

Strauss & Co

  
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FLEMING

A Guide to Frieze Week

**AFRICAN ART IN LONDON 2024**



Irma Stern, Arab Man (detail), signed and dated 1939, oil on canvas with Zanzibari frame. Available for Private Sale, Strauss & Co.

A Guide to Frieze Week

# AFRICAN ART IN LONDON 2024

FRONT COVER IMAGE

**Ravelle Pillay**, *The gates* (detail),

2023, oil on canvas, 200 x 250cm. Courtesy the Artist and Goodman Gallery.



STONEHAGE  
FLEMING

# LONDON IN OCTOBER - ALL ABOUT ART

## African and Afro-descendent artists take over London during Frieze Week



Zanele Muholi, *Kgompi and Charles Januarie. Kwa-Thema, Springs, South Africa. 2007.*

### *From Irma Stern to Olaolu Slawn: African artists are the toast of London in 2024*

**I**t is our hope this guide offers a useful overview of a selection of the presentations in galleries, museums, fairs and Strauss & Co's pop-up selling exhibition at Maison Pan, near Trafalgar Square – by African and Afro-descendent artists.

While not all encompassing, the selection shows an extraordinarily diverse roster of talent from Africa and its vast, globe-spanning diaspora currently commanding attention across London in 2024.

*Kate Fellens, Head of International Business Development, and Dr. Alastair Meredith, Senior Art Specialist, and Head of Art Department, Strauss & Co*



# LOOKING TOWARDS FREEDOM: WOMXN ARTISTS FROM AFRICA

Irma Stern, *Congolese Woman* (detail), signed and dated 1946, oil on canvas with Zanzibari frame. Available for Private Sale, Strauss & Co.

# LOOKING TOWARDS FREEDOM: WOMXN ARTISTS FROM AFRICA

**Venue:** Maison Pan

**Address:** 2 Hobhouse Court, 7 – 17 Whitcomb Street, London WC2H 7HA

**Nearest stations:** Piccadilly Circus (Bakerloo line); Charing Cross (Bakerloo & Northern lines)

**VIP Preview:** Tuesday 8 October, 11am-6pm; cocktail 6-8pm

**Public Days:** Wednesday – Saturday, 9 – 12 October, 11am-4pm

**RSVP:** [kate@straussart.co.za](mailto:kate@straussart.co.za)

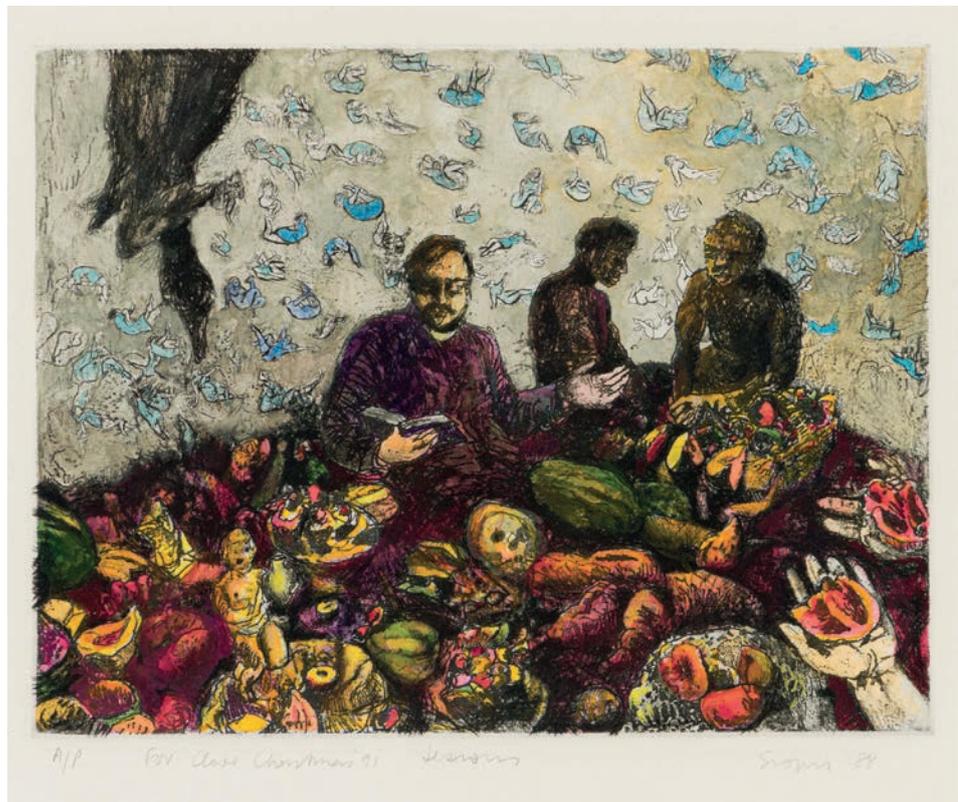
[www.straussart.co.za](http://www.straussart.co.za)

Strauss & Co continue their programme of showcasing African modernist artists alongside contemporary art with **Looking Towards Freedom: Womxn Artists from Africa** presenting a curated selling show of renowned modern and contemporary African women and non-binary artists, with works available for private sale. The tightly-edited exhibition is led by *Pondo Smoker*, 1929, an important work, unseen in public for decades, by the renowned modernist painter **Irma Stern**.

The enduring originality, resilience and courage of African women artists emerges through the juxtaposition of modernist pioneers like **Stern, Ruth Everard-Haden, Maggie Laubser** and **Gladys Mgudlandlu**, with later 20th century innovators **Esther Mahlangu, Judith Mason** and **Penny Siopis**. Also included is work by the important contemporary artists **Georgina Gratrix, Kate Gottgens, Turiya Magadlela, Zanele Muholi, Amanda Mushate, Mary Sibande** and **Helen Teede**.

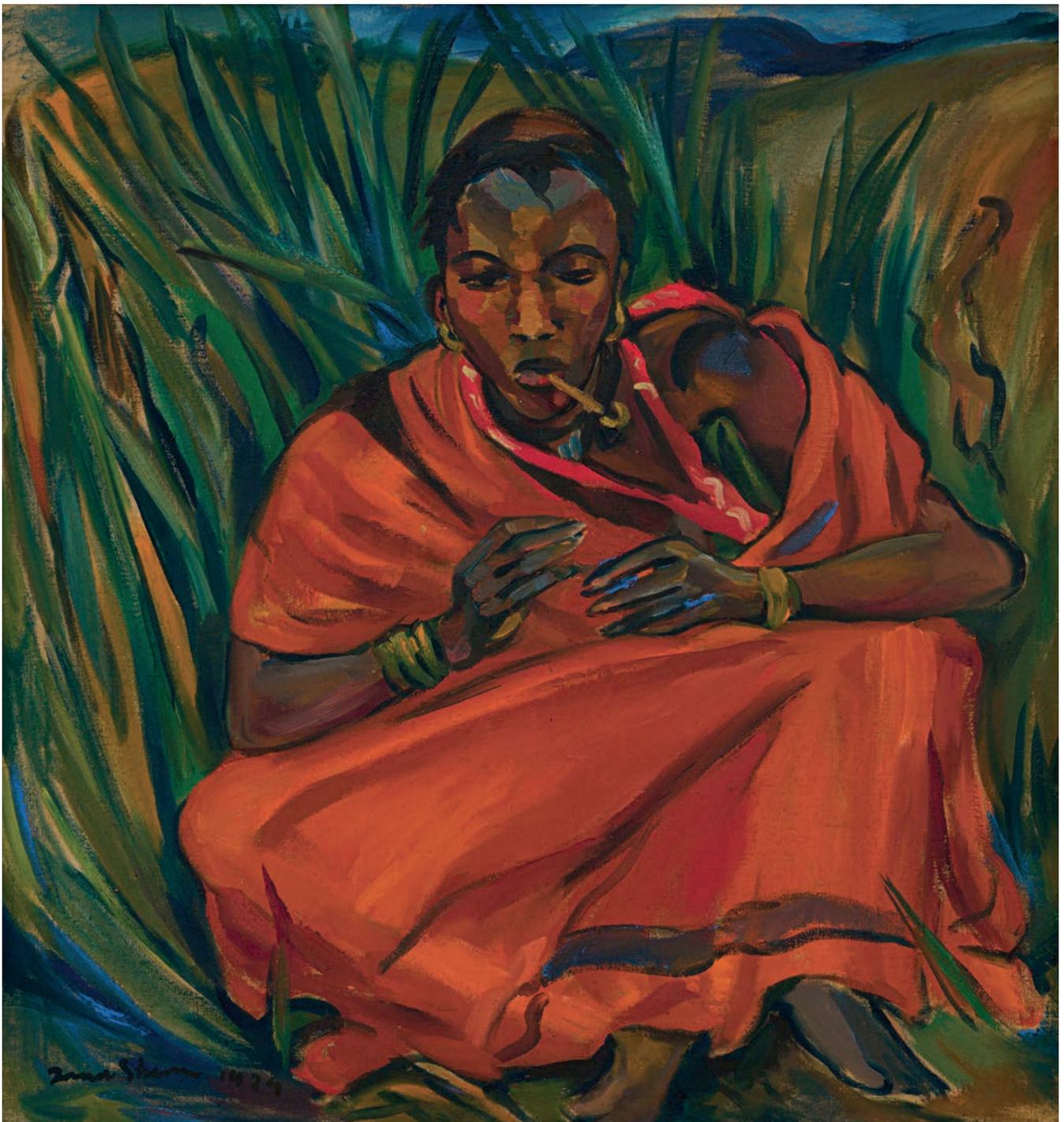


**Judith Mason**, *Universal Man*, signed, oil on board

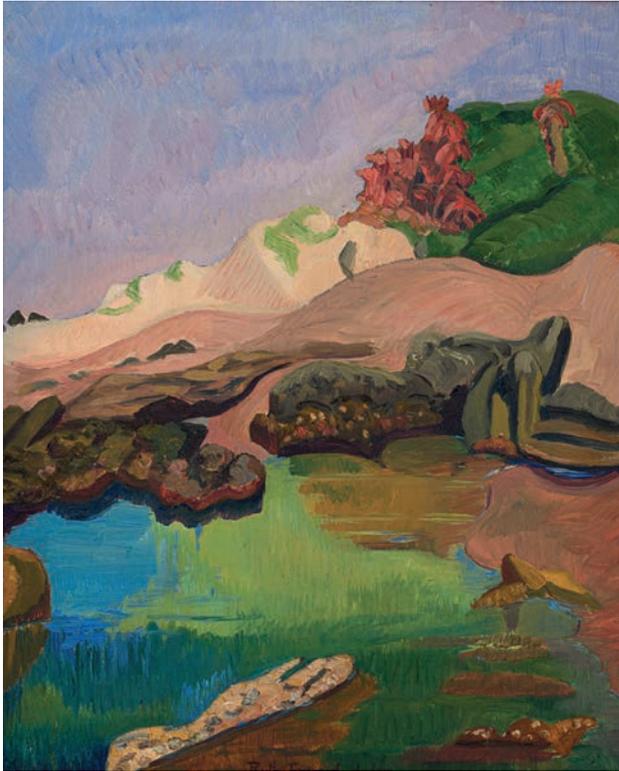


**Penny Siopis**, *Lessons*, signed, dated '88, hand coloured etching on paper

Many of these award-winning artists have appeared in high-profile international exhibitions this year. Laubser, Mahlangu, Mgudlandlu and Stern all appear in curator Adriano Pedrosa's main exhibition at the 60th Venice Biennale. Also in 2024, Mahlangu, Muholi and Siopis have been the subject of career surveys at museums in Cape Town, London and Athens respectively. Sibande's sculpture appeared in the 2023 Sharjah Biennial. Teede was an inaugural fellow of the Tracey Emin Artist Residency. Some artists, like Ruth Everard-Haden and Turiya Magadla, form part of dynamic artist families. Fikile Magadla, Turiya's late father, was a leading exponent of the principles of the Black Consciousness Movement in 1970s South Africa.



Irma Stern, *The Pondo Smoker*, signed and dated 1929, oil on canvas.



Ruth Everard-Haden, *South Coast Pool*, oil on canvas board



Freida Lock, *Garden Deckchair*.

“Strauss & Co is honoured to be handling four magnificent, museum-grade paintings by Irma Stern,” says Frank Kilbourn, Chairperson, Strauss & Co. “Painted across two transformative decades – from 1929 to 1949 – these works show how travel motivated and replenished Stern as a painter. The four works chart the artist’s audacious and career-defining solo travels to Pondoland in South Africa, as well as to Congo and Zanzibar. Captured in daring swirls of paint and vivid colour, her portraits are arresting, immediate and remarkably beautiful.”

Born in South Africa but trained in Germany, where she was part of Berlin’s painterly avant-garde, Stern is widely credited with overhauling South African painting following her controversial debut solo in 1922. Travel was a major source of inspiration for Stern. Throughout the 1920s, she travelled across colonial Southern Africa, by car, to various designated reserves in South Africa, as well as to modern day Eswatini, Mozambique and Zimbabwe. *Pondo Smoker* dates from Stern’s earlier, high-expressionist phase in the 1920s, when the influence of her German tuition and friendship with Max Pechstein is most evident.

Adding historical breadth to the exhibition are two landscape paintings by Ruth Everard-Haden, a contemporary of Stern and member of the Everard Group, an extraordinary group of women painters spanning many generations.

Esther Mahlangu, Judith Mason and Penny Siopis variously revived the possibilities of painting in late-twentieth century South Africa. Trained as mural painter, Mahlangu first came to global attention when she appeared in the notorious group exhibition *Magiciens de la Terre* (1989) in Paris; at 88, she is a living legend. Siopis too is revered for her formal daring with paint and effortless toggling between figuration and abstraction. The idiosyncratic nature of both Mahlangu and Siopis’s practices laid the groundwork for a new generation of artists, including Georgina Gratrix and Mary Sibande.



**Ruth Everard-Haden**, *Riverlands Stoep*, oil on canvas.

Gratrix's faux naïf portraits and flower studies recall the exuberant impasto technique of later Stern and the materialist politics of Siopis, without being derivative. Sibande is best known for her mixed-media sculptures and photographic prints centred on the depiction of Sophie, a fictional character and alter ego of the artist's mother and grandmother, who both worked as domestic workers. Combining her interest in fashion and sculpture, Sibande's charged figurative work resonates with the complicated politics of South Africa and aspiration for personal and collective freedom that is central to the story of the country. Please contact [kate@straussart.co.za](mailto:kate@straussart.co.za) for further details.



**Turiya Magadlela**, *Ama-Piano Boogie Woogie II*, cotton, silk and nylon pantyhose.



**Kate Gottgens**, *Bathers*, oil on canvas.



Georgina Gratrix, *80s Mom* (detail), oil on canvas. Available for Private Sale, Strauss & Co.



# 1-54 LONDON

Dola Posh, *Mother's Day, Year 3 (detail)*, 2023, Hahnemühle bamboo-fibre papers, 74 x 64cm. Edition of 2.  
Courtesy of Artist and Cynthia Corbett Gallery.

## 1-54 LONDON

**Venue:** Somerset House

Address: Strand, London WC2R 1LA

Nearest stations: Temple (Circle & District line) or Covent Garden (Piccadilly line)

**VIP Preview:** Thursday 10 October, 11am-7pm

**Public Days:** Friday & Saturday, 11 & 12 October, 11am-7pm; Sunday, 13 October, 11am- 6pm

[www.1-54.com](http://www.1-54.com)



**Zanele Montle**, *Inkunzi isematholeni*, 2024, acrylic on canvas, 56 x 71cm. Courtesy of Kalashnikov Gallery.



**Deborah Segun**, *Never fully present*, 2023, acrylic on canvas, 179 x 162cm. Courtesy of ADA contemporary art gallery.



**Xanthe Somers**, *Take a Look at Yourself*, 2024, glazed stoneware, handbuilt, 102 x 60 x 60cm. Courtesy of Galerie REVEL. © Photo Deniz Güzel.

Founded in 2013 by Moroccan entrepreneur and curator Touria El Glaoui, 1-54 is unquestionably the premier international showcase of contemporary art from Africa and diaspora. Alongside the flagship London edition, 1-54 now also hosts annual fairs in Marrakech and New York, as well as pop-up editions in Paris and Hong Kong. This year's twelfth London edition will see over 60 exhibitors present new works by more than 160 artists at Somerset House, a storied arts centre along the Thames River.

An important springboard for up-and-coming artists and enterprising new dealers, 1-54 is also a place to spot trends – both new and evolving. Figurative painting has been a market darling for a handful of years now, with demand undiminished. This year's fair includes a robust selection of figurative painters, among them **Terence Maluleke** (Affinity Gallery, Lagos), **Idowu Oluwaseun** (Galerie Voss, Düsseldorf), **Deborah Segun** (ADA Contemporary Art Gallery, Accra) and **Duncan Wylie** (THK Gallery, Cape Town). Each of these artists approaches the figure differently.

Johannesburg-based Maluleke paints in a flat, cartoonish style that is influenced by his background as an in-demand digital artist involved with character design. Trained as a fashion designer, Lagos-based Segun is a vivid colourist with a keen but respectful sense for how to fragment and exaggerate the female body. Wylie, who lives in Harare, uses assured gestural marks to evoke the dapper fashionistas of Kinshasa and Brazzaville, known as sapeurs.



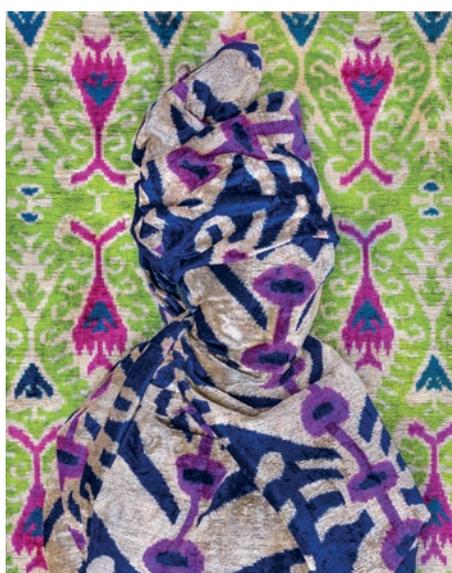
**Idowu Oluwaseun**, *Profiled*, 2023, Acrylic on canvas, 165 x 120cm.  
Courtesy of the Artist & Galerie Voss, Düsseldorf.



**James Mishio**, *Back To Back*, 2023, acrylic and oil on canvas, 113 x 143cm.  
Courtesy of the Artist and Artemartis.

Also interested in urban subcultures, Oluwaseun (who is from Lagos but now based in Houston) portrays his frequently masked youths in a photorealist style that he refined during post-graduate studies at the prestigious Kunstakademie Düsseldorf.

Photographic portraiture has for decades been a vital means for everyday Africans to assert their status as liberated individuals. Self-taught Kenyan photographer **Thandiwe Muriu** (193 Gallery, Venice & Paris) continues in the tradition of studio portraitists like Seydou Keïta and Samuel Fosso. Muriu is best known for her eye-tingling *Camo* series, self-portraits in which she is enveloped by vivid Ankara wax textile. Her portraits are carefully choreographed and involve no digital manipulation. Also strongly engaged with textiles in her portraits is Yemeni-Bosnian-American photographer **Alia Ali** (Loft Art Gallery, Casablanca).



**Alia Ali**, *Lust*, 2022, pigment print on Hahnemuehle cotton rag on aluminum dibond with UV laminate mounted in a box frame hand-upholstered in Dutch Wax Print, 102 x 84 x 7,5cm. From the series 'IKATIKAT'. Courtesy of Loft Art Gallery.



**Duncan Wylie**, *The Sapeur and the Tsunami (Defying Dictators - green and orange)*, 2024, oil on canvas, 150 x 120cm.  
Courtesy of the Artist and THK Gallery.

Somerset House, with its sprawling neoclassical layout and large courtyard, is ideal for ambitious programming. This year's fair includes more than a dozen special projects. Nigerian artists are especially prominent. London-based Nigerian artist Olaolu Akeredolu-Ale, aka **Slawn** (Saatchi Yates, London), has commandeered two London double-decker buses for his courtyard installation in the Edmond J. Safra Fountain Court. There are also site-specific artworks by West African artists **Oluwole Omofemi**, **Elfreda Fakoya**, **Blebo Michael Jackson** and **ANJEL** (aka Boris Anje). The works were created during a residency in Ibadan, Nigeria, facilitated by PieceUnique, an agency to support and empower African artists.

Presented by the Nigeria Art Society UK, the group exhibition *Waves of Change: From Aureol to Modern Britain* charts the artistic journey of Nigerian artists who found a home in the land of their former coloniser. The line-up includes painter **Uzo Egonu**, who settled in Britain in the 1940s, a decade before the ocean liner MV Aureol started bringing West African immigrants to post-war Britain. Egonu, who died in 1996, is enjoying a revival; his work also appears in the main exhibition of the 2024 Venice Biennale.

Other special projects at 1-54 include an interactive game overseen by French-Moroccan artist **Sophia Kacimi**, a video installation by celebrated Congolese-Belgian artist **Sammy Baloji**, and a retail-themed installation with conscience by Ghanaian-British artist **Akwasi Brenya-Mensa**. **Sol Golden Sato**, a Malawian migrant to Britain, has created a towering grid structure housing a living ecosystem of plants, pots, books, documents and paintings, accompanied by a bird soundscape.

The South African fast-food retailer Nando's, which has a collection of over 30 000 artworks, is presenting new works by the Southern African artists **Asanda Kupa** (co-creating with Eastern Cape textile project Keiskamma Arts Trust), **Candice Kramer** (co-creating with HUB Studios) and **Qhamanande Maswana** (co-creating with Cape Town's Qaqambile Bead Studio). This collaborative project is produced in conjunction with the Spier Arts Trust, a longstanding social initiative to facilitate successful art careers.



**Terence Maluleke**, *Stripes from Wanda*, 2023, acrylic on canvas, 107 x 104cm.  
Courtesy of Affinity Gallery.



**Thandiwe Muriu**, *Welcome Home*, 2024, photography, jet ink print of FineArt RAG+ MATT 310g, 150 x 100cm. Edition 3 of 3.  
Courtesy of The Artist and 193 Gallery.



# FRIEZE LONDON & FRIEZE MASTERS

Ibrahim Mahama, *Walk 4 Ground* (detail), 2024 mixed media on paper, canvas, 133,3 x 166,4cm.  
Courtesy the Artist and APALAZZOGALLERY.

## FRIEZE LONDON & FRIEZE MASTERS

**Venue:** The Regent's Park

Address: Park Square West, London NW1 4LL

Nearest stations: Regent's Park (Bakerloo line) or Baker Street (Bakerloo, Circle, Hammersmith & City, Jubilee, and Metropolitan lines)

**VIP Preview:** Wednesday, 9 October, 11am-7pm (by invitation only); Thursday, 10 October, 11am-7pm (Members and invitation only)

**Public Days:** Friday & Saturday, 11 & 12 October, 11am-7pm; Sunday, 13 October, 11am-6pm

[www.frieze.com](http://www.frieze.com)



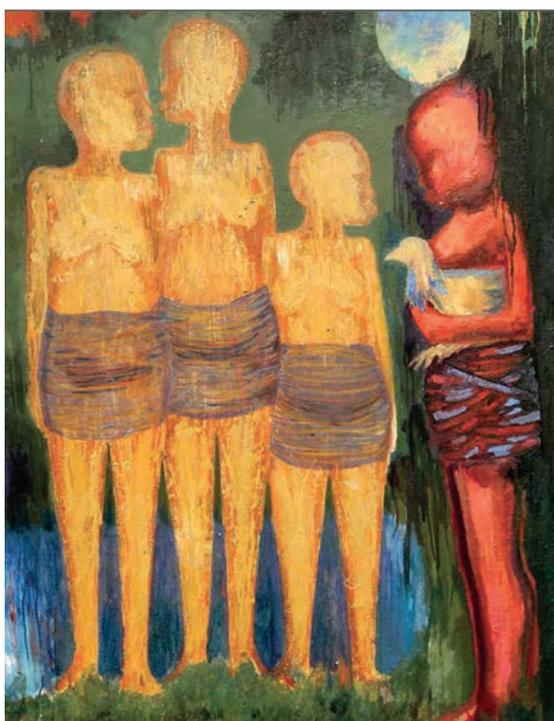
**Peter Uka**, *Transit Point*, 2023, oil on canvas, 200 x 300cm.  
Courtesy the Artist and Mariane Ibrahim.

Frieze London returns with a new layout design and an artist-centred curatorial direction for its spin off initiative, Frieze Masters, devoted to historical art. Be judicious with your time management. Frieze London is hosting 160 galleries from 43 countries, while Frieze Masters is showcasing 130 galleries from 26 countries. Even if your focus is exclusively on cutting-edge African and Afro-diasporic artists, there is a lot to see.

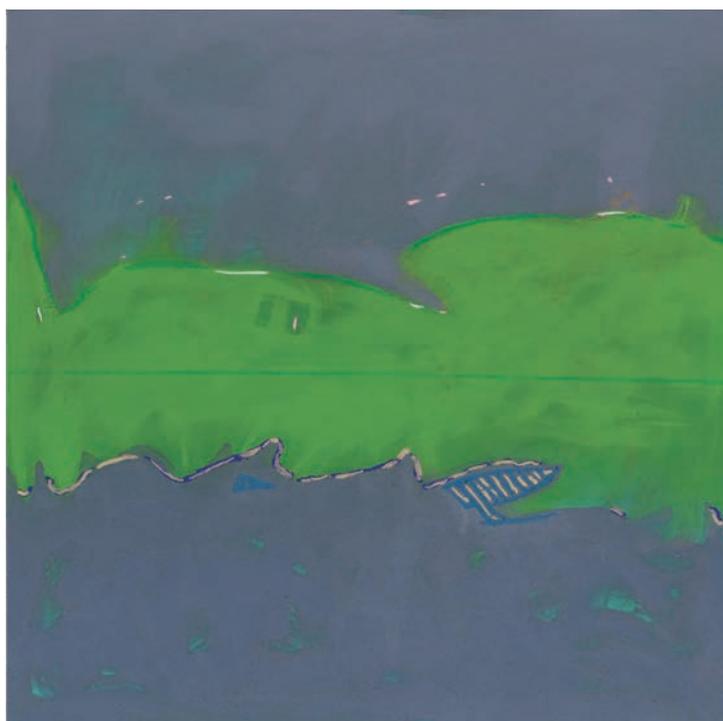
Africa-based galleries at Frieze London include Goodman Gallery, started in Johannesburg in 1966, and Selebe Yoon, a four-year-old gallery and artist residency founded by Jennifer Houdrouge in Dakar. Senegalese artist **Hamedine Kane**'s solo with Selebe Yoon focuses on three black American writers exiled in Paris in the 1940s: Richard Wright, Chester Himes and James Baldwin. Goodman Gallery is showing work by painters **Atta Kwami** and **Ravelle Pillay**, as well as recent work by the evergreen **William Kentridge**, whose performance work since the late 1980s is currently the subject of a comprehensive survey at the Sharjah Art Foundation (until 8 December).

Founded in the early 2010s, Selma Feriani Gallery (Tunis and London) and Tiwani Contemporary (Lagos and London) have successfully grown their operations to encompass galleries in both Africa and the English capital. Tiwani's presentation offers a broad overview of gallery artists, with new works by **Rita Alaoui**, **Virginia Chihota**, **Joy Labinjo**, **Samuel Nnorom** and **Temitayo Ogunbiyi**, **Sikelela Owen**, **Emma Prempeh** and **Umar Rashid**. Selma Feriani is participating in Frieze London's Artist-to-Artist initiative, which saw London-based Franco-Algerian artist Zineb Sedira nominate Algerian-born **Massinissa Selmani**'s minimalistic and delicate works exploring themes of territoriality and movement.

British painter Hurvin Anderson RA, who has Jamaican ancestry, selected Cologne-based Nigerian figurative painter **Peter Uka** to show in Marianne Ibrahim's Artist-to-Artist solo booth. Uka ditched his job as a construction site supervisor in his late twenties to study painting at the Kunstakademie Düsseldorf; he excels at describing the Nigeria of his 1970s childhood, independent and proudly emergent. Nominated by Yinka Shonibare CBE RA, Nigerian artist **Nengi Omuku** will, through London-based Pippy Houldsworth Gallery, present a solo booth of intriguing, pastel-hued figurative paintings on sanyan, an Aso-oke fabric traditionally crafted by the Yoruba people.



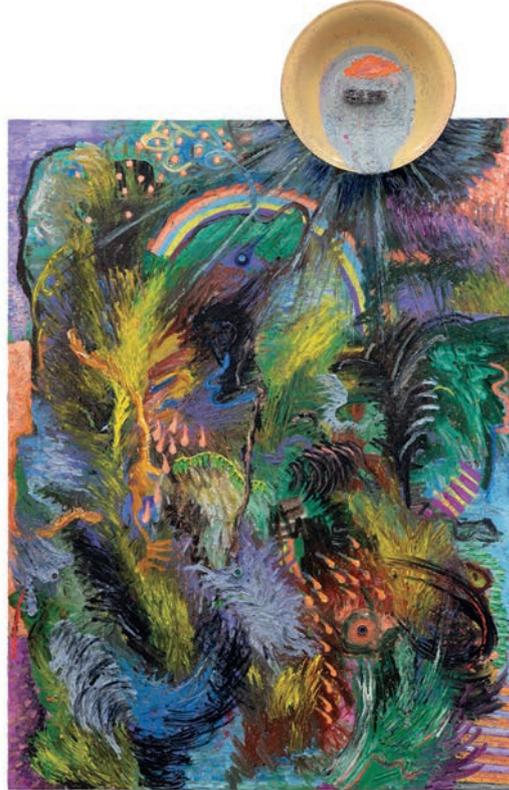
**Jimo Akolo**, *Four Women and a Chicken*, 1962, oil on canvas, 101 x 157cm. Courtesy the Artist and kó.



**Mawande ka Zenzile**, *Isifanakalo*, 2024, cow dung, oil paint, oil stick and gesso on canvas, 150 x 150cm. Courtesy Artist and Stevenson.



**Yinka Shonibare**, *CBE African Bird Magic (Comoro Blue Vanga & Taita Thrush)*, 2024, patchwork, applique, quilting, hand dyed silk, linen and cotton and Dutch wax printed cotton.  
 Courtesy the Artist and Goodman Gallery.



**Simphiwe Ndube**, *Untitled (Creation 4)*, 2024, oil and found objects on canvas, 230 x 150 x 20cm.  
 Courtesy Artist and Stevenson.

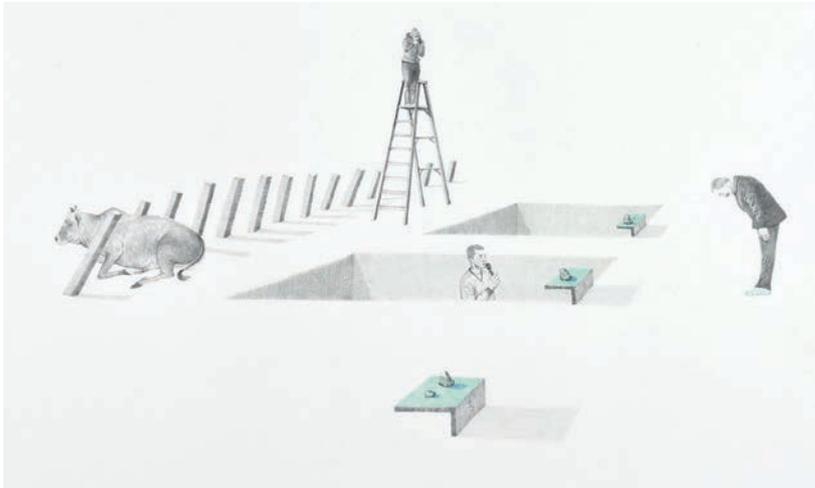
Two major Cape Town galleries, Stevenson and Blank Projects, return to Frieze London with group presentations. Stevenson operates an annexe in Amsterdam and will include in their wide-ranging presentation three artists – **Moshekwa Langa** and **Neo Matloga** from South Africa, and **Thato Toebe** from Lesotho – who presently live and work in the Dutch capital. Blank Projects, known for its talent-spotting skills and minimalist aesthetics, is exhibiting painting, photography and textile by **Igshaan Adams**, **Sabelo Mlangeni**, **Shaun Motsi**, **Kresiah Mukwazhi**, **Asemahle Ntlonti**, **Gregory Olympio** and **Gerda Scheepers**. Based in Brescia, Italy, Apalazzogallery is showing Ghanaian superstar **Ibrahim Mahama**'s charcoal drawings on photographic collages on recycled paper.



**Ravelle Pillay**, *Queen and country*, 2023, oil on canvas, 200 x 250cm. Courtesy the Artist and Goodman Gallery



**Nengi Omuku**, *Chasing shadows*, 2023, oil on sanyan, 125 x 213cm.  
 Courtesy the Artist and Pippy Houldsworth.



**Massinissa Selmani**, *Échappées*, 2020, graphite and colour pencil on paper, 50 x 65cm.  
 Courtesy the Artist and Selma Feriani Gallery.



**Portia Zvavahera**, *On New Grounds*, 2013, oil-based printing ink on paper, 151 x 101cm.  
 Courtesy Artist and Stevenson.

For some, African modernism is a new concept. Rasheed Araeen, the Karachi-born, London-based conceptual artist and publisher, has for decades been advocating for the work of neglected African artists. Frieze Masters has been slow to acknowledge the vital legacies of South Africa's Irma Stern and Ernest Mancoba, Senegal's Issa Samb or Uche Okeke of the Nsukka group of Nigerian artists. Things are however changing. Lagos-based gallery kó is showing work by Nigerian painter **Jimo Akolo** in the Spotlight Section. Akolo, along with Okeke, was a pivotal figure in the formation of the influential Zaria Art Society in 1958. His boldly coloured geometric paintings often incorporate designs and patterns from Hausa architecture.



Maggie Laubser, *Meidjie met Bloeisels (Girl with Blossoms)* (detail), signed, oil on artist's board. Available for Private Sale, Strauss & Co.

M. Laubser



# AROUND THE MUSEUMS

Pamela Phatsimo Sunstrum, Barbican Centre

## AROUND THE MUSEUMS

### **Pamela Phatsimo Sunstrum: It Will End in Tears**

Barbican Centre

The Curve, Silk Street, London EC2Y 8DS

18 September 2024 – 5 January 2025

[www.barbican.org.uk](http://www.barbican.org.uk)

In her first solo exhibition at a major British institution, Botswana-born Sunstrum fills The Curve with an ambitious narrative installation populated with her enigmatic paintings and drawings. Designed in collaboration with artist Remco Osório Lobato, the installation draws visitors into rural life in an imagined twentieth-century colonial outpost that is loosely based on the hometown of Sunstrum's grandmother in Botswana. Resembling an interconnected map of film sets, visitors are invited to piece together an episodic drama that unfolds in domestic spaces, colonial bureaucracies and travel waiting rooms. Sunstrum's boundary-crossing practice draws strongly on her own experience of living across Africa, Southeast Asia and North America, of being both spectator and participant.



Pamela Phatsimo Sunstrum, *It Will End in Tears*. © Jo Underhill and Barbican.

## Sonia Boyce: An Awkward Relation

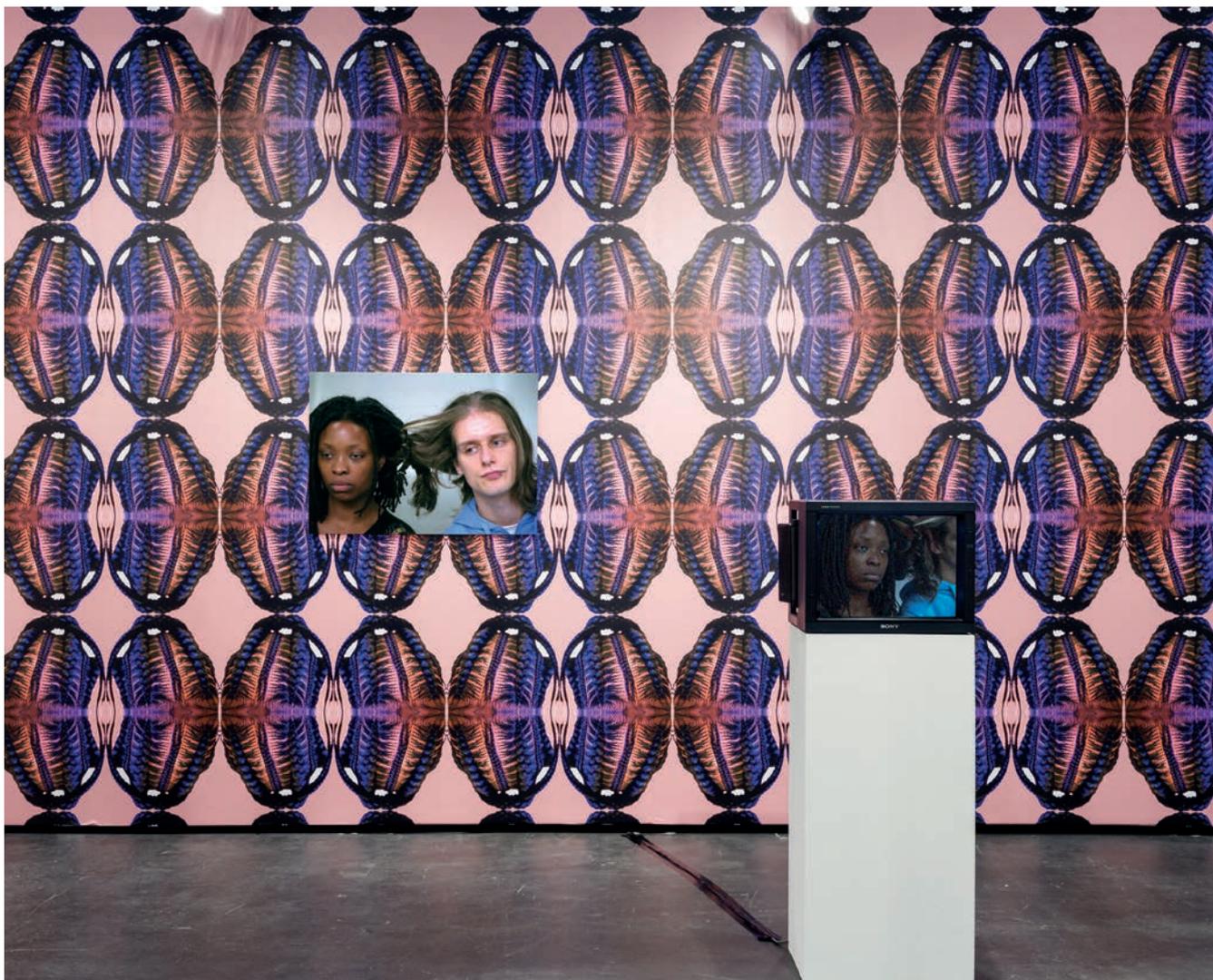
Whitechapel Gallery

77-82 Whitechapel High St, London E1 7QX

2 October 2024 – 12 January 2025

[www.whitechapelgallery.org](http://www.whitechapelgallery.org)

A key figure in the British Black Arts Movement of the 1980s, Boyce, whose parents were part of the Windrush generation from Barbados, has in recent years won broad acclaim for her richly sensorial and participatory work incorporating photography, collage, film, printmaking, drawing, installation and sound. Boyce won the Golden Lion prize at the 2022 Venice Biennale for her exhibition in the British Pavilion. Her Whitechapel solo is conceived to be in dialogue with the exhibition of Brazilian artist Lygia Clark, showing at the gallery concurrently. The exhibition brings together pivotal and rarely seen works – notably Boyce’s hair works from the 1990s and documentation of a 2016 performance – to explore themes of interaction, participation and improvisation, strategies that have played a definitive role in the artist’s practice since the 1990s.



Sonia Boyce, *Exquisite Tension*, 2006, and *Braided Hair Wallpaper*, 2023, *The Armory Show*, 2023.

Photo © Luis Corzo All Rights Reserved, DACS\_Artimage 2024 Courtesy of the artist, APALAZZOGALLERY and Hauser & Wirth Gallery

## Simnikiwe Buhlungu: *hygrosummons (iter.01)*

Chisenhale Gallery

64 Chisenhale Road, London, E3 5QZ

6 September – 3 November 2024

[www.chisenhale.org.uk](http://www.chisenhale.org.uk)

Buhlungu's first UK solo exhibition rehearses her interest in harnessing sight and sound in a cryptic installation materialising her impressionistic research. The Amsterdam-based South African artist's new commission summons water, in particular "puddles", to reveal the ways knowledge, history and ecology circulate and pool. Samples of puddles taken from four geographical sites – the Tswaing Crater in Soshanguve north of Pretoria, Buhlungu's mother's backyard maize garden, the Salse di Nirano Nature Reserve in Fiorano Modenese near Bologna, and puddles outside of Chisenhale Gallery – are distributed across a series of buckets. Warped wooden doors that were submerged in the neighbouring Hertford Union Canal prior to their installation mark the thresholds between inside and outside, public and private. There are also works on paper curled by atmospheric moisture.



**Simnikiwe Buhlungu**, *hygrosummons (iter.01)*, 2024. Installation view, Chisenhale Gallery, London, 2024. Produced by Chisenhale Gallery, London, and commissioned by Chisenhale Gallery and Kunstinstituut Melly, Rotterdam. London. Photo: Andy Keate.

## Boakye-Yiadom and Morrison: *Dono*

Somerset House

Strand, London WC2R 1LA

19 July – 20 October 2024

[www.somersethouse.org.uk](http://www.somersethouse.org.uk)

London-born artist Appau Jnr Boakye-Yiadom trained as a painter but now predominantly works with sound, photography and video. During a summer residency at Somerset House Studios he collaborated with Harun Morrison, a writer and associate artist with Greenpeace UK who lives on a narrow boat on Regent's Canal, to produce a series of collaborative works. The exhibition title, *Dono*, refers to a Ghanaian Akan Adinkra symbol and name for a double-skin talking drum. Referencing the communicative potential of percussive instrumentation and interior architecture, Boakye-Yiadom and Morrison interrogate the legacies of colonial and carceral enclosure and architecture and their relation to the surveillance, documentation and regulation of bodies.



Appau Jnr Boakye-Yiadom, 1 Photo by Hydar Dewachi ©

## Making a rukus!: Black Queer Histories through Love and Resistance

Somerset House

Strand, London WC2R 1LA

1 October 2024 – 19 January 2025

[www.somersethouse.org.uk](http://www.somersethouse.org.uk)

Curated by artist and filmmaker **Topher Campbell**, this exhibition in the Terrace and Courtyard Rooms explores the vibrant and disruptive world of rukus! federation, a black LGBTQIA+ archive founded by Campbell and photographer Ajamu X. The exhibition includes black LGBTQIA+ pioneers like photographer **Rotimi Fani-Kayode**, poet **Dorothea Smart**, playwright **Mojisola Adebayo** and publisher **Paul Boakye**. Music and club culture are important components of the exhibition. Nigerian-born artist and performer **Evan Ifekoya** presents a restaging of their audio installation *A Score, A Groove, A Phantom*, creating a club-like atmosphere. Equal parts experiential event and history lesson, the exhibition includes photographs, flyers, HIV prevention materials, music, magazine articles, posters and clothing, as well as material linked to iconic clubs like Bootylicious and Pressure Zone.



Rotimi Fani-Kayode, *Nothing to lose XII (Bodies of Experience)*, 1989, C-type archival print 122 x 122cm.

## Esther Mahlangu: Public Mural

Serpentine North Garden

West Carriage Drive, London W2 2AR

4 October 2024 – 28 September 2025

[www.serpentinegalleries.org](http://www.serpentinegalleries.org)

Globally known for her vivid geometric paintings rooted in matrilineal Ndebele culture, Esther Mahlangu has been creating ambitiously scaled works for over eight decades. Her new site-specific mural at Serpentine North in Kensington Gardens, the artist's first public artwork in Britain, celebrates concepts of community and unity. The outdoor work is titled *Umntu ngumuntu ngabantu*, which translates from Ndebele as "I am because you are." Mahlangu began painting in the early 1940s, at age ten. She initially disappointed her mother and grandmother: "I would continue to paint on the house when they left for a break. When they came back, they would say: 'What have you done, child? Never do that again!' After that, I started drawing on the back of the house, and slowly my drawings got better and better until they finally asked me to come back to the front of the house. Then I knew I was good at painting."



Esther Mahlangu, *Ndebele Motif*, signed and dated 2021, acrylic on canvas.

## Zanele Muholi: Survey exhibition

Tate Modern

Bankside, London SE1 9TG

6 June 2024 – 26 January 2025

[www.tate.org.uk](http://www.tate.org.uk)

A reboot of the artist's debut UK survey of 2020-21 at Tate Modern, which was stymied by the Covid pandemic, this expanded exhibition tracks Muholi's journey from perceptive photographic archivist to self-portraitist and, most recently, sculptor and mentor (through the self-funded Muholi Art Institute). Muholi first garnered attention in the early-2000s with their intimate and frank work documenting the black LGBTQIA+ community, both its aspirations as well as prejudices it confronted. *Faces and Phases* (2006-), an open-ended portrait series depicting non-binary womxn, followed. "In the face of all the challenges our community encounters daily, I embarked on a journey of visual activism to ensure that there is black queer visibility," stated Muholi of their foundational work. In the mid-2010s, during their international travels, Muholi started making self-portraits. Sometime playful, always arresting, Muholi's *Somnyama Ngonyama* ("Hail, the Dark Lioness") self-portraits are anchored in their enduring interest in race, gender and politics, and their faith in the camera's emancipatory potential.



Zanele Muholi, *Julie I, Parktown, Johannesburg* 2016.

Photograph, gelatin silver print on paper, 660 x 1000 mm

Courtesy of the Artist and Yancey Richardson, New York. © Zanele Muholi.



# AROUND THE GALLERIES

Olaolu Slawn, 'George' (detail), 2024, acrylic, ink, spray paint, 150 x 120cm.

## AROUND THE GALLERIES

### Castro NYC: Retrospective

Carpenters Workshop Gallery

Ladbroke Hall, 79 Barlby Road W10

8 October 2024 – 11 January 2025

<https://carpentersworkshopgallery.com>

Terry Castro – “art jewellery’s rock-n-roll designer” – unexpectedly passed away in 2022. Two years prior, De Beers, one of the world’s largest diamond producers, initiated an influential partnership with Castro, a largely self-taught black designer who was nonplussed about being an outsider in the world of fine jewellery. A habitu  of antique shops and thrift stores, his anthropomorphic pieces melded diverse influences. “I personally don’t think you can be black, African, and your work doesn’t reflect some part of Africa or Africanism,” he once said. This retrospective presents a curated selection of seminal pieces loaned from private collectors and three never-before-seen works: the Terry Berry Brooch, Bunny Doll Brooch, and Flying Monkey Pendant, conceived by Castro and recently completed by his son, Sir King Castro.



K+D\_Diandra\_look1\_2



Model wearing Falcon Crest and Drip Earrings by Castro NYC

## Emma Premeh: Wandering Under a Shifting Sun

Tiwani Contemporary

24 Cork Street, London, W1S 3NG

4 October – 14 November 2024

[www.tiwani.co.uk](http://www.tiwani.co.uk)

An alumnus of two major London art schools – Goldsmiths University of London and, more recently, the Royal College of Art – Premeh uses the colour black as ground for her ambitiously scaled figurative paintings. She further applies schlag metal, a brass alloy of copper and zinc imitative of gold leaf, to selected areas. Over time this oxidises creating slow, live visual changes that animate the image. Where her earlier painting focused on quotidian urban rituals seemingly wrested from photos, the ordinariness of which were affirming of black urban life, her new paintings are dreamier, offering a oneiric take on home – of being a Londoner of Ghanaian and Vincentian heritage, living between Uganda and Britain.



## Alexis Peskine: Forest Figures

October Gallery

24 Old Gloucester Street, London WC1N 3AL

3 October – 9 November 2024

[www.octobergallery.co.uk](http://www.octobergallery.co.uk)

Born in Paris to a father of Jewish ancestry and Afro-Brazilian mother from Bahia, Peskine is best known for his monumental portraits of youthful black subjects. He makes the works by hammering nails of different gauges, with pinpoint accuracy, into wood stained with coffee and mud. Trained as a painter, it was printmaking and Ben Day dots – an inexpensive mechanical printing method developed in the 19th century – that led to his use of nails. For Peskine, the nail represents transcendence: it expresses pain as well as the force of resistance, conditions that underpin African and Afrodescendent histories. Peskine's third solo exhibition with the gallery features new works that channel the divine spirits (known as orishas) vital to the Yoruba religion of West Africa and its diasporic offshoots.



**Alexis Peskine, *Séetal*, 2024.** White and black paint, archival varnish, 24k gold leaf and nails on wood, 150 x 111cm.  
© Alexis Peskine. Courtesy the Artist and October Gallery, London.



**Alexis Peskine, *Yôrô*, 2024.** Basil, chrome oxide green pigment, matte hydrogel varnish, green and lemon gold leaf and nails on wood, 180 x 131cm.  
© Alexis Peskine. Courtesy the Artist and October Gallery, London.

## **Jack Whitten: Speedchaser**

Hauser & Wirth

23 Savile Row, London W1S 2ET

7 October – 21 December 2024

[www.hauserwirth.com](http://www.hauserwirth.com)

Alabama-born Whitten's first big moment was in 1974, when the Whitney Museum of American Art mounted a solo exhibition. But, as he stated in a 1994 interview, the exhibition barely registered: "Black artists at that period were not getting any kind of attention." Two career surveys in the early 2010s repositioned Whitten, a lapsed Ab-Ex painter who in the 1970s developed innovative processes of applying paint to the surface of his canvases and further transfiguring them by draping nylon mesh fabric over. This exhibition focuses on Whitten's paintings, works on paper and sculptures from this crucial and transformative period. It includes rare works from Whitten's landmark, monochromatic *Greek Alphabet* series (1975 – 1978). The exhibition presages a forthcoming retrospective at the Museum of Modern Art in 2025.

## Slawn

Saatchi Yates

Burlington Arcade, 14 Bury St, London SW1Y 6AL

12 September – 17 October 2024

<https://saatchiyates.com/>

Who needs art critics when you have Instagram? “im not an artist, i paint like a 6 year old,” reads the Instagram bio of Slawn, aka London-based Olaolu Akeredolu-Ale (315k followers). Like KAWS, aka artist and designer Brian Donnelly, with whom he shares an affinity for cartoon profundity and graphic simplification, Slawn has his feet firmly planted in the art and design worlds. In between collaborating with brands (Louis Vuitton) and musicians (A\$AP Rocky), Slawn is rapidly establishing his art career. His new exhibition with husband and wife team Phoebe Saatchi Yates and Arthur Yates includes a wall plastered with 1 000 hand-sprayed A4 works, each priced at £1 000, as well as his trademark fat-lipped figures wearing all manner of headgear – from righteous Afros to Klan hoods.



Olaolu Slawn, *Nigeria My Country*, 2024, acrylic, ink, spray paint, 170 x 225cm.

## Kapwani Kiwanga: Rudiments

Goodman Gallery

26 Cork St, London W1S 3ND

5 October – 6 November 2024

[www.goodman-gallery.com](http://www.goodman-gallery.com)

This exhibition picks up on themes of transcultural exchange, material histories and world making explored in Kiwanga's quietly assured solo exhibition in the Canada Pavilion at the 2024 Venice Biennale. The principal material of her installation was conterie, or seed beads, which were historically used as currency and items of exchange. Although now associated with various indigenous craft practices globally, Kiwanga – a Paris-based Canadian born to Tanzanian immigrants – is interested in how these fungible tokens form part of a complex interplay of trade, power and cultural transformation. She is also showing gorgeous, wall-hung ceramic pieces similar to those currently displayed in an immersive installation at the Serralves Museum of Contemporary Art, Portugal. Kiwanga will discuss her practice with The Art Newspaper art critic and podcast host Ben Luke on Saturday, 5 October at 5-6pm



Kapwani Kiwanga, *Canopy*, 2023

## **Kehinde Wiley: Fragments from the treasure house of darkness**

Stephen Friedman Gallery

5–6 Cork Street London, W1S 3LQ

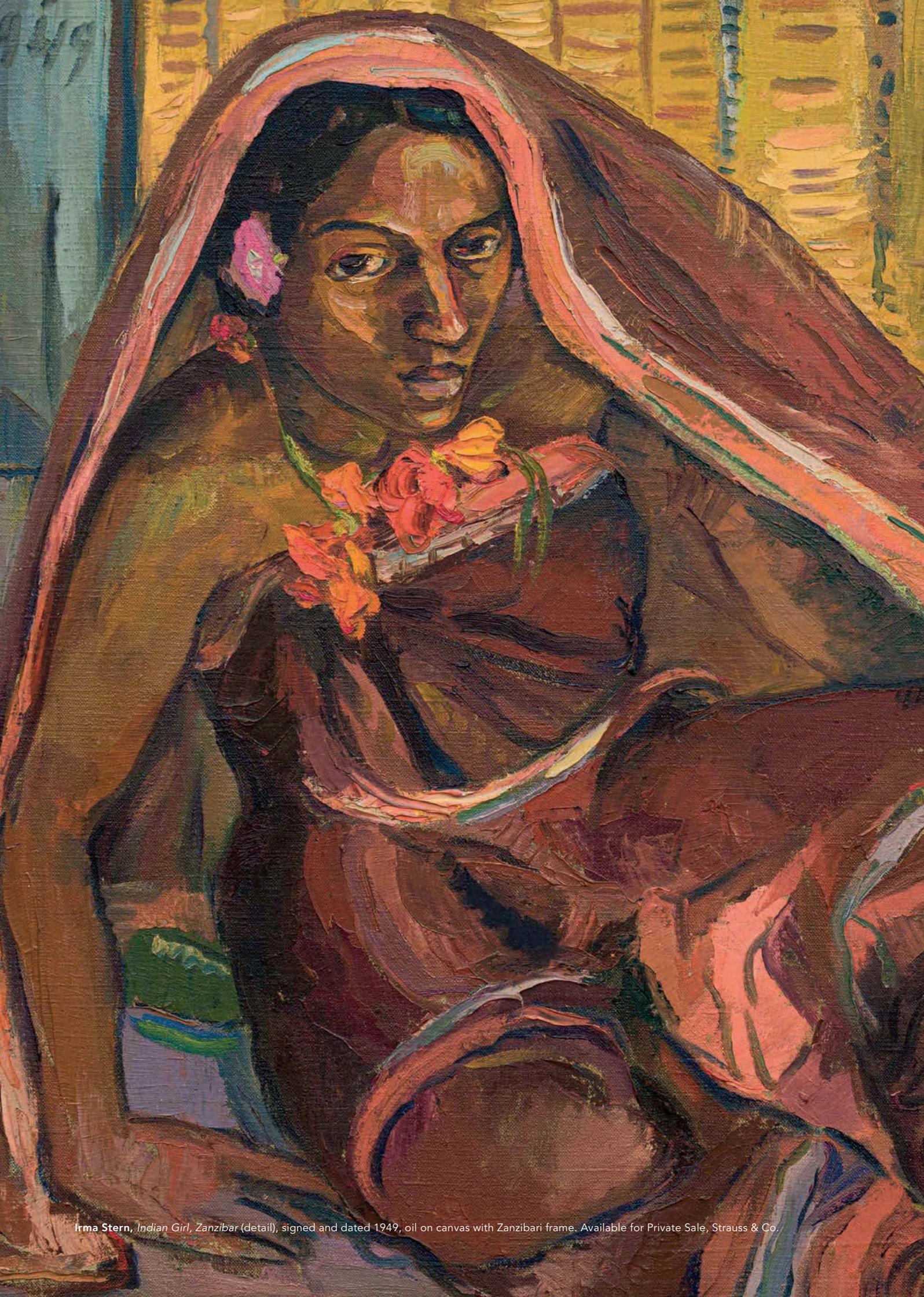
3 October – 9 November

[www.stephenfriedman.com](http://www.stephenfriedman.com)

Best known to the broader world for his 2018 portrait of former US President Barack Obama in the National Portrait Gallery, Wiley achieved prominence a decade earlier with his vibrant and highly naturalistic paintings of contemporary black men and women adopting poses from classical western portraiture. Marking a new direction in his practice, Wiley has created two multi-part paintings for this exhibition alongside a series of 60 smallish paintings measuring 35 x 28cm inspired by historic miniature portraits that first appeared in European royal courts in the sixteenth century. Los-Angeles-born Wiley's meticulous portraits depict students he met at the University of Lagos (he maintains a studio in Senegal). The subject matter is prescient: by 2030, young Africans are expected to constitute 42% of global youth.



Kehinde Wiley, *Portrait of Jouifsoif Esther Itoremikesi II 1\_*



Irma Stern, *Indian Girl, Zanzibar* (detail), signed and dated 1949, oil on canvas with Zanzibari frame. Available for Private Sale, Strauss & Co.



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