterdam

+27 21 462 1500

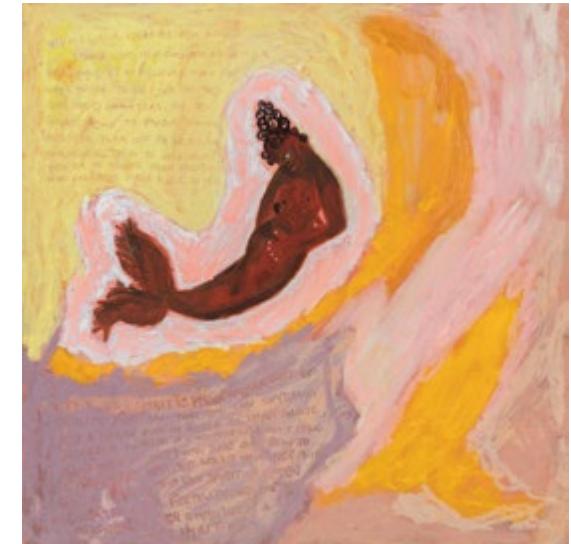
+27 11 403 1055

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[IG @stevenson_za](https://www.instagram.com/stevenson_za)

JEMILA ISA
Sea Spirit 4, 2025
Oil on paper, 42 x 42 cm
© Jemila Isa. Courtesy of Stevenson
Cape Town / Johannesburg/ Amsterdam
Image credit: Mario Todeschini



MELEKO MOKGOSI

Liturgy, 2025

Charcoal on canvas, 241 x 241 cm

© Meleko Mokgosi. Courtesy of Stevenson, Cape
Town / Johannesburg/ Amsterdam

Image credit: Mario Todeschini

STEVENSON has an international exhibition programme with a particular focus on the region. Founded in 2003, the gallery has spaces in Cape Town, Johannesburg and Amsterdam.

Stevenson participates in Art Basel, Frieze London, Frieze New York and Paris Photo, among other fairs

Artists exhibited ▾

Zander Blom, Wim Botha, Steven Cohen, Georgina Gratrix, Ian Grose, Pieter Hugo, Mawande Ka Zenzile, Moshekwa Langa, Neo Matloga, Meleko Mokgosi, Paulo Nazareth, Simphiwe Ndzube, Hylton Nel, Mame-Diara Niang, Serge Alain Nitegeka, Thenjiwe Niki Nkosi, Deborah Poynton, Robin Rhode, Penny Siopis.

STAGE, our platform for younger, unrepresented artists, will feature Jemila Isa.



Goodman Gallery

Founded
1966

Directors

Liza Essers Olivia Leahy Emma-Jane Laurence Wendy McDonald
Jacqui Peffers Carel Robinson
Anthony Dawson Grace O'Malley

Location

Cape Town, Johannesburg,
London, New York

+27 11 788 1113

jacqui@goodman-gallery.com

www.goodman-gallery.com

IG @goodman_gallery

Goodman Gallery is an international contemporary art gallery with spaces in Johannesburg, Cape Town, London, and New York. Founded in Johannesburg in 1966 during apartheid, it offered a rare non-discriminatory platform for artists and creative practitioners. Since Liza Essers took over as owner and director in 2008, the gallery has expanded its roster to include over 30 international artists and launched new locations in London (2019) and New York (2023). The gallery has also developed key curatorial initiatives such as In Context and South-South, which explore themes of place, belonging, and connections across the Global South. The gallery continues to play a vital role in shaping contemporary art across continents.

Artists exhibited ▾

Ghada Amer, Nolan Oswald Dennis, Jabulani Dhlamini, Leonardo Drew, Carlos Garaicoa, Pélagie Gbaguidi, David Goldblatt, Gabrielle Goliath, Remy Jungerman, William Kentridge, David Koloane, Atta Kwami, Misheck Masamvu, Cassi Namoda, Walter Oltmann, Pamela Phatsimo Sunstrum, Lindokuhle Sobekwa, Yinka Shonibare, Mikhael Subotzky, Clive van den Berg.



DAVID GOLDBLATT

Johnny Basson, goatherd, Rooipad se Vlak, Pella, Northern Cape.

2004

Digital print in pigment inks on cotton rag paper

Founded
2012

Directors
Jonathan Garnham, Catherine
Humphries, Hannah Lewis,
Thobile Ndenze

Location
Cape Town, South Africa

+27 21 462 4276
info@blankprojects.com
www.blankproject.com
IG @blankprojects

Based in Cape Town, South Africa, blank was founded by Jonathan Garnham as a project space in 2005 and transitioned into a commercial gallery during 2012.

The gallery represents emerging and increasingly established artists from the region and the diaspora in a critically engaged programme with a focus on concept and abstraction in the African context.

Artists exhibited ▾

Kemang Wa Lehulere

KEMANG WA LEHULERE

detail of Teacher Don't Teach Me Nonsense, 2017

Installation

Image 3 courtesy of the artist and A4 Arts Foundation, Cape Town.



Gallery MOMO

Founded
2003

Director
Monna Mokoena

Location
Johannesburg, South Africa

+27 11 327 3247
info@gallerymomo.com
www.gallerymomo.com
IG @gallerymomo



RANSOME STANLEY

The Hunt
2024
Oil on canvas
50 cm x 90 cm
Image courtesy of Gallery MOMO

Gallery MOMO is a contemporary African art gallery founded in 2003. The gallery presents artists from the continent and the diaspora with a focus on works that look at contemporary African issues. The gallery also highlights African masters and their contribution to South African art discourse while nurturing emerging artists through its residency program established in 2005.

Artists exhibited ↴

Kagiso Gundane, Jonathan Freemantle, Andrew Tshabangu, Joel Mpah Dooh, Vivien Kohler, Percy Konqobe, Malangatana Ngwenya, Roger Botembe, Rael Jero Salley, Kimathi Donkor, Gadi Ramadhani, Pedro Trueba, Nik Cho.

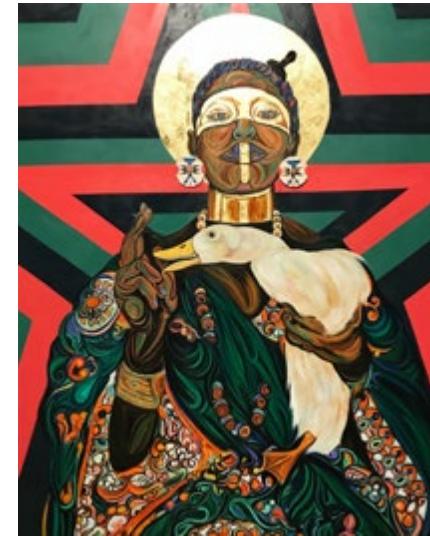
Kalashnikov

Founded
2013

Directors
Matthew Dean Dowdle, MJ Turpin,
Zanele Kumalo

Location
Cape Town, South Africa
Johannesburg, South Africa

069 114 5474
info@kalashnikov.com
www.kalashnikov.com
IG @kalashnikovvgallery



AYANDA MABULU,
Ikhakhayi Lika Hintsa, 2022
Oil and spray paint with gold leaf on canvas
155 x 127 cm

YOLANDA MAZWANA
Hefty, 2024, Mixed media on canvas
1840 x 1640 mm



Kalashnikov Gallery is a contemporary fine art gallery and project space which is dedicated to providing a platform to both emerging and established South African artists. Kalashnikov challenges the conventions of the art gallery in its manifestation, conduct and motivation. The gallery is both a commercial art space as well as a project space for experimentation with an ethos of socio-political engagement and accessibility.

Artists exhibited ↴

Mbali Tshabalala, Ayanda Mabulu, Tinyiko Makwakwa, Olaf Bisschoff, Charity Vilakazi, Yolanda Mazwana.

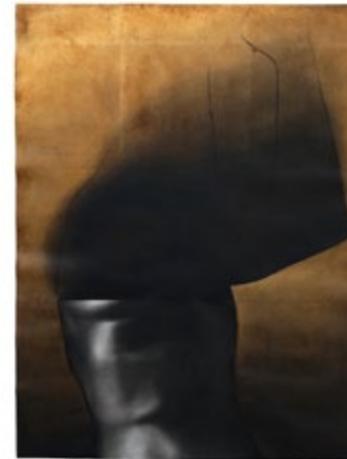
Afriart Gallery

Founded
2002

Director
Daudi Karungi

Location
Kampala, Uganda

0701630640
daudi@afriartgallery.org
www.afriartgallery.org
IG @afriartgallery



DANIEL ATENYI
Cabin Fever, 2025
Charcoal and Coffee on Paper
77x59cm
©Daniel Atenyi, Courtesy of Afriart Gallery and the Artist



FIKER SOLOMON
Freedom and Growth 5, 2024
Jute, Yarn, Palm Leave Mats, Snail Shells, Cowrie Shells
140 x 104 cm
©Fiker Solomon, Courtesy of Afriart Gallery and the Artist



KALEAB ABATE
Hidden Figures in the Park, 2024
Mixed Media on Fabric
180x106cm
©Kaleab Abate, Courtesy of Afriart Gallery and the Artist

Founded in 2002 and located in Kampala, Afriart Gallery (AAG) is one of the leading international contemporary art galleries representing artists who live and work on the African continent. Our mission is to connect African artists to the global art market and audience, creating a fair and supportive environment where creativity thrives, and powerful ideas find their voice.

Artists exhibited ▾

Daniel Atenyi, Fiker Solomon, Kaleab Abate.

Eclectica Contemporary

Founded
2016

Director
Shamiela Tyer

Location
Cape Town, South Africa

+27 21 422 4145
info@eclecticacontemporary.co.za
www.eclecticacontemporary.co.za
IG @eclecticacontemporary

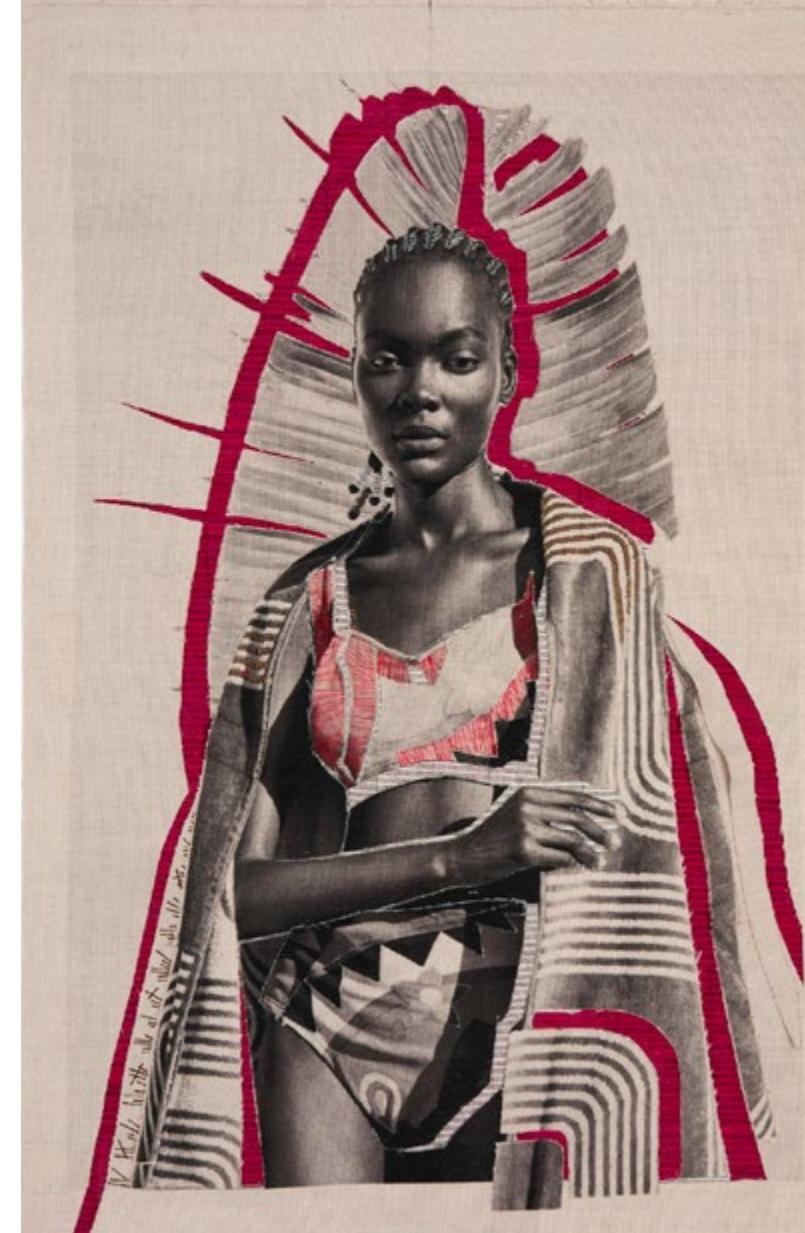
With an increasing focus on African Art around the world, Eclectica Contemporary aims to present a carefully selected and focused collection of art from the continent that interrogates issues facing us in a globalized world. The art at Eclectica Contemporary often showcases practices and materials from art history but which push these boundaries and explore uncharted territories of representation, technique and theory.

Based in Cape Town, South Africa, Eclectica Contemporary sees itself as an African gallery with an international vision. We celebrate the diversity and depth of art making on our continent while aiming to contextualize it for a growing global market.

Our program of exhibitions shows a mix of solo shows by gallery artists alongside curated group shows. In addition, the Eclectica Contemporary exhibition space has facilities for experimental, new media and project-based works.

Artists exhibited ▾

Thando Phenyane, Abdoulaye Konaté, Justin Dingwall, Johannes Phokela, Sahlah Davids, Hussein Salim, Patrick Rulore, Ibrahim Khatab, Natalie Paneng.



JUSTIN DINGWALL
Reverie, 2025
Mixed Media Photography
94 x 62 cm

Founded
2018

Director
Banele Khoza

Location
Johannesburg

0848429985
info@bkhz.co.za
www.bkhz.art
IG @bkhz

BKhz Gallery was founded by eSwatini born artist, Banele Khoza. Started as a studio space for Banele to create and represent himself from, BKhz (the gallery) came to be when Banele acted on his desire to grant his contemporaries access to an exhibition space that would prioritise their holistic well-being as best as possible. The gallery continues to operate by the ethos of putting the needs, wants, and vision of the artist first.

Since its opening in August 2018, BKhz Gallery has hosted numerous group and solo exhibitions, showing works by emerging and established artists, in South Africa and abroad. The team at BKhz works with intentions to better impact the gallery's immediate community through: diversity in the selection of artists, deliberately foregrounding women artists, increasing the ease of accessibility to audiences, and providing visual and academic discourse.

Artists exhibited ▾

Zandile Tshabalala



ATHI-PATRA RUGA

iNyanga Zonyaka From The Lunar Songbook
2021

Wool and thread on tapestry canvas
250 x 150 cm

Image courtesy of The Artist, WHATIFTHEWORLD
(Cape Town) and BKhz (Johannesburg)

First Floor Gallery Harare

Founded
2009

Directors
Marcus Gora, Valerie Kabov,
Rodney Badza (Associate
Director)

Location
Harare

+263 77 570 9031
firstfloorgalleryharare@gmail.com
www.firstfloorgalleryharare.com
IG @firstfloorgalleryharare



GRESHAM TAPIWA NYAUDE
Cartwheels in the Sand Part, 2025
Oil on canvas
90 x 70 cm

Image courtesy of First Floor Gallery Harare



WYCLIFFE MUNDOPA
All in the Head, 2024
Oil and spray paint on canvas
180 x 140 cm
Image courtesy of First Floor Gallery Harare



AGAIN CHOKWAMBA
The Garden of Tsvinje, 2025
Oil on canvas
123 x 104 cm
Image courtesy of First Floor Gallery Harare

First Floor Gallery Harare, is Zimbabwe's leading contemporary art gallery, with a reputation for discovering and fostering the finest contemporary emerging talents in Zimbabwe and beyond. Its practice bridges support for the arts, cultural and policy advocacy, collector education and advisory as well as strong focus on building flourishing and sustainable art sectors in Zimbabwe and across the continent.

Artists exhibited ▾

Shamilla Aasha, Again Chokwamba, Wycliffe Mundopa,
Gresham Tapiwa Nyaude.

HUB SOLO Stevenson

Artist presented: Steven Cohen



STEVEN COHEN
Golgotha - Portrait #4, Paris, 2009
C-print
© Steven Cohen.
Courtesy of Stevenson, Cape Town / Johannesburg/
Amsterdam
Image credit: Marianne Greber

The Weight of Wings / Lithic Levitation

For nine months, I have worked on these winged figures, wrestling with their paradox: powerful granite wings that also ground them. Throughout the process, they became conduits for my reflections on humanity's place on this fragile planet. The wings hold layered meaning, dreams of levitation, our yearning to fly, and the heavy consequences of our actions, symbolised by our carbon footprint.

These sculptures critique the desire to escape life in search of "elsewhere," instead celebrating the richness of the present moment. We are brief participants in Earth's vast geological chronicle, and my work urges a deeper appreciation of the here and now. Creation, for me, is an act of gratitude.

Working with rock and stone connects me to deep time, grounding my practice in the primal act of stacking. Long before carving, humans piled stones to mark significance and assert existence. In these works, stacked wings become metaphors for layered ideas, comprehension, and the pursuit of stability and meaning.

Rather than evoking angels or mythical beings, these sculptures reflect the evolution of human thought, from heaps of stone to the defiance of gravity, reminding us that freedom, both material and metaphorical, is built layer by layer.



STEVEN COHEN
Paris, Centre National de la Danse, 26/6/2023
Archival tape, make-up, glitter, bindi, synthetic
eyelashes and butterfly wings
65 x 63cm
© Steven Cohen. Courtesy of Stevenson, Cape Town /
Johannesburg/ Amsterdam
Image credit: Thys Dullaart

An extension of the fair's gallery HUB, the MAX section gives room to exhibit large scale works that would challenge the limitations of a conventional booth.

MAX

If Walls Could Talk
- Ashraf Jamal

Through scarified golden surfaces and rich fabrication, the Cape Town-based Eclectica Gallery presents the Cairo-based Egyptian, Ibrahim Khatab, infuses the desert with letters. All zones of culture, place, and being, are built on the elimination of a *terra incognita*, the nothingness of the desert. Khatab is acutely aware of this. His vast murals scratched and daubed into and onto wood signal the data and detritus of urban living – the scrawled mutterings of the streets, the calligraphic dance of Arabic letters and words, the elliptical signage of global products, the interpenetration of worlds and cultures that inform his vision of Cairo. For while Khatab's work is distinctively local – the trace and measure of his city – it speaks eloquently and sensuously of places the world over. As such, his artworks are runes – enigmatic and wondrous signs and symbols the meaning of which remain remote, as though scoured by a desert wind.

Within Khatab's scratched and scrawled murals there lie seductive riddles and sweet small comforts. In his distinctive use of materiality – embrace of matter – Khatab allows us to plumb these needs and yearnings. As such, their artworks are sacral – they are concerned with rites and symbols, hopes and fears, beliefs and their fragility.



IBRAHIM KHATAB

Details of Untitled, 2025

Mixed media on recycled wooden crates

Presented ahead of Steven Cohen's first retrospective, taking place at Iziko South African National Gallery in Cape Town this December, are new works from an ongoing series of self-portraits, an extension of his three-decade-long performance practice. Incorporating make-up, glitter, butterfly wings and Cohen's DNA, they bear the memory of these performances, both as physical residue and as testament to the meditative practices undertaken pre- and post-performance. As such, these tape portraits offer the face as something both extraverted and inhabited.

When first exhibiting this series, the artist wrote:

'The birth of this idea to remove my make-up with adhesive tape came at an elegant museum supper one night 10 years ago, with an accusing glare followed by a rebuke from across the dinner table: 'There's glitter in my soup!' I had just finished performing. I was embarrassed. In my bag, I had a roll of duct tape, and I used it there and then to remove the glittered make-up from my face. It was efficient. There is a real relief in peeling off the eyelashes – eyelashes are pointe shoes for the eyes. After that, the breakdown of the make-up using pressure-sensitive adhesive tape became part of my post-performance ritual.'



ANGUS TAYLOR
Lithic Levitation i
2024
Bronze and Belfast gabbro
2320 (h) x 800 x 1050 mm
Edition of 6

ANGUS TAYLOR
Lithic Levitation ii
2024
Bronze and Belfast gabbro
2320 (h) x 800 x 1050 mm
Edition of 6

MAX

Stevenson

Artist presented: Georgina Gratrix

GEORGINA GRATRIX

Bloomsbury Bouquet, 2024

Oil on linen

300 x 220 cm

© Georgina Gratrix

Courtesy of Stevenson, Cape Town / Johannesburg/ Amsterdam

Photo: Mario Todeschini

For MAX, Stevenson will present one of Georgina Gratrix's largest paintings to date – a monumental flower arrangement painted in her Cape Town studio. Impasto petals and variegated stems erupt from an imposing still life that, through its scale, defies the common examples in the genre.

Gratrix expresses a keen interest in the 'sanctity and the solace of space', whereby each painting demonstrates a particular reverence for mundanity and interiority. Referencing the compositional layout, colour and brushstroke of Henri Matisse and Irma Stern, the artist describes her style as somewhere between 'feverish and controlled'.

Through the thick layering of paint, Gratrix sculpts her flowers, moulding the medium and introducing a rich texture to the still life. The artist iterates, 'There's something very satisfying in taking a tiny sketch and seeing how far you can blow it up, really utilising the space. There's something quite nice about seeing a red flower the size of your head.'



A Cape Town Landscape (1800-2024) is a unique reimagining of a well-known watercolour painting by Scottish travel writer, artist, and wife of the first British Colonial Secretary at the Cape, Lady Anne Barnard. Her image depicts a panoramic view of Cape Town, painted from the roof of her residence at the centre of the Castle of Good Hope.

Subotzky's 9.5 metre-long installation uses his Sticky-Tape Transfers technique to combine a photographic panorama taken from the same spot on the Castle's roof with a scan of Barnard's original. This process weaves a complex visual narrative, (re)capturing Barnard's gaze some two centuries later while revealing the interplay between colonial fantasies and photographic realism.

The work is concerned with forms of containment and surveillance embedded within the city's terrain, drawing on histories of colonial prisons, slave labour camps, and military forts alongside its natural topography.

Through its layered construction, it evokes what Subotzky describes as "fragments of scopic gazes that collectively surveil A Cape Town Landscape." The result is an image that unsettles the deceptive idyll of the city, revealing instead the ways racist ideology, spatial disparity, and social injustice have been inscribed into its frame.



MIKHAEL SUBOTZKY

A Cape Town Landscape, 1800-2024
Archival pigment, cotton rag paper, J-Lar tape
950.4 x 300 cm (approx)

The first of its kind worldwide, gallery LAB showcases galleries and hybrid spaces from around the continent and beyond. Each participant showcases a single artist or artist collective. gallery LAB will serve as an incubator, a space to develop and nurture emerging galleries and programs as well as a space for exploration; to present and test new artists, ideas and business models relevant to the contemporary African arts landscape.

The section is curated by Kim Kandan (Fair Manager, FNB Art Joburg).

LAB

Kumalo | Turpin

Founded
2025

Director
Zanele Kumalo, MJ Turpin

Location
Johannesburg, South Africa

+27 73 124 8183
kumaloturpin@gmail.com
kumalo-turpin.com
IG @kumaloturpin



NATHANIEL SHEPPARD III

Play Sunrise, 2025

Oil on canvas

900 x 1200 mm

Based in Johannesburg, South Africa, Kumalo | Turpin is a new contemporary art space dedicated to exhibiting the next generation of leading artists from the Global Majority. With a focus on artists whose work challenges dominant narratives and reflects global concerns, the gallery presents a programme designed to amplify previously-excluded voices in today's society.

Artist exhibited ▾

Nathaniel Sheppard III, Boemo Diale, Ronél de Jager, Cameron Platter.

Wunika Mukan Gallery

Founded
2020

Director
Wunika Mukan

Location
Lagos, Nigeria

info@wunikamukangallery.com
www.wunikamukangallery.com
IG @wunikamukangallery

NTHABISENG BOLEDI KEKANA
The Gathering, 2025
Oil, textiles and acrylic on canvas
76.5x57 cm
Courtesy of Nthabiseng Boledi Kekana
and Wunika Mukan Gallery



Wunika Mukan Gallery, formerly known as Pacers, is a contemporary art gallery located in Lagos, Nigeria. Established in 2020 by Wunika Mukan, the gallery is committed to promoting emerging artists from Nigeria, Sub-Saharan Africa, and the diaspora. The primary objective of the gallery is to provide a platform for these artists to showcase their works to both local and international audiences, thereby creating exciting opportunities for them to exhibit and critically engage with the wider art market.

Artists exhibited ↴

Nthabiseng Boledi Kekana.



NTHABISENG BOLEDI KEKANA
Embo I, 2025
Red ochre on fabriano
29 x 20.7cm
Courtesy of Nthabiseng Boledi Kekana
and Wunika Mukan Gallery

Kianda Contemporary Art Project

Founded
2024

Director
Marcos Jinguba

Location
Luanda, Angola

+244 926 196 333
artprojectkiandacontemporary@gmail.com
www.kiandacontemporaryart.org
IG @kianda_comtemporary_art

LEVY POOE
Nomoro tsa Mochina
100 x 100 cm
Acrylic on canvas
2025



LEVY POOE
The rehearsal break
100 x 100 cm
Acrylic on canvas
2025



Kianda Contemporary Art Project is a platform for emerging art, curatorship and pop art gallery, focussed on curatorial and conceptual production and the art market.

It was founded with a view to providing access to curatorial work in a studio format, while at the same time mediating artistic production with the art market and system.

Artist exhibited ▾

Levy Pooe.

Founded
2020

Director
Arielle Baramoto-Edoumou,
Joseph Archy-Mayunga

Location
Kinshasa, Democratic Republic of
the Congo

+243 844 804 444
info@themalabogroup.com
www.themalabogroup.com
IG @malaboarts



FRANCIS MAMPUYA
'Lost paradise', 2023
Mixed technique on canvas
120 x120 cm
Image courtesy of Yvon Edoumou



JEAN-CLAUDE DESMERGES
'Constitution Hill', 2025
Charcoal on paper
84 x 70 cm
Image courtesy of Yvon Edoumou

MALABO is a contemporary art gallery based in Kinshasa, DR Congo. Created in December 2020, it primarily aims to promote Congolese artists. 2025 marks its second consecutive participation at FNB Art Joburg.

Artists exhibited ▾

Francis Mampuya (DR Congo), Jean-Claude Desmerges (France)

Windsor Gallery

Founded
2022

Director
Richard Vedelago

Location
Abuja, Nigeria
Lagos, Nigeria
Abidjan, Cote D'Ivoire

+234 811 052 4048
theo@windsor-gallery.com
www.windsor-gallery.com
IG @windsor.gallery_abuja
@windsor.gallery_lagos

Windsor Gallery is a contemporary art space with locations in Abuja, Lagos, and Abidjan.

Our curatorial vision is rooted in critical dialogue, cultural integrity, and bold experimentation. We serve as a platform for artists reimagining material, form, and meaning. Windsor is committed to shaping a sustainable future for African art and its global reception.

Artist exhibited ▾

Jamal Bassiouni, Musa Ganiyy, Alfa Abdulkadir.



MUSA GANIYY

When thigs are quiet, everyone dances inattendance, 2025
Acrylic and oil pastel on canvas

Ora Loapi

Founded
2019

Director
Lerato Motshwarakgole

Location
Gaborone, Botswana

+267 76 053 366
info@oraloapi.com
www.oraloapi.com
IG @oraloapi_

KUDZANAI KATERERE

Wrapped in Love
Serpentine stone
51cm x 27cm



Founded in 2019 Ora Loapi facilitates the global circulation of the best in the visual arts from Botswana.

Artists exhibited ↴

Kudzanai Katerere, Lerato Lodi.

Modzi Arts Gallery

Founded
2019

Director
Ba Taonga Julia Kaunda-Kaseka

Location
Lusaka, Zambia

+260 977 783 992
director@modziarts.com
www.modziarts.com
[@modziarts](https://www.instagram.com/modziarts)



MAPOPA HUSSEIN MANDA
Times of Zambia - The Last Zambian Super, 2025
Mixed Media acrylic, maps, newspaper on canvas
150 x 120 cm
Image courtesy of Modzi Arts Gallery

Modzi Arts Gallery was established in 2019 as a interdisciplinary, not-for-profit gallery based in Lusaka, Zambia, dedicated to reframing the country's contemporary art landscape through experimental practice, residencies, mentorship, and exhibitions. Modzi has been committing to storytelling beyond borders and to reshaping regional presence in the global art conversation.

Artists exhibited ▾

Mwamba Chikwemba, Mapopa Hussein Manda, Natasha Evans.



MWAMBA CHIKWEMBA
Self Portrait, 2024
Mixed Media Acrylic, fabric stitched on canvas
165 x 170 cm
Image courtesy of Modzi Arts Gallery



NATASHA EVANS
Faults Lines, 2025
Mixed Media on canvas
142 x 125 cm
Image courtesy of Artist

TBP Collective

Founded
2019

Director
Kim Karabo Makin, Legakwana
Leo Makgekgene, Rrangwane,
Thebe Phetogo, Thero Makepe

Location
Gaborone, Botswana

+267 727 67590
thebotswanapavilion@gmail.com
IG @thebotswanapavilion

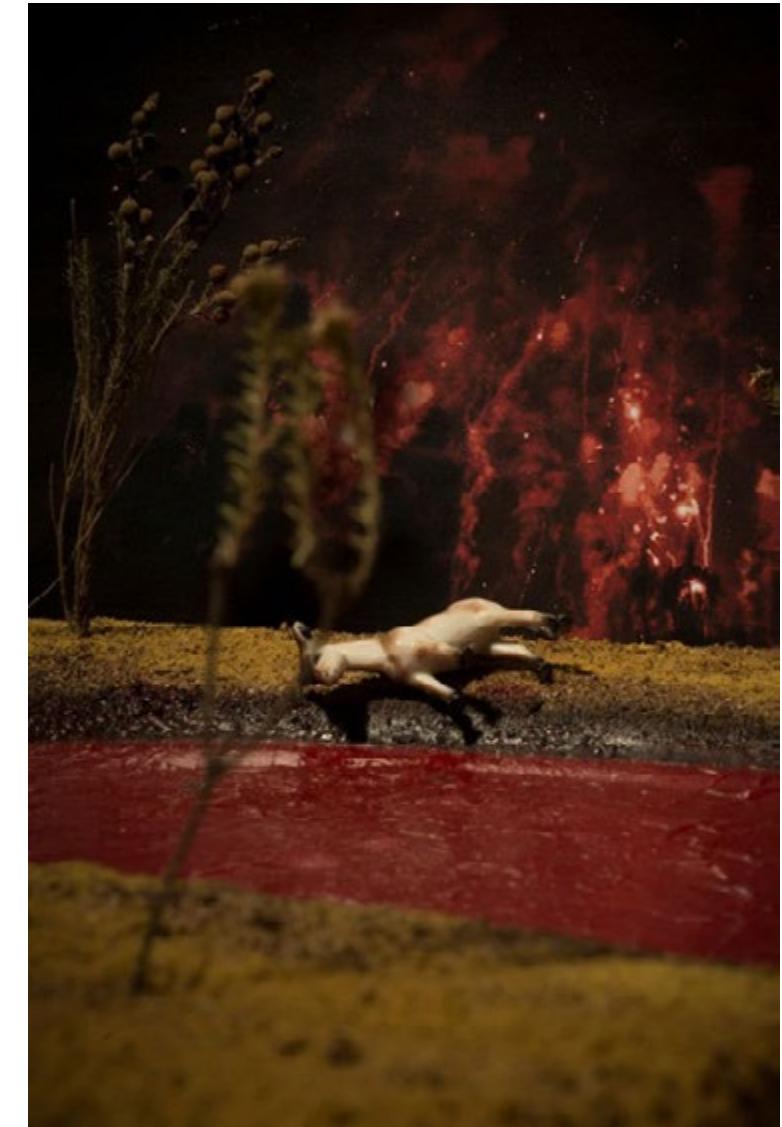
Formerly known as The Botswana Pavilion, TBP Collective is an artist collective and platform founded in 2019. It comprises core members Kim Karabo Makin, Legakwana Leo Makgekgene, Rrangwane, Thebe Phetogo, and Thero Makepe. TBP is committed to the creative development and artistic archiving of Botswana.

The collective's work addresses a lack of representation in both local and international art spaces, drawing inspiration from the concept of a national pavilion at global art world events like the Venice Biennale. By promoting local creativity and deepening the understanding of Botswana's aesthetic character, TBP Collective aims to bridge the gaps between contemporary art and traditional understandings of art and craft.

TBP Collective has successfully hosted four chapters – three physical exhibitions and one virtual exhibition. These include No Return at Gallery MOMO in Cape Town in 2019, Subjective Nationhood at the Botswana National Art Gallery in Gaborone in 2019, Collective Ties – a virtual exhibition in 2020 supported by Pro Helvetia Johannesburg, with additional online interventions in partnership with the British Council – SouthernAfricaArts, and Maš(w)i a Ditoro (tsa Rona) at Sakhile&Me in Frankfurt in 2022. Additionally, TBP Collective participated in Unfinished Camp at the invitation of the Zeitz Museum of Contemporary African Art (MOCAA).

Artist exhibited ▾

Kim Karabo Makin, Rrangwane, Thebe Phetogo and Thero Makepe.



HERO MAKEPE
Kgomo Tsaka Deile Kae IV, 2019
Digital Photography on Hahnemuhle
29.7 x 21 cm
Image courtesy of Rag Bartya

Logmo + Makon

Founded
2022

Director
Diane Audrey Ngako

Location
Douala, Cameroon

+237 690 804 383
diane.ngako@gmail.com
www.logmomakongallery.com
IG @logmomakongallery

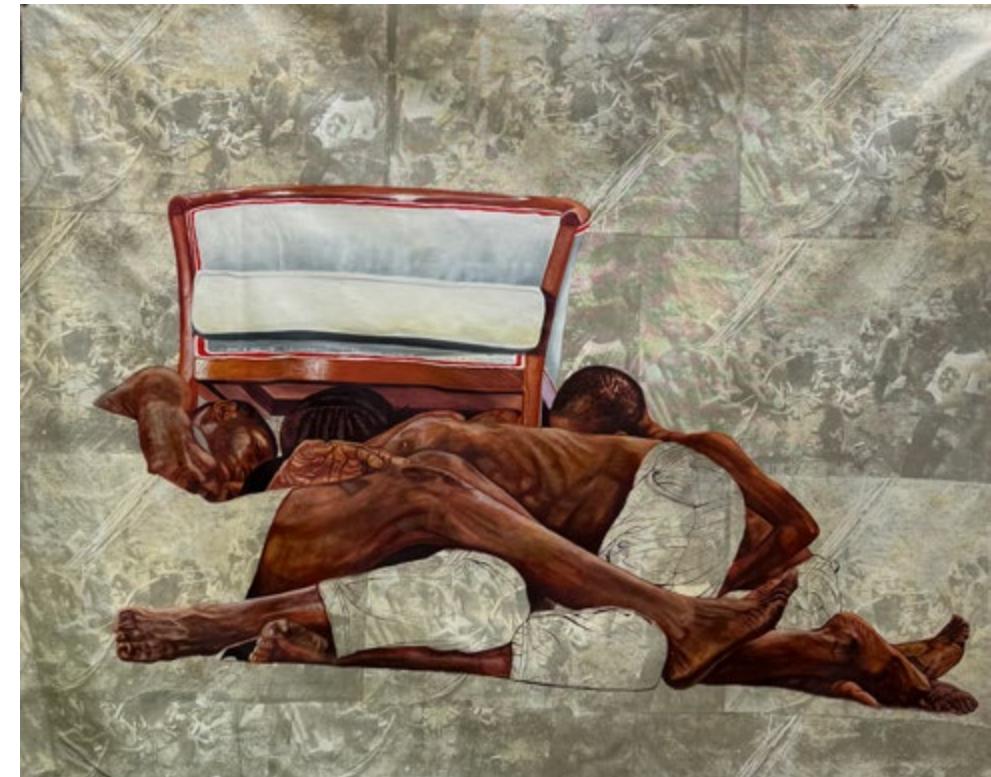
JEAN DAVID NKOT
The underside of the agreements, 2025
Silkscreen and acrylic on canvas
290 x 220 cm
Image courtesy of Logmo + Makon

Founded in Douala, Logmo + Makon is a gallery dedicated to championing contemporary African art. We support both emerging and established artists whose practices critically engage with today's social realities.

Our mission is to foster bold artistic voices that shape new narratives and broaden perspectives. The gallery positions itself as a bridge between local creativity and the international art scene. Logmo + Makon stands as a space of dialogue, where art becomes a universal language for the future of the continent.

Artist exhibited ▾

Jean David Nkot, Carine Mansan, Wilfried Mbida.



Founded
2011

Director
Gadi Ramadhani

Location
Dar es Salaam, Tanzania

+255 786 072 399
info.kokoten@gmail.com
www.kokoten.studio
IG @kokoten.studio



BARNABAS MNAMBA
Banana Painting Series, 2024
Oil on canvas
Image courtesy of KokoTEN

KokoTEN is an independent visual arts studio and a curatorial hub founded by Gadi Ramadhani, dedicated to the research, development, and presentation of contemporary art in Tanzania. Conceived as a platform to address the gap in critical discussion about art in the region, KokoTEN aims to connect local visual arts with international productions.

Artists exhibited ▾

Barnabas Mnamba

The Space Ethiopia

Founded
2023

Director
Frehiwot Demssie

Location
Addis Ababa, Ethiopia

+251 91 163 0817
thespaceethiopia@gmail.com
IG @thespace_ethiopia



DAGIM ABEBE
Collective Togetherness VI, 2024
Mixed media on paper
47.5 x 32.5 cm
Image courtesy of the Artist

The Space Ethiopia is a commercial gallery located in Addis Ababa, Ethiopia, working with multitude of Artists from Ethiopia and East Africa.

Artist exhibited ↴

Aksah Seyoum, Dagim Abebe, Margaret Ngigi, Tesfahun Kibru.

TESFAHUN KIBRU
Improvisation II, 2018
Discarded textiles and Rust on canvas on Rubber
83.5 x 60.5 cm
Image courtesy of the Artist



Founded
2016

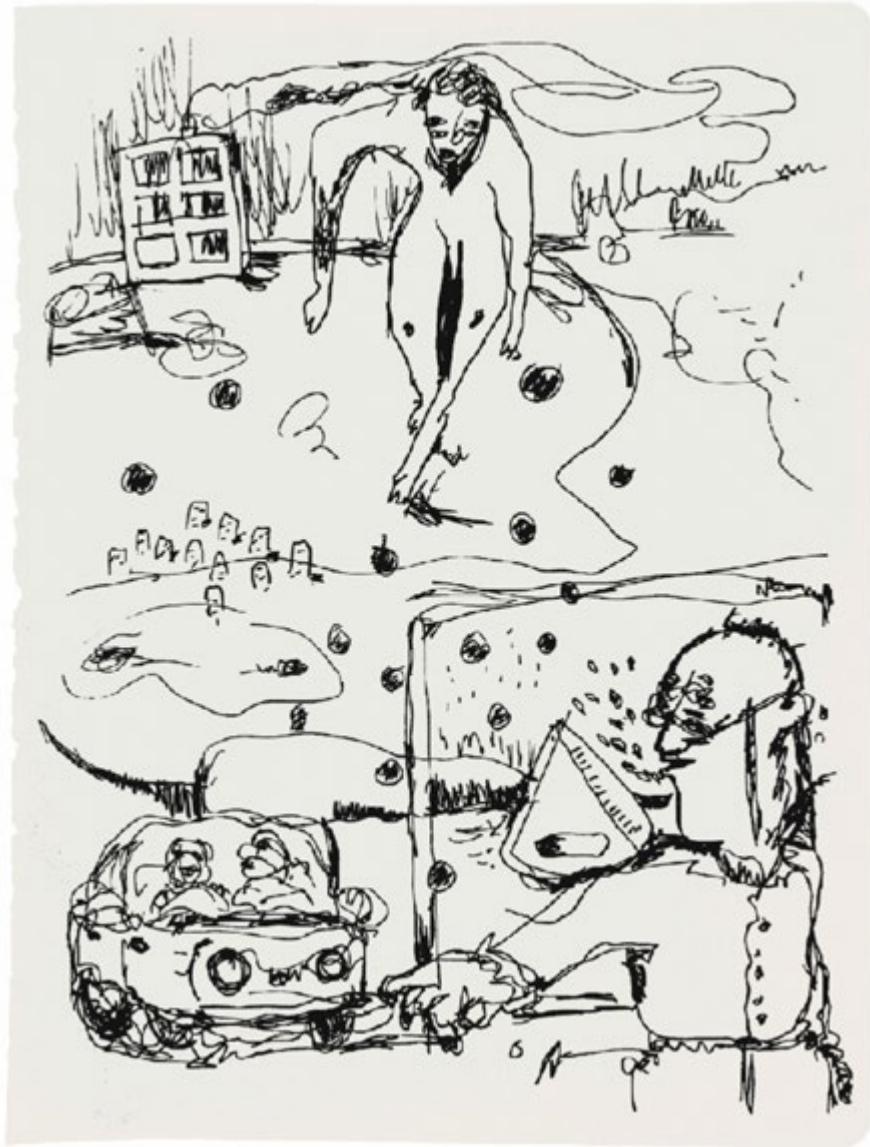
Director
Tushar Hathiramani

Location
Lagos, Nigeria

+234 903 223 4862
friends@16by16.co
www.friends.16by16.co
IG @16by16, @friends_of_16

We are a boutique hotel and incubator for “Friends of 16.” Throughout our 7 year history, we have invited many friends to activate the space as a centre for information exchange and learning by running programs that fit within and intersect with, the practices of other friends. This has allowed us to present a new prototype that provides shelter while also orienting our community to the greater perspectives that our city offers. We have directed our space and resources towards the growth of creative ideas, businesses and ultimately ecosystems. We facilitate residencies, curate exhibitions, produce events and festivals and design policies (across the public and private sectors).

Artist exhibited ▾
Osione Itegboje.



OSIONE ITEGBOJE
When I look into your eyes I see the old pervert in me, 2023
Pen on acid free paper
Image courtesy of 16/16

Citizen Projects

Founded
2020

Directors
AIDA ESI Hayfron-Benjamin

Location
Accra, Ghana

+233 054 351 6481
hello@citizencuratorial.com
www.citizencuratorial.com
IG @citizenprojectspace



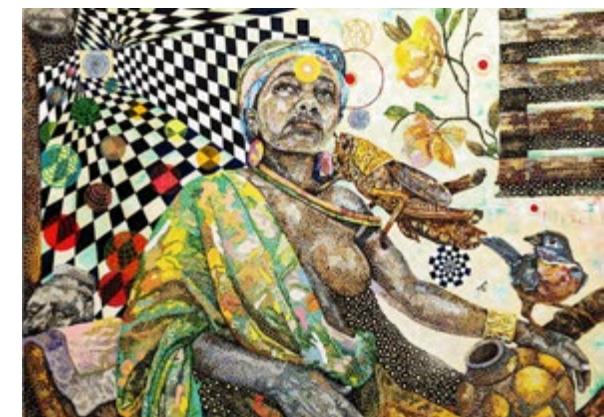
KENWYN CRICHLLOW
Landscape of the Mind, 2025
Diptych
Approx 220 x 120 cm each
Image courtesy of Aida Hayfron-Benjamin

Citizen Projects is an exhibition, programming and curatorial presentation space in Accra, Ghana. Working with both continental African and Diaspora artists and curators to show engaging contemporary musings on art and culture.

Artists exhibited ↴

David Alabo, Kenwyn Crichlow, Efia Serwah Barning, Lauriane Yougang.

LAURIANE YOUGANG
La Symphonie des étoiles, 2025
Acrylique Sur Toile
70 x 120 cm
Image courtesy of Aida Hayfron-Benjamin



Rangi Gallery

Founded
2020

Director
Lorna Mashiba Albou

Location
Dar es Salaam, Tanzania

+255 692 575 996
rangigallerytz@gmail.com
www.rangigallery.com
IG @rangigallerytz

Rangi Art Gallery is a premier contemporary art space in Dar es Salaam showcasing Tanzanian and select international works. It champions both emerging and established Tanzanian artists, fostering cultural dialogue and creative expression. As a key force in East Africa's art scene, Rangi offers a platform for experimentation and audience engagement.

The gallery supports artistic innovation through initiatives like the Rangi Nyumbani Residency.

Artist exhibited ▾

Joy Adeboye

TURAKELLA EDITHA GYINDO (TURA)
Fallen, 2023
Net Fabric, Acrylic, Coffee on canvas
120 x 100 cm
Image courtesy of Baraka Leo



Yenwa Gallery

Founded
2021

Director
Ugonna Ibe-Ejiogu

Location
Lagos, Nigeria

+234 809 388 0711
ugonna@yenwagallery.com
www.yenwagallery.com
IG @yenwagallery

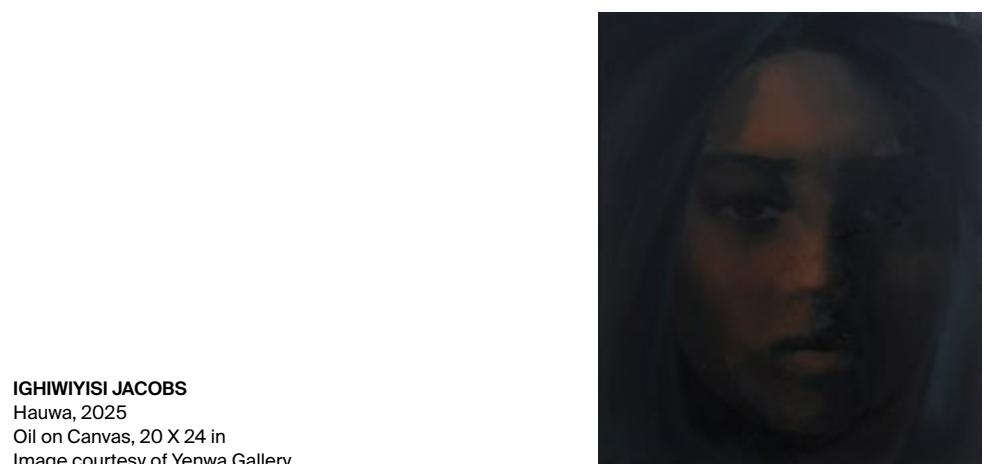


EHINOMEN OKOEKI
Can I Sleep Over, 2025
Mixed Media, collage and stained paper
25 x 34 in
Image courtesy of Yenwa Gallery

Founded in 2021 by Ugonna Ibe-Ejiogu, Yenwa is a contemporary art gallery based in Lagos, Nigeria, dedicated to showcasing bold and experimental work by artists across Africa and its diaspora. With a curatorial focus that embraces painting, sculpture, installation, photography, and new media, the gallery supports emerging artists and creates space for mid-career artists to expand their practice. Yenwa fosters critical dialogue and artistic risk-taking, connecting collectors to new perspectives through exhibitions, fairs, and community-driven programs.

Artists exhibited ▾

Paolo Sisiano, Ehinomen Okoeki, Igwiwiyisi Jacobs, Prince Orlu Moses Ozangeobuoma.



IGHIWIYISI JACOBS
Hauwa, 2025
Oil on Canvas, 20 X 24 in
Image courtesy of Yenwa Gallery



PRINCE ORLU MOSES OZANGEBOUOMA
Life Beyond Physical V, 2024
Acrylic on canvas
24 x 24 in
Image courtesy of Yenwa Gallery

Forster Gallery Zanzibar

Founded
2017

Director
Markus Forster

Location
Zanzibar, Tanzania

+255 62 878 5198
markus@forster-gallery.com
www.forster-gallery.com
IG @forster.gallery

KAY LEIGH FISHER
Distance, 2024
Charcoal, chalk and oil on canvas
120 x 120cm



MURAMUZI JOHN BOSCO
The wise live lines, 2025
Acrylic on canvas
120 x 120 cm



In the heart of Zanzibar's vibrant tourist hub, Forster Gallery provides a professional platform for artists to present their work to the world.

Through our Open Studio program, we offer artists a stress-free environment to create, encouraging cultural exchange with both the local community and international visitors. We actively support artists in gaining access to international collectors, art fairs, and exhibitions.

Artist exhibited ▾

Kay Leigh Fisher, Kyunyu Pauline Makala, Muramuzi John Bosco.

A new section of the fair, GIF allows galleries to spotlight photographers in their programme. A space to show works by image makers, the section has the potential to develop to include all lens-based media.

GIF

Natalie Paneng

Represented by: Eclectica Contemporary

Natalie Paneng is a Johannesburg-based transmedia artist and digital worldbuilder, crafting surreal narratives through installation, performance, and creative technology.

A BA Honours graduate in Dramatic Arts from Wits University, she blends self-taught digital skills with her theatre background to explore the role of the alternative Black woman in shifting narratives. Her work has been exhibited internationally, with shows at Galerie Eigen + Art, Stevenson Gallery, and Kunsthalle Bremen, among others.

She has presented at HKW and major digital art festivals like MUTEK Montreal and IDFA, where her VR project Natalie's Trifecta won the 2023 Special Jury Prize for creative technology. A past resident at Studio Quantum and Gasworks London (2024), she continues to explore the intersections of science, art, and spirit.



NATALIE PANENG
Untitled, 2025
Digital photography
Image courtesy of the Artist

Tatenda Chidora

Represented by: BKhz



TATENDA CHIDORA

A lot has been happening, 2023

Image Courtesy of Mankebe Seakgoe

Tatenda Chidora's work focuses the subject of the African male as he aims to face issues related to his own identity within his portraiture work.

"I want to translate the responsibilities we have and go through in our societies. There's always something we run away from. In my images, there are elements that we as African men are happy to face, some things that we are comfortable with, and something we are not comfortable talking about...The pins, the surgical masks, and the thermal blanket I have used in my photographic compositions are daily-life objects collected in various circumstances. They suggest a context of existence where African men strive to find a way of survival and how to be able to make it to the next step as individuals" says Chidora.



Left:
TATENDA CHIDORA
Strussbob it wasnt me, 2017
Image Courtesy of Mankebe Seakgoe



TATENDA CHIDORA
Metamorphosis, 2019
Image Courtesy of Mankebe Seakgoe

Robin Rhode

Represented by: Stevenson

ROBIN RHODE

The Stripper, 2003

Digital animation with sound, 2 min 33 sec

© Robin Rhode

Courtesy of Stevenson, Cape Town/Johannesburg/ Amsterdam

Robin Rhode presents *The Stripper*, now almost 22 years old, speaking directly to the framework of GIF. Shot in Newtown, a historic precinct formerly considered the city's industrial centre, the animation showcases Rhode methodically 'stripping' a drawing of van, each stolen part wiped away on the wall's surface.

With the use of his iconic illusionistic freeze-frame technique, Rhode achieves a narrative effect which reads like an flip book. The animation, imbued with both realism and satirical whimsy, speaks to the long term influences of Arte Povera and Dadaism on his work. Using common materials such as white chalk and black housepaint, Rhode staged guerrilla interventions in the urban environment at the start of his career, a mode he continues in the present day, most recently seen in works such as *Planes* (2024), exhibited in *Joburg Hymn*.

The artist explains 'My work delineates borders taking daily contorts, comforts and drudgeries and depicts forms totally removed from their norms. Almost like objects in evolution while not offering a solution. A kind of end-beginning.'

The *Stripper* forms part of the Museum of Modern Art collection in the department of New Media.



Artist As First Responder

With STILL ARTIST RESIDENCY

An Introduction: On Site, Memory and Responsiveness

The **AFROPortals Project_Space** (AFROPortals) is an experimental, interactive, art and design lab stewarded by the US-based platform **Artist As First Responder** (AAFR) dedicated to creating sacred spaces for imagination, investigation, and rest by championing artists whose practices heal communities and save lives. Through public forums, residencies, archives, and exhibitions AAFR, founded by independent curator Ashara Ekundayo, utilizes the principles of Afrofuturism, Black Memory, and Collective Liberation as worldbuilding materials to sustain creative inquiry and research praxis that connects people across genre and geography. Our AFROPortals framework sits inside of a global network of specific sites acting as a crucible for contemporary artistic exploration and dialogue developed in collaboration with the Black Cultural Zone CDC and Shared Studios whose global portal network has connected more than 700,000 people across 30+ countries since 2014.

While its roots are deeply embedded in physical community engagement, AFROPortals leverages digital platforms to extend its reach, creating a hybrid space that is both localized and globally accessible. This fluidity allows artists from various disciplines including visual arts, performance, literature, sound, and new media to experiment, collaborate, and present work that often challenges conventional narratives and forms. The “container” is intentionally designed to foster an environment of radical hospitality, encouraging intergenerational, international exchange and cross-cultural pollination. It is a space where emerging voices find mentorship and established artists discover new avenues for expression, all contributing to a vibrant, evolving tapestry of African and Diasporic creativity. *The emphasis is on process as much as product, allowing for the organic development of ideas and the nurturing of innovative practices.*

Furthermore, in recognition that cultural memory and artistic production are often vulnerable to neglect, philanthropic whims, political displacement, or deliberate suppression, AAFR positioned itself as a guardian of these vital assets. From this ethos, the AFROPortals was conceived not merely as a repository but as an active, breathing entity mirroring the interconnectedness inherent in African communal life. It seeks to bridge geographical and temporal divides, creating a continuum for Black artistic thought, labor, and practice that transcends colonial boundaries and contemporary limitations.

Our Partnership: Resonance and Global Impact

AAFR's presentation of **AFROPortals** at the **FNB Art Joburg** in collaboration with **STILL Artist Residency** (STILL) marks a significant moment of convergence. STILL Artist Residency, founded by American artist Ayana V. Jackson, with its commitment to fostering contemplative and impactful artistic practice, provides a crucial framework for deepening the intellectual and creative engagement of AFROPortals. This partnership allows for a shared exploration of themes pertinent to both organizations—such as the role of stillness in creative process, the power of sustained inquiry, and the importance of creating dedicated spaces for artistic reflection. Furthermore, through our utilization of Portal technology we are able to support our basic need for meaningful engagement with those who have different experiences and perspectives at a particularly potent moment when journalistic and artistic voices are being exterminated.

STILL is dedicated to creating safe, supportive spaces for artists from the South and Southern African region, with a special focus on primary caregiving artists—recognizing and addressing the unique challenges they face in sustaining creative practice. AAFR, rooted in the belief that artists are critical first responders in times of crisis, shares STILL's deep commitment to socially engaged art and cross-cultural dialogue. Through this art fair initiative, STILL and AAFR are building a dynamic program to activate and connect US Cities across the African continent and abroad for regional and global cultural dialogue.

This synergy not only amplifies the visibility and impact of both entities but also creates a powerful model for how artistic initiatives can collaboratively build sustainable ecosystems for cultural production and preservation across the African continent and beyond. FNB Art Joburg serves as an ideal platform to showcase the fruits of this partnership, demonstrating a shared vision for the future of African art.

FNB Art Joburg AFROPortals Connections include: Lagos Nigeria, Kigali, Rwanda, Bamako, Mali, Nakavule, Uganda, Mexico City, MX, and Sao Vicente, Brazil.



PORtal (inflatable)
Courtesy of Shared Studios

Made up of master print and publishing houses, the ETC section offers an abundance of books, prints, catalogues and zines.

ETC

Jonathan Ball / Exclusive Books

Founded
1976

Directors
Eugene Ashton, Sharon Naidoo, Mayoor
Vaiyda

Location
Johannesburg, South Africa

+27 11 601 8000
ndizwanga.nemanashi@jonathanball.co.za
www.jonathanball.co.za
IG @jonathanballpublishers

ESTHER MAHLANGU
To Paint Is In My Heart

ESTHER MAHLANGU



TO PAINT IS IN MY HEART

Thames
& Hudson

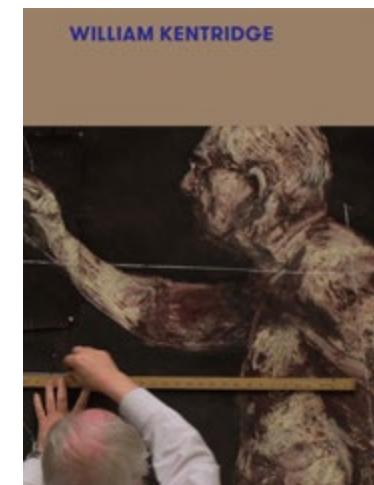
THOMAS GIRST, AZU NWARDHOOU
AND HANS ULRICH OBRIST

ZANELE MUHOLI
Hail The Dark Lioness



WILLIAM KENTRIDGE

Self-Portrait as a Coffee Pot



Jonathan Ball Publishers is South Africa's leading publisher and distributor of high-quality books that inform, inspire, and engage. Our Illustrated Division has a strong focus on art, design, photography, and culture, and we are proud to represent some of the world's most renowned international publishers, including Thames & Hudson, Phaidon, Yale University Press, Aperture, Hardie Grant, Abrams, Chronicle Books, and many others.

Our curated collection of books celebrates the worlds of art, design, photography, and culture bringing you the best in visual storytelling from around the globe. We are proud to represent some of the world's most renowned international publishers, including Thames & Hudson, Phaidon, Yale University Press, Aperture, Hardie Grant, Abrams, Chronicle Books, and many more.

Pulp Paperworks

Founded
2019

Directors
Eugene Ashton, Sharon Naidoo,
Mayoor Vaiyda

Location
Johannesburg, South Africa

+27 71 283 8342
victoria@pulppaperworks.com
www.pulppaperworks.com
IG @pulp.paperworks

MAIA LEHR-SACKS
MAP



CHULUMANCO MAKULUMA
Indlu Yesibane



ODETTE GRASKIE
Unfolding Together



Pulp Paperworks is a small bookbinding studio founded in 2019 by interdisciplinary artist Victoria Wigzell. Since its inception, Pulp has grown across various creative channels, including bookbinding and print production for publishers and artists focused on experimental publications, offering workshops and facilitation, producing customisable branded stationery for corporate clients, as well as running ongoing internships and training programmes. Pulp also produces micro-publications by young artists and writers under its own imprint, PULP EDITIONS.

Loft Editions

Founded
2023

Director
Georgina Berens

Location
Cape Town, South Africa

+27 79 710 4284
info@loft-editions.com
www.loft-editions.com
[@loft_editions](https://IG @loft_editions)

SANEL AGGENBACH
Xtra No. 4, 2024,
Oil-based monotype on BFK Rives
67.5 x 47.5 cm

Loft Editions is a printmaking studio established in 2023 in Cape Town by printer Georgina Berens. Loft collaborates with artists to produce quality limited-edition fine art prints.

Artists spend time working in the studio with a printer who facilitates the technical side of the printmaking process from start to finish. Once signed by the artist, prints are published by Loft Editions and are available online. The studio is a space that is primed for collaboration and experimentation, constantly changing to accommodate and support the artist in residence. We love creating a space where artists can excel both technically and conceptually within the realm of hand printed artworks and works on paper.

Loft Editions will be presenting new work by Michael Taylor and Luca Evans at the Fair.



Artist Proof Studio

Founded
1991

Directors
Kim Berman

Location
Johannesburg, South Africa

+27 11 492 1278
info@artistproofstudio.co.za
www.artistproofstudio.co.za
IG @artsitproofJHB



DAVID TSOKA
A Journey of Transition, 2025
Monotype
85.5 x 84.5 cm



MONGEZI NCAPHAYI
Love Is Life, 2025
Monotype
62 x 44.5 cm

Founded in 1991 Artist Proof Studio remains committed to its mission of expanding access to visual arts education and promoting diversity, equity, and inclusion in the arts. We provide subsidised printmaking education to passionate and talented artists from across the African continent. Our alumni include internationally recognised artists such as Bambo Sibiya, Mongezi Ncaphayi, Sizwe Khoza, Lebohang Motaung, and Raymond Fuyana and many more young talents developing thriving art careers across the world.

Fresco Gallery

Founded
2022

Director
Imaobong Uwemedimo Ekpo

Location
Lagos, Nigeria

+234 907 398 7026
contact@thefrescogallery
IG @galleryfresco

SOLA OLULODE
Ready For Anything, 2021 (reworked 2023)
Monoprint on Paper
Dimension: A1



Fresco Gallery is an art gallery dedicated to original prints and editions by modern and contemporary African artists and printmakers. Since launching in 2022, the gallery has collaborated with artists across South Africa, Kenya, Nigeria, and the African diaspora, building global connections and introducing fresh, accessible ways to collect African art.

Home Is Looking for You: Fiction, Memory and Matrilineal Archives in the Work of Falida Nkomo

By Mpumi Mayisa, Writer & Curator

In Falida Nkomo's (b.2002) materially experimental print-based practice, home is not a place left behind or longed for - it is a force in motion, searching, remembering, and reconfiguring itself through image. Her prints do not merely reference the past; they intervene in it, wrestle with it, and gently rearrange its contours through acts of fiction, memory, and tactile transformation. Here, printmaking becomes a sculptural gesture, a conjuring medium through which memory and imagination meet in deliberate tension.

Born in South Africa to a Malawian mother and South African father, Nkomo grew up navigating the psychic terrain of otherness, marked by the soft-spoken violences of xenophobia and shame. Her mother's nostalgia for home, a home Nkomo herself had never fully known, becomes a haunting trace in her practice. Yet, rather than disavowing these tensions, the work lingers within them. In a deeply intimate register, she creates from the space of un-belonging, offering viewers access to that peculiar ache of witnessing the stories one was born too late to live, yet is somehow beholden to.

The fictional quality of the work is deliberate and generative, allowing Nkomo to reimagine family photographs as moments where time folds in on itself. Absence becomes a compositional device. "I wasn't there," the work seems to say, "but I remember." Through overlays of lace, fragments of communal gatherings, and the spectral appearance of maternal figures, she constructs what Marianne Hirsch might describe as a "postmemory" which creates connections to the past that can only be mediated through representation.

Indeed, fiction becomes a mode of survival and return. By layering color through translucent printmaking techniques, Nkomo allows both clarity and opacity to coexist.

Her mother and maternal family members, often unseen in photographs, appear in the work as presences shaping its atmosphere. Their shared absence becomes palpable, turning the matrilineal archive into a site of speculative becoming. Lace acts as veil and membrane, both concealing and revealing the domestic. It is a binder of what it means to be both inside and outside the home, both claimed and estranged.

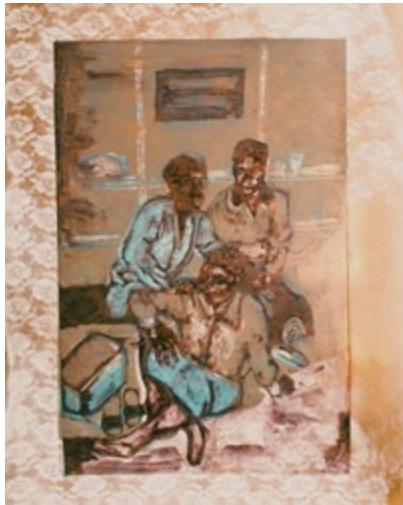
In referencing the act of making, printmaking in particular, Nkomo draws us into the materiality of longing. The process of layering ink, registering textures, and manipulating flatness becomes a metaphor for hybridity, for histories that arrive fractured and are assembled through intuition. There is a cosmology to her palette: color is not chosen for realism, but for its nostalgic chemistry, an imagining of what home may have looked like through her mother's eyes. These gestures are not only aesthetic, but metaphysical - pointing to what Zanele Muholi calls "healing through image."

Nkomo's practice is not static. It is part of a broader, transgenerational dialogue between African women artists who interrogate the politics of the intimate and the domestic. Her work echoes the tenderness of Billie Zangewa's silk tapestries, where beauty is both aesthetic and resistant. Through Nkomo's visual language, we see home as layered, not buried and its recovery is an act of refiguring.

What emerges, then, is not just an archive of images, but an architectural digest of memory building and collapsing. Nkomo is sculpting a world where fiction becomes a portal into the emotional truths of migration, matrilineality, and unlearned shame. Her prints carry the affect of the in-between: between nations, between times, between image and imagination. If home is looking for her, it finds her not as she was, but as she is becoming as she allows home to claim her through the work.



FALIDA NKOMO
ANYAUSOYA (THOSE WHO CARE), 2024
Monotype on paper
(Courtesy of Fresh)



FALIDA NKOMO

The Salon in Lilongwe: With The Chipasula Uniform And
The Lady That Collects Taxi Money
Monotype
56 x 78 cm

During a recent studio visit, I had the opportunity to sit down with Nkomo and speak through her current body of work. She reflects on her relationship to the family archive, the act of re-inscription, and the significance of the maternal image as a conduit for both cultural memory and speculative possibility:

Mpumi Mayisa:

In your current body of work, the family archive functions as both a material and conceptual anchor. How do you navigate the tension between personal memory and collective history in the reactivation of familial images?

Falida Nkomo:

I navigate personal memory through imagination—by placing myself within the familial images and imagining what those moments might have felt like. Collective history enters through conversations with my mother, who recalls stories connected to the images. This interplay between her recollections and my imaginative reconstructions allows me to move from the unknown to the known. In doing so, I begin to reclaim my identity. The process becomes a kind of fiction, shaped by my mother's personal truths and the gaps I try to fill. By layering and displacing images, I create a space where known and unknown histories blur, helping me to become familiar with both the archive and myself.

MM:

Saidiya Hartman speaks of “critical fabulation” as a method to fill archival silences. Do you see your intervention in your family's photographic archive as a form of speculative storytelling, restoration, or re-inscription?

FN:

Yes, definitely. My mother becomes the first narrator, offering memory as a way to fill in what's missing. While her stories may not always be historically factual, they're emotionally and personally true, and that's powerful. Through monotypes and layering, I build fictional narratives that re-inscribe the archive. Hartman's idea of imagining “what could have been” resonates with me. My process of adding and subtracting material, especially unconventional ones, becomes a way to imagine a “free state,” a different kind of memory-work rooted in possibility rather than fixed fact.

MM:

To what extent do you see your use of the maternal image as a way of unpacking generational legacies, especially within migratory or diasporic frameworks?

FN

The maternal image is an archive of knowledge, it's where I begin to know myself. My mother's stories about Malawi, especially around food and migration, have become key to understanding our history. Food, like cassava, becomes a traceable thread between places, between here and there. In the work, maternal objects—clothing, patterns, textures—stand in as markers of culture and legacy. These materials hold diasporic histories, and through them, I reconstruct forms of home. It's a way of locating myself in a lineage, where the past is always in conversation with the present.

MM:

You'll be exhibiting at this year's FNB Art Fair with Nigeria's Fresco Gallery, which has a primary focus in printmaking by African artists. What does this collaboration mean to you?

FN:

My relationship with Fresco repositions printmaking in my practice. They foster innovation and challenge the idea of print as secondary, pushing for its recognition in the global canon. This collaboration invites cross-continental dialogue and encourages a new generation to explore printmaking as a primary medium, embracing its unpredictability as a powerful creative language.

Founded
2018

Directors
Nadine Siegert, Katharina Fink

Location
Johannesburg, Frankfurt, Lagos

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frl@himmelgruen.net
www.iwalewabooks.com

iwalewabooks x Artist Residency Schloss Balmoral dirty rainbow

iwalewabooks is a publishing house for art, discourse and archives, based in Johannesburg, Lagos and Frankfurt. We dedicate our publications to aesthetic discourses, the politics of collecting and archiving, and pleasure politics. Creating books is an aesthetic and collective endeavour. Many volumes are produced in collaboration with cultural workers, artists, collectives, activists and academics, mainly from the global majority.

This year, we will premiere the work *The Shit and the Sunrise* realised in cooperation with Obodo (Lagos/Nigeria) in Johannesburg, among our artist books and discursive works. Departing from this bold, unflinching anthology of queer experiences that emerges from the cracks of erasure, resilience, and reclamation our booth intends to gathers the works of artists and writers who counter violence and mediocrity with complex beauty. Our works are a complicated rainbow - celebrating the mess we are in with art, books, and conversations.

For the first time, our booth invites works of artists from the context of the Artist Residency Schloss Balmoral, a playground for encounters and artistic production, with an annual theme, based in Bad Ems, Germany. This year's theme: Tricksters, Unite!

We are looking forward to this dialogue.

iwalewabooks.com
balmoral.de

iwalewa
books

Founded
1997

Directors
Megan Mc Namara

Location
Cape Town, South Africa

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megan@arthrob.co.za
www.artthrob.co.za
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ArtThrob is South Africa's oldest online contemporary art publication, founded in 1997 as a platform for critical writing, artist features, and exhibition reviews. Over two decades later, ArtThrob continues to serve as a vital space for reflection on contemporary art from South Africa and the continent, while evolving into a more layered, multi-platform publication.

With a renewed focus on long-form writing, video essays, and curated digital content, ArtThrob is expanding the ways we examine, archive, and engage with artistic practice today. To support this work, we collaborate with local artists to produce editioned prints, a model that sustains the publication and helps ensure that critical art writing in South Africa continues to thrive.

CANDICE BREITZ
Ex Libris South Africa
Cibachrome photograph
24 x 60 cm
Edition of 60



SIEMON ALLEN,
Damaged Archive (Soweto), 2016
Archival pigment ink on Hahnemühle GermanEtching paper
55 x 55 cm
Edition of 60

A representation of seminal art institutions, the ORG section looks to redefine how the public engages with organisations. Whether museums, universities or private institutions, the section is a hands-on approach to examine bodies that were established for the good of the public.

ORG

Johannesburg Art Gallery (JAG)

Founded
1910

Location
Johannesburg, South Africa

+27 11 725 3130
IG @johannesburgartgallery



SIBUSISO GCABA
Kenosi: eThekwin 2020- 2023

The Johannesburg Art Gallery (JAG) is a beacon of cultural heritage in the heart of South Africa's largest city. Established in 1910, JAG boasts the largest art collection on the African continent that spans centuries, showcasing both classical and contemporary art from local and international artists. As a custodian of South Africa's rich artistic legacy, JAG continues to inspire and engage the community through dynamic exhibitions, educational programmes, and a commitment to preserving the nation's artistic narrative.

Exhibition Match

Founded
2021

Directors
Alexander Richards,
Phokeng Setai

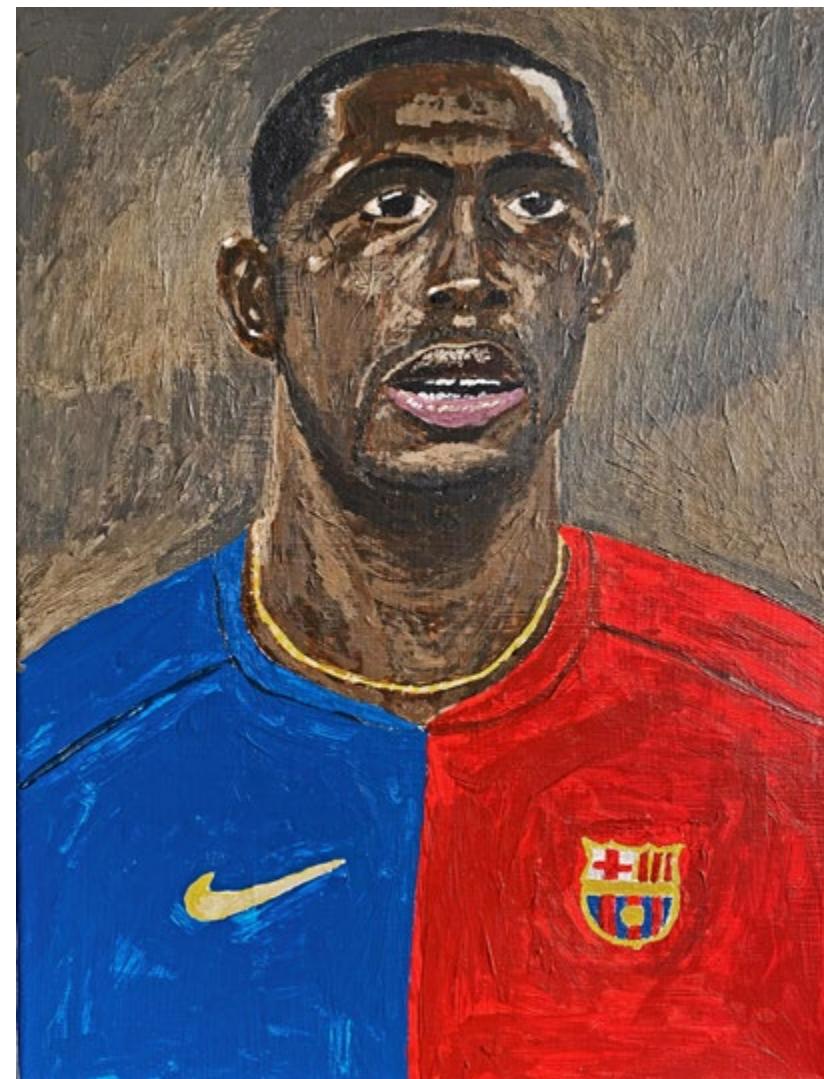
Location
Johannesburg, South Africa

+27 11 725 3130
exhibition.match.sa@gmail.com
IG @exhibition.match

Exhibition Match is an artistic project and social initiative founded by Alexander Richards and Phokeng Setai in 2021. The focus of Exhibition Match is to explore the potential for collaboration and collective participation, community-building and play in the context of the art-world through the cultural vehicles of football and artistic production.

As the name suggests, Exhibition Match's dynamic structure is composed of two elements, namely an art exhibition and football game. The latter is played by art workers from all spheres of the art-ecosystem, i.e. gallery workers, artists, curators, art writers and collectors.

Since its inception, players have worn a uniform kit designed by an artist. This aspect is envisioned as a form of presenting artistic output in a different mode, adding another meaning to the notion of exhibition-making. Artist Dada Khanyisa, designed the kit for the inaugural iteration of the project, followed by Robin Rhode, whose artwork Evergreen provided the artistic template for the iteration's kit. Other artists that have collaborated with Exhibition Match include Thenjiwe Niki Nkosi, Callan Greci and the 2025 FNB Art Prize winner, Thato Toeba.



JAKINDA BOYA
Untitled (Eto'o)
2025
Acrylic on Canvas
40 x 30cm

Zeitz MOCAA

Founded
2019

Director

David Green – co-founder (Chair),
Jochen Zeitz co-founder,
Jody Allen (represented by Rachel
Rivera), Gavin Jantjes (Artist
Trustee), Gasant Orrie (Legal
Trustee)

Location

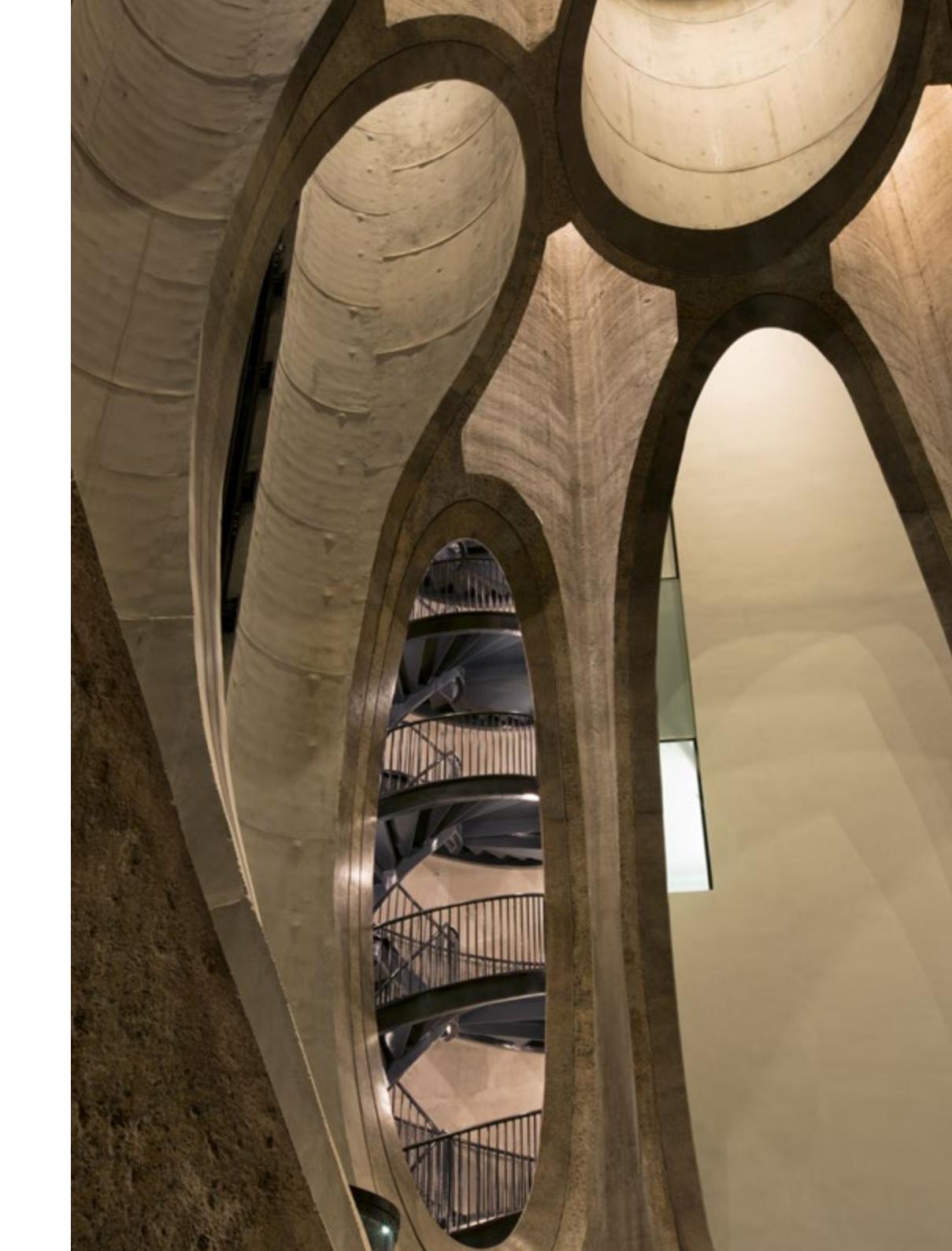
Cape Town, South Africa

+27 87 350 4777

info@zeitzmocaa.museum

www.zeitzmocaa.museum

IG @zeitzmocaa



Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA), located at the V&A Waterfront's Silo District, is a groundbreaking institution dedicated to promoting and preserving contemporary art from Africa and its diaspora.

The museum's vision is to produce and present cutting-edge contemporary exhibitions and art historical knowledge, enhance the careers of Africa's most talented artists in the 21st century and beyond, strengthen its education programmes, and ensure access for all.

Founded
2022

Directors
Paul Ninson

Location
Accra, Ghana

pninson@dikancenter.org
www.dikancenter.org
[@dikancenter](https://IG @dikancenter)



Dikan is a pioneering cultural and educational institution based in Accra, Ghana, dedicated to shaping Africa's future leaders through visual education, storytelling, heritage preservation, and innovative programming. Founded by Paul Ninson in 2022, Dikan houses Africa's largest art and culture library and serves as a vibrant hub for creative learning, exhibitions, research, and community engagement.

Dikan is committed to providing accessible, Africa-centered education, empowering the next generation of creative professionals, storytellers, and thought leaders. The institution hosts transformative programs, including fellowships and workshops, to nurture skills in photojournalism, documentary practice, journalism, and curatorial studies. Through dynamic collaborations and strategic partnerships, Dikan continually elevates African narratives and voices, driving meaningful conversations and cultural understanding both locally and globally.

The BMW Lounge



RENÉ STAUD
BMW Art Car
Julie Mehretu 2024

BMW, South Africa

RENÉ STAUD
BMW Art Car
Michael Jagamara Nelson 1989



RENÉ STAUD,
BMW Art Car
César Manrique 1990



BMW South Africa (Pty) Ltd is proud to partner with FNB Art Joburg, showcasing the BMW Group's commitment to arts and culture.

Celebrating 50 years of the BMW Art Car Collection, BMW has collaborated with artists and cultural institutions for over five decades.

In South Africa, initiatives like the BMW Young Collectors Co. and the BMW Centre for Art Education at Zeitz MOCAA support the next generation of cultural leaders.

At this year's fair, BMW invites visitors to an immersive booth featuring emerging voices in film and media art through collaboration with the African Film Media Art Collective (AFMAC), an initiative launched with Julie Mehretu in the wake of her 20th BMW Art Car project. The booth will also display large-scale photographs of the BMW Art Car collection by renowned photographer René Staud.

As a brand committed to progress and cultural curiosity, BMW is honoured to support the convergence of technology and creativity at FNB Art Joburg.

RENÉ STAUD,
BMW Art Car
Jeff Koons 2010



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