



GUIDE TO
VENICE BIENNALE 2026

Strauss & Co

Africa's Leading Art Auction House

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THE SOUTHERN ART HUB



GUIDE TO VENICE BIENNALE 2026

African and Afro-diasporic artists exhibiting in the 61st International Art Exhibition of La Biennale di Venezia, including *In Minor Keys* by Koyo Kouoh, national pavilions, collateral exhibitions and African Art in Venice Forum 2026

9 May – 22 November 2026

PRESENTED BY

Strauss&co

COVER: Mmakgabo Mmapula Helen Sebidi, *Mophloli Wa Batho (People Saver (sic) in Africa)*, 1993, mixed media on paper laid down on board, (detail).
COURTESY OF STRAUSS & CO

LEFT: Franklyn Dzingai, *Untitled*, from 2026
EU-Zimbabwe Art Calendar

Venice Biennale 2026



VIEW STRAUSS & CO:
AFRICAN ART IN VENICE FORUM

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Introduction

This year marks an important moment for African art. The 61st International Art Exhibition of La Biennale di Venezia (9 May – 22 November 2026) is framed through a distinctly African lens, anchored by *In Minor Keys*, a major exhibition conceived by the late Cameroonian-born curator Koyo Kouoh. It is the first time in the Venice Biennale's 131-year history that an African woman has been appointed artistic director. It is a milestone of considerable significance.

Staged across the Giardini and Arsenale, *In Minor Keys* brings together 111 participants, including more than 40 African and Afro-descendant artists. Nearly a dozen artists are from South Africa, where Strauss & Co was founded in 2009. As Africa's leading auction house, we are committed to creating opportunities to discover and engage with modern and contemporary art from Africa and its diasporas.

This guide, produced in collaboration with African Art Dialogues, forms part of that commitment. It presents an overview of the main exhibition, *In Minor Keys*, as well as profiles four artists in the exhibition. The guide further outlines the African representation in the national pavilions and highlights key collateral exhibitions. It further includes details of the African Art in Venice Forum, established in 2017 by African Art Dialogues. The 2026 edition is jointly supported by Strauss & Co and the Smithsonian National Museum of African Art.

Shortly before her passing, Kouoh poetically described her exhibition as an 'archipelago of oases', comprising 'other worlds that artists make' and 'intimate and convivial universes that refresh and sustain'. It is a generous description, highlighting the importance of artists in revitalising our sense of the world. I would like to thank Abraham Abia of The Southern Art Hub for his contribution toward making this guide possible. Strauss & Co welcomes you to the 2026 Venice Biennale.

Bina Genovese

Executive Director: Business Development
and Marketing, Strauss & Co

Strauss&co



Message from our Partner

At The Southern Art Hub, we approach collecting as an act of stewardship rather than acquisition.

My journey began in 2015 through a personal engagement with artists and their work. Over time, this evolved into a broader commitment to supporting and contextualising practices emerging from the Global South. Established in 2021, The Southern Art Hub reflects this transition from private collection to a platform dedicated to curatorial dialogue, long-term engagement and the responsible circulation of artistic practices.

While Africa remains central to this vision, the platform has expanded to engage with artists across Latin America, South and Southeast Asia, and their diasporas. This reflects an understanding that these regions are historically interconnected and increasingly central to shaping contemporary artistic discourse.

This perspective is informed by my ongoing work as a collector, guided by close engagement with artists and a sustained interest in practices that demonstrate conceptual depth, material intelligence and long-term relevance.

Our collaborations with galleries, institutions, and collectors internationally are grounded in this approach. We aim to ensure that works are presented with integrity and within their full cultural and intellectual context, without reduction or simplification.

It is in this spirit that we contribute to this guide, with the intention of encouraging thoughtful collecting and a more nuanced engagement with contemporary art today.

Abraham Abia

Founder & Director, The Southern Art Hub

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Koyo Kouoh

‘My role is about reshaping how we engage with artists.’

Shortly before her untimely passing, Koyo Kouoh, curator of the 61st Venice Biennale, affirmed her commitment to ‘amplifying under-represented practices, particularly those of African women’. She described her approach as ‘rooted in a feminist perspective’ and informed by ‘black ancestral feminism’. Despite her death at 58, her legacy endures in the institutions she shaped and the artists she championed. A formidable institution builder, Kouoh was decisively formed by her time in Dakar, where she founded RAW Material Company in 2008, now a vital platform for critical thought and experimentation. During this time she organised exhibitions like *Body Talk: Feminism, Sexuality and the Body in the Works of Six African Women Artists* (2015) in Belgium and *Still (the) Barbarians* (2016) in Ireland. In 2019, she assumed leadership of Cape Town’s Zeitz MOCAA, where her collaborative, feminist approach proved transformative. ‘It is very important to build institutions as opposed to careers,’ she observed, ‘because institutions leave a legacy that promotes knowledge.’

In Minor Keys invites visitors to marvel, dream and commune

Koyo Kouoh's intentions for the 61st Venice Biennale were to 'tune in to the frequencies of the minor keys'. It has fallen on her curatorial team – art historian Gabe Beckhurst Feijoo, curator Marie Hélène Pereira, curator Rasha Salti, art critic Siddhartha Mitter and researcher Rory Tsapayi – to realise this ambition. Their project plans draw substantially from an April 2025 meeting in Dakar with Kouoh. The overarching ambition remains to invite visitors 'to marvel, meditate, dream, revel, reflect, and commune in realms where time is not corporate property nor at the mercy of relentlessly accelerated productivity,' as Kouoh wrote in 2025.

The 111 invited participants, spanning individual artists, duos, collectives and artist-led organisations, reflect a wide geographic range. Notably, there are more than 40 African and Afro-descendant practitioners. Thania Petersen, Johannes Phokela, Otobong Nkanga, Tuân Andrew Nguyễn and Cauleen Smith all exhibited at Zeitz MOCAA during Kouoh's tenure. Other South Africans in the main exhibition include Nolan Oswald Dennis, Nicholas Hlobo, Senzeni Marasela, Mmakgabo Mmapula Helen Sebidi, Buhlebezwe Siwani and Kemang Wa Lehulere.



Rasha Salti, Siddhartha Mitter, Marie Hélène Pereira, Gabe Beckhurst Feijoo and Rory Tsapayi

PHOTO ANDREA AVEZZU COURTESY LA BIENNALE DI VENEZIA

Issa Samb

The lodestar artist who guided a young Koyo Kouoh

In Minor Keys includes a shrine in the Central Pavilion devoted to the Senegalese polymath Issa Samb (1945–2017), a central figure in Koyo Kouoh's formation. An artist, poet and playwright, Samb co-founded the radical Dakar collective Laboratoire Agit'Art in 1973–74. Kouoh met him shortly after moving to Dakar in 1995. 'Issa taught me so many things,' she later recalled. 'It was through him that I understood the art historical and creative context of Senegal!' In 2013, Kouoh curated Samb's first European solo exhibition, *WORD! WORD? WORD! Issa Samb and the Undecipherable Form*, in Oslo, Norway. In a catalogue essays she described his practice as 'comprehensible, yet at the same time cryptic, evanescent and elusive of simplistic interpretative frameworks'. The shrine, one of two for 'lodestar artists', materialise Kouoh's 'deep belief in artists as the vital interpreters of the social and psychic condition and catalysts of new relations and possibilities'.



Wolff Architects

Cape Town design studio crafts the scenography for Venice

Wolff Architects, an award-winning design studio founded in 2012 by Ilze Wolff and Heinrich Wolff, was appointed by Koyo Kouoh in early 2025 to realise the design and scenography for *In Minor Keys*. Known for their pioneering school buildings in low-income areas of Cape Town, the practice has also developed exhibition environments, notably at the Joburg Contemporary Art Foundation and Louisiana Museum of Modern Art outside Copenhagen. Their collaboration with Kouoh began with the exhibition *When We See Us: A Century of Black Figuration in Painting* – inaugurated at Zeitz MOCAA in 2022 and currently at Liljevalchs Konsthall, Stockholm (until 30 August 2026) – for which they designed the vibrant scenography. For Venice, they focus on the threshold as a spatial and perceptual device. In the Central Pavilion and Arsenale, sweeping indigo banners rise to the rafters and fall to the floor, marking transitions, modulating tempo and guiding visitors between states of attention.



Installation views of *When We See Us* at Zeitz MOCAA, showing scenography design by Wolff Architects COURTESY ZEITZ MOCAA



Torkwase Dyson

'I think about scale, scale in relationship to the paintings'

Chicago-born artist Torkwase Dyson's monolithic forms are an important contribution to *In Minor Keys*. Dyson self-identifies as a painter but her variegated output spans abstract painting, large-scale sculpture, architectural installation and performance. Central to her distilled visual language are the rectangle, triangle and curve, geometries derived from histories of black self-liberation: Henry 'Box' Brown's escape crate of 1849, Harriet Jacobs's triangular garret under the roof of her grandmother's house, and the hull of a ship used by Anthony Burns in 1854. Dyson terms these forms 'hypershapes', evidence of 'black compositional thought'. What interests her in these histories is the 'high level of tactics, technique, improvisation, and a relationship to scale and movement'. She doesn't visualise these histories directly, rather her 'poetic abstraction' recognises creative kinship to these earlier examples of resistance and invention. Dyson, who lives in Beacon, New York, will present a dynamic solo at Kunsthaus Bregenz (opening 17 October 2026).



Torkwase Dyson. PHOTO EVAN JENKINS



Torkwase Dyson, *Aya*, 2024. steel, graphite and wood. PHOTO EVAN JENKINS, COURTESY GRAY CHICAGO / NEW YORK



Torkwase Dyson, *A New Demography 2 (Hypershapes)*, 2024. glass, graphite and wood.

PHOTO EVAN JENKINS, COURTESY GRAY CHICAGO / NEW YORK



Torkwase Dyson, *Scale a Dance, Place a Continuum (Bird and Lava)*, 2020. glass, graphite and wood.

PHOTO EVAN JENKINS, COURTESY GRAY CHICAGO / NEW YORK

African Pavilions

Congo, Egypt, Morocco and Zimbabwe fly the flag of Africa

Among the 100 national pavilions at this year's Venice Biennale are 13 African pavilions. The list includes four debutants: Guinea, Equatorial Guinea, Sierra Leone and Somalia. South Africa's pavilion, though, will stand empty. Highlights among the African pavilions include Congo (DRC), Egypt, Morocco and Zimbabwe.

Award-winning photographer Sammy Baloji leads a strong line up in the Congolese pavilion, which also features work by Cape Town-based sculptor Patrick Bongoy, best known for his creative repurposing of rubber inner tubes and textiles.

Armen Agop, an Egyptian-Armenian artist based in Pietrasanta, represents Egypt. He makes abstract, minimalist sculptures using granite, basalt and bronze covered in brown and black patina. He cites the desert as a formative influence. Amina Aguezny, awarded the 2024 Norval Sovereign African Art Prize for her weavings based on Berber designs, represents Morocco.

Zimbabwe's pavilion, curated by Fadzai Veronica Muchemwa, includes Gideon Gomo, Eva Raath, Franklyn Dzingai, Felix Shumba and Pardon Mapondera. Shumba is best known for his charcoal drawings, a medium inspired by his time in Johannesburg, while Cape Town-based Mapondera makes trailing wall-hung sculptures incorporating plastic straws, thread and plastic beads. Trained as a printmaker, Dzingai uses a reductive cardboard relief process to create eye-catching figurative works that explore social exchange and personal memory.



Egypt Pavilion *Armen Agop Silence 1*, 2026. COURTESY EGYPTIAN PAVILION



ABOVE: Franklyn Dzingai, *Untitled*, from 2026. COURTESY EU DELEGATION AND BEPA GALLERY

BELOW: Armen Agop. PHOTO REBECCA VITALE COURTESY EGYPTIAN PAVILION



African Pavilions

An overview of the 13 African pavilions in Venice

CAMEROON: NZENDA

Artists: Beya Gille Gacha, Jail Time Records, Sylvie Njobati, Bienvenue Fotso, Zora Snake, Neals Niat

Curator: Beya Gille Gacha;

Venue: Palazzo Canal Dorsoduro 3121

CONGO (DRC): Simba Moto ! Seize the fire ! Saisis le feu !

Artists: Sammy Baloji, Arlette Bashizi, Patrick Bongoy, Damsso, Gosette Lubondo, Nelson Makengo, Aimé Mpané, Léonard Pongo, Géraldine Tobé

Curator: Nadia Yala Kisukidi;

Venue: Antico Refettorio – Scuola Grande di San Marco

EGYPT: Silence Pavilion: Between the Tangible and the Intangible

Artist & Curator: Armen Agop

Venue: Giardini

EQUATORIAL GUINEA: The Forest, The Undergrowth

Nearly two-dozen artists of various nationalities

Curator: Joan Abelló

Venue: Palazzo Donà dalle Rose Cannaregio 5038/5101

ETHIOPIA: Shapes of Silence

Artist: Tegene Kunbi

Curator: Abebaw Ayalew

Venue: Palazzo Bollani Castello 3647

GUINEA: Le Son de l'Art: l'Écho de la Matière

More than 60 artists of various nationalities, led by sculptors Fernando Nguema Madja and Modest Gené Roig

Curator: Carlo Stragapede

Venue: Isola di San Servolo

MOROCCO: Asəṭṭa

Artist: Amina Agueznay

Curator: Meriem Berrada;

Venue: Arsenale

SENEGAL: 'WURUS' – What the Earth provides us with ...

Artist: Caroline Gueye

Curator: Massamba Mbaye;

Venue: Palazzo Navagero Riva degli Schiavoni 4145

SIERRA LEONE: Mondì Presenti / Worlds of Today

More than a dozen artists including painter Mòyòsòré Martins and sculptor Eloy Lokossou

Curators: Sandro Orlandi Stagl and Willy Montini

Venue: Liceo Guggenheim Sestiere Dorsoduro, 2613

SOMALIA: Saddexleey

Artists: Ayan Farah, Asmaa Jama, Warsan Shire

Curators: Mohamed Mire and Fabio Scrivanti;

Venue: Palazzo Caboto, Via Giuseppe Garibaldi, 1645, Castello

TANZANIA: Minor Frequencies: The Inner Life Of A Nation

35 artists of various nationalities

Curators: Lorna Benedict Mashiba, Martina Cavallarin

Venues: Gervasuti Foundation – Palazzo Canova, Cannaregio 4998-5001/A, and Gervasuti Foundation at Supernova, Cannaregio 3218/A

UGANDA: Kampala

Artists: Joseph Ntensibe, Lilian Mary Nabulime, Ronex Ahimbisibwe, Lakwena Maciver, Sheila Nakitende, Stacey Gillian Abe, Aloka Trevor

Curator: Taga Francis Nuwagaba;

Venue: Palazzo Navagero Gallery, Riva degli Schiavoni 4147

ZIMBABWE: Second Nature Manyonga

Artists: Gideon Gomo, Eva Raath, Felix Shumba, Franklyn Dzingai, Pardon Mapondera

Curator: Fadzai Veronica Muchemwa;

Venue: Santa Maria della Pietà, 30122 Venice, Castello, 3701



Felix Shumba, *Nocturnal Body*, 2022 and *Ruwa River*, 2023 Installation at Old Al Dhaid Clinic, Sharjah Art Foundation, 2022

Otobong Nkanga

'I am interested in opening up ways of understanding material'

In 2025, Koyo Kouoh singled out Nigerian-born, Antwerp-based artist and performer Otobong Nkanga as someone whose voice and vision resonated with her own philosophies. Nkanga's work examines the entanglements of land, natural resources and the body through a multidisciplinary practice spanning drawing, tapestry, installation and performance. Her works often incorporate plants, stones and other haptic materials, foregrounding the substances that compose lived environments. Nkanga resists privileging sight alone, engaging touch, smell and sound in projects, such as a Hamburg installation using coffee, peat, tea and tobacco, and soap for her Documenta installation in 2017. 'I am interested in opening up ways of understanding material,' she says, 'not only as something we use, but for what it means, their interconnectedness.' Coinciding with her appearance in Kouoh's Venice Biennale, MCBA Lausanne is hosting a career-spanning survey of her practice, titled *I dreamt of you in colours* (until 23 August 2026).



Otobong Nkanga, *Emptied remains (Waiting to migrate)*, 2005–15. COURTESY THE ARTIST



Otobong Nkanga, *Reflections on the Raw Green Crown*, 2014. COURTESY THE ARTIST AND MCBA LUASANNE

Gabrielle Goliath

Daring to think and dream the world differently

South Africa's pavilion will stand empty following the shocking cancellation of Gabrielle Goliath's proposal by a cabinet minister. Unanimously selected by a panel of independent experts, Goliath's multi-channel video installation *Elegy* explores the crisis of rape culture and femicide in South Africa, the genocide of Ovaherero and Nama people in Namibia, and the on-going displacement and killing of Palestinians in Gaza. The minister deemed the content divisive and vetoed its selection. Now, with support from funders including the Bertha Foundation and Ibraaz, Goliath is presenting *Elegy* independently at Chiesa di Sant'Antonin, Castello (until 31 July 2026). *Elegy* began as a series of live performances for voice and breath in 2015. The Venice presentation features eight video monoliths. Goliath describes the exhibition as a forum 'to think and dream the world differently'. *Elegy* will be presented at Ibraaz in London in October 2026.



Gabrielle Goliath's film installation *Personal Accounts* (2024) in the Giardini at the 2024 Venice Biennale.

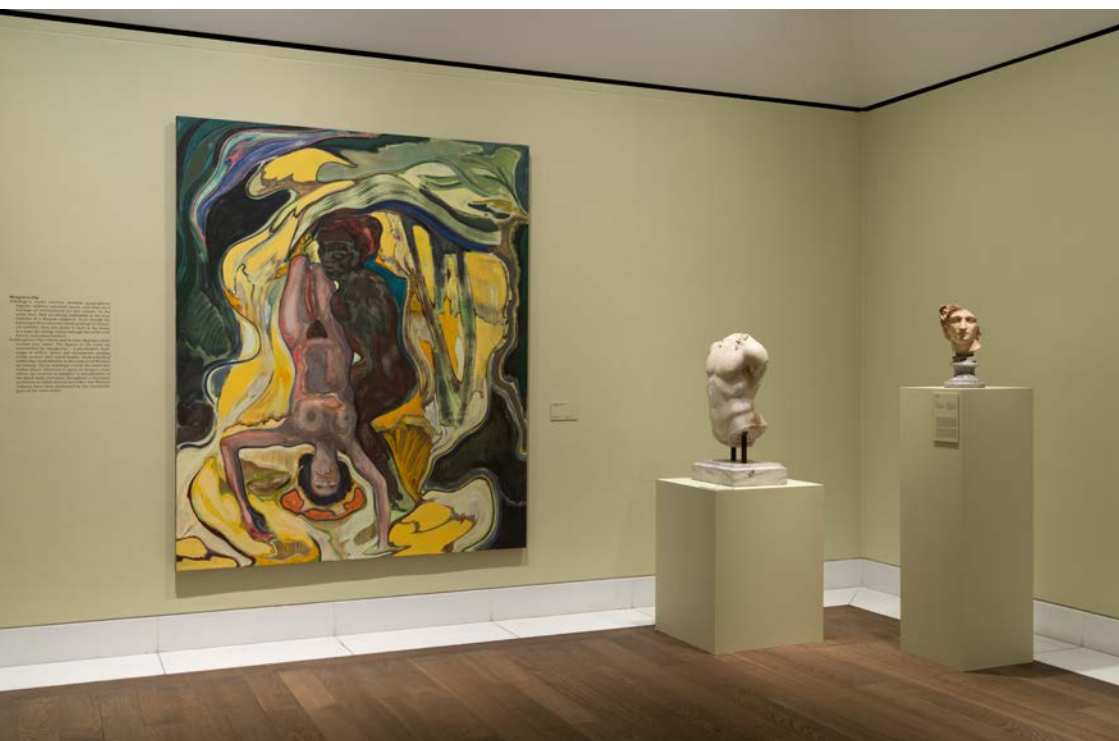
Armitage & Ourahmane

Major artists feature in vibrant collateral exhibitions

Kenyan-born painter Michael Armitage and Algerian conceptual artist Lydia Ourahmane lead a diverse roster of collateral exhibitions. Armitage is the subject of an early-career survey at Palazzo Grassi (until 10 January 2027), a classical-style palazzo on the Grand Canal owned by French collector François Pinault. Spread across two levels, his eponymous exhibition presents over 100 works and explores Armitage's vibrant pictorial language, which freely draws from western and African traditions. Highlights include his gorgeous painting *Baikoko at the mouth of the Mwachema River* (2016), a Gauguinesque study of pink-clad dancers. Ourahmane's exhibition *5 Works*, at the Nicoletta Fiorucci Foundation in the Dorsoduro district (until 22 November 2026), combines a wide range of visceral media – including, antique sculpture moulds, church lighting and decommissioned bed linen – with found objects and the presentation of documentary process. Several works are linked to historic sites and activist associations in Venice.



Michael Armitage. PHOTO MIRO KUZMANOVIC COURTESY OF KUNSTHAUS BREGENZ



Installation views of Michael Armitage's 2021 solo exhibition *Account of an Illiterate Man* at Carlsberg Glyptotek, Copenhagen. PHOTOS DAVID STJERNHOLM COURTESY CARLSBERG GLYPTOTEK, COPENHAGEN

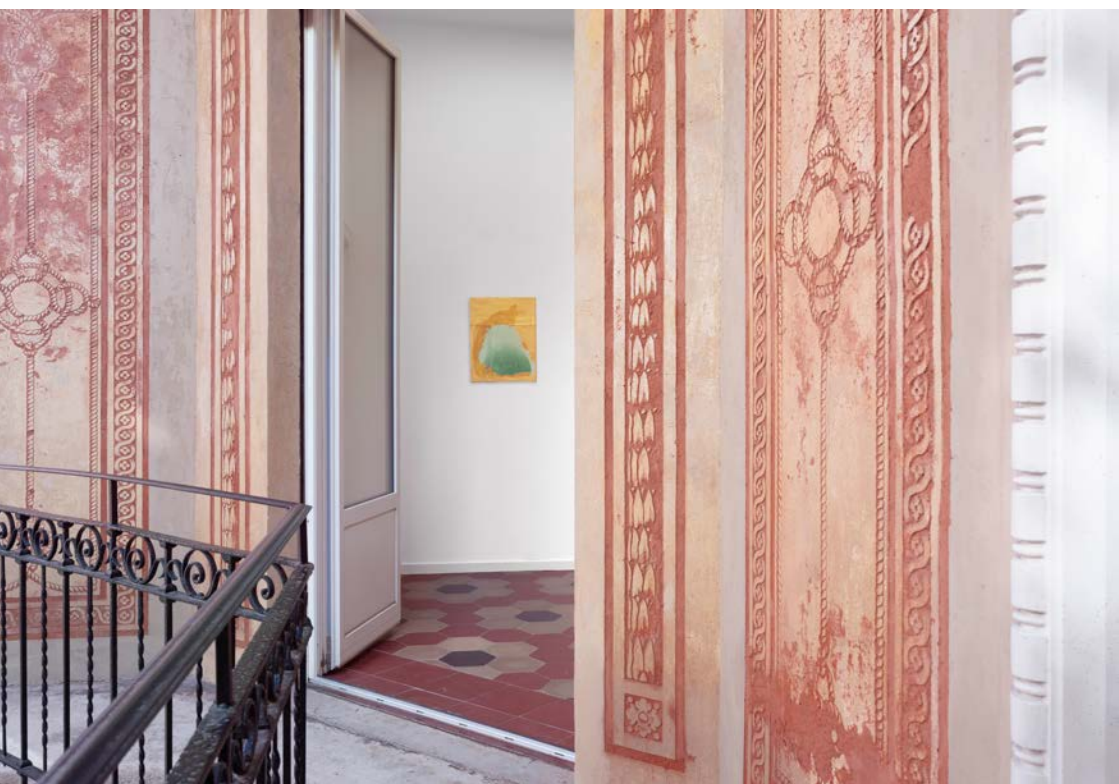
Buhlebezwe Siwani

'One cannot live without some type of work ethic'

Since graduating from Cape Town's Michaelis School of Fine Art in 2015, Amsterdam-based Buhlebezwe Siwani has quietly established an international profile. Before her selection for *In Minor Keys*, she appeared in biennials in Bamako, Casablanca and Gwangju. 'To live means to work,' she says, summarising an itinerant practice grounded in discipline, ethics and love. Working across performance, video and sculptural installation, Siwani frequently employs a brand of green soap used to wash laundry, dishes and the body, adroitly repurposing it to explore memory, ritual and the policing of the black female body. An initiated healer (*sangoma*), Siwani incorporates her body as medium and site to navigate thresholds between the living and the ancestral. A new series of mixed-media paintings on view at Consonni Radziszewski in Milan (until 30 May 2026) abstractly describe remembered landscapes from her Soweto childhood in gold pigment and soap. The material is consistent but the outcome charts glorious new territory. See page 31.



Buhlebezwe Siwani. PHOTO LAUREN THEUNISSEN COURTESY CONSONNI RADZISZEWSKI



Buhlebezwe Siwani's exhibition *uYana umhlaba* at Consonni Radziszewski, Milan. PHOTO NICOLA GNESI

Sir Zanele Muholi

Creating a visual history of the Black LGBTQIA+ community

In 2006, frustrated by the lack of a visual archive recognising the existence and subjectivity of LGBTQIA+ persons, Durban-born visual activist Zanele Muholi began their portrait series *Faces and Phases* (2006–ongoing). Now comprising hundreds of three-quarter portraits made in South Africa and beyond, selections have previously been shown at the São Paulo Biennial (2010), Documenta (2012) and in the South African Pavilion at the Venice Biennale (2013). To mark the twentieth anniversary of this landmark series, American collectors Trisja Malisoff and Tony Podesta – in association with Cape Town-based gallery Southern Guild – are presenting the independent exhibition, *Faces and Phases 20*, in their Castello residence (5–10 May 2026). Featuring over 200 black-and-white portraits, the exhibition foregrounds the cumulative scale of *Faces and Phases* as a living archive. The exhibition is complemented by a mobile photographic activation across Venice in which Muholi, winner of the 2026 Hasselblad Award, photography’s equivalent of a Nobel Prize, focuses on Venice’s Black LGBTQIA+ community.

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Zanele Muholi, 2024.

COURTESY OF THE ARTIST AND SOUTHERN GUILD



Zanele Muholi, *Adedamola Bajomo*, London, 2024.

COURTESY OF THE ARTIST AND SOUTHERN GUILD



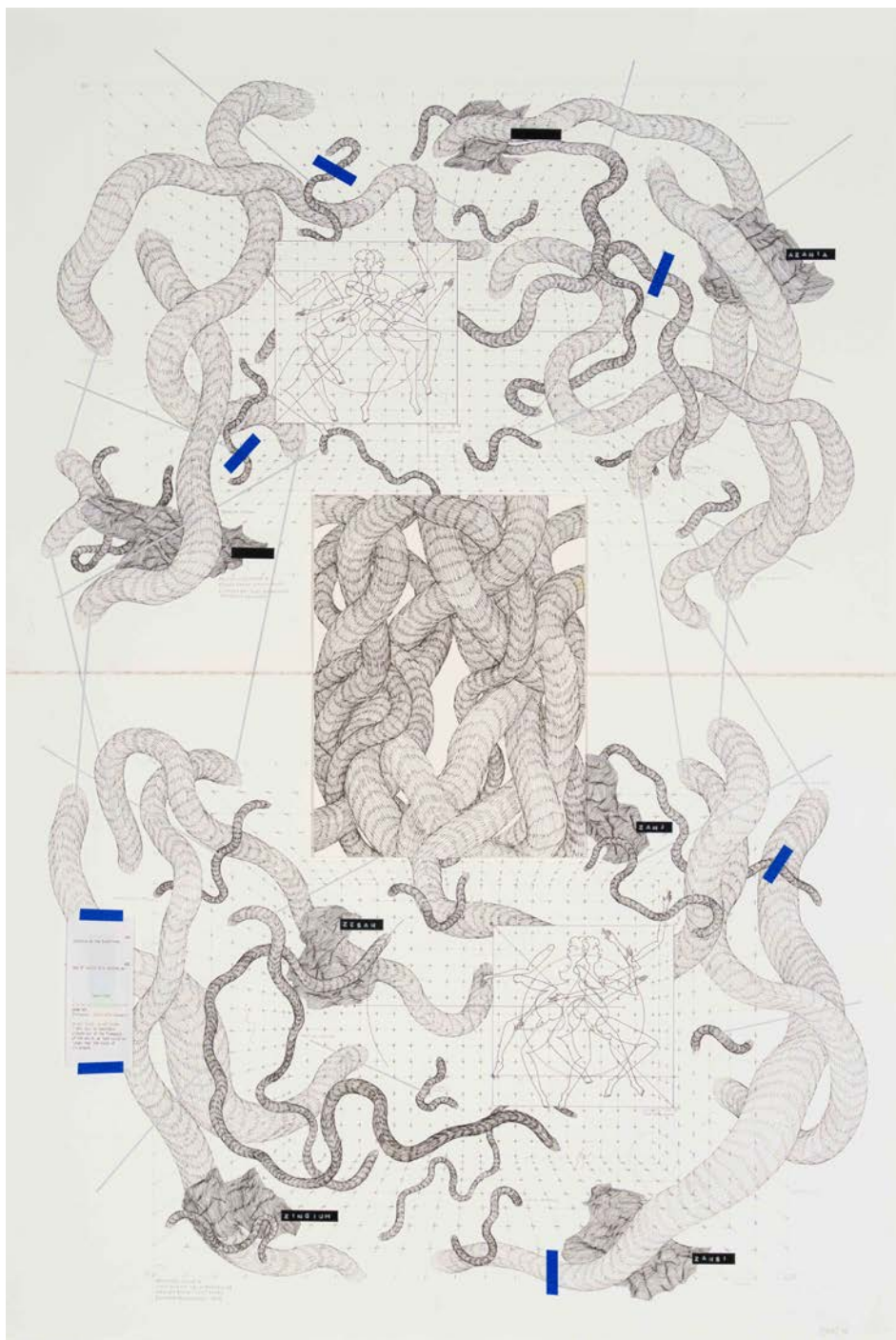
Zanele Muholi, *Dom* (Viktor Dominik Yasser Figueiredo), Salvador, 2025. COURTESY OF THE ARTIST AND SOUTHERN GUILD

South Africa

Mzansi artists in the 2026 Venice Biennale

A multi-generational cohort of ten South African artists appear in Koyo Kouoh's exhibition *In Minor Keys*. They are: Nolan Oswald Dennis, Nicholas Hlobo, Senzeni Marasela, Thania Petersen, Johannes Phokela, Berni Searle, Mmakgabo Mmapula Helen Sebidi, Buhlebezwe Siwani, Kemang wa Lehulere and Billie Zangewa. Strauss & Co, Africa's leading auction house, has brought to market notable works by many of these artists. For those unfamiliar with their practices, a brief introduction to each artist.

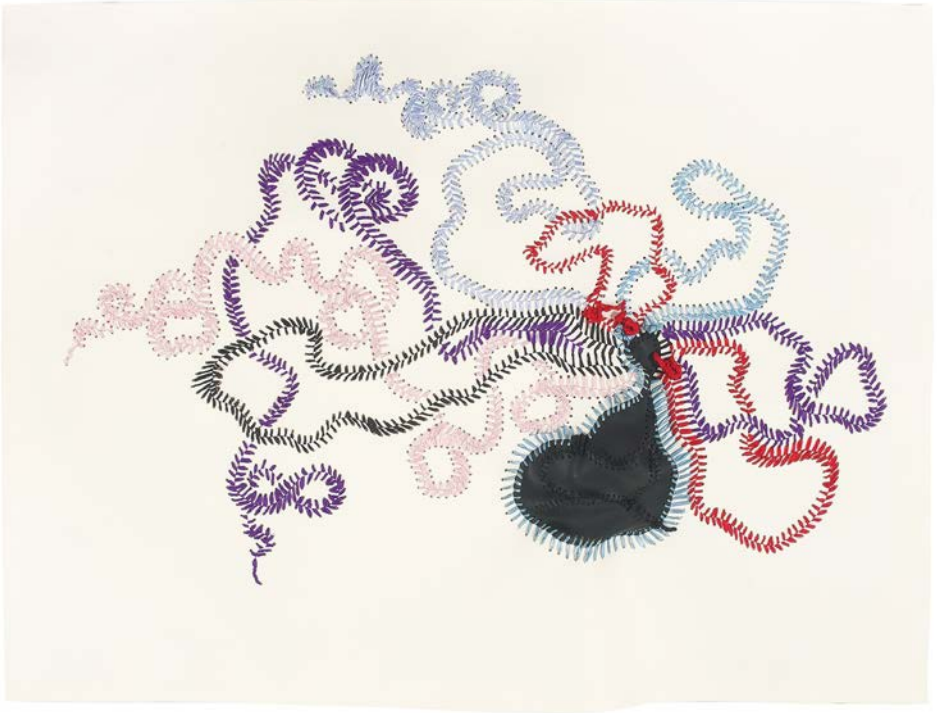




Nolan Oswald Dennis, *After-world (Schema)*, 2018
Lot 131, 28 October 2025

Nolan Oswald Dennis

Through drawings, models and installations, Dennis's practice maps out how systems of power shape time and space. The artist also visualises the material quality and conceptual framework of decolonisation, exploring what they term as a 'black consciousness of space.'



Nicholas Hlobo, *Umphokoqo*, 2008; Sold for ZAR 455 200
Lot 23, 15 February 2020

Nicholas Hlobo

Known for stitching contrasting materials into arrangements that gesture to the body, Hlobo's work explores the dualities and tensions that come with navigating life as a gay, Xhosa man. His suspended 'dragon', *Zonke Ziyandilandela* (All the Lightning Birds Are After Me), was a highlight of the 2013 Venice Biennale.



Senzeni Marasela, *Failing 11*, 2024; Sold for ZAR 190 000
Lot 6, 11 February 2024

Senzeni Marasela

Working across textile, performance, photography, printmaking and installation, Marasela's work frequently features the character Theodora Mthenyane, an alter ego based on the artist's mother – and a surrogate for the trauma experienced by many black women during apartheid, as men migrated into urban areas for labour.



Thania Petersen, Images from the *I Am Royal series*; Sold for ZAR 91 040
Lot 39, 15 February 2020

Thania Petersen

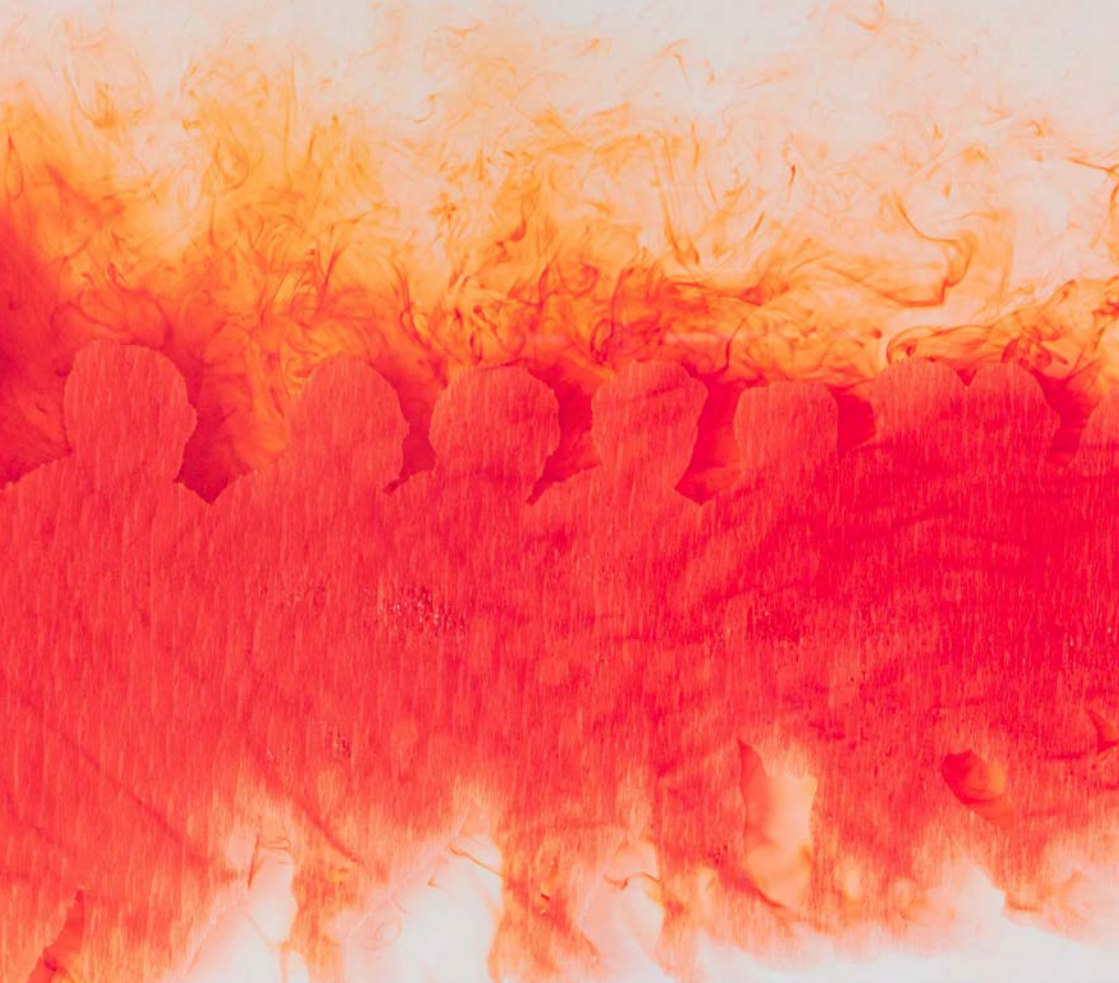
Using photographic self-portraiture, performance and installations, Petersen's iconography is deeply rooted in her Islamic and Cape Malay heritage.



Johannes Phokela, *Pantomime Mortal Chic*, 2000; Sold for ZAR 102 420
Lot 389, 5 April 2022

Johannes Phokela

An accomplished figurative painter, Phokela reinterprets iconic works from the western canon to critique colonialism and contemporary socio-political conditions.



Berni Searle, *On Either Side*, 2005; Sold for ZAR 531 415
Lot 64, 21 February 2026

Berni Searle

A returnee to Venice, where she appeared in the main exhibition in 2005, Searle's pioneering lens-based practice explores the impact of history on identity, often using her own body as narrative vehicle.



Mmakgabo Mmapula Helen Sebidi, *Horse Spirit*, 2008; Sold for ZAR 682 800
Lot 282, 26 July 2020

Mmakgabo Mmapula Helen Sebidi

Best known for the colourful palette, vibrant figuration and rich spiritual symbolism of her paintings, Sebidi's work highlights the important role of community, culture and spirituality. Her work illustrates the cover of this guide.

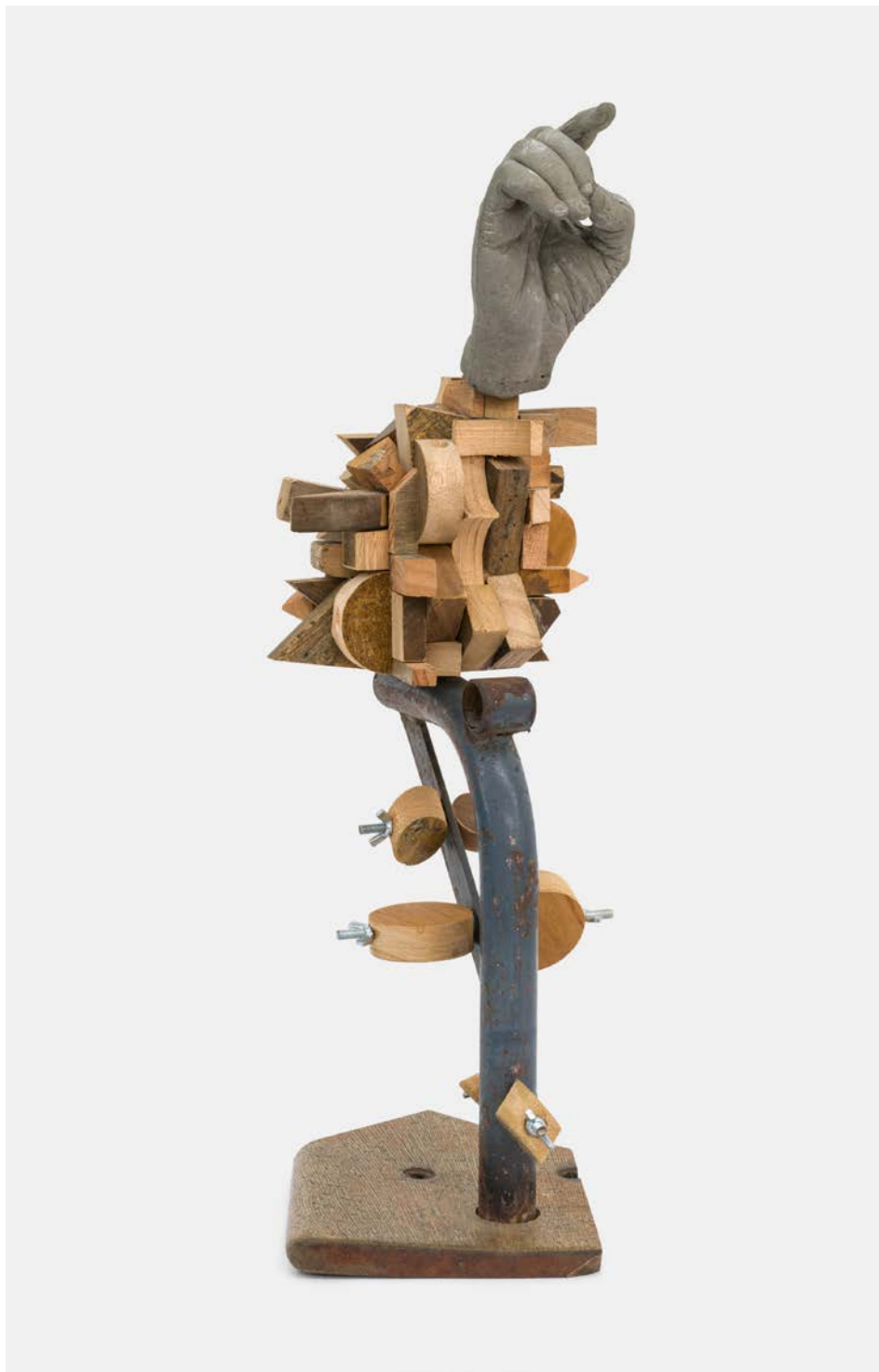


Buhlebezwe Siwani, *Yimbasa yelizwe*, 2020
Installation view at Museum Arnhem, Arnhem, Netherlands

Buhlebezwe Siwani

Working across performance, video and sculptural installation, Siwani frequently employs a brand of green soap used to wash laundry, dishes and the body, adroitly repurposing it to explore memory, ritual and the policing of the black female body. See page 19.

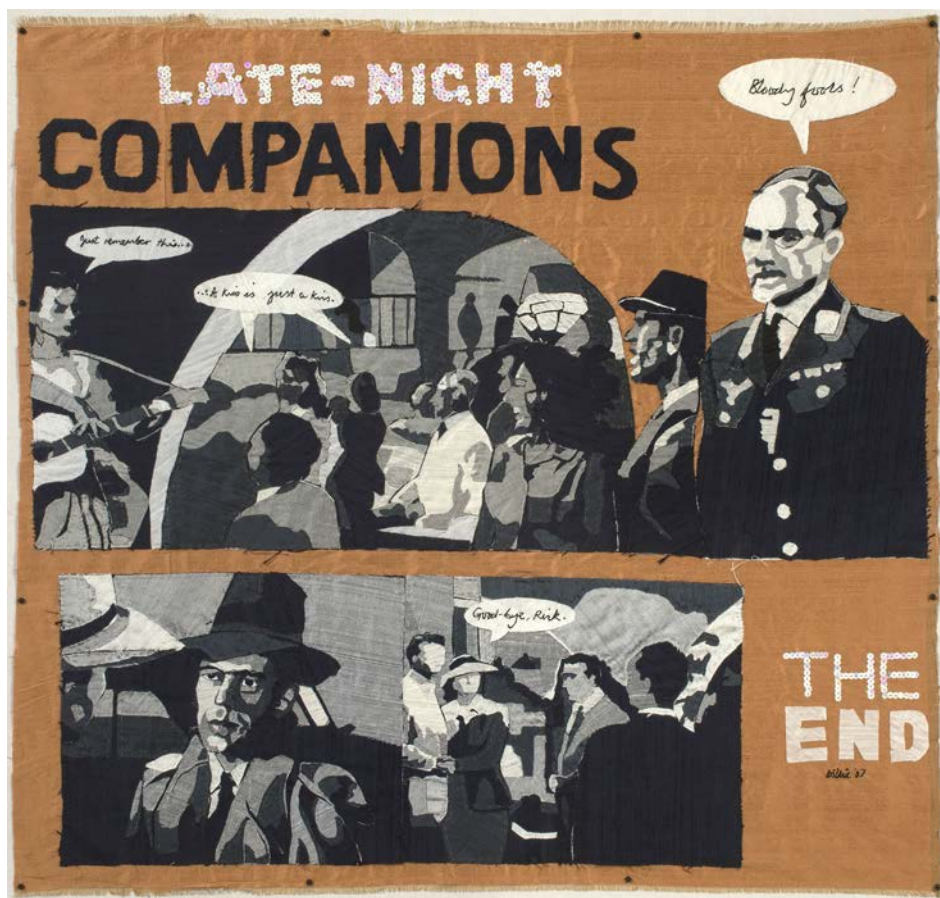




Kemang wa Lehulere, *Late Punishment*, 2023; Sold for ZAR 240 000
Lot 9, 11 February 2024

Kemang wa Lehulere

A skilled draughtsman and magician with found materials, the artist frequently incorporates salvaged objects – desks, tyres, blackboards, ceramic dogs – into his mixed-media installations exploring painful communal histories.



Billie Zangewa, *Working Nights*, 2007; Sold for 204 624
Lot 514, 16 October 2017

Billie Zangewa

Billie Zangewa's (Malawian-born and Johannesburg-based artist) hand-sewn silk collages offer an intimate glimpse into her life as a black woman and mother. Alongside tender depictions of daily life and moments of leisure, the artist's delicate tapestries include portraits of loved ones and busy urban scenes, subtly layered with social commentary.



African Art in Venice Forum 2026

Beyond Visibility: A Method of Inquiry

Hotel Monaco & Grand Canal, Venice.

5 May 2026

A collaboration between African Art Dialogues, Strauss & Co and the Smithsonian National Museum of African Art, this free discursive forum – founded in 2017 and held during the professional week of the Venice Biennale – addresses contemporary art from Africa and its diasporas. The theme is ‘Beyond Visibility: A Method of Inquiry.’ Artists, curators, scholars, collectors and institutions will discuss who is seen, how narratives are constructed and histories are written, and the role of institutions in framing, categorising and preserving meaning. ‘The Forum recognises the lack of African country pavilion representation at the Venice Biennale and creates a space of coming together for artists, curators and audiences,’ says Susie Goodman of Strauss & Co. This year’s edition is distinguished by the involvement of the Washington-based museum, a storied institution founded in 1964 that serves as ‘an artist-centred platform for discussions about the meanings of ‘Africa’ and ‘art’”, notes Kevin D. Dumouchelle, curator at the museum. Forum founder Neri Torcello emphasises collaboration, sustained dialogue and mutual listening as essential tools for engaging a field shaped by overlapping temporalities and fluid cultural affiliations.

www.aavforum.com



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Africa's Leading Art Auction House



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Strauss & Co is the leading art auction house in Africa, specialising in modern and contemporary art, collectable design, fine wine and jewellery. With a focus on African and international art, Strauss & Co caters to art enthusiasts globally with its curated mix of marquee live auctions, single-artist sales, spotlight presentations and popular monthly online sales.

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Penny Siopis, *Al Fresco*

Calling for Consignments

1960s to 1990s Art from East Africa and beyond



Kiure Francis Msangi, *Baobab under the Red Moon*; Sold for KES 3 522 000 (USD 27 250)

Following the success of the inaugural auction **Art Auction East Africa | Strauss & Co**, the 2026 edition of the sale taking place in November will continue to prioritise rare, secondary-market works from the 1960s to 1990s from East Africa and beyond.

Collectors interested in consigning works are encouraged to contact Strauss & Co or Art Auction East Africa directly. Works may be deposited in Nairobi, Johannesburg or Cape Town.

Deadline for consignments on 21 August 2026

CONTACT FOR A VALUATION

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Strauss & Co

Africa's Leading Art Auction House



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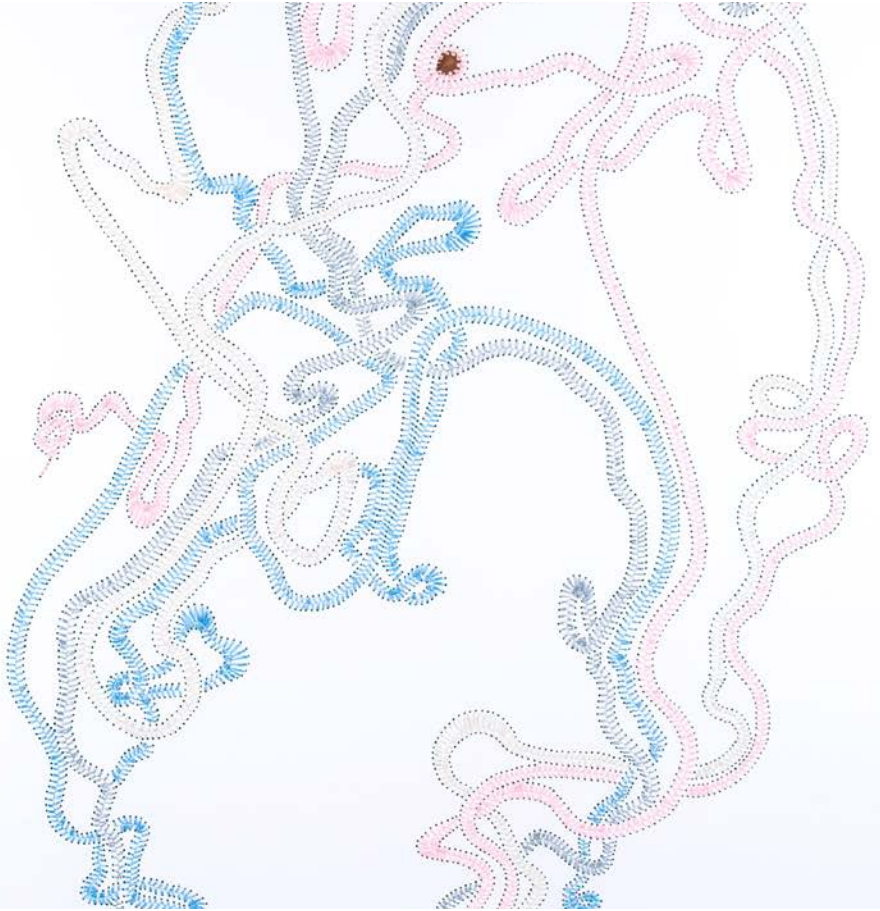
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Nicholas Hlobo
Ihlangesi (Detail)



KRONE