



**GERARD DE LEEUW : SHEEP SHEARER**

**PETER CLARKE : THE GOATHERD, CAPE FLATS**



# ABSTRACT ION

DOMINATED THE PAINTING AND TO SOME DEGREE SCULPTURE SCENE IN SOUTH AFRICA IN THE 1960S AND 1970S. THIS HAD BEEN AN ORGANIC OUTGROWTH OF A YOUNGER POSTWAR GENERATION OF ARTISTS WHO SOUGHT FURTHER EDUCATION BEYOND SOUTH AFRICAN BORDERS. IT WAS THIS GENERATION THAT WOULD BUILD THE BASE FOR SOUTH AFRICA'S ARTISTIC DEVELOPMENT SOME 30 YEARS ON.



**SYDNEY  
KUMALO :**  
DANCER



**ROBERT HODGINS :** BUS STOP



**DOUGLAS PORTWAY :** UNTITLED

**WALL** showcases a selection of early and later works by artists such as Cecily Sash, Anna Vorster, Sydney Kumalo, Douglas Portway, Robert Hodgins and Cecil Skotnes. These artists represent a group of aesthetic innovators whose work characterized the artistic development of almost three decades. Acknowledged by critics locally and internationally as South Africa enjoyed many accolades at the São Paulo and Venice Biennales at the time.

Alongside this dominating abstract aesthetic, an expressive narrative tradition began to emerge amongst a few black artists such as Peter Clarke and John Konakeefe Mohl who followed Gerard Sekoto's lead in painting the struggles of daily life in South Africa.