FNB Art Joburg
04—06.09.26
Sandton Convention Centre, Johannesburg, South Africa



2026 Fair Catalogue

FNB Art Joburg 19th Edition

Foreword ↘

19th Edition

A market worth building

Art fairs are often asked to justify their existence in ways that museums and institutions are not. It is a fair question. Why convene a marketplace for a few days when institutions safeguard scholarship throughout the year?

The answer lies in recognising that scholarship alone cannot sustain an ecosystem. Institutions preserve histories, shape critical discourse and ensure that African art occupies its rightful place within the global canon. Their work is indispensable. Yet scholarship cannot replace a market. Artists need collectors. Galleries need patrons who return. The ecosystem requires a sustained culture of acquisition that enables artists to continue making work long after the reviews have been written. Without it, the continent risks producing artists it cannot sustain and galleries it cannot keep.

FNB Art Joburg exists to build that market, deliberately and consistently, edition after edition.

A market of this kind is not built by speaking only to those who are already convinced. It is built by engaging people encountering contemporary African art for the first time, collectors who may not yet know that they belong in these conversations. Every interaction on the fair floor presents an opportunity to transfer conviction. A gallery's role is not simply to present a work but to communicate why it matters, allowing curiosity to become understanding and understanding to become acquisition. That kind of encounter depends on proximity, conversation and trust, conditions that an art fair is uniquely positioned to create.

This is also why the fair is structured around galleries. Galleries identify artists long before institutions do. They support practices through years of uncertainty, advocate for artists before wider recognition arrives and remain committed even when markets shift and generations of collectors change. Prioritising galleries is not simply a gesture of loyalty. It is an investment in the resilience of the contemporary African art ecosystem itself.

It is within this context that FNB Art Joburg introduces ARC, a new section designed to broaden access to the fair. As the fair continues to grow, there is always the possibility that it becomes increasingly oriented towards established collectors and institutional buyers. That has never been the fair's ambition. ARC creates space for emerging galleries and artists to present ambitious solo exhibitions, while offering first-time visitors an accessible point of entry into collecting contemporary African art.

This year's edition also arrives at an important moment. It began with the Venice Biennale, where Africa and its diaspora occupied a central position within international cultural discourse. It will conclude with the Dakar Biennale, one of the continent's most significant artistic gatherings. Between these moments sits FNB Art Joburg. Its place within this cultural calendar is significant. Contemporary African art is no longer simply participating in global conversations. It is shaping them while remaining in dialogue with itself, across the continent and on its own terms.

The work of FNB Art Joburg does not begin when the fair opens, nor does it end when the doors close. The fair is the culmination of a year of engagement with artists, galleries, collectors and institutions. It is an ongoing commitment to cultivating a stronger culture of collecting across the continent, creating relationships that continue long after each edition has concluded. The fair is simply the moment when that work becomes visible.

The nineteenth edition brings together exhibitors from 19 African countries, 50 galleries and more than 100 artists. Behind every statistic is a gallery that chose to invest in an artist before the market recognised their value.

Yet what matters most cannot be measured. It is the conversation that introduces a collector to an artist they had never encountered before. It is the first acquisition that becomes the beginning of a lifelong relationship with collecting. It is the sale that enables an artist to continue making work and a gallery to keep taking risks.

Each edition builds on these moments.

FNB Art Joburg remains the one occasion each year where galleries and institutions, established collectors and first-time buyers, recognised names and emerging voices come together in a single space. It is where relationships are formed, markets are strengthened and the future of contemporary African art is built collectively.

Mandla Sibeko
Managing director



Culture's Capital

Where Culture's Capital Comes to Life

Art has a unique ability to shift how we see the world. It challenges assumptions, opens new conversations and gives expression to experiences, ideas and possibilities that might otherwise remain unseen. It helps us understand where we have come from, interrogate the present and imagine what might come next. In doing so, it becomes part of how societies make sense of themselves and how future generations come to understand the times that shaped them.

As FNB marks its 19th year of partnership with Art Joburg, we are reminded that culture is created by people and strengthened through participation. Every work begins with an artist, but its journey is shaped by many others: curators who create context, galleries that champion talent, collectors who support practice, institutions that preserve and expand cultural conversations, and audiences who encounter the work and give it new meaning.

This is where culture's capital comes to life.

It lives in the hands that create and the minds that imagine. It is shaped by memory, lived experience, experimentation and craft. Its value grows as work moves beyond the studio, enters new spaces and conversations, reaches new audiences and contributes to the cultural record of its time.

FNB's longstanding relationship with Art Joburg reflects a belief that creativity needs more than recognition. It needs enduring platforms that create visibility, connection and opportunity. For nearly two decades, we have stood alongside a fair that brings together key participants in the contemporary African art world and creates space for African creative talent to be seen and engaged on its own terms.

That continuity matters. Cultural institutions and artistic careers are not built in a moment. They develop through sustained effort, trust and access to opportunity over time. Supporting a platform across different generations of artists, changing economic conditions and an evolving global art landscape is therefore also a commitment to the long view: to what can be built when creative communities have the space and support to keep developing.

This is why the significance of FNB Art Joburg extends beyond the days of the fair itself.

Its impact can be seen in what follows: an artist introduced to a new collector, a gallery connected to a wider audience, a conversation that opens a different perspective, or an opportunity that enables a practice to continue. These individual moments contribute to a stronger creative economy, supporting livelihoods, encouraging exchange and helping create conditions in which future generations of artists and cultural practitioners can thrive.

The value created is not only economic. Art also gives us language for experiences that can be difficult to articulate, creates opportunities to encounter perspectives beyond our own and preserves stories that might otherwise disappear. A strong cultural ecosystem therefore

contributes not only to creative careers, but to the richness and resilience of society itself.

This feels particularly important at a time when contemporary African art is increasingly shaping cultural conversations around the world. Artists across the continent and its diaspora are presenting perspectives that reflect the breadth, complexity and imagination of African experience. Their work challenges narrow definitions of the continent and contributes ideas that resonate far beyond it.

Platforms such as FNB Art Joburg ensure these voices have space to be encountered, collected, discussed and celebrated while keeping African artists and institutions central to the conversation. They also create opportunities for local and international audiences to engage with work in a context rooted on the continent, rather than viewing African creativity only through external lenses.

Johannesburg remains a fitting home for this exchange. As the city marks 140 years, it continues to be shaped by movement, reinvention and extraordinary creative energy. Its galleries, studios, neighbourhoods, and cultural institutions have long made it a place where different ideas, histories and perspectives meet. That constant interaction between people, place and possibility is part of what gives Johannesburg its distinctive cultural character.

This year, FNB Art Joburg once again brings that energy into focus through work from across Africa and beyond. As you experience the fair, we invite you to look beyond the artwork itself and consider the human story that brought it into being: the imagination behind it, the hands that made it, and the people who helped it find its place in the world.

To every artist, gallery, curator, collector, institution, partner, and visitor who contributes to this community, thank you. Your participation ensures that Africa's creative legacy continues to be created, shared, and carried forward.

Linda Kachingwe-Sisya
Chief Marketing Officer
First National Bank



Johannesburg's renaissance and the practice of participation

Every cultural ecosystem depends on participation.

Not simply attendance, but the sustained involvement of artists, galleries, collectors, institutions, writers and audiences who understand that culture is built through relationships rather than isolated moments of visibility. Contemporary African art does not thrive because remarkable work exists. It thrives because people continue investing in the conditions that allow ambitious practices to develop over time.

This understanding has shaped FNB Art Joburg for almost two decades.

While the fair is the longest-running contemporary art fair on the continent, it has always been more than an annual gathering. It is a place where the ecosystem becomes visible. Over four days, artists meet collectors, galleries reach new audiences, institutions reconnect, ideas circulate and relationships begin. The fair reminds us that the strength of contemporary African art lies not only in individual practices, but in the networks that sustain them.

That commitment extends beyond the walls of the fair itself.

Open City invites audiences to encounter Johannesburg through the galleries, museums, foundations, artist studios and cultural spaces that shape its artistic life throughout the year. The BMW Art Generation creates a public platform for critical inquiry, recognising that ideas require spaces in which to be tested, challenged and shared. BMW Collectors Co. approaches collecting as an ongoing practice of stewardship, encouraging deeper relationships between collectors, artists, galleries and institutions.

Together, these initiatives reflect a broader understanding of how culture is built. A healthy ecosystem depends upon movement between disciplines, neighbourhoods and communities. It requires opportunities to encounter unfamiliar practices, engage new perspectives and recognise that contemporary African art extends far beyond the exhibition itself.

This way of working is inseparable from Johannesburg.

Few cities understand cultural production as a collective endeavour quite like this one. Its artistic life has always been shaped through collaboration, contradiction and exchange, with galleries, museums, artist-run initiatives, universities and independent practitioners contributing to a dynamic and evolving ecosystem. The city rewards curiosity. It asks people to move, to participate and to remain in conversation.

FNB Art Joburg has inherited that rhythm.

The fair gathers. Open City connects. The BMW Art Generation questions. BMW Collectors Co. nurtures. Together they represent an ongoing investment in the people, ideas and institutions that continue to shape contemporary African art on the continent.

Bringing together established galleries from across the African continent and the diaspora, gallery HUB is the core section of the fair and a blue-chip survey of the very best in contemporary African art. The section reflects both the depth and diversity of artistic practices and gallery programmes shaping the continent's contemporary art landscape, while creating a space for these practices to engage with broader international dialogues.

Participation is guided by invitation criteria aligned with international standards for leading art fairs worldwide. This rigorous approach ensures a considered selection of galleries and supports the fair's commitment to the responsible patronage of artists, while strengthening connections between African galleries, artists, collectors and the international art world.

HUB

Everard Read

Founded
1913

Chairman Mark Read
CEO Stephanie Smith
Director Gina Molle
Curator Nkuli Nhleko Bernhardt

Location
Johannesburg, Cape Town,
Franschhoek, London

+27 11 788 4805
gallery@everard.co.za
reception@eveard.co.za
nkuli@everard.co.za
www.everard-read.co.za
IG @everard_read_johannesburg

Everard Read is Africa's oldest commercial art gallery. Established along a dusty street in the young mining town of Johannesburg, the gallery celebrated its centenary year in 2013. Since its inception, Everard Read has been associated with pre-eminent artists working in Southern Africa.

Throughout the 20th Century, a large proportion of South Africa's most important paintings and sculpture graced the interior of the gallery in central Johannesburg that Everard Read initially called home.

Artists exhibited ↘

Lady Skollie, Andrzej Urbanski, Angus Taylor, Atang Tshikare, Barbara Wildenboer, Bambo Sibiya, Blessing Ngobeni, Boytchie, Brett Murray, Caryn Scrimgeour, Colbert Mashile, Gary Stephens, Gerhard Marx, Guy Du Toit, Imraan Christiaan, Jeanne Hoffman, Mark Rauttenbach, Michael MacGarry, Norman Catherine, Rina Stutzer, Sanell Aggenbach, Teresa Firmino, Talia Ramkil Iwan, Thonton Kabeya, Warren Maroon, Willem Boshoff, Zander Bloom.



LADY SKOLLIE
ON MY KNEES (IN A BAD WAY) II: MY EAR TO AN ANTHILL BUT ALL I CAN HEAR IS THE RINGING SLAVE BELL. POLLUTION CHOKING ME FROM TALKING BACK., 2026
Ink and crayon on Fabriano Paper
150 x 145 cm

STEVENSON

Founded
2003

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

Location
Cape Town, Johannesburg, Amsterdam

+27 72 175 4176
info@stevenson.info
lerato@stevenson.info
www.stevenson.info
IG @stevenson_za



PENNY SIOPIS
First Things, 2026
Glue, ink and oil on canvas
170 x 240 cm
© Penny Siopis. Courtesy of the artist and Stevenson, Cape Town and Amsterdam.
photo: Mario Todeschini

STEVENSON was founded in 2003 and has spaces in Cape Town, Johannesburg and Amsterdam. Since its inception, the gallery's exhibition programme has connected local artists to the global art world and introduced international practitioners to South African audiences. In 2012, the gallery initiated its current partnership structure, and it is currently owned and operated as a collective by its 10 directors.

Publishing is a key element of Stevenson's programming, and the gallery routinely produces artist monographs, exhibition catalogues and compilations of artist interviews.

Artists exhibited ↘

Peter Clarke, Steven Cohen, Georgina Gratrix, Ian Grose, Moshekwa Langa, Jemila Isa, Mawande Ka Zenzile, Neo Matloga, Paulo Nazareth, Simphiwe Ndzube, Thenjiwe Niki Nkosi, Serge Alain Nitegeka, Hylton Nel, Deborah Poynton, Robin Rhode, Penny Siopis, Thato Toeba and Portia Zvavahera.



MOSHEKWA LANGA
Spitfires II, 2025/26
Mixed media on paper
140 x 100 cm
© Moshekwa Langa. Courtesy of the artist and Stevenson, Cape Town and Amsterdam.
Photo: Mario Todeschini



MAWANDE KA ZENZILE
“Uvuma zonke”, 2026
Cow dung, oil stick and gesso on canvas
170 x 170 cm
© Mawande Ka Zenzile. Courtesy of the artist and Stevenson, Cape Town and Amsterdam.
photo: Mario Todeschini

Goodman Gallery

Founded
1966

Directors
Liza Essers, Olivia Leahy, 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 ↘

Atta Kwami, Alfredo Jaar, Kate Gottgens, Chemu Ng'ok, Nolan Oswald Dennis, Lindokuhle Sobekwa, Misheck Masamvu, Dada Khanyisa, William Kentridge, Sam Nhlengethwa, Clive van den Berg, Kudzanai Chiurai, Yinka Shonibare, Sue Williamson, Banele Khoza, Unathi Mkonto, Guy Simpson, Nyakallo Maleke, Tinyiko Makwakwa.

LINDOKUHLE SOBEKWA
Rebuilding Grandmother's House, with My Brother, My Cousin, and My Auntie's Dog, Cofimvaba Eastern Cape I & II,2023
Inkjet Print on Baryta.
Work 1: 120 x 96 cm
Work 2: 120 x 96 cm



blank

Founded
2012

Directors
Jonathan Garnham, Hannah Lewis, Anthony Dawson

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 ↘

Annabelle Agbo Godeau, Dineo Seshee Bopape, Jared Ginsburg, Donna Kukama, Sabelo Mlangeni, Kamva Matuis, Kyle Morland, Kresiah Mukwazhi, Asemahle Ntlonti, Gregory Olympio, Zoë Paul, James Webb, Kemang Wa Lehulere.



KEMANG WA LEHULERE
Izwe Lethu (sunrise), 2026
Salvaged school desks and enamel paint
83 x 184 x 7.2 cm

Gallery MOMO

Founded
2003

Director
Monna Mokoena

Location
Johannesburg, South Africa

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

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 master's and their contribution to South African art discourse while nurturing emerging artists through its residency program established in 2005.

Artists exhibited ↘
Blessing Blaai, Fhatuwani Mukheli, Vivien Kohler.



BLESSING BLAAI
The Minds Gambit, 2026
Acrylic on canvas
150 x 181 cm



FHATUWANI MUKHELI
The Lamentation in Stillness, 2024
Oil on Canvas
100 x 250cm (Diptyche)

kumalo | turpin

Founded
2025

Directors
Zanele Kumalo, MJ Turpin

Location
Johannesburg, South Africa

+27 69 114 5474
info@kumaloturpin.com
www.kumaloturpin.com
IG @kumalo_turpin

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. Through a dynamic range of exhibitions, residencies, and public programming, kumalo | turpin supports artists at pivotal moments in their careers—offering space to reflect, disrupt, and engage.

Artists exhibited ↘

Boemo Diale, Wim Legrand, Sepideh Mehraban, Conrad Botes, Nathaniel Sheppard III, Thulile Gamedze, Ronél de Jager, Oupa Sibeko.



THULILE GAMEDZE
relation, gut (SHAPED QUILT_001), 2026
Archived afterlife fabrics, ink, batting, and thread
1230 x 1260 mm

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

Eclectica Contemporary is a Cape Town–based gallery dedicated to contemporary artistic practices from Africa and its diaspora. The gallery presents a dynamic program of emerging and established artists and has participated in leading international art fairs. Artists represented by the gallery have participated in major international biennials and their works are held in significant institutional collections including the Zeitz Museum of Contemporary Art Africa, the Rupert Museum, and the Iziko South African National Gallery, as well as major international foundations and private collections. Through exhibitions, international presentations, and collaborations with curators and institutions, Eclectica Contemporary contributes to the global discourse surrounding contemporary African art.

Artists exhibited ↘

Johannes Phokela, Thando Phenyane, Nedia Were, Ibrahim Khatab, Pierre Louis Geldenhuys, Ayanda Mabule, Ebenezer Samuel Akinola, Kamal El Feky, Chrisel Attewell.

PIERRE LOUIS GELDENHUYS
Sunrise in Springerbaai, 2025
Installation
115 x 115 x 26 cm



EBENEZER SAMUEL AKINOLA
Where the Sky Leads, 2026
Oil on Canvas
81 x 50 cm



Candice Berman

Founded
2013

Director
Candice Berman

Location
Johannesburg, South Africa

+27 84 843 8302
accounts@candiceberman.co.za
www.candicebermangallery.co.za
IG @candicebermangallery

At Candice Berman Gallery, we view the world with a curious eye – a curiosity that drives our selection of artists. Our fascination is with the cultural and personal narratives behind the works, which the artists infuse into their expressions. We believe it's our calling to support the development of our artists and create novel opportunities for their work to be shared with the country and the world.

Since its birth in 2013, the Candice Berman Gallery has grown to be recognised as a premier destination in Johannesburg for fine art collectors from all over the world. The range of media represented in our collection includes everything from painting and photography to sculpture and prints. The aesthetic primarily regards artists working within the Expressionist Movement.

Artists exhibited ↘

Andrew Mogridge, Ingrid Uys, Astrid Dahl, Cyrille Chamayou, John Vusi Mfupi, Restone Maambo.



CYRILLE CHAMAYOU
Men types of configurations were appearing around me, 2026
Acrylic and oil on canvas
150 x 150 x 2 cm
Courtesy of Candice Berman

Suburbia Contemporary

Founded
2018

Directors
Francesco Ozzola

Location
Barcelona, Spain

+34 691 08 98 88
francesco@suburbiacontemporary.com
www.suburbiacontemporary.com
IG @suburbiacontemporary

Suburbia Contemporary is a Barcelona-based gallery committed to building an international programme through sustained relationships with artists and institutions across Europe and Africa.

Artists exhibited ↘

Jake Aikman, Jet Snaith, Laura Viruly, Musa N. Nxumalo, Amy Rusch.



AMY RUSCH
Kalahari Wind Marks – Echoes of a Desert Thunderstorm, 2025
Found plastic bags and thread
97 × 145 cm

THIS IS NOT A WHITE CUBE

Founded
2016

Directors
Sónia Ribeiro and Graça Rodrigues

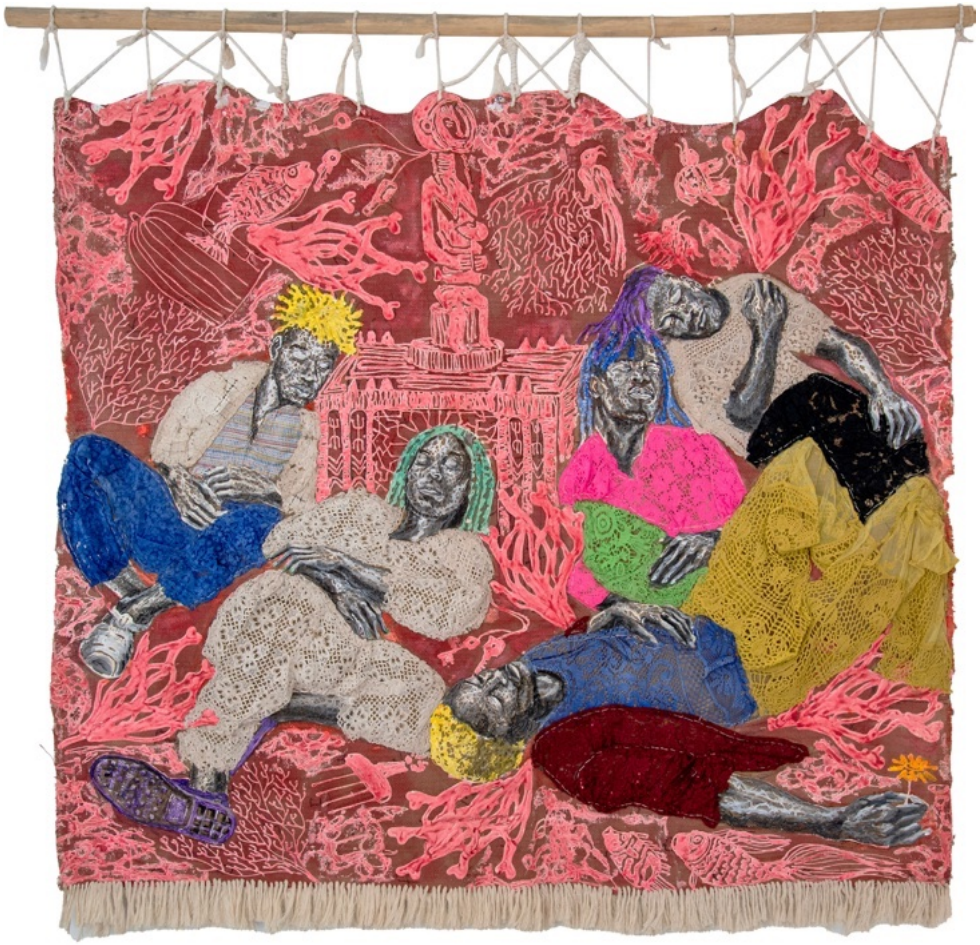
Location
Lisbon, Portugal

+351 967 042 186
+336 218 638 77
+351 967 260 472
gallery@thisisnotawhitecube.com
www.thisisnotawhitecube.com
IG @thisisnotawhitecube

THIS IS NOT A WHITE CUBE is an international contemporary art gallery, founded in Luanda in 2016 and based in Lisbon, Portugal. Through the representation and collaboration with both national and international artists, the gallery presents a program focused on relevant narratives and debates, associated with the European context and the Global South. With a pioneering spirit of decompartmentalization and inclusion, favoring intercultural dialogues, it is the first African gallery in Portugal to open its collaborative circle to both local artists and artistic productions from the Global South, including Brazil and non-Lusophone African countries. The gallery maintains a regular and significant presence at major international art fairs.

Artists exhibited ↘

René Tavares, Ibrahim Bemba Kébé, Opeyemi Olukotun, Amadeo Carvalho, Sanjo Lawal, Benigno Mangovo.



IBRAHIM BEMBA KÉBÉ
Blood Memory, 2025
Mixed media / acrylic on burlap
158 x 170 cm
Courtesy of the artist and THIS IS NOT A WHITE CUBE Gallery

OPEYEMI OLUKOTUN
The Weight They Cannot See IV, 2025
Acrylic on Canvas
152,4 x 122 cm.
Courtesy of the artist and THIS IS NOT A WHITE CUBE Gallery





SANJO LAWAL
Heavy Is The Head That Chases The Bread, 2025
Photography / Giclée Print
70 x 90 cm
Courtesy of the artist and THIS IS NOT A WHITE CUBE Gallery

First Floor Gallery Harare

Founded
2009

Directors
Valerie Kabov, Marcus Gora

Location
Harare, Zimbabwe

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

Founded in 2009, First Floor Gallery Harare (FFGH) is Zimbabwe's leading contemporary art incubator, gallery, and social impact hub dedicated to supporting professional artists, curators, and writers. FFGH plays a pivotal role in expanding access and participation in the arts, strengthening Zimbabwe's cultural and creative industries while contributing to the broader African artistic discourse.

Artists exhibited ↘

Grace Nyahangare, Shamilla Aasha, Wycliffe Mundopa, Gresham Tapiwa Nyaude, Pebofatso Mokoena, Troy Makaza.

WYCLIFFE MUNDOPA
Pride and Prejudice, 2026
Oil on canvas
46 x 35 cm
Image courtesy of First Floor Gallery Harare





GRACE NYAHANGARE
Mukadzi pa Vakadzi (A Woman among Women), 2026
monoprint and oil on canvas
150.50 x 150.50 cm
Image courtesy of First Floor Gallery Harare

A new section in the fair, gallery ARC centres solo presentations that prioritise clarity, risk and experimentation, offering a considered lens on practices shaping the present moment. In widening how contemporary work is encountered at the fair, gallery ARC deepens its role as a space for discovery, dialogue and critical inquiry.

ARC

WORLDART

Founded
2004

Director
Charl Bezuidenhout

Location
Cape Town, South Africa

082 901 5045
charl@worldart.co.za
www.worldart.co.za
IG @worldartgallery

Established in 2004 and situated in Cape Town, South Africa, WORLDART has nurtured several of South Africa's top contemporary artists and remains committed to introducing new artists with a bright future. Our objective is to build an internationally recognized and accessible platform from which African artists' work can be introduced to a wider audience.

To date we have participated in art fairs in Cape Town, Johannesburg, London, Miami, Munich and Sydney. We also present regular group and solo exhibitions at our gallery in Cape Town, as well as in partnership with galleries locally and abroad.

Artists exhibited ↘
Boyce Magandela, Lona Ndzimande, Theo Rikhotso, Norman O'Flynn



LONA NDZIMANDE
Izithelo zeMvelo, 2026
Mixed media on canvas
130 x 100 cm
Image courtesy of WORLDART

White River Gallery

Founded
2011

Director
Dana MacFarlane

Location
White River, Mpumalanga

082 784 6695
dana@whiterivergallery.co.za
www.whiterivergallery.co.za
IG @whiterivergallery

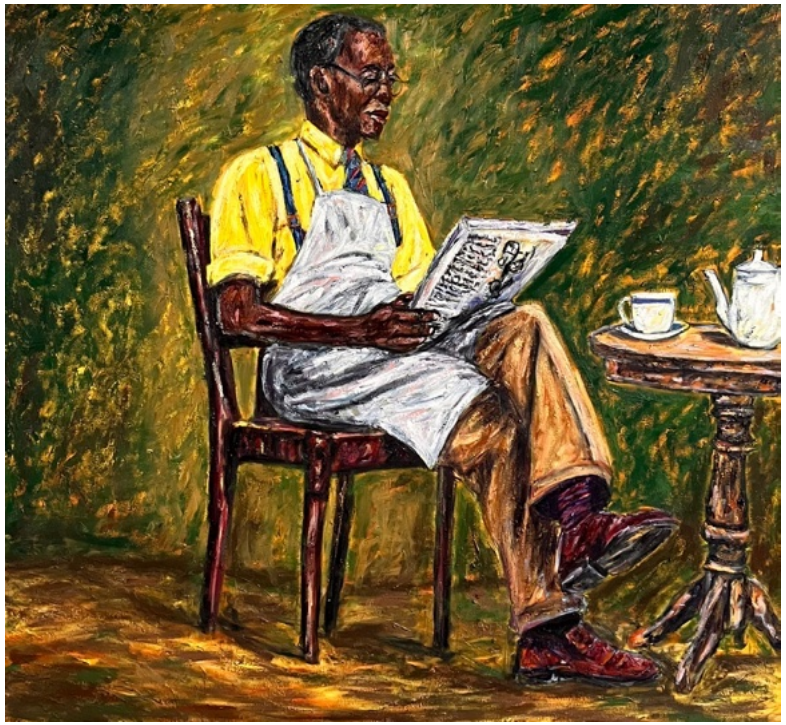
White River Gallery is a unique visual arts platform with galleries in White River, Hoedspruit and Johannesburg. We showcase the Lowveld as a distinct node of creativity, seeking to expose regional artistic diversity. We aim to focus awareness around the cultural significance of art as a means of social expression. Our ethos is grounded in personal engagement with our collectors and artists.

Artists exhibited ↘
Bianca Black, Michael Selekane, Ingrid Uys

BIANCA BLACK
The Dreaming Grounds, 2026
Oil on Canvas
55 x 78 cm



MICHAEL SELEKANE
Quiet Conversation, 2026
Oil on Canvas
120 x 130 cm





INGRID UYS
Where Water Breathes, 2026
Oil on Canvas
210 x 170 cm

Graham Contemporary

Founded
2022

Director
Graham Britz

Location
Johannesburg, South Africa

082 330 0926
christina@grahamcontemporary.co.za
www.grahamcontemporary.co.za
IG @graham_contemporary

Graham Contemporary is a Johannesburg based gallery that shows artwork by emergent, mid-career and established South African as well as diasporic African artists living and working in South Africa.

The gallery is housed in Johannesburg's commercial hub and mixed-use complex Hyde Park, accessible by both serious art collectors and the centre's numerous pedestrian visitors. With a stable of artists that ranges in style, genre and mediums, Graham Contemporary regularly exhibits sculptural works, photography, painting, and mixed media in a traditional white-cube interior that is amply large and able to comfortably accommodate works of all scales and mediums.

Artists exhibited ↘

Jacob van Schalkwyk, Hedwig Barry, Henry Symonds, Byron Fredericks, Mary Visser, Robyn Denny, Jennifer Morrison, Turiya Magadlela, Marc Standing.

JACO VAN SCHALKWYK
Jasminum, 2025
Oil and Ceremonial Clay on Polyester Canvas
200 x 200 cm





HEDWIG BARRY
Inmost Bower, 2026
Oil on Belgian Linen
190 x 160 cm

MARC STANDING
Curious Beasts, 2026
Acrylic on Canvas
198 x 188 cm



BMW MAX

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. This year the section extends The BMW Art Generation Vol. IV From Whose Waters Do We Drink? from outside the fair walls into Africa's leading art fair.

An anticipated contemporary African art gathering, The BMW Art Generation has become an integral platform for intergenerational learning, cultural exchange and public engagement with contemporary African art. Rooted in the educational vision of the BMW Collectors Co., the initiative reflects BMW Group South Africa's longstanding commitment to investing in culture through knowledge, relationships and shared responsibility. This year's edition unfolds through exhibitions, talks, performances, guided walkabouts and educational encounters that invite audiences to engage with contemporary African art over time and space rather than through a single visit.

The exhibition unfolds across two distinct sites: The BMW Art Haus in Parktown North and the MAX section at FNB Art Joburg. Together, these spaces form a single exhibition that extends across the city, inviting audiences to experience the intervention with both its dedicated home and the continent's longest running contemporary African art fair.

From Whose Waters Do We Drink?

Conceptualised by Kim Kandan

Ugandan sociologist, Sylvia Tamale notes that,
"until knowledge is dislodged from its colonial roots and rerouted into African communities, excavating the wealth of African histories and experiences,the continent will neverstep out of the grim trap of neocolonialism."

In 2025 at a conference reassessing the state of the arts in Africa, Raphael Chikukwa urged that we similarly consider the sapidity of the waters from where we drink, influencing the title of this inquiry. Receiving this as impetus for reconfiguring historical knowledge toward those dynamic systems that allows us to repossess agency and become as Freire's describes our own "dialogical co-investigator", we begin an inquiry into knowledge, survival, and belonging that works against linearity and extractive modes of looking.

From Whose Waters Do We Drink? unfolds a living system; porous, cyclical, and contingent - mirroring Indigenous knowledge system and cosmovisions in which what we know is sensed, performed, and shared rather than possessed. Through this understanding we view artistic practices that operates as a modes of listening: to land, to bodies, to ancestral frequencies, and to speculative futures still in formation, and telling to those wishing to hear.

Rather than offering answers, we invite attunement that allows us to emerge with opportunities beckoning a bright and radiant future on the continent. We are asked to introspect & reassess the oral histories, traditions, values and thinking's that lie within communities. At the heart of the exhibition is this invocation of Indigenous Knowledge Systems as dynamic sources countering latent epistemic violence.

To drink from these waters is to acknowledge ourselves, communities and thoughts. It is to recognise that knowledge is always situated, always flowing, and always shared. The question, then, is not only from whose waters do we *drink*, but how do we drink while replenishing the source?

The inquiry continues through the practices of:

Bernie Searle
Bronwyn Katz
Cheriese Dilrajh
donna Kukama
*Everlyn Nicodemus**
George Mahashe
Helen Sebidi
Kamil Adam Hassim
Kamva Matuis
Kemang Wa Lehulere
Lady Skollie
Lebohang Kganye
*Lindokuhle Sobekwa**
*Nolan Oswald Dennis**
Pamela Phatsimo Sunstrum
Paulo Nazareth
Portia Zvavahera
Robin Rhode
*Simnikiwe Buhlungu**
Yinka Shonibare

**Exclusively on view at BMW MAX, FNB Art Joburg*

The first of its kind worldwide, gallery LAB brings together galleries and hybrid spaces from across the continent and beyond. The section foregrounds new approaches to exhibition- making, representation and exchange, creating a space where diverse artistic and curatorial positions can be encountered within the wider contemporary African arts landscape.

LAB

Vela Projects

Founded
2023

Director Jonathan Goschen
Associate Zimasile Mjokozeli

Location
Cape Town, South Africa

072 907 3341
zimasile@velaprojects.co.za
www.velaprojects.co.za
IG @vela.projects

Vela Projects is a fine art gallery based in a 19th-century building in the centre of Cape Town, dedicated to presenting local contemporary artists.

Launched in 2022 with a pop-up exhibition and officially established at 66 Plein Street in December 2023, the gallery presents a boutique selection of represented and invited artists. Its programme engages with the global cultural landscape while championing the development of influential and lasting artistic careers.

Artist exhibited ↘
Songezo Zantsi

SONGEZO ZANTSI
Umkhondo, 2026
Oil on wood
132 x 159 cm
Artworks © Songezo Zantsi
Photo © Vela Projects (Paris Brummer)



David Krut

Founded
2002

Director
Ame Bell

Location
Johannesburg, South Africa

082 895 9487
ame@davidkrut.com
www.davidkrutprojects.com
IG @davidkrutprojects

David Krut Arts (DKA) is a collaborative arts organisation comprising a print workshop, gallery, and publishing programme established in 2002 in Johannesburg's emerging Parkwood arts precinct. The organisation was founded to support the careers of South African artists through sustained creative collaboration and professional development.

At the heart of DKA is its collaborative print workshop in Johannesburg's inner city, which has become a vibrant meeting place for artists, master printers, and arts professionals. This dynamic environment is further enriched by its proximity to William Kentridge's Centre for the Less Good Idea and his sculpture studio, both located within the same creative precinct.

Beyond its physical spaces, DKA provides long-term support to artists through printmaking, publishing, documentation, exhibitions, and collaborative projects. The organisation also offers valuable internship opportunities for art and history students, contributing to the development of future arts professionals.

Artist exhibited ↘

Nkhensani Mkhari with Stephen Langa, William Kentridge, Olivia Pinter, Peter Cohen and others.



NKHENSANI MKARI
Ganymede, 2025
Oil based monotype with handwork and chine collé in three layers

Galarie MALABO

Founded
2020

Directors
Ayman & Sindika Edoumou-Baramoto

Location
Kinshasa, Democratic Republic of the Congo

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

Created in 2020 in Kinshasa, DR Congo, Malabo is a multi-disciplinary organisation working to promote the work of African artists. It previously participated in 2024 and 2025 editions of the fair.

Artists exhibited ↘
Doudou Mbemba, Diakaridia Traore, Idrissa D. Goro.



IDRISSA D. GORRO
Ya ouro, Bogolan, 2024
Cloth, indigo and cotton
185 x1 20 cm

Crome Yellow Modern & Contemporary

Founded
2025

Director
Matthew Dean Dowdle

Location
Douala, Cameroon

+27 69 114-5474
info@cromeyellowmc.com
www.cromeyellowmc.com
IG @cromeyellowmc

Crome Yellow Modern & Contemporary is built on the foundations of dialogue and community, creating meaningful conversations across time and place—betweenAfrican modernists, established contemporary voices, and emerging practices that expand process and form.

Artist exhibited ↘
Theresa-Anne Mackintosh, Yolanda Mazwana, Bastiaan van Stenis.

THERESA-ANNE MACKINTOSH
Heads in hand, 2021
Oil on canvas
1000 x 1300 mm
CROME YELLOW



YOLANDA MAZWANA
The Body Listens, 2026
Mixed media on canvas
160 x 140 cm



BASTIAAN VAN STENIS
Among the shadow of her cacophony, 2026
Mixed media on canvas
129.5 x 129.5 cm



Ora Loapi

Founded
2019

Director
Lerato Motshwarakgole

Location
Gaborone, Botswana

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

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

Artists exhibited ↘
Kelebogile Marope.



2026 FNB ART PRIZE WINNER
KELEBOGILE MAROPE
After Time
Sculpted canvas, carved relief, acrylic, gesso and mixed media
135 × 45 cm

RESERVOIR Projects

Founded
2023

Directors
Heinrich Groenewald,
Shona van der Merwe

Location
Cape Town, South Africa

+27 84 824 9877
heinrich@reservoirprojects.com
www.reservoirprojects.com
IG @_reservoir_

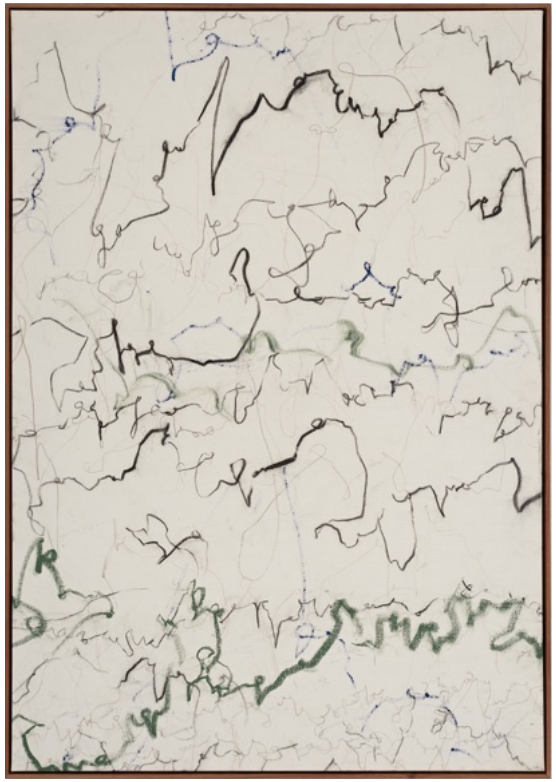
RESERVOIR Projects was established by Heinrich Groenewald and Shona van der Merwe as a curatorial partnership headquartered in Cape Town. In 2023, RESERVOIR opened as a gallery space on Bree Street, Cape Town, focusing the programme on solo exhibitions by independent Southern African artists while continuing to collaborate with other art spaces and institutions, both locally and internationally.

Since 2023, RESERVOIR has participated in the following art fairs: ARCO Madrid (Fundación Banco Sabadell Young Talent Award) Artissima (New Entries Award); Art Brussels; SPARK Art Fair Vienna (invited as 2025 honorary board members); FNB Art Joburg; Investec Cape Town Art Fair (Investec Emerging Artist Award); and RMB Latitudes (Lexus Best Stand Award 2024 and 2026). In 2025 they were included in CULTURED's inaugural Young Dealers List, and in 2026 they were included in SCAPE 100 list.

Artists exhibited ↘

Mankebe Seakgoe, Bulumko Mbete, Bella Knemeyer, Ben Stranwix and Xhanti Zwelendaba, Anna van der Ploeg, Pierre Vermeulen, Dale Lawrennce, Seretse Moletsane, Luis MS Santos, Richard Mudariki.

MANKEBE SEAKGOE
Ka gare le ka ntle ga nako / In and out of time, 2025.
Charcoal, oil and pastel on canvas
121.5 x 85.5 x 6.5 cm
Courtesy of Reservoir





MANKEBE SEAKGOE
Ka gare le ka ntle ga nako / In and out of time, 2025.
Charcoal, oil and pastel on canvas
121.5 x 85.5 x 6.5 cm
Courtesy of Reservoir

GIF

RESERVOIR proudly presents a solo presentation for the LAB section at FNB Art Joburg by Mankebe Seakgoe. This new body of work forms part of Seakgoe's ongoing engagement with linguistic relativity, using text as a point of departure to explore more nuanced modes of articulation through a layered drawing practice. This practice extends into a third dimension, with wire often employed as a mark-making tool. While referencing Black thought, literature, and music, Seakgoe's evolving lexicon coalesces into a distinctive visual language that gives form to her interiority and her emotional reading of the world.

The following text was written by Sihle Sogaula on the occasion of Mankebe Seakgoe's debut solo *This is not piano..*, presented at RESERVOIR in 2026:

This is not piano..

by **Sihle Sogaula**

An ancient sigh.
Not sound, release,
the loosening of something long held.

The hand tries something.
Not knowing what it seeks,
only that it must move.

It crosses itself,
then, slower,
as if testing whether the surface will sustain.

Marks gather the way years gather in a tree, each season drifting into the next, lines crossing like soft weather, nothing undone, everything carried forward. What has been touched stays close. What has been crossed through folds into what comes next. What accumulates begins to resemble intention.

A word tries to rise
It falters,
caught between breath and form.

It says itself anyway.

The hand stops to listen, and then returns to where it has been before,

worn like a desire line through tall grass,
held in the weft –
the way warmth lingers after touch,
after a body leaves a bed,
after palms part.

Where the hand slows, the line grows fuller.

Where it drifts lightly, the trace remains thin.

Other times it barely touches
a note,
a faint abrasion.

Beneath a crossing lies every other crossing;
the first heavy stroke,
the uncertain one,
the one made in longing,

and finally the one laid down like prayer,

slow, careful, hoping to be heard.

And the hand realises,
in the rise and fall of pressure,
in the way rhythm stumbles into syncopation:

this is not piano,
this is dreaming.

The hand leans in. The line sinks where other lines have made room — a small valley
of meaning formed not by force, but return.

And in that return lives memory.
Unsorted.
Warm.
Weighted.
Breathing.
Aware of every wound
and every refuge.

A word finally stands upright.

It bears the ghost of every word that did not stay.
It leans slightly,
as if listening backward while moving forward.

The hand releases it.
The surface receives it like a body receives a scar:
not as damage,
it is proof of living.

Somewhere inside the warp, the older lines stir.
They recognise the newcomer.
Make room.

What is written does not replace what was.
It is taken into what is already there.

And together these lines begin to say something larger than intention —
a story gathered, not chosen,
rising from touch, from return, from what refused to disappear.

The hand rests.
The surface breathes.

Words by Sihle Sogaula

MANKEBE SEAKGOE
Ka gare le ka ntle ga nako / In and out of time, 2025.
Charcoal, oil and pastel on canvas
121.5 x 85.5 x 6.5 cm
Courtesy of Reservoir



Wunika Mukan Gallery

Founded
2020

Director
Wunika Mukan

Location
Lagos, Nigeria

+234 707 984 3789
info@wunikamukangallery.com
www.wunikamukangallery.com
IG @wunikamukangallery



THEMBA SIBEKO
We Did Say We'd Make It II, 2025
Acrylic & Oil On Canvas
200 x 300 cm Acrylic & Oil On Canvas
Courtesy of Wunika Mukan Gallery

Wunika Mukan Gallery, established in 2020, is a contemporary art gallery based in Lagos, Nigeria. The gallery is dedicated to promoting emerging artists from Nigeria, Sub-Saharan Africa, and the diaspora, providing a platform for them to present their work to both local and international audiences. Committed to fostering artistic growth, the gallery supports experimentation across ideas, techniques, and mediums while maintaining a rigorous standard of excellence.

Artists exhibited ↘
Themba Sibeko

Citizen Projects + Compound House

Founded
2020 | 2022

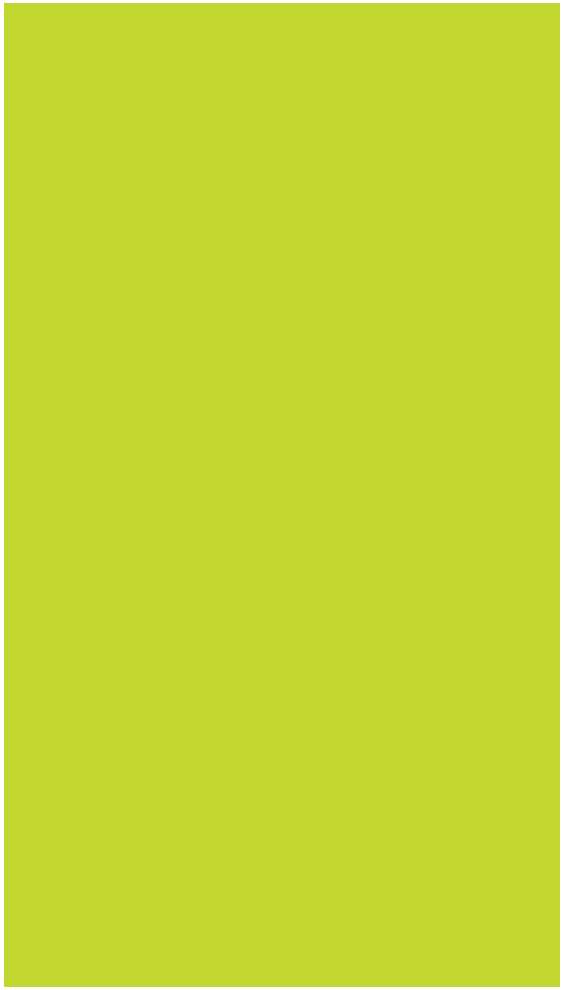
Directors
AIDA ESI Hayfron-Benjamin |
Nuna Adisenu-Doe

Location
Accra, Ghana

+233 054 351 6481 |
+233 20 914 1898

hello@citizencuratorial.com |
info@compoundhousegallery.com
www.citizencuratorial.com |
www.compoundhousegallery

IG @citizenprojectspace |
IG @compoundhousegallery



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.

An artist-run gallery, Compound House is dedicated to supporting and promoting the contemporary art practices and projects of Ghanaian artists.

Artists exhibited ↘
Isaac Gyamfi Assumeng

ISAAC GYAMFI ASSUMENG
Nea aka akyi (What Remains)
Laser printing ink and acrylic gel

AMG Projects

Founded
2021

Director
Jide Ogunsanya

Location
Lagos, Nigeria

+234 809 790 7371
art@amgprojects.art
www.amgprojects.art
IG @amgprojects.art



INI USORO
Wahala , 2026
Oil on Canvas
24 x2 7 inches
Image courtesy of AMG Projects

JOY ADEBOYE
The Hug Had To End, 2026
Watercolor on Paper
40 x 35 Inches
Image courtesy of AMG Projects



AMG Projects is on a mission to empower African artists and curators. The gallery serves as a critical gateway for the discovery of game changing emerging talent.

We curate and support ambitious projects aimed at encouraging critical dialogue between African artists and global audiences.

Artist exhibited ↘
Falida Nkomo, Ini Usoro , Joy Adeboye, Emalohi Iruobe.

Rangi Gallery

Founded
2020

Director
Lorna Mashiba Albou

Location
Dar es Salaam, Tanzania

+255 679 829 999
rangigallerytz@gmail.com
www.rangigallery.com
IG @rangigallerytz

Rangi Gallery is a vibrant art space in Dar es salaam committed to showcasing Tanzanian and International contemporary art. Since its establishment, the gallery has become a focal point for cultural exchange and innovation, offering a platform for artists to create, exhibit, and inspire.

Through the Rangi Nyumbani Residency, the gallery seeks to foster a culture of artistic exploration, collaboration, and community impact, celebrating the rich artistic heritage of Tanzania while embracing global influences.

Artist exhibited ↘
Tulsi Patel, Ngollo Mlengeya, Tura Kella Editha Gyindo



TULSI PATEL
Ocean Study 1, 2026
Watercolour on Paper
16 × 20 cm
Image courtesy of Rangi Gallery

Modzi Arts Gallery

Founded
2019

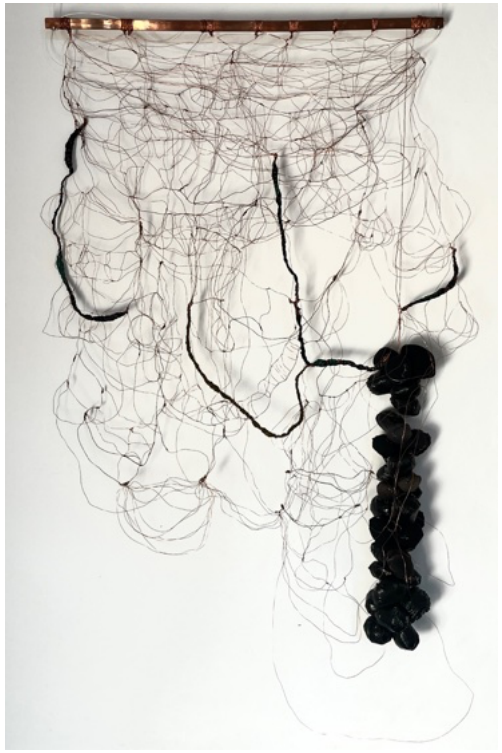
Director
Ba Taonga Julia Kaunda-Kaseka

Location
Lusaka, Zambia

+26097783992
director@modziarts.com
www.modziarts.com
IG @modziarts

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, dialogue and exhibitions. Modzi has been committing to storytelling beyond borders and to reshaping regional presence in the global art conversation.

Artists exhibited ↘
Mwamba Chikwemba and Natasha Evans



NATASHA EVANS
Released, 2026
Copper hanging and plastic_gallery
Courtesy of Taonga Julia Kaunda-Kaseka



MWAMBA CHIKWEMBA
LetsPush, 2024
Stitched fabric, oil,acrylic canvas
Courtesy of Taonga Julia Kaunda-Kaseka

Yenwa Gallery

Founded
2021

Director
Ugonna Ibe-Ejiogu

Location
Lagos, Nigeria

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

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.

Artist exhibited ↘
Juwon Aderemi



JUWON ADEREMI
How Did I Get Here, 2025
Oil on Canvas
151 x 151 cm

The Space Ethiopia

Founded
2023

Director
Frehiwot Demssie

Location
Addis Ababa, Ethiopia

+251 911 630 817
thespaceethiopia@gmail.com
IG @thespace_ethiopia



EBA MORKA
Night dream 2026
Medium: Wood Cut Print
111 cm x 107 cm
Image courtesy of The Space Ethiopia

Founded in 2023 by Frehiwot Demssie, The Space Ethiopia (formerly Post Gallery) leverages a decade of art expertise and business acumen. She has curated over 25 exhibitions at venues like Alliance Ethio- Française and Fendika Cultural Center. Annual projects like Her Story (March 2026) and Fresh Voices nurture women and emerging graduate artists.

Now a vital alternative platform, it has exhibited at Investec Cape Town, FNB, 1-54 London, and RMB Latitudes. Committed to global visibility, it offers professional development to build a resilient Ethiopian arts ecosystem.

Artist exhibited ↘

Abel Bedilu, Abel Petros, Blen Deresse, Eba Morka, Fasil Seboka, and Mihret Eshetu.

Loft3 Art Gallery

Founded
2024

Director
Peter Morrisby

Location
Zanzibar, Tanzania

+263 772 262 980
info@loft3gallery.com
www.loft3gallery.com
IG @loft3gallery_zim



Loft3 Gallery is a contemporary art gallery in Harare, Zimbabwe. Representing emerging and established Zimbabwean artists across diverse disciplines. Championing innovation, craftsmanship and contemporary African perspectives. Connecting artists with collectors and audiences across Africa and beyond.

Artist exhibited ↘

Gillian Rosselli, Mukudzei Muzondo, Julian Fischer.

GILLIAN ROSSELLI
Odyssey The Serpents Eating The Crew
Acrylic On Canvas
80 x 80 cm

TBP Collective

Founded
2019

Director
Kim Karabo Makin, LegakwanaLeo Makgekgenene, Thebe Phetogo, Thero Makepe, Sade Shoalane

Location
Gaborone, Botswana

+267 727 675 90
thebotswanapavilion@gmail.com
IG @thebotswanapavilion

Founded in 2019, TBP Artist Collective (formerly known as The Botswana Pavilion) is a platform for artistic exchange and international visibility. Bringing together six core members, the collective supports emerging artists from Botswana while exploring questions of national, creative, and subjective identity. Its practice spans international exhibitions, special projects, panel discussions, partnerships and participation in art fairs, to foster dialogue across local and global contexts.

Artist exhibited ↘

Kim Karabo Makin, Thebe Phetogo, Thero Makepe, LegakwanaLeo Makgekgenene, Sade Shoalane

THEBE PHETOGO
The Uncanny Valley (Sinews' Descent), 2026
Oil on canvas
60.5 x 60.5 cm



Artistic Collective Practiceas Infrastructure

The Botswana Pavilion Artist Collective (TBP) is an artist-led collective that approaches collaboration as both an artistic methodology and a form of cultural infrastructure. The core collective comprises of Thero Makepe, LegakwanaLeo Makgekgenene, Kim Karabo Makin, Thebe Phetogo, Sade Shoalane and Sakhile Matlhare. Since its formation in 2019, they have worked across exhibition-making, research and public programming to create spaces where contemporary artistic practice in Botswana can be imagined, debated and sustained, collectively.

TBP understands artistic practice as inseparable from the conditions that enable it: discourse, community-building, institutional cooperation, experimentation and shared forms of care. For the collective, exhibition-making functions as a mode of research, while institution-building itself becomes an artistic practice. Through projects that foreground dialogue and exchange, TBP investigates how artists can actively participate not only in producing artworks, but also in shaping the intellectual, social and organisational structures through which art is encountered, discussed and archived.

Emerging within a context where contemporary art in Botswana has often developed without sustained institutional support, TBP occupies a fluid space between artist collective, curatorial platform and experimental institution. Infrastructure, in this sense, is understood not only as museums, funding bodies or cultural policy, but also as the networks of relationships, conversations and shared commitments that allow artistic communities to endure. The collective contributes to an evolving ecology of contemporary art in Botswana, one in which artists become active participants in defining the cultural frameworks within which they work.

This approach has also reshaped how TBP engages the notion of the "pavilion" itself. Historically associated with national representation within international biennials, the TBP 'pavilion' is a speculative and mobile space, rather than a fixed national institution. In the absence of an official national pavilion, the collective reclaims the term as an independent platform through which artists can negotiate questions of identity, nationhood, artistry and cultural memory on their own terms.

Central to this inquiry is a series of exhibitions. Rather than discrete exhibitions, these chapters function as collective investigations into different experiences of being Motswana across geographic, political and cultural contexts. The first chapter, *No Return* (2019), presented in Cape Town, South Africa, explored migration, displacement and perceptions of home. Coming together as Batswana artists living and working outside the country, the exhibition examined the complexities of inhabiting foreign spaces as foreigners while remaining emotionally and culturally invested in ideas of 'home'. The exhibition reflected on the possibility of reclaiming agency within experiences of movement and departure.



KIM KARABO MAKIN
Pelo e tshweu, 2024
White stoneware
Approx. 27 x 27 x 55 cm

The second chapter, *Subjective Nationhood* (2020), shifted the conversation back to Gaborone, Botswana and considered how the complexities might persist even when one is 'home'. The exhibition investigated how ideas of nationhood are experienced differently across generations, social positions and individual histories, proposing Botswana not as a singular narrative, but as a collection of overlapping and sometimes contested subjectivities. Through this framework, TBP explored how citizenship, memory and identity continue to be negotiated from within the nation itself.

The third chapter, Collective Ties (2021), was developed during the COVID-19 pandemic as a transnational and collaborative exhibition experiment. Working across lockdown restrictions, participating artists from Botswana, South Africa, Lesotho and Zimbabwe were paired together to develop artworks through processes of exchange. Artists shared materials, ideas and works-in-progress digitally before physically sending objects between one another through courier networks. The resulting exhibition foregrounded collaboration as both methodology and subject matter, reflecting on interdependence, regional connectivity and the relationships that persist across borders

despite physical separation. In doing so, Collective Ties expanded TBP's ongoing research into questions of identity and belonging while demonstrating the capacity of collective practice to adapt under conditions of uncertainty.

Across these projects, exhibition-making becomes a form of research for the collective. Through them, ideas are tested, relationships are formed and new forms of knowledge emerge. Rather than presenting fixed conclusions, the exhibitions operate as sites of inquiry, creating opportunities for artists and audiences to engage with questions of nationhood, heritage, identity and community.

TBP brings together artists whose individual practices remain distinct while contributing to a shared inquiry into the cultural, historical and political landscapes of Botswana and the wider Tswana region. Within this framework, collaboration becomes a means of producing and circulating knowledge, where dialogue, critique and mutual support are valued as much as finished artworks. The collective proposes that artistic authorship is strengthened, rather than diminished, through processes of exchange. Instead of seeking to represent Botswana or Tswana culture, TBP continually asks what artistic and cultural practice in Botswana might become when imagined collectively.



SADE SHOALANE
But you know that your Christian art wont sell, right [iii]
2026
Digital Photography on Fine Art textured silk
21 x 29.7 cm

Equally central to the collective's work is an understanding of "Tswana" identity as exceeding the borders of the modern nation-state. Shared languages, kinship networks, oral traditions and systems of knowledge move across contemporary political boundaries, connecting communities throughout southern Africa and its diasporas. TBP's collaborations with artists, curators and cultural practitioners across the region reflect this expanded geography, proposing regional exchange not as an international ambition but as an existing cultural reality. These relationships create opportunities for dialogue that challenge inherited colonial boundaries while foregrounding shared histories and contemporary solidarities.

Through public programmes such as Art Kgotla, TBP creates platforms for discussion, reflection and critical engagement around the Arts (as they pertain to Botswana). Art Kgotla used the convention of the Setswana Kgotla (traditional community council) to hold a 'semi-circular' table discussion. The gathering brought together artists, curators, educators and cultural practitioners to reflect on three interrelated themes: Art and Art Education in and outside Botswana, Our Creative Identity as BaTswana, and Curating Botswana's National Artistic Archive. Moderated by the core members of TBP and joined by 10 panelists working locally and internationally, the conversations examined both the opportunities and challenges facing contemporary artistic practice in Botswana, while collectively imagining future directions for cultural development, documentation and artistic education.

Underlying all of TBP's activities is the conviction that artists are active participants in shaping their cultural policies, whether formally through institutions or informally through practice. By independently organising exhibitions, fostering regional partnerships and building sustainable collaborative networks, the collective demonstrates how artists can contribute to the infrastructures that support cultural production.

At the 19th edition of FNB Art Joburg (2026), TBP presents Kwaere ko Botlhabatsatsi (Choir at the Sunrise/East), that reflects on the structures, rhythms and possibilities that have emerged through the collective's ongoing experiment in alternative and collective artmaking. The title aims to evoke the image of a choir at sunrise, a gathering of voices attuned to one another at a natural and fated moment of emergence. At the core of this presentation is an inquiry into how collective practice can function as a form of performance (art): a choreography of voices, gestures, and contributions shaped through listening, shared timing, and responsiveness".

Rather than celebrating consensus, the exhibition highlights the productive negotiations, dependencies and exchanges that sustain collective work. In doing so, it offers collective practice not simply as an organisational model, but as an artistic proposition for imagining new cultural futures.

Forster Gallery Zanzibar

Founded
2017

Director
Markus Forster, Marina Majiba

Location
Zanzibar, Tanzania

+255 (0) 654269654 /
+255 (0) 626931203
info@forster-gallery.com
www.forster-gallery.com
IG @forster.gallery

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 an 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 ↘

Kyunyu Pauline Makala, Kay-Leigh Fisher, Olivia Pintèr, Muramuzi John Bosco, Joseph Ntensibe.



PAULINE MAKALA
The dance of sunlight petals
Acrylic on canvas
100 x 100 cm

OLIVIA PINTÈR
Stone Town II
Acrylic on canvas
100 x 80cm



JOSEPH NTENSIBE
The botanical garden of my imagination
Oil on canvas
90 x 200 cm



Formerly known as ETC, the INK section brings together publishers, printmakers and independent platforms working across the broader field of print culture. It platforms critical writing, art publications, artist books, catalogues, zines and limited-edition prints, creating a space for different forms of knowledge, documentation and artistic practice to meet.

INK

Jonathan Ball X Exclusive Books

Founded
1979

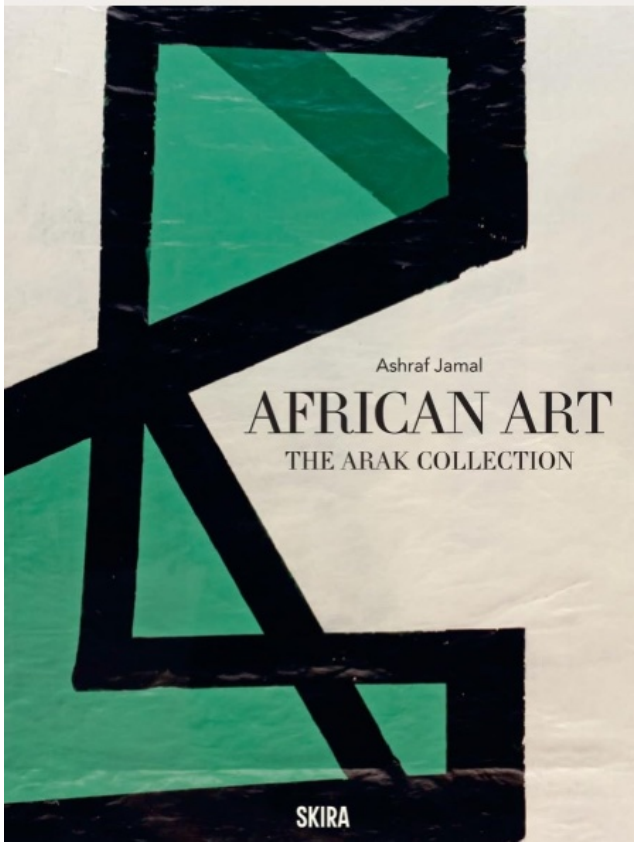
Directors
Eugene Ashton

Location
Johannesburg, South Africa

+27 11 601 8000
services@jonathanball.co.za
info@exclusivebooks.co.za
www.jonathanball.co.za
www.exclusivebooks.co.za
IG @jonathanballpublishers
@exclusivebooks

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WILLIAM KENTRIDGE
Self-Portrait as a Coffee Pot



Pulp Paperworks

Founded
2019

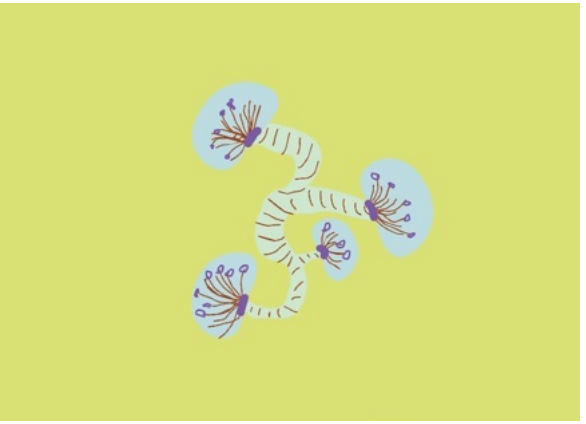
Director
Victoria Wigzell

Location
Johannesburg, South Africa

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www.pulppaperworks.com
IG @pulp.paperworks

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.

PAMINA SEBASTIAO
Creatura



VICTORIA MARQUES
Luanda



RISTAN BAIA
Nautilus



Dale Sargent Fine Art

Founded
2015

Director
Georgina Berens

Location
Cape Town, South Africa

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dale@artvault.co.za
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IG @dalesargentart

SYDNEY KUMALO
Three Figurers, 1976
Pastel on paper
50 x 65 cm



For the past 10 years Dale Sargent has offered a range of fine South African art. We have an extensive collection of artworks by established South African artists as well as works by emerging younger artists. Dale Sargent Fine Art has a gallery space in Parktown North, Johannesburg where visits are by appointment. In addition to this, we also offer onsite consulting and art sourcing for corporate and private clients.

We look forward to assisting you with building your art collection

edition ~ verso

Founded
2015

Director
Sara-Aimee Verity

Location
Johannesburg, South Africa

0603654300
studio@editionverso.com
www.editionverso.com
IG @edition_verso

edition ~ verso is a publishing platform and workshop for original fine art print-works by notable makers from Africa and abroad. The studio champions experimentation through traditional processes - intaglio, relief, collograph, collé and monotype - alongside a handmade papermaking practice. Its focus is sensory and tactile: listening to and translating artists' ideas into print and building on technical knowledge through collaboration. This unfolds via durational print projects, tacit research through the medium, a residency programme, and concentrated production.

LINDOKUHLE SOBEKWA
uMthimkhulu (The Great Tree)
"New Photography 2025:
Lines of Belonging" at MoMa
Printed and assembled by edition ~ verso



Artist Proof Studio

Founded
1991

Directors
Kim Berman

Location
Johannesburg, South Africa

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wwww.artistproofstudio.co.za
IG @artsitproofJHB

Artist Proof Studio celebrates 35 years of artistic excellence, education and opportunity with a presentation that reflects the depth of its legacy and the future it continues to shape.

Founded in 1991, Artist Proof Studio has grown into one of South Africa's leading centres for fine art printmaking, providing subsidised education to talented artists from across the African continent while championing access, diversity and inclusion in the visual arts. Guided by the principles of Ubuntu, the studio has nurtured generations of artists through technical excellence, mentorship and a commitment to creative and professional development. Its alumni include internationally recognised artists such as Bambo Sibiya, Mongezi Ncaphayi, Sizwe Khoza, Lebohang Motaung, Raymond Fuyana, Jason Langa, Bekezela Mabena and many others whose practices continue to shape contemporary art in South Africa and beyond.

Marking this milestone, Artist Proof Studio's presentation at FNB Art Joburg brings together works by artists from different generations, highlighting the diversity of voices, perspectives and practices that have emerged over three and a half decades. Together, these artists reflect the studio's enduring commitment to nurturing creative excellence while demonstrating the evolving possibilities of contemporary printmaking.



BAMBO SIBIYA
Echoes of the motherland
Lino & embossing
54.5 x 77.5 cm
Print Published at Artist Proof Studio

Lunetta Bartz X MAKER X Steidl

Founded
2009

Director
Lunetta Bartz

Location
Johannesburg, South Africa

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www.makerstudio.co.za
IG @makerjhb

In 1996, Lunetta Bartz created a self-published artist's book with Warren Siebrits using CorelDRAW, bubble plastic, and silver spray paint. It was here that she began designing Siebrits' invitations, posters, and exhibition catalogues.

Until 2012, she apprenticed with Peter Carstens in Johannesburg, learning bookbinding. Gerhard Steidl published Bartz's first Santu Mofokeng book, The Black Photo Album (2013), which won the best photo book award in Germany the same year. Santu Mofokeng GRAVES 2012 was designed and published by MAKER in 2015.

Steidl published Santu Mofokeng: Stories, a six-year editorial project by Bartz, Mofokeng, and Joshua Chuang in 2018.

Michael Gardiner's The Bill Ainslie Handbook design was completed earlier this year. There are several Steidl publications with Siebrits featuring William Kentridge including Domestic Scenes (2021), Prints and Posters 1974–1990 Catalogue Raisonné Volume 1 (2022), Carlton Centre Games Arcade (2024), Muizenberg (2025) and Prints and Posters 1991–2004 Catalogue Raisonné Volume 2 (2026).

For Siebrits Bartz also designed the following publications: Willem Boshoff Word Forms and Language Shapes (2007), Jo Ratcliffe Terreno Ocupado (2008), Walter Battiss: I invented myself (2015) and Alon Skuy Marikana (2022).

In the bindery, Sam Nyalungu, Lucia Duncan, and Lunetta Bartz remain dedicated MAKERS collaborating with many artists on bookbinding projects.



SANTU MOFOKENG: STORIES
Collaboratively edited
by Joshua Chuang and Santu Mofokeng with Lunetta Bartz
Photos and text by Santu Mofokeng
Steidl

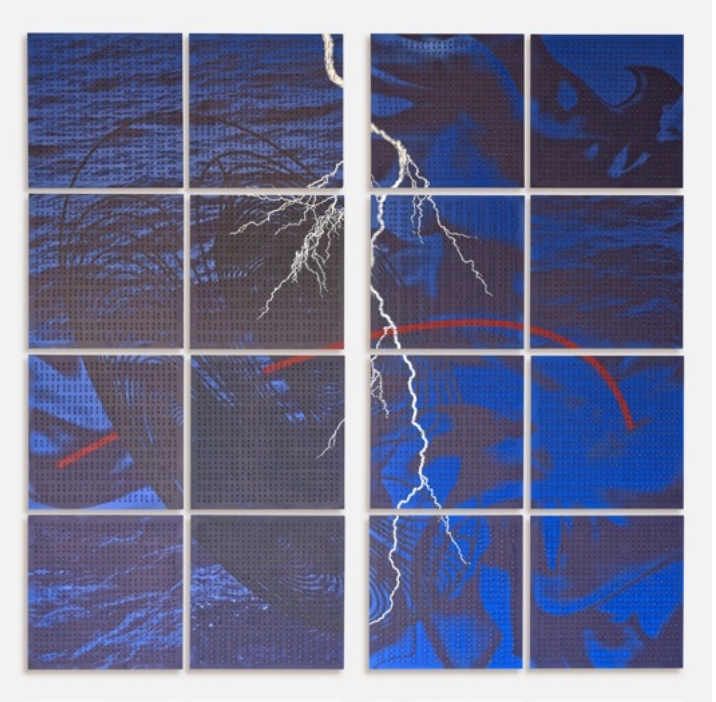
Root Formula

Founded
2024

Directors
Dr. Emalohi Iruobe, Adey Omotade

Location
New Jersey, Lagos, Johannesburg

060 255 1761
rootformula.c.a@gmail.com
www.rootformula.life
IG @rootformula



ALEXANDRÉ VOSLOO
The Big Split, 2025
180 x 180 cm
Image courtesy of Rootformula

Rootformula is an experimental studio and gallery run by Dr. Emalohi Iruobe and Adey Omotade.

Rootformula works with African artists to build and expand Postafrobeat; embracing experimentation, improvisation and cultural continuity as the artistic method.

Resulting in the creation of new music, art, photography, paintings, films, lectures, workshops, objects, experiences, recipes, concerts, performances and all possibilities in POSTAFROBEAT.

The purpose of Postafrobeat is to VALORIZE African traditions, HIGHLIGHT cultural similarities amongst all Africans and propagate UNITY amongst Africans in Africa and its diaspora.

Nairobi Print Project

Founded
2019

Director
Jess Atieno

Location
Nairobi, Kenya

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info@nairobiprintproject.com
www.nairobiprintproject.com
IG @nairobi_print_project



THE NAIROBI PRINT PROJECT JOURNAL
Issues 1,2 and 3. Published quaterly in 2025

The Nairobi Print Project (NPP) is a platform dedicated to the scholarship and conversation on art and curatorial practice in Africa and the Black Diaspora. Through critical engagement with historical and emerging themes in contemporary art, the project includes, a journal of commissioned texts and an engaging podcast.

Occupying The Gallery

Founded
2023

Directors
Mary Sibande,
Lawrence Lemaoana

Location
Johannesburg, South Africa

0791603271
info@occupyingthegallery.com
www.nairobiprintproject.com
IG @occupyingthegallery

Occupying the Gallery is a Johannesburg-based artist-led collective, project space, and mentorship platform founded in 2023 by artists Mary Sibande and Lawrence Lemaoana. The organisation supports emerging artists through shared studio spaces, exhibitions, and collaborative learning. By fostering critical dialogue and peer exchange, it creates opportunities for artists to develop sustainable creative practices. Occupying the Gallery works across disciplines, building partnerships that expand access to contemporary art and professional networks. Its programmes are committed to nurturing experimentation, collective growth and new forms of artistic production.



PUSELETSO MASEMENE
Selokoe III, 2025
Paper Lithography on Fabriano Paper
70 x 50 cm

Established in 2024, GIF is dedicated to photography and the expanded field of lens-based practice. The section gives galleries an opportunity to spotlight photographers within their programmes, bringing together distinct approaches to image-making and the ways in which artists use the camera to document, interpret and construct the world around them. GIF creates a focused space for photography while remaining open to the evolving possibilities of the medium and its relationship to contemporary visual culture.

GIF

Gallery F

Founded
2002

Directors
Mary Sibande,
Lawrence Lemaoana

Location
Cape Town, South Africa

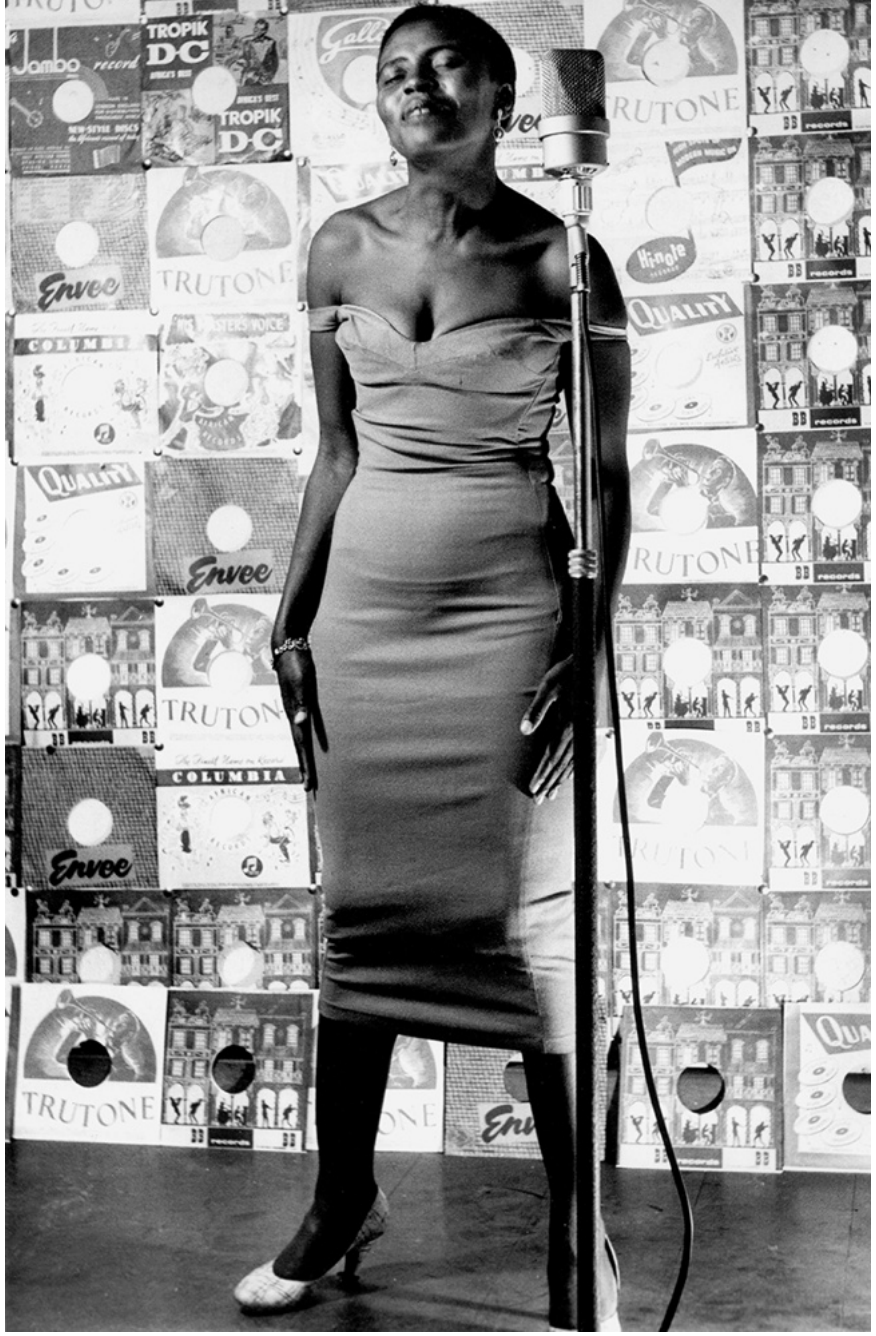
083 594 8959
sean@galleryf.co.za
www.galleryf.co.za
IG @furlongergallery

Gallery F presents a focused selection of South African and African photography of historical and cultural significance, drawn from more than five decades of visual practice. The presentation brings together rare vintage photographs, important archival works and key contemporary series that trace the region's social, political and cultural landscape from the mid-20th century to the present.

The works move between documentary photography, portraiture, fashion, social observation and more personal studies of identity, place and memory. Together, they reveal photography's ability to record public histories while preserving the individual lives, communities and everyday experiences that shape them.

The presentation is shaped by Gallery F's long-term commitment to preservation and research. Through the gallery's commercial platform and the archival mandate of the Photographic Archival and Preservation Association of South Africa (PAPA-SA), these photographic histories are conserved, researched and contextualised before being made accessible to collectors, institutions and the wider public. The archive is currently estimated to contain approximately one million negatives and transparencies.

Within this presentation, photography functions as both a fine art form and a historical document. Each image carries evidence of a particular time and place, contributing to a broader visual record of South Africa and the African continent while ensuring that these important photographic histories remain visible and actively collected.



JÜRGEN SCHADEBERG
Miriam Makeba, Johannesburg, 1955
Original Silver Gelatin Handprint
40 x 30 cm

ORG brings together seminal art institutions, museums, universities and private organisations to consider the role these bodies play in shaping cultural life and public knowledge. The section creates a space for institutions to share their programmes, collections, research and approaches to engagement, inviting audiences to look beyond the exhibition and into the structures that sustain cultural production.

ORG

Johannesburg Art Gallery (JAG)

Founded
1910

Location
Johannesburg, South Africa

+27 11 725 3130
IG @johannesburgartgallery



The Johannesburg Art Gallery (JAG) is a beacon of cultural heritage in the heart of South African's largest city. Established in 1910, JAG boasts the largest art collection on the African continent that spans centuries, showcassing both classical and contemporary art from local and interantional artists.

As a custodian of South Africa's rich artistic legacy, JAG continues to inspire and engage the community through dynamic exhibitions, educational programmesm, and a commitment to preserving the nation's artistic narrative.

A4 Arts Foundation

Founded
2017

Directors
Josh Ginsburg

Location
Cape Town, South Africa

010 880 2595
info@a4arts.org
www.a4arts.org
IG @proto.a4



PHOTO BOOK! PHOTO-BOOK! PHOTOBOOK!



A4 Arts Foundation is a laboratory for the arts located in Cape Town since 2017, supporting arts practitioners and providing a place for the public to interact with artistic and curatorial processes. A4's team of producers, writers, archivists, and curators offer crucial support and critical friendship that is shared both ways; from artists to A4, from A4 to artists.

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

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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.



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