GUIDE TO AFRICAN ART

Strauss&co

Africa's Leading Art Auction House

Souad Abdelrasoul, A Woman Present in Primitive Time, 2025, acrylic on canvas, 300 x 200cm
Courtesy artist and Gallery Misr

GUIDE TO AFRICAN ART

October 2026 – May 2027

African And Afro-Diasporic Exhibitions, Fairs And Events In Europe, United Kingdom And United States

Moshekwa Langa, *Collapsing Guide II*, Collapsing Guide II, 2000-03, mixed media collage (tape, maps, photocopies) on plastic film, 236 x 234cm

Photo: Mario Todeschini

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WELCOME MESSAGE

Welcome to the fifth edition of The Guide to African Art. At Strauss & Co, we believe an auction house has a role beyond buying and selling: it should deepen knowledge, encourage curiosity and connect clients with the artists, exhibitions and ideas shaping our market. I hope this Guide does just that, too.

The Guide is a celebration of African artists and their remarkable impact globally. The form and ambition of this Guide has evolved since it was launched in October 2024 to coincide with Frieze London. Our intentions, however, remain the same.

Strauss & Co is proudly African: an auction house rooted on the continent, with deep expertise in modern and contemporary art, particularly from Southern and East Africa. We advise collectors in Africa and internationally, drawing on knowledge of the artists, estates and collectors who shape these markets, alongside our own auction experience and bespoke approach to selling.

London allows us to share this expertise internationally, while offering clients the personal attention and market insight that are distinctly Strauss & Co. To this end, please join my colleague Heba El Kayal, a Strauss & Co Advisory Board member, when she chairs a panel about collecting African art at 1–54 Contemporary African Art Fair in London this October.

Frank Kilbourn
Chairperson
Strauss & Co

INTRODUCTION

Strauss & Co, Africa's leading auction house, is pleased to present the fifth edition of The Guide to African Art. Published twice a year, the Guide brings together a curated selection of exhibitions, fairs and cultural events, offering a way into the remarkable breadth of African art being seen internationally.

This edition, covering October 2026 to May 2027, looks principally to the United Kingdom and Europe, extending further into North America. It also includes noteworthy exhibitions and fairs on the African continent, including the Investec Cape Town Art fair.

Across museums, galleries, foundations and art fairs, the picture is both expansive and varied, with important reassessments of African modernism sitting alongside compelling new work from across the continent and its diaspora.

What stands out most are the connections that emerge across these pages: between generations and geographies, established histories and new perspectives, and the many people and institutions shaping how African art is encountered and understood today.

I hope the Guide will serve as a useful companion: something to return to, travel with and, above all, an invitation to discover something new.

Erika Wiese-Dippenaar
Business Development and Client Advisory, London
Strauss & Co

SECTION 1

EXHIBITIONS

Photo: Frederick Printing

Gabrielle Goliath (above and right), Johannesburg, 2025

Gabrielle Goliath | *Elegy*
Ibraaz London, 93 Mortimer St, London, UK
8 October 2026 - 17 January 2027

www.ibraaz.org

Goliath's Elegy (2015–ongoing) arrives in London following the shocking cancellation of the South African Pavilion at the 2026 Venice Biennale and its subsequent presentation, enabled in part by Ibraaz, as an independent exhibition at Chiesa di Sant'Antonin in Venice. Developed as a ritual performance and installation project, Elegy presents collective acts of mourning around lives and histories marked by violence, erasure and structural loss. Developed through performative encounters staged globally, this particular version addresses rape culture and femicide in South Africa, the genocide of Ovaherero and Nama peoples in Namibia and the ongoing devastation of Palestinian life. Opened in 2025 and funded by Tunisian-Swiss businessman and philanthropist Kamel Lazaar, Ibraaz is a space for art, culture and ideas from the global majority.

Photo: Mario Toedeschini

Moshekwa Langa, Collapsing Guide II (detail), 2000-03, mixed media collage (tape, maps, photocopies) on plastic film, 236 x 234cm.

Photo: Mario Toedeschini

(left) Moshekwa Langa, *Brenda* (previously exhibited under the name *I Love My Pashmina*), 2002, mixed media on paper, 150 x 116cm
(right) Moshekwa Langa, Courtesy artist and Andrew Kreps Gallery

Moshekwa Langa | *You will find us in the best places*
Kunstinstituut Melly, 50 Witte de Withstraat, Rotterdam, The Netherlands
8 October 2026 - 17 January 2027

An autodidact with a materially promiscuous approach to making, Langa was just 20 when he presented his debut solo exhibition at Johannesburg's Market Theatre in 1995. The show announced a major talent. Following his participation in the 1997 Johannesburg Biennale, his worked appeared in several biennials, including São Paulo (1998 and 2010), Gwangju (2000), and Venice (2003 and 2009). Based principally The Netherlands since 1997, this major survey exhibition – curated by Gabi Ngcobo, director of Kunstinstituut Melly, with Kabelo Malatsie – features roughly 120 works from the past three decades. 'It is a moment to have earnest conversations about my work and its presentation on Dutch soil, conversations that have taken place often elsewhere, which made me feel somewhat invisible in the place I live,' says the artist.

Courtesy Norval Foundation

Kate Gottgens, *Backflip*, 2025, oil on canvas

Kate Gottgens | *Unsteady Realms*
Norval Foundation, 4 Steenberg Rd, Cape Town, South Africa
Until 7 February 2027

www.norvalfoundation.org

Operating as a mid-career snapshot, this solo exhibition presents over a dozen paintings by Gottgens from the last decade, a period of growing visibility and international acclaim. The earliest painting, *Milk Teeth* (2015), hazily portrays a group of children playing the interactive circle game Ring Around the Rosie. The most recent, *Ferrying Souls* and *Turning Back* (both 2026), also depict children in outdoor settings. Often working with found photos as source, Gottgens wholly reimagines her references on the canvas using a dreamlike kaleidoscope of colours. 'My figures are muti-faceted and embedded with paradox,' says the artist. 'More like shards of a personality than bodily, visceral or specific. They are holograms of potential: negative/ positive or life-giving/ life destroying.'

Courtesy Norval Foundation

Kate Gottgens, Cape Town, 2026

KATE GOTTGENS

'For me, the impulse with painting is to discover and recontextualize.'

An accomplished colourist, Cape Town painter Kate Gottgens has been mining the uneasy territory between memory and fiction for over a decade. Admirers of her otherworldly paintings of suburban privilege include author Patrick Flanery and collector Jorge M. Pérez, who holds her work in his prestigious Miami collection. Norval Foundation is currently showing a sampling from the last decade (until 7 February 2027). The selection includes many female bathers, a stock motif from art history that Gottgens, a graduate of Cape Town's Michaelis School of Fine Art, persuasively updates. The seed for her paintings are vernacular photographs, which she dislocates from their original circumstances to construct new narratives about leisure and comfort, hedonism and disregard – the conundrums of South African life. Transforming these themes into an authentic subject of painting is her great achievement.

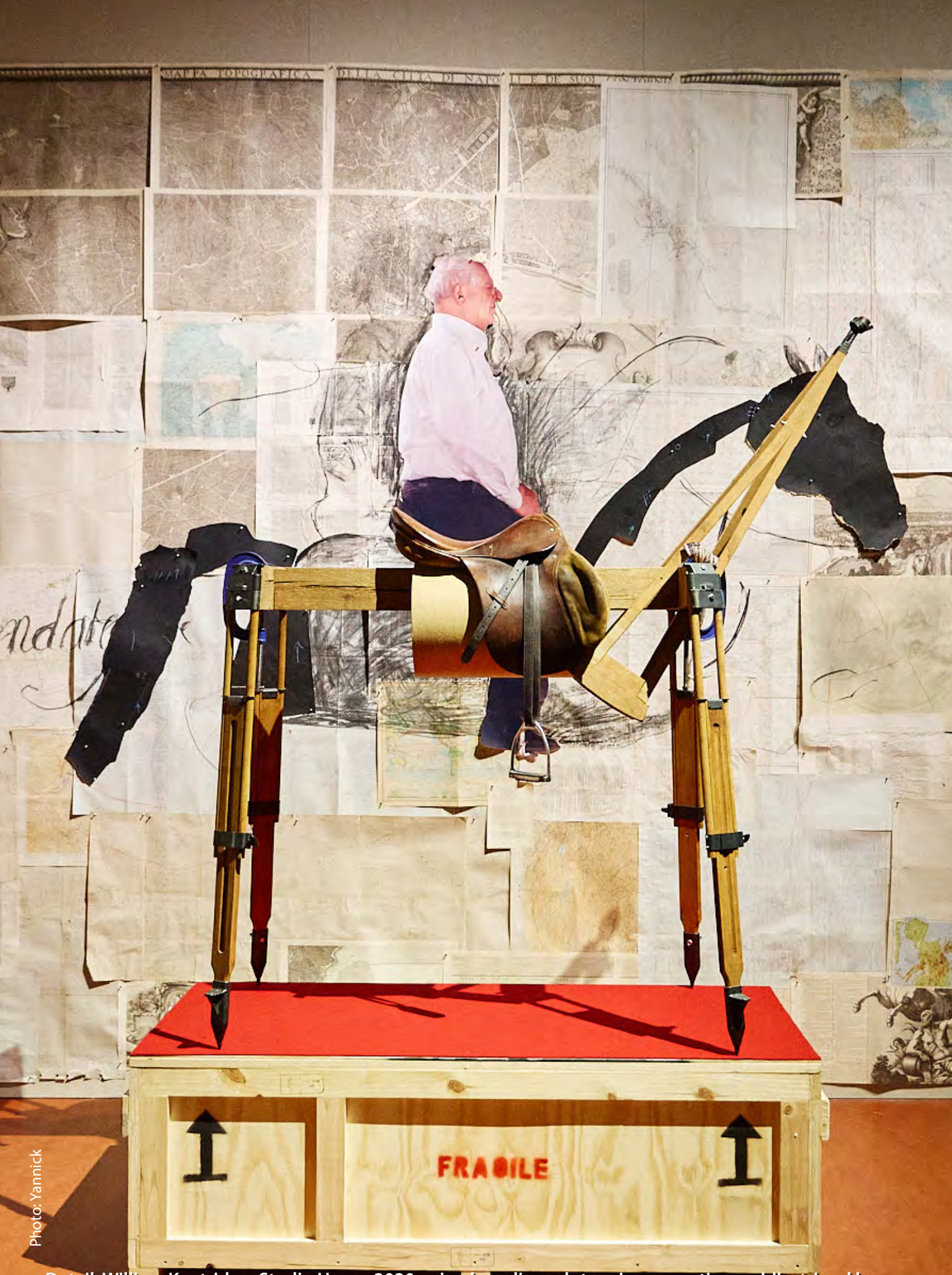


Photo: Yannick

Detail, William Kentridge, Studio Horse, 2020, mixed-media sculpture incorporating saddle, tripod legs, wood and paper. Courtesy artist, Goodman Gallery, Galleria Lia Rumma and Hauser & Wirth

Courtesy Norval Foundation

Gallery view of William Kentridge's exhibition *I am not me, the horse is not mine* at Bozar, Brussels

William Kentridge | *I am not me, the horse is not mine*
Bozar, 23 Rue Ravenstein, Brussels, Belgium
Until 7 March 2027

www.bozar.be

In 1998, curator Carolyn Christov-Bakargiev organised the first major survey exhibition of the South African artist at the Palais des Beaux-Arts in Brussels. Rebranded Bozar in 2002, the museum again hosts Kentridge, offering a comprehensive overview of his oeuvre from the early 1980s to the present day. Several of his major stage productions receive special attention. The exhibition highlights the performative and collaborative nature of Kentridge's practice, in which he allows art to evolve into a space for political inquiry, historical reckoning and poetic transformation. Kentridge, Bozar's first-ever Grand Invité, is also supervising a season of live performances and collaborative initiatives into 2027. They include his chamber opera Waiting for the Sibyl, featuring music by Nhlanhla Mahlangu and Kyle Shepherd, at De Singel, Antwerp (12 & 13 December 2026).

Courtesy galerie Clémentine de la Féronnière

James Barnor, *Calendar of 1974*, 1973, Accra, C-print, 44 × 44cm

Ibrahim Mahama and others | *The Harvest Season*
Fondation Cartier, 2 Pl. du Palais Royal, Paris, France
22 October 2026–28 February 2027

www.fondationcartier.com

Conceived by Ibrahim Mahama with nine artists and collectives, all of whom have long-standing ties to the Ghanaian artist through collaborations, research or exchanges, *The Harvest Season* occupies all of the Fondation Cartier's new space. It features site-specific works, along with new versions of Mahama's large-scale installations made from collected materials, archives and fragments of industrial heritage. The featured artists and collectives include Ghanaian photographer James Barnor and German Ghanaian textile artist Zohra Opoku, whose first museum survey was presented by Zeitz MOCAA. Also participating is Mahama's former art teacher, artist Dorothy Akpene Amenuke, the first female art professor at KNUST in Kumasi.

Courtesy Art Basel

Ibrahim Mahama, 2026.

IBRAHIM MAHAMA

'I use crisis and failure as the primary material in my work.'

The first African artist to top ArtReview's Power 100 list, Ghanaian Ibrahim Mahama's work honours his country's commercial history and industrial heritage. Widely celebrated for his ambitiously scaled installations, notably at the Venice Biennale and Documenta, Mahama has made work using old shoeshine boxes and woven jute sacks from the cocoa trade, which he and a team of collaborators stitched into large architectural coverings redolent of Christo and Jeanne-Claude. Paris is next on his busy global itinerary. Mahama has ensured that the dividends of his success benefit Tamale, his birthplace in northern Ghana. In 2019 he opened the Savannah Centre for Contemporary Art, the first of three art spaces that now includes an education centre located in a former grain silo. His motivation is simple: to change local perceptions of art and its possibilities.

Ibrahim Mahama, *Red Clay, Tamale*, 2025

Photos: Ernest Sackitey

Ibrahim Mahama, *Parliament of Ghosts*, 2023, hay, Red Clay, Tamale

Photo: Owusu K. Gyamfi © blaxTARLINES KUMASI

kąrî'kąchä seid'ou, Kumasi, 2026

KĄRÎ'KĄCHÄ SEID'OU

'What we hope to advance in Kumasi is a field of general intellect.'

Winner of the Prince Claus Fund's 2026 Impact Award, kąrî'kąchä seid'ou is a Ghanaian artist, poet, educator and co-founder of blaxTARLINES KUMASI, an open-source art incubator and collective part of the main exhibit of the 2026 Venice Biennale. He is widely hailed as a catalyst for artistic innovation in Ghana, notably through his teachings at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi. He overhauled the art school's moribund English model, introducing more democratic, open-ended and inclusive processes. His most famous student is Ibrahim Mahama, who credits his successes to his mentor's revolutionary teachings: 'If I hadn't met someone like him as a student it would have been impossible to create the practice that I have today.' seid'ou will be honoured for his impact on African art in Amsterdam's Royal Palace on 26 November 2026.

Courtesy Nairobi Contemporary Art Institute

Jim Chuchu, *The Camera Cannot Eat (video still)*, 2025

Various artists | *Resounding Rhizomes*
Nairobi Contemporary Art Institute, Rosslyn Riviera Mall, Nairobi, Kenya
Until 10 January 2027

www.ncai254.com

Curated by Cameroon-born Aude Christel Mgba, this group exhibition considers seeds and plants as travellers, commodities and keepers of memory, tracing the histories of cultivation, trade, labour and power that take root around them. The line-up includes Afro-Brazilian artist Fabiana Ex-Souza, as well as Nairobi locals Maggie Otieno and Jim Chuchu, whose restless multidisciplinary practice encompasses film, photography, music and installation. The exhibition forms part of Practicing Otherwise, a multi-year interdisciplinary programme encompassing several dynamic cultural hubs in Oslo, Lagos and Nairobi. Established in 2020 by Kenyan-born painter Michael Armitage, the Nairobi Contemporary Art Institute is a vital space for contemporary art in East Africa.

Em'kal Eyongakpa, *Untitled IV (Naked routes)*, 2011-13, photograph

Detail of untitled work by Letaru Dralega used in exhibition poster for *Resounding Rhizomes*

Romuald Hazoumè, *Autlan de Navarro*, 2024-25, found objects, 50 x 60 x 18cm

Romuald Hazoumè | *My Blue Period*
October Gallery, 24 Old Gloucester St, London, UK
8 October – 21 November 2026

www.octobergallery.co.uk

Beninese artist Romuald Hazoumè began making his iconic *masques bidons*, masks fashioned from discarded plastic containers, in the 1980s, gaining international attention in the following decade through collector Jean Pigozzi. This solo exhibition presents a striking series of figurative masks made from repurposed containers, animated by found materials including feathers and fishing nets, all rendered in shades of blue. The show's title nods to Picasso while invoking the blues, an American musical form with roots in griot traditions of West and Central Africa. Hazoumè's ironic avatars remain vital expressions of sculptural possibility in 2026, while offering surreptitious and timely reflections on a precarious world. The artist will give a talk on 17 October at 11am.
* Reservation required.

Romuald Hazoumè, *Thal,* 2024-25, found objects, 38 x 44 x 18cm

Romuald Hazoumè, Soulagée, 2025, found objects, 33 x 20 x 24cm

Courtesy artist and October Gallery
All photos: Romuald Hazoumè

Courtesy The Museum of Modern Art, New York

Malangatana Valente Ngwenya, *O grito da liberdade* (Cry for Freedom), 1973, oil on hardboard, 121.9 x 305.3cm

Various Artists | *Freedom and Futures: Emancipatory Art in Africa, 1956–1982*
Museum of Modern Art, 11 West 53rd St, New York, USA
2 May 2027 – 14 August 2027

www.press.moma.org

This landmark exhibition is billed as an 'artist-centred history' of African modernism during the era of independence and decolonisation. It examines how artists acted as political agents, giving aesthetic form to struggles for sovereignty while imagining national and Pan-African futures. Organised around five festivals and congresses – held in Zimbabwe, Senegal, Algeria, Nigeria and Botswana – the display unfolds across six thematic sections and spans painting, sculpture, photography, film, tapestry and printmaking. Key works by Mohammed Khadda, Uche Okeke, Valente Malangatana and Iba N'Diaye drive the curatorial narrative, along with new acquisitions of Mahjoub Ben Bella, Gavin Jantjes, Gazbia Sirry and Ibrahim El Salahi.

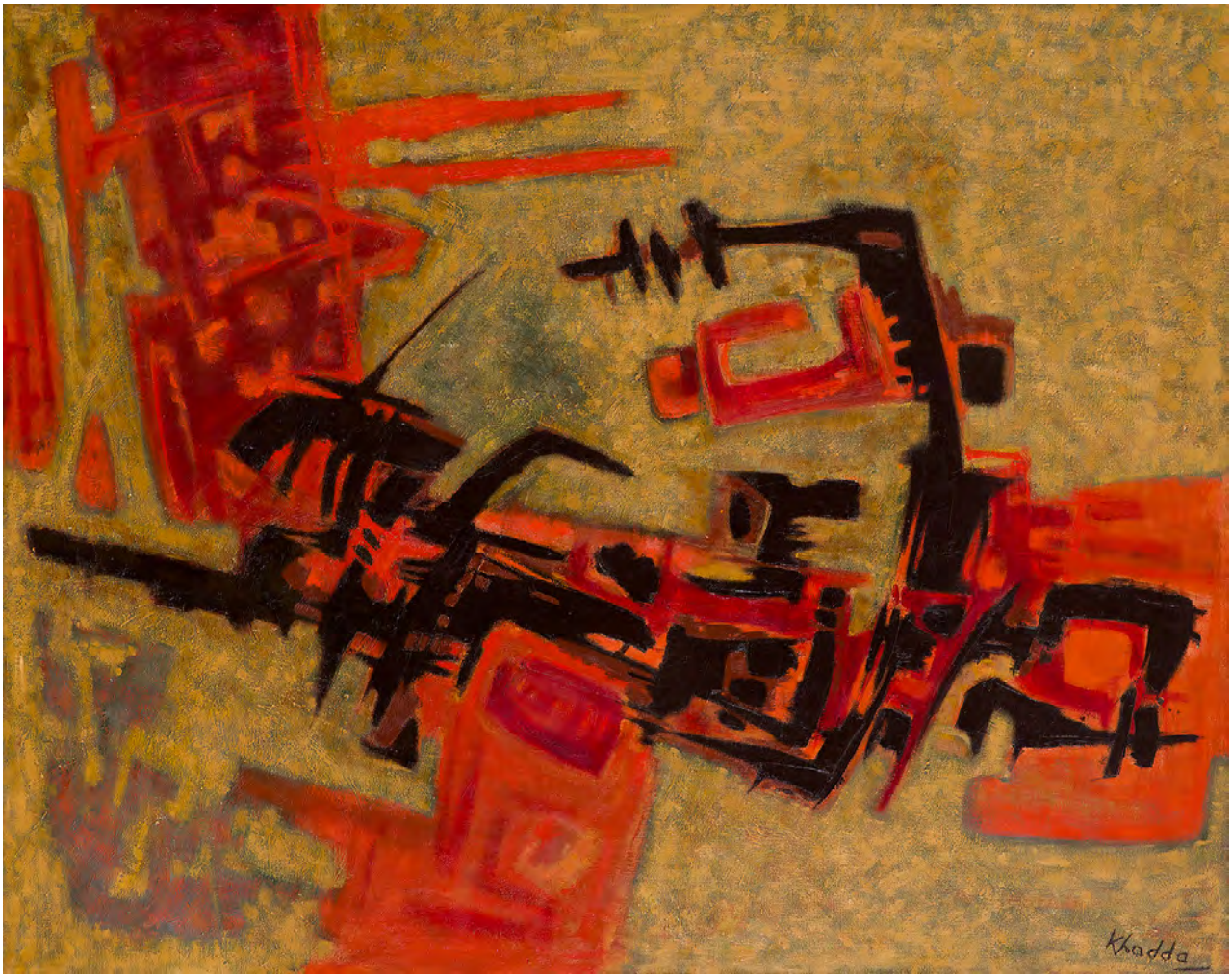
Uche Okeke, *Self-portrait*, 1959, oil on board, 92.3 x 60.7cm

UCHE OKEKE

Featured in the 2024 Venice Biennale alongside George Pemba and Irma Stern, Uche Okeke (1933–2016) was an influential Nigerian painter, illustrator and scholar whose work helped define postcolonial modernism in West Africa. At the Nigerian College of Arts, Science and Technology, Zaria, he co-founded the Zaria Art Society (1958–61) and developed the philosophy of 'natural synthesis', merging Igbo traditions with Western modernism. Okeke drew deeply on uli, the Igbo tradition of wall and body decoration practised by his mother, transforming its flowing, organic line into symbolic and abstract compositions. In 1975, while heading fine arts at the University of Nigeria, Nsukka, he invited a young El Anatsui to join the faculty. Anatsui's 2018 exhibition at the South African National Gallery in Cape Town included prints by Okeke from his personal collection, acknowledging and honouring an important artistic kinship.

Courtesy The Museum of Modern Art, New York

Amadou Seck, *La princesse Peulh*, 1970, oil and sand on wood panel, 148.5 x 94cm



Mohammed Khadda, *Talisman rouge pour exorciser les "phantoms" (avions bombardiers Americain)*, 1969, oil on canvas, 130 x 162cm

Thomas Mukarobgwa, *Dying People in the Bush*, 1962, oil on board, 59 x 91.9cm

Courtesy for both The Museum of Modern Art, New York

Courtesy artist and Everard Read

Caryn Scrimgeour, *The crane was promised a thousand years* (detail), 2026, oil on canvas, 160 x 120cm

UK

Martine Syms: Knot Eye
Sadie Coles HQ, 62 Kingly S, London
Until 7 November 2026
www.sadiecoles.com
This much-admired American conceptual artist presents two new films that blur reality and fiction. RW-LO offers a reconstruction of the early life of actor Brent David Freaney, while Ex Voto is a fictional account of a raucous film wrap party.

Pope.L: Five Decades
Modern Art, 8 Bennet Street, London
13 October – 14 November 2026
www.modernart.net
This survey of Chicago maverick Pope.L's s radical, genre-defying practice across performance, video, installation, sculpture, painting and drawing includes Identity What We Lose To Real For (2022), his final large-scale painting.

Wakaliga Uganda: Kibuuka Omumbaale
Chisenhale Gallery, 64 Chisenhale Rd, London
Until 6 December 2026
www.chisenhale.org.uk
The first UK solo exhibition of the Kampala-based film collective Wakaliga Uganda features a newly commissioned film exploring the 1961 restitution of the sacred remains of the Baganda warrior Kibuuka from Cambridge to Uganda.

Caryn Scrimgeour: A Certain Slant of Light
Everard Read London, 80 Fulham Road, Chelsea, London
12 November – 12 December 2026
www.everardlondon.com
Gorgeous trompe l'oeil paintings featuring immaculate table settings of silk embroidered tablecloths, ornate porcelain, unopened gifts, torn paper fragments, threads and birds. Look for the South African artist's reflection in the cutlery.

Isaac Julien: All That Changes You. Metamorphosis
The Cosmic House,
19 Lansdowne Walk, London
Until 18 December 2026
www.thecosmichouse.org
Based on a ten-screen film shown in Italy in 2025, this site-specific installation incorporates a new single-screen film, Metamorphosis, made specifically for The Cosmic House, a Grade 1-listed house in Holland Park.

Frank Bowling: Seeking the Sublime
The Fitzwilliam Museum, Cambridge, UK
Until 17 January 2027
www.fitzmuseum.cam.ac.uk
This survey charts Guyana-born Bowling's evolution from figurative painter in the early 1960s to grand master of colour-field abstraction in the present. It includes previously unseen works from the past five years.

Yinka Shonibare: Yinka Shonibare and Thomas Gainsborough: A Conversation
National Gallery, London, UK
Until 7 February 2027
www.nationalgallery.org.uk
The acclaimed British-Nigerian artist's sculpture Mr and Mrs Andrews without their Heads (1998) is presented alongside Gainsborough's portrait Mr and Mrs Andrews (c.1750),
examining privilege, identity and Britain's colonial histories.

Courtesy artist and Southern Guild. Photo: Christopher Wormald

Zanele Muholi, 2025

ZANELE MUHOLI

'You live as a black person for 365 days.'

Zanele Muholi is the 2026 laureate of the Hasselblad Award, the world's largest photography prize. It caps a momentous career that kicked off in earnest after graduating from Johannesburg's Market Photo Workshop in 2003. Muholi initially produced activist documentary work portraying black LGBTQIA subjects. In 2006, they initiated *Faces and Phases*, an on-going portrait series depicting black lesbians and transgender individuals in South Africa and elsewhere. Its appearance in documenta 13 (2012) coincided with the beginnings of their brilliantly inventive self-portrait series *Somnyama Ngonyama* (Zulu for "Hail the Dark Lioness"). Both these long-term projects are on view at the Hasselblad Center in Gothenburg, Sweden (until 4 April 2027). Muholi is also showing new *Faces and Phases* portraits made with Amsterdam's black queer community at Galerie Ron Mandos in Amsterdam (until 1 November 2026).

EUROPE

Carrie Mae Weems: The Heart of the Matter
C/O Berlin, 22 Hardenbergstraße,
Berlin, Germany
12 September 2026–3 February 2027
www.co-berlin.org
One of the most influential contemporary artists globally, with work in the newly inaugurated Obama Presidential Center in Chicago, this comprehensive survey of Weems's photography spans from early family portraits to a new series about black communities of faith.

Torkwase Dyson
Kunsthaus Bregenz, Karl-Tizian-Platz,
Bregenz, Austria
17 October 2026 – 24 January 2027
www.kunsthaus-bregenz.at
For her first solo exhibition in Austria, Torkwase Dyson – a standout artist in Koyo Kouoh's posthumous Venice
Biennale – presents two enormous black, sail-shaped sculptural elements that divide Peter Zumthor's hall-like architecture.

El Loko: Art and Cosmos
Ringenberg Castle – in Hamminkeln,
Hamminkeln-Ringenberg, Germany
Until 25 October 2026
www.niederrheinischer-kunstverein.de
Togolese artist El Loko, who studied under Joseph Beuys in Düsseldorf, had a long association with the Lower Rhine Art Association, who oversaw this major solo exhibition and commemorative tribute.

Ina van Zyl: Where are you from
SCHUNCK Museum, Bongerd 18 6411
JM Heerlen, Holland
Until 25 October 2026
www.schunck.nl
Stellenbosch University graduate Ina van Zyl settled in the Netherlands in the 1990s; this exhibition provides a comprehensive survey of her acute close-up paintings made since.

Michael Armitage: The Promise of Change
Palazzo Grassi, Campo San Samuele,
Venice, Italy
Until 10 January 2027
www.pinaultcollection.com
A highlight of a 2026 Venice Biennale's collateral programme, this major survey of the Kenyan-British painter brings together works addressing memory, identity, spirituality, migration and political conflict.

Courtesy artist and Galerie EIGEN + AR. Photo: Georg Brückmann

Gabrielle Kruger, *Ribboned Painting No.5*, 2026, acrylic paint on wood, 62 x 42cm

EUROPE

Various artists: Améfrica: Diasporic Connections in the Jorge M. Pérez Collection
Centro Andaluz de Arte Contemporáneo (CAAC),
Seville, Spain
Until 10 January 2027
www.elespacio23.org
www.caac.es
Drawn from a major American collector, this exhibition explores resonances between artists from the Americas and Africa, including Theaster Gates, Zizipho Poswa and Barthélémy Toguo.

Adam Pendleton: Some Wild Kind of Language
Stedelijk Museum Amsterdam,
Museumplein 10,
1071 DJ Amsterdam, The Netherlands
Until 17 January 2027
www.stedelijk.nl
A profitable juxtaposition of Pendleton's austere, language-interested paintings and drawings and this Dutch museum's impressive holdings of works of Minimalism, Conceptual art and post-war abstraction.

Gabrielle Kruger: A place to grow a garden to tend
Galerie EIGEN + ART, 7 Spinnereistraße,
Galerie EIGEN + ART, 7 Spinnereistraße,
Leipzig, Germany
16 January – 27 February 2027
eigen-art.com
Known for her experimental and performative approach to painting, this South African artist's overdue debut solo follows on a thrilling presentation of new paintings in an all-women show with the same gallery (on until 24 October). er).

Various artists: The Other Side of the Mountain
Amos Rex, 22-24 Mannerheimintie,
Helsinki, Finland
14 October 2026 – 21 March 2027
www.amosrex.fi
Eleven artists working across Africa and the Afro-Nordic diaspora – among them South Africa's Igshaan Adams and Lungiswa Gqunta – examine how cities and modern landscapes shape relationships, identities and senses of belonging.

NORTH AMERICAN

Various artists: Woven Monuments: Tapestry and Identity in Senegal
Baltimore Museum of Art, 10 Art Museum Dr, Baltimore, Maryland, USA
25 October 2026 – 7 March 2027
www.artbma.org
The first US museum exhibition dedicated to Senegalese tapestries in 45 years, this exhibition features a dozen monumental works by key protagonists in the Dakar School art movement – notably Bocar Pathé Diong, Théodore Diouf and Papa Ibra Tal – and considers the country's efforts to shape a new national identity after independence in 1960.

Blessing Ngobeni: What the Paper Remembers
Montague Contemporary, 526 West 26th St, New York, USA
Until 7 November 2026
www.montaguecontemporary.com
The artist's first solo exhibition in the USA brings together paintings made with newsprint, advertising and found paper that offer layered reflections on South African public life and society.

Diedrick Brackens: lights at the end of the world
Baltimore Museum of Art, Baltimore, Maryland, USA
8 November 2026 – 28 February 2027
www.artbma.org
Brackens's handwoven tapestries combine West African textile traditions, American quilting and European tapestry to explore Black history, freedom, intimacy and resilience.

Various artists: Infinite Expansions: Collage in Many Forms
Remai Modern, Saskatoon, Saskatchewan, Canada
7 November 2026 – 28 March 2027
www.remaimodern.org
Kenyan artist Wangechi Mutu features in this broad survey of collage and assemblage, in particular its techniques of fragmentation and recombination to address identity, memory and the future.

Dewey Crumpler: Sonic Lineages
Museum of the African Diaspora, 685 Mission St, San Francisco, California, USA
Until 30 May 2027
www.moadsf.org
The first major museum exhibition of this San Francisco artist's five-decade practice explores black consciousness, African cosmologies, spirituality, commerce, memory and time through painting and kinetic works.

NORTH AMERICAN

Various artists: Nguni: Migrant Nations of Southeast Africa
Yale University Art Gallery,
1111 Chapel St, New Haven, USA
Until 20 June 2027
www.artgallery.yale.edu
Historical objects and newly commissioned works are combined to explore artistic traditions shaped by the migrations and political upheavals that transformed southeastern Africa during the nineteenth century.

Various artists: After the Island: Caribbean Canadian Ceramics
Gardiner Museum,
111 Queens Park, Toronto,
Ontario, Canada
9 October 2026 – 25 April 2027
www.gardinermuseum.on.ca
Artists including PJ Anderson, Eddy Firmin, Manuel Mathieu and Sharon Norwood explore Caribbean identity, migration, memory and cultural continuity through ceramics.

Various artists: Clay Has Memory: Creative Lineages from Africa
Princeton University Art Museum,
45 Elm Dr, Princeton, USA
Until 3 July 2027
www.artmuseum.princeton.edu
This presentation brings together clay works by historical, modern and contemporary artists – notably Zizipho Poswa – whose practices draw on and preserve intergenerational knowledge.

AFRICA

Kiure Francis Msangi: From Makerere to Stanford and the Nairobi Years
Circle Art Gallery, Victoria Square, Riara Road, Nairobi, Kenya
Until 10 October
www.privateviews.artlogic.net
Survey of influential East African artist's work: from the landscapes and figures of his early career, to his later experiments with printmaking and political works.

Various artist: Turning Towards the Sun
Zeitz MOCAA, V&A Waterfront, Cape Town, South Africa
10 December 2026 – 15 August 2027
www.zeitzmocaa.museum
Five newly commissioned moving-image works by
Zeresenay Berhane Mehari, Mati Diop, Jim Chuchu, Wanuri Kahiu and The Otolith Group (aka Anjalika Sagar and Kodwo Eshun) explore Pan-African solidarities, collective practice and black geographies in the 21st century.

SECTION **2**

ART FAIRS

Courtesy Agnews

Glyn Philpot, *Balthazar*, 1929, oil on canvas, 88.9 × 78.7 × 7.6cm

Courtesy Loeve&Co. Photo: Fabrice Gousset.

Roland Dorcély, *Untitled (man seated with a hat)*, 1956, oil and mixed media on Masonite, 80.5 x 61cm.

Frieze London
The Regent's Park, London NW1 4NR, UK
14–18 October 2026

www.frieze.com

The fair's 172 galleries span 42 countries and its curated programme includes substantial representation of artists working across Africa and its diaspora. South Africa has a particularly strong presence, led by Cape Town galleries Blank Projects, Southern Guild and Stevenson, alongside Selma Feriani from Tunisia and Gypsum from Egypt. Yinka Shonibare has selected Cape Town's Unathi Mkonto to appear in Goodman Gallery's Artist-to-Artist section booth. Across the park at Frieze Masters, the Spotlight section gives particular prominence to African modernism, including Adebisi Fabunmi with Lagos gallery kó, Ernest Mancoba with Galerie Mikael Andersen, Lamidi Fakeye with Tafeta and Mahjoub Ben Bella with Elmarsa Gallery.

Courtesy artist and Gallery Misr

Souad Abdelrasoul, *A Woman Present in Primitive Time,* 2025, acrylic on canvas, 300 x 200cm

1-54 Contemporary African Art Fair London
Somerset House, Strand, London WC2R 1LA, UK
15–18 October 2026

www.1-54.com

1-54's London edition remains the principal international fair dedicated to contemporary African and diasporic art, bringing together galleries from across the continent and its diaspora. The fair is a launch pad for start-up galleries. This year's line up includes Johannesburg's Kumalo Turpin, who represents Thulile Gamedze and Sepideh Mehraban; their trim modernist space is a highlight of the new Nine Yards development in Johannesburg's Parktown North. Strauss & Co will host a panel exploring how African art collecting is evolving internationally, from collecting and provenance to responsible stewardship. Moderated by curator Heba El Kayal, a Strauss & Co Advisory Board member, the discussion brings together collector Abdul Rahman Alkhelaifi, cultural advocate Abraham Abia and Ghanaian art historian Elikem Logan.

Photo: Emmanuel Andre

Touria El Glaoui, Marrakech, 2025

TOURIA EL GLAOUI

'It's key to ensure African artists are part of the narrative of contemporary art.'

Touria El Glaoui has helped make contemporary African art a global proposition. The Franco-Moroccan entrepreneur founded 1–54 Contemporary African Art Fair in London in 2013, subsequently expanding it to New York and Marrakech, reshaping the international market for African and diasporic art. Art was already a family affair, however, before she left her banking career in New York. 'My first love, my first curiosity, my first art education was through my father,' says El Glaoui, whose grandfather, Thami El Glaoui, was the formidable Pasha of Marrakech (1912– 56). It was Winston Churchill's council that prompted her grandfather to support his son's art. In 2010, El Glaoui co-curated a major retrospective of Hassan El Glaoui's coveted paintings in Casablanca. A 2011 exhibition pairing his work with Churchill's at Leighton House in London Park prompted her big career shift.

Courtesy Art Basel

Art Basel Paris 2025

Art Basel Paris
Grand Palais, 3 Avenue du Général Eisenhower, Paris 75008, France
23–25 October 2026

www.artbasel.com

Art Basel Paris brings together more than 200 galleries from 41 countries, with African representation including Lagos gallery kó, which presents work by El Anatsui, Uche Okeke and Obiora Udechukwu in the Premise sector. Galerie Cécile Fakhoury, founded in in Abidjan, Ivory Coast in 2012, presents a new series by Ivorian painter Carl-Edouard Keïta and Tunisian dealer Selma Feriani presents artists including M'barek Bouhchichi, Monia Ben Hamouda and Sara Ouhaddou. South African enterprises Goodman Gallery and Stevenson will also be present.

Student viewing an art piece by Layo Bright at KO Gallery

ART X Lagos
Federal Palace Hotel, 6–8 Ahmadu Bello Way, Victoria Island, Lagos, Nigeria
5–8 November 2026

www.artxlagos.com

West Africa's leading international art fair returns with a programme devoted to contemporary culture from Africa and its diaspora, combining gallery presentations with projects, talks, film and performance. Its ART X Prize and Development Forum extend its commitment to emerging artists and curators, while the wider programme connects Lagos to international African art networks.

Photo: Mia Thom

2025 Investec Art Fair Cape Town

Investec Cape Town Art Fair
Cape Town International Convention Centre, Cape Town, South Africa
19–21 February 2027

www.investeccapetownartfair.co.za

The 14th edition of Africa's premier art fair is titled In *Acts of Alchemy*, providing a curatorial concept that acknowledges transformation across materials, identities and meaning. The 2027 edition of the fair is composed of three core sections (Main, Lookout and Editions) and three curated sections organised by Dr Mariella Franzoni (Tomorrows/Today), Céline Seror (SOLO) and newcomer Hamzeh Alfarahneh (Generations). The fair has become an important calendar event; expect a packed programme of collateral events starting in early February.

Frieze Abu Dhabi
Manarat Al Saadiyat,
Sheikh Khalifa Bin Zayed Al Nahyan
Highway, Saadiyat Island, Abu Dhabi, UAE
19–22 November 2026
www.friezeabudhabi.com
Frieze's inaugural Abu Dhabi fair brings together 84 galleries from 37 countries, with its regional focus extending across West Asia, North Africa and South Asia. Lagos gallery kó provides a significant sub-Saharan African presence, presenting Ben Osawe and Ato Ribeiro, while the wider programme includes galleries and artists from Egypt, Tunisia and beyond.

Art Basel Miami Beach
Miami Beach Convention Center, 1901 Convention Center Drive, Miami Beach, FL 33139, USA
4–6 December 2026
www.artbasel.com
African representation at Art Basel Miami Beach includes Lagos gallery kó, presenting Nigerian artists Wura-Natasha Ogunji and Victoria-Idongesit Udondian, alongside a Survey presentation of Nike Davies-Okundaye. The fair also brings together African and diasporic artists through major international galleries and its wider Miami Art Week programme.

Art Basel Qatar: 28–30 January 2027

1–54 Marrakech: 18–21 March 2027

Art Basel Hong Kong: 25–27 March 2027

Art Dubai: 9–11 April 2027

Art Brussels: 15–18 April 2027

ARCOmadrid: 3–7 March 2027

SECTION **3**

STRAUSS & CO

Ancent Soi, *Untitled (Wildebeest)*, 2005, oil on canvas, 53 x 83cm.

Art Auction East Africa | Strauss & Co
Circle Art Gallery, Victoria Square, Riara Road, Nairobi, Kenya
28 October 2026

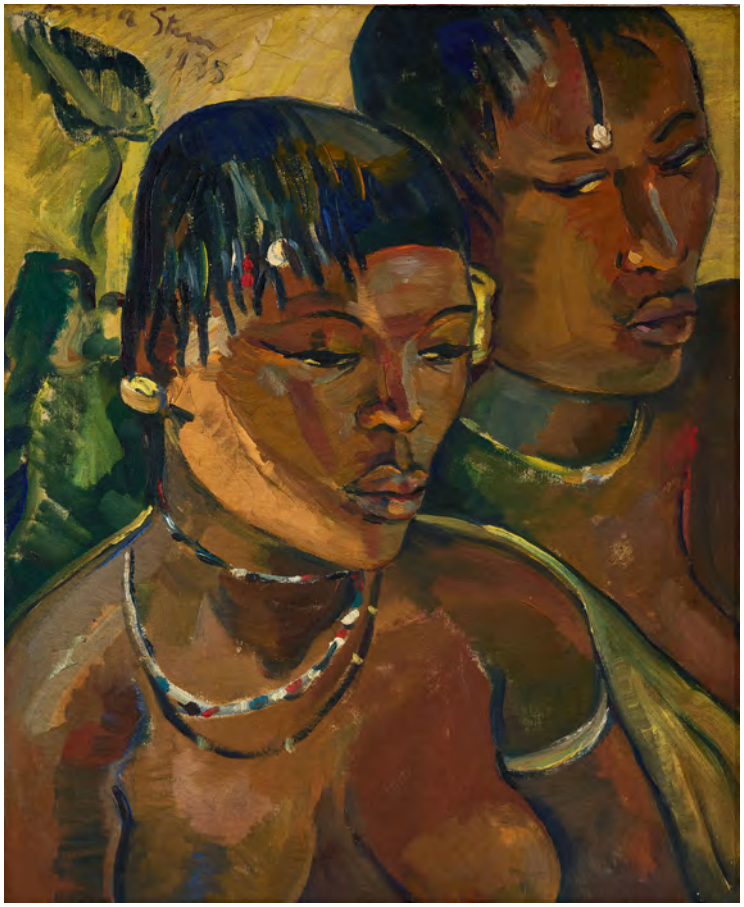
Strauss & Co returns to Nairobi for its second collaboration with Art Auction East Africa, bringing together modern and contemporary art from East Africa, the Indian Ocean region and the wider continent. The sale includes work by Kiure Francis Msangi, an influential East African artist whose work is the subject of survey exhibition at Circle Art Gallery, Nairobi. Msangi's paintings achieved record prices at the 2025 Art Auction East Africa. A preview exhibition will take place in Nairobi during the two weeks preceding the auction, with the sale also available to view online.

Danda Jaroljmek, New York, 2026

DANDA JAROLJMEK

'We act very much as a mini-institution, as well as a commercial gallery.'

Art dealer and tastemaker Danda Jaroljmek is a key figure in Nairobi's contemporary art scene. Born in Britain, raised in The Gambia and educated in London, she studied sculpture at Chelsea College of Art before settling in Kenya in the late 1990s. In 2012, she co-founded Circle Art Gallery and Circle Art Agency as platforms to build to a strong, sustainable audience for East African artists. Jaroljmek advocates for art as something to be lived with and understood, rather than acquired as decoration or souvenir. Her personal collection includes works by Kenyan artists Sidney Mang'ong'o and Sane Wadu, as well as Egyptian painter Souad Abdelrasoul, wife of Sudanese artist Salah Elmur. Wadu and Elmur feature in 2026 Art Auction East Africa, a sale established in 2013 that has become an important platform for artists from across the region.



Irma Stern, *Two Women*, 1935, oil on canvas, 57 x 47cm

International Sale
Strauss & Co, Brickfield Canvas, 35 Brickfield Road, Woodstock, Cape Town
20 October 2026

The fourth edition of this cross-category art auction brings together collectable artworks by international artists drawn from mostly private South African collections. Headlining the sale is Irma Stern's Two Women (1935), a double portrait made after an extensive work trip across the eastern coastline of South Africa. It was acquired at London's Cooling Galleries in 1937 and was recently repatriated from Europe, where it had been held in a private collection. Last year's edition included work by Chagall, Hockney, Picasso and Warhol; Stern's 1946 portrait Malay *(Black Headdress)* sold for R21.7 million / US$1.26 million, the highest price ever paid for a Stern portrait of a female sitter at auction.

Juvenal Sansó, ***The Changing Tides***, undated, acrylic on canvas laid down on board, 62 x 78cm

Calendar of important events and auctions presented by Strauss & Co

October 2026 to March 2027

Johannesburg Auction Week
89 Central Street, Johannesburg
17 – 18 November 2026

February Live
Strauss & Co, Brickfield Canvas, 35 Brickfield Road, Woodstock, Cape Town,
20 February 2027

Cape Town Auction Week
Strauss & Co, Brickfield Canvas, 35 Brickfield Road, Woodstock, Cape Town,
15 – 17 March 2027

Frances vH Mohair Studio; *tortoise & the moon/skilpad en die maan*, No 5, Botterblom Collection, 2024

Woven Legacies
Strauss & Co, Brickfield Canvas, 35 Brickfield Road, Woodstock, Cape Town
21 January – 23 February 2027

This annual auction promotes the incredible design, fine craftsmanship and artistry of textiles from Southern Africa. Titled Woven Legacies: Alchemy 2027, the lots in this third edition span traditional and contemporary practices. The catalogue includes vintage African textiles, Rorke's Drift tapestries, basketry, beadwork, ceramics and art jewellery. There is a strong focus on impactful projects like Tintsaba, Keiskamma and Mapula, where the fibre arts have empowered whole communities. Works by Frances van Hasselt Studio, Leila Walters, Paul Edmunds, Casamento Design, Amy Rusch and collaborating artists Virginia McKenny and Margaret Courtney-Clarke draw the woven theme through into contemporary creative practice.

Erik Laubscher, *Construction (verso)* R 3 000 000 - 5 000 000