

An abstract painting featuring a large red rectangular area on the left. To its right, there's a dark green shape containing a cluster of green circles. Below this is a large black shape with a red and orange U-shaped cutout. The top right corner is a blue area with white scribbles. The bottom left is a white area with some faint blue and green marks.

Welgemeend
August Art Month 2017

Abstraction: South African Art
from the 50s to the 70s

Exhibition Catalogue



Abstraction:
South African Art from the 50s to the 70s

from the Frank and Lizelle Kilbourn Collection and the Pieter G. Colyn Collection

Welgemeend, August 2017

Welgemeend, cnr Welgemeend and Lingen Street, Gardens, Cape Town

Introduction

2017 marks the fourth instalment of the annual August Art Month at Welgemeend, a month-long exhibition of South African art at one of Cape Town's most renowned manor homes.

The theme for this year's exhibition is "Abstraction - South African art from the 50's to the 70's" and will showcase work from two important private collections, the Frank and Lizelle Kilbourn Collection and Pieter G. Colyn Collection.

August Art Month is the brainchild of collector Frank Kilbourn and Stephan Welz, the former managing director of Strauss & Co who passed away in late 2015. Welz and Kilbourn shared many interests when it came to art and culture.

The project they initiated, August Art Month, is framed by three key objectives:

- to create awareness of and promote the rich history of Welgemeend,
- to raise funds for the maintenance and restoration of Welgemeend and its historically important Boerneef Collection, and
- to make art from private collections accessible for public viewing.

Welgemeend is a fitting venue for this rich cultural dialogue. Situated in 'Table Valley' in 1693 and declared a monument in 1944, Welgemeend is owned and managed by Hoërskool Jan van Riebeeck in collaboration with the Friends of Welgemeend. This volunteer organisation provides vital support and assistance to ensure the preservation of Welgemeend.

August Art Month 2017 is a collaborative initiative that draws on the energy and generosity of the Friends of Welgemeend, Caro Wiese, Frank and Lizelle Kilbourn, Pieter Colyn, Delaire

Graff Estate, Hoërskool Jan van Riebeeck and Strauss & Co.

Bina Genovese, Joint Managing Director, Strauss & Co

The annual Welgemeend art month has become a highlight on the Kilbourn family's calendar. It presents an opportunity for us to combine our passion for art, conservation and education. Lizelle and I enjoy sharing our art collection with our friends, fellow collectors and other art lovers.

It is even more special if we, in the process, can showcase, utilise and contribute to the preservation of one of Cape Town's most beautiful and important historic homes, Welgemeend. Situated on the grounds of Jan van Riebeeck High School, the venue is also ideally placed to facilitate the education of learners from schools in Cape Town about the importance and mesmerizing qualities of art.

Die uitstalling hierdie jaar is des te meer besonders omdat ons dit saam met 'n mede versamelaar en oud-skolier van Hoërskool Jan van Riebeeck, Pieter Colyn, doen. Pieter deel ons belangstelling in abstrakte kuns van die jare 1950's tot 1970's en ons het baie vreugde geput uit die proses om werke te selekteer en te hang vir die uitstalling.

Abstrakte kuns beloon die kyker wat bereid is om weer en weer te kyk na die samevoeging van kleur, lyn, vorm, tekstuur en komposisie... op 'n manier is dit dalk kuns in sy suiwerste vorm. In die verlede het die breë Suid-Afrikaanse publiek dit dikwels intimiderend gevind en kunstenaars het nie die ondersteuning gekry wat hul verdien het nie. Ons hoop die uitstalling gaan kunsliefhebbers 'n nuwe geleentheid bied om met vars oë die

besondere werke van daardie tydvak, in al hul kleur- en vindingryke verskeidenheid, te waardeer en te geniet!

Dit bly 'n voorreg om die uitstalling jaarliks te kan aanbied en fondse in te samel met die wonderlike ondersteuning van die Vriende van Welgemeend, Helena en haar span, die Kilbourn familie kantoor, Strauss & Co, Delaire Graff Landgoed, Caro Wiese en die kunsliefhebbers van Kaapstad en omstreke.

Dankie daarvoor!

Frank Kilbourn

Dit is vir my 'n voorreg om as oud-skolier aan die Hoërskool Jan van Riebeeck, saam met Frank en Lizelle Kilbourn, ons Abstrakte Suid Afrikaanse kunsversamelings van die 1950's tot 1970's ten toon te stel en om dit te deel met die Vriende van Welgemeend en ander kunsliefhebbers.

Hierdie kunsuitstalling is ten bate van die bewaring van Welgemeend, wat die Boerneef boek- en kunsversameling huisves. Boerneef, destydse eienaar van die plaas Boplaas in die Koue Bokkeveld, deel met my sy destydse geografiese gebied waar ek my nou beywer vir die bewaring van ons ongeskonde natuurlike wildernis in die Swartruggens-bewaringsgebied.

Hierdie uitstalling bied die geleentheid om erkenning te gee aan Suid-Afrikaanse kunstenaars wat gewerk en geëksperimenteer het met Abstraksie in die isolasie jare van 1950's tot 1970's.

Graag bedank ek die Vriende van Welgemeend, spesifiek Helena Le Roux, wat saam met Frank en Lizelle Kilbourn hierdie uitstalling moontlik gemaak het.

Pieter Colyn



Abstraction: South African Art from the 50s to the 70s

The art of the 1950s to the 1970s can effectively be book-ended by the *Overseas Exhibition of South African Art* at the Tate Gallery in London in 1948, a veritable inventory of the local development of early modernism, and the *State of the Art in South Africa* conference at UCT in 1979, charting a perilous journey of the manner in which the arts could contribute to the demise of apartheid.

South Africa was less isolated from the West in the immediate period after World War II gaining official access to the Venice Biennale in 1950, with a seminal work by Walter Battiss, "African in the Autumn, the Long Yellow Grass", among others, on display in the present exhibition. A second work by Walter Battiss currently on display, "Prelude to the Dance", was exhibited at the Sao Paulo Biennale in 1960.

Edoardo Villa received an award at the Sao Paulo Biennale in 1957 and South African art came into its own with ventures such as art magazines (*ArtCheck*, *ArtLook*), a flurry of new, avant garde galleries (for example, Goodman Gallery) and even an own art history (Esmé Berman's *Art and Artists of South Africa*, 1970).

Abstraction, the dominant artistic thrust in this era, encompasses such diverse stylistic tenets as Abstract Expressionism, Action Painting, Informalism, Hard Edge, Geometric Abstraction and Colour Filled Painting. Excellent examples of these different forms of abstraction from the Frank and Lizelle Kilbourn and Pieter G. Colyn collections are included in a special exhibition at Welgemeend during August 2017, which is catalogued in this publication.

The paintings on display focus on non-figurative abstraction whereas the sculptures are more

focused on figurative abstraction. The dominance of non-figurative abstraction was, however, complemented by, what Esmé Berman calls, "an interest in humanistic figural expressionism", especially among Black artists. This was evidenced by the interest in "primitivism" of the Amadlozi Group, spearheaded by Egon Guenther in 1963, a group that included such artists as Giuseppe Cattaneo, Cecily Sash, and Cecil Skotnes, and sculptors Sydney Kumalo and Edoardo Villa.

These artists, although fiercely individualistic, all pursued in some way or another "the spirit of the African forefathers". On the other hand, a more subjective look at human relationships, were given prominence by artists such as Kevin Atkinson, Nils Burwitz, Judith Mason and Helmut Starcke, by means of figural abstraction, providing a psychological dimension to the mystical spirit of Africa.

The combination of an emphasis on formalism/abstraction and the interest in the human condition, inevitably led to the development of a social consciousness in the late-1970s when the South African art world had to articulate its political position in a troubled country.

Essentially, the major forces that shaped the art of the early 50s include the Wits Group (Christo Coetzee, Nel Erasmus, Larry Scully, Cecil Skotnes, Gordon Vorster, and art historian, Esmé Berman); the influx of immigrant artists (Armando Baldinelli, Giuseppe Cattaneo, Pranas Domsaitis, John Dronsfield, Alfred Krenz, Maurice van Essche, Edoardo Villa, Jean Welz); returnee South African artists from Europe and the United Kingdom (Erik Laubscher, Bettie Cilliers-Barnard, Sydney Goldblatt, Georgina Ormiston, Douglas Portway);

and such South African outliers in exile as Ernest Mancoba in Copenhagen, joining the CoBRA group, and Gerard Sekoto in Paris.

In addition, movements such as Op Art (Cecily Sash and the revolution in art education at Wits she brought about in the late-1960s), and Conceptualism (under the auspices of the young Willem Boshoff at Wits Tech, together with Michael Goldberg, Wopko Jensma and Claude van Lingen) formed part of this era.

The 70s unfortunately saw a renewed isolation from the West through a series of cultural boycotts of South African arts, and the rise of protest/resistance art (Norman Catherine, Dumile Feni, Gavin Jantjes, Paul Stopforth, Gavin Younge). It did, however, not diminish the internal dynamism of local art which explored other forms of expression, such as the use of photograph as means of artistic expression, a notion rigorously debated at the Michaelis Art School at UCT; the first performance piece in South Africa, *Crying Earth*, staged by Shelley Sacks in Thibault Square, Cape Town in 1975; and the criticism that accompanied the belated visit by Clement Greenberg, high-priest of formalism in the same year, purportedly to endorse the local versions of abstraction.

Abstraction in the art of the 50s to the 70s, then, is best described by Hayden Proud when he called this period, a "random collision of energy" (Formalism in Twentieth Century South African Art. In: Lize van Robbroeck (ed) (2011) *Visual Century: South African Art in Context*. Wits University Press). Even Walter Battiss' *Fook Island* project of the late-1970s, with its magical realism, was not such a far-fetched notion after all during that time.

Wilhelm van Rensburg

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LIONEL ABRAMS 1931-1997

Abstract Landscape

oil on board

45,5 x 91 cm

Kilbourn Collection



LIONEL ABRAMS 1931-1997

Abstract Landscape

signed

oil on canvas

19,5 x 24 cm

Pieter G. Colyn Collection



KEVIN ATKINSON 1939-2007

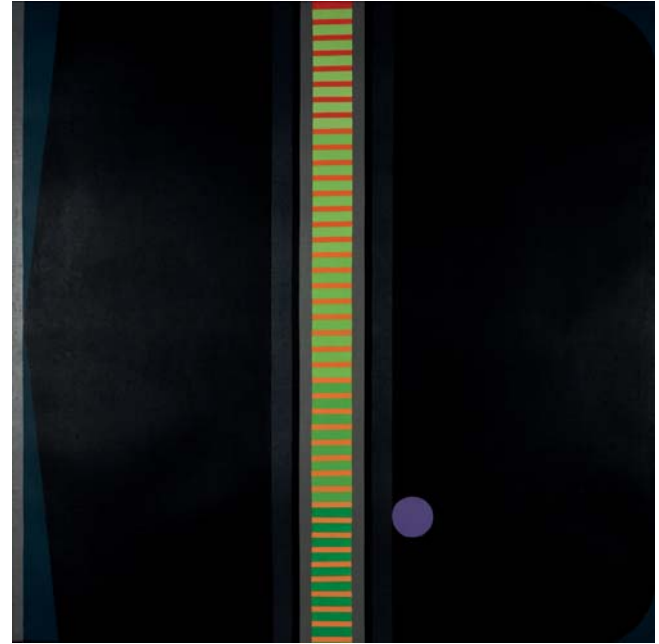
Sunday (diptych)

inscribed with the title and a South African National Gallery
label adhered to the reverse

acrylic on canvas

210 x 245,7 cm

Kilbourn Collection



KEVIN ATKINSON 1939-2007

Untitled

1975

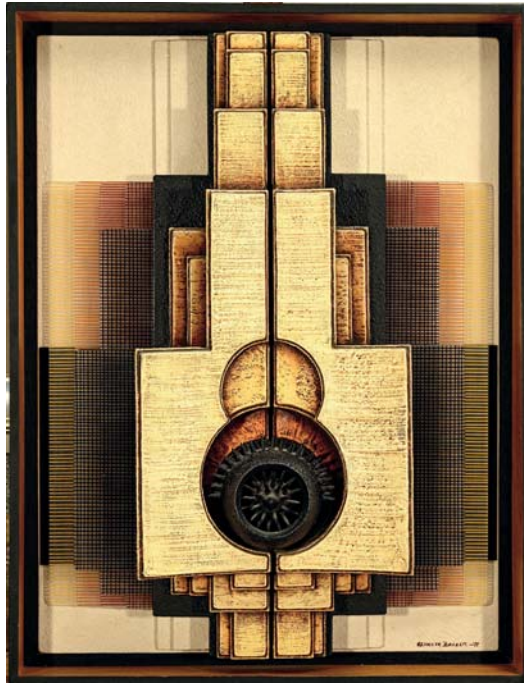
acrylic on canvas

153 x 153 cm

EXHIBITED

Colour and Structure: Welgemeend, Cape Town, 5 - 31 August 2015

Kilbourn Collection



KENNETH BAKKER 1926-1988

Spherical Forms No. 18

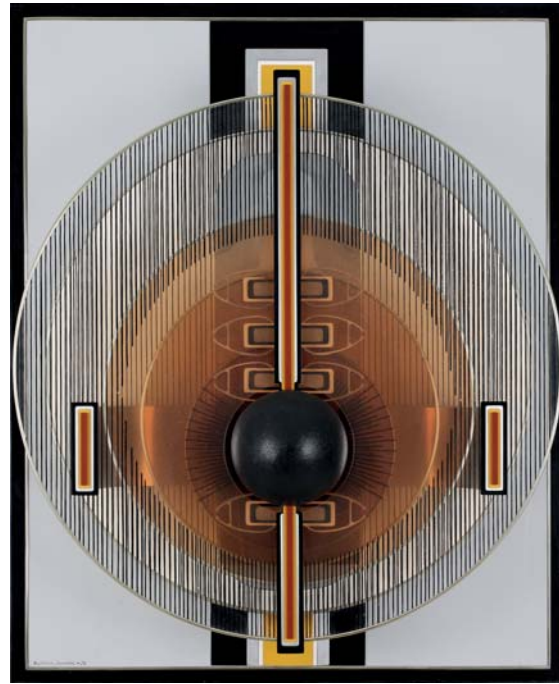
signed and dated 71

signed, inscribed with the title and the artist's
address on the reverse

mixed media relief construction

61 x 45 cm

Kilbourn Collection



KENNETH BAKKER 1926-1988

Relief Construction No 29: Timbers

signed and dated 74

signed, inscribed with the title and the artist's
address on the reverse

mixed media relief construction

75,5 x 60,5 cm

Pieter G. Colyn Collection



KENNETH BAKKER 1926-1988
Relief Painting with Construction No 4
 signed and dated 80
 signed, dated 1980 and inscribed with the title
 on the reverse
 mixed media relief construction
 122 x 122 cm
Pieter G. Colyn Collection



KENNETH BAKKER 1926-1988
Elements of Landscape No. 13
 signed and dated 65, inscribed with the title
 on the reverse
 mixed media in relief
 53 x 28 cm
Kilbourn Collection

Prelude to a Dance belongs to the period of artworks created between 1955 and 1962, which includes *African Rocks and Figures* (in the collection of the South African National Gallery), *Fishermen Drawing Nets* (1955), *African Women* (1960) and *African Paradise* (1961). These paintings share the same stylistic devices and subject or themes. They show Battiss looking to Africa for inspiration and combining scenes from everyday rural village life, rites and rituals, the art of the Bushmen and that of the Ancient Egyptians. In *Prelude*, Battiss creates his own elusive narrative. Much as the explicit meaning of the paintings of the Khoi-San artists now elude us, Battiss invites us into his imagined world to create our own narrative. The stylised figures become calligraphic symbols that hold whole phrases of meaning as opposed to a single letter within the Roman alphabet. During this period, Battiss was also examining Egyptian Hieroglyphics and Islamic calligraphy - that a word formed a symbolic picture of meaning. In terms of the conventions of hierarchical proportioning in Egyptian mural painting, the three female figures (centre mid-left) may be read as being of the greatest importance or significance. However, we may also read these as symbolic of contemporaneous reality overlaying the mythical past. These figures seem to be conversing with one another; one of the women holds a fruit, perhaps an apple, which then recalls the judgement of the *Three Graces by Paris*. Aside from the three large female figures rendered in black silhouettes and draped

in brightly coloured and patterned wraps, all the other figures are depicted within the language of Khoi-San figurative stylisation. They are rendered in swift, calligraphic line-work, which is then filled in with flat tones of colour. Battiss sought to free colour from symbolic meaning: "To enjoy colour as colour not servile to tone or science dogma, thus beholding polychrome paintings as chords of colours unsullied by superstitious associations - yellow ochre to be enjoyed for its special yellowness, and white for its special whiteness, and black for its special blackness." The figures reside on one plane while the background has been reduced to a flat one-dimensional decorative surface - a patchwork of colour upon which the figures appear in friezes. While these three central figures hold the greatest visual gravitas within the composition we are soon drawn to a figure on their right, that of an artist holding a palette and paintbrushes. One is tempted to guess that this is the figure of Battiss, the shaman or Wiseman-trickster. Beneath the paintbrush of the artist figure is a series of orange dots. In the lexicon of Bushman rock-art the most common interpretation of painted patterns and dots is seen to be evidence of the ocular stimulation that occurs in trance states. As a stylistic device within this painting, they lead the eye of the viewer from the artist to three dancing figures. These figures, their legs bent at the knees, direct the eye to the group of figures in the top right hand corner. The turquoise figure is holding a black object which leads the eye across the top of the canvas to the three figures at top centre,

who in turn direct our attention to the Khoi-San hunter figure on the extreme left. Showering down from him are turquoise dots leading to the large group of ochre and orange figures in the bottom right-hand corner. In the bottom centre is a singular non-human figure, a white bird. Its form is strongly reminiscent of the national bird of Zimbabwe, based on the Soapstone carvings found at the Great Zimbabwe Ruins, of which Battiss would have been familiar with having travelled there. Beside the bird, two white figures lead the eye to the last group on the middle right, their up-stretched arms leading us into the top right hand group again. Like *Matisse's La Dance* (1909) the arms and legs of the dancing figures lead the eyes around and around the swirling motion of the dancing figures. Here too Battiss leads the eye through the outstretched limbs from one set of figures or dancers to the next. When questioned as to why he was so drawn to the artwork of the Bushmen he replied: "When thinking over and contemplating these traces of the past, we feel a deep sympathy with the soul of these men, reincarnating something of their thought in ourselves, and so, resuscitating in our minds part of their secret life." As the artist-shaman he invites us to participate in this dance of life that we too may be lifted out of our reality into a trance - like or elevated state by either participating in the dance or allowing ourselves to be absorbed by the artwork.

C. W. H.

Source: SWELCO Auction Catalogue, Jonkershoek, Cape Town October 2010.

WALTER BATTISS 1906-1982

Prelude to the Dance

signed
oil on canvas
60 x 76 cm

PROVENANCE
Lidchi Gallery

EXHIBITION
San Paulo Biennale, 1960

Kilbourn Collection





WALTER BATTISS 1906-1982

*Africans in the Autumn,
the Long Yellow Grass*

signed, signed and inscribed 'Africans in
the Autumn' on the reverse
oil on canvas
74 x 100 cm

PROVENANCE

Bonhams South African Sale, March 2009, Lot 56
Galerie Vincent, PTA, 1951.

Purchased by Mr and Mrs Joseph L. Dougherty, thence by direct descent
to the previous owner. Mr Joseph L. Dougherty was an attaché at the US
Embassy and purchased this work during his secondment to Pretoria (1951-52)

EXHIBITED

Venice Biennale, 1950, South African Section

Kilbourn Collection



WALTER BATTISS 1906-1982

Abstract

signed

oil on canvas

50 x 60,5 cm

Pieter G. Colyn Collection



WALTER BATISS 1906-1982

Black Palimpsest

signed
oil on canvas
51 x 41 cm

EXHIBITED

*Colour and Structure: Welgemeend Manor,
Cape Town, 5 - 31 August 2015*

Kilbourn Collection



WALTER BATISS 1906-1982

Desert Wind

signed, inscribed with the title in English and
Afrikaans on the reverse
oil on canvas
30 x 40 cm

Kilbourn Collection



WALTER BATTISS 1906-1982

Sgraffito Landscape

signed

oil on canvas

40 x 50 cm

Pieter G. Colyn Collection



BERNARDINE BIDEN 1913-1988

Abstract

signed and dated 1978

plastic on plastic

height: 54 cm

Kilbourn Collection



WIM BLOM 1927-

Flame Figure

signed and dated 72

oil on canvas

51 x 41 cm

Pieter G. Colyn Collection



GREGOIRE BOONZAIER 1909-2005

Samovar, Lamp and Pumpkins

signed and dated 1962

signed and inscribed with the title in Afrikaans
and English on the reverse

oil on canvas

55 x 70,5 cm

PROVENANCE

Stephan Welz & Co in Association with
Sotheby's, Johannesburg, 28 November
1994, lot 69

Kilbourn Collection



GREGOIRE BOONZAIER 1909-2005

Still Life

signed and dated 1948

oil on canvas on board
49,5 x 39 cm

PROVENANCE

Bonhams, London, 30 January 2008, The South African
Sale, Lot 126

Kilbourn Collection



CLAUDE BOUSCHARAIN 1922-

Koue Bokkeveld Landscape

signed

oil on canvas

110 x 125 cm

Pieter G. Colyn Collection



GEORGE BOYS 1930-2014

Untitled

signed

oil on board

98 x 10 cm

Pieter G. Colyn Collection



GEORGE BOYS 1930-2014

The Seasons

signed, signed and dated with "the seasons" on the reverse 1969

oil on board

60,5 x 121,5 cm

Pieter G. Colyn Collection



NILS BURWITZ 1940-
Abstract Landscape
 signed and dated 1968
 oil on canvas
 90 x 121 cm
Kilbourn Collection



NILS BURWITZ 1940-
Abstract
 signed and dated "221067"
 oil on canvas
 121,5 x 60 cm
Pieter G. Colyn Collection

BETTIE CILLIERS-BARNARD 1914-2010

Abstract Cityscape

signed and dated 57

oil on canvas

45 x 37 cm

Pieter G. Colyn Collection



PETER CLARKE 1929-2014

Space

signed and dated 3 Dec 1975

acrylic on canvas

120 x 73,5 cm

Kilbourn Collection

This work was sold accompanied with a hand-written note by the artist entitled: 'Space', dated 12th July 2012

"In 1975 I was delighted to receive an invitation to participate in the International Writing Programme. This was a residency programme affiliated to the University of Iowa City & occurred annually in Iowa City, Iowa, USA.

People involved in various literary disciplines were invited to attend for a period of 3 months.

In answer to my query when I arrived there I was informed by Paul Engle, director of the programme, that, "nothing is expected of you".

Being a residency programme, he said we were there to do what ever we wanted to do at our own pace.

I had gone there with the intention of writing and that is what I did. But I found that two of the writer-poets, Dilip Chitre from India and Ahmed Mohammed Imamovic from Yugoslavia, were like

myself also painters. During the course of a conversation, they suggested the idea of what they called 'The triple triptych'. Basically, each of the three painters contribute a panel to a single triptych based on a mutually agreed upon theme and then also each paint a triptych of his own. Each artist painted in his apartment in the Wall Flower on Dubuque Street. Subsequently, towards the end of the I.W.P residency certain triptychs were exhibited briefly in the Art Gallery of the University of Iowa City. That was in 1975.

The panel 'Space' comes from a triptych of that particular name to which Chitre, Imamovic and I had contributed. The reason for portraying space in this manner was because I travelled from South Africa to the USA by plane. This being my first flight, I was fascinated by the way we passed through space, a space, apart from air, occasional cloud banks and formations, time, colour, light and shadow, in which there was the absence of a perspective reference point. Travelling high about the earth in this particularly effortless way, I was able to reflect on space.

The painting, 'Space', an acrylic on canvas, is an impression of that, at the time, unique experience."



CHRISTO COETZEE 1929-2001

Jewel Spaceship to Venus

signed and dated 1963 on reverse

mixed media

120 x 120 cm

LITERATURE

*Christo Coetzee, Paintings from London
and Paris 1954-1964*, Published in

association with Michael Stevenson and
Deon Viljoen

Pieter G. Colyn Collection



CHRISTO COETZEE 1929-2001

Untitled

signed and dated twice, 1964, 1965

oil on board

99 x 99 cm

PROVENANCE

Erik Laubscher, thence by descent

Pieter G. Colyn Collection



CHRISTO COETZEE 1929-2001

Untitled (Blue Abstract)

signed lower right 'Christo Coetzee' and
signed and inscribed on the reverse
"paris 1963"

mixed media on hessian
100 x 81 cm, depth 6,5 cm

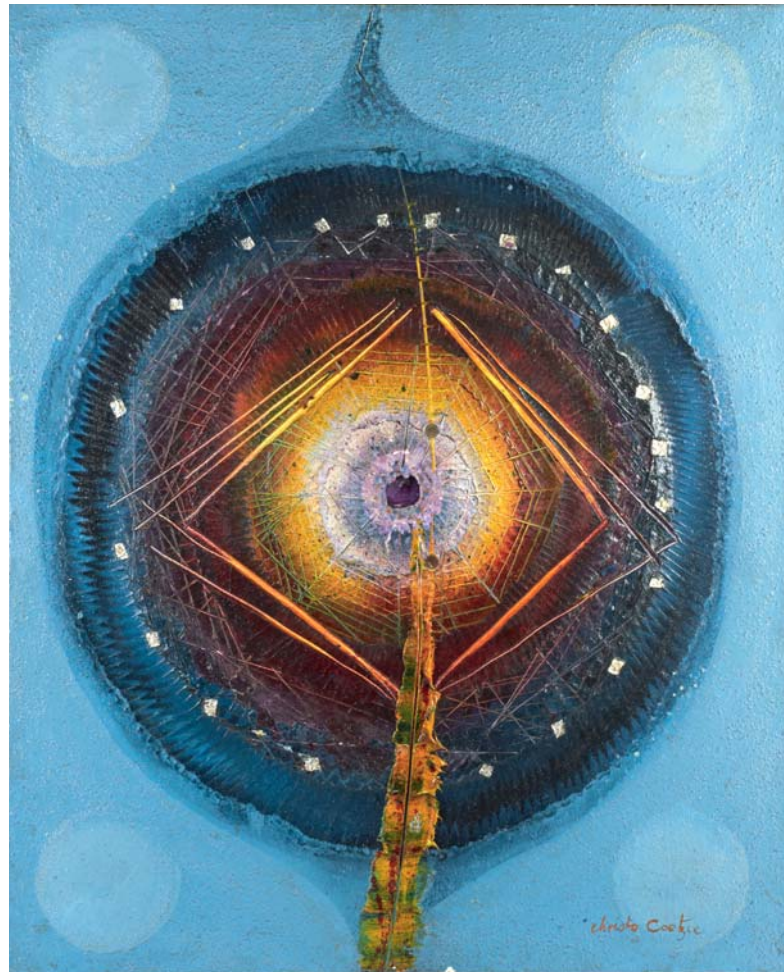
PROVENANCE

Private Collection, the Netherlands

LITERATURE

*Christo Coetzee, Paintings from London
and Paris 1954-1964*, Published in
association with Michael Stevenson and
Deon Viljoen

Kilbourn Collection





TREVOR COLEMAN 1936-

Organic Movement

signed and dated 77

oil on canvas

75,5 x 90,5 cm

Pieter G. Colyn Collection



JAN DINGEMANS 1921-2001

Abstract

signed

oil on board

47 x 61 cm

Kilbourn Collection



PAUL DU TOIT 1922-1986

Flight

signed and dated 1953
oil on canvas laid on board
41,5 x 46,5 cm

PROVENANCE

Acquired from Beth du Toit

LITERATURE

Kevin Martin (2004). *Paul du Toit, A Painter's Journey*, Fernwood Press. Illustrated in colour on p 33.

Pieter G. Colyn Collection



PAUL DU TOIT 1922-1986

Continuous Movement

signed and dated 1953
oil on canvas on board
61 x 50,5 cm

PROVENANCE

B du Toit; Strydom Gallery

EXHIBITION

Colour and Structure:
Welgemeend, 5 - 31 August 2015

Kilbourn Collection

PAUL DU TOIT 1922-1986

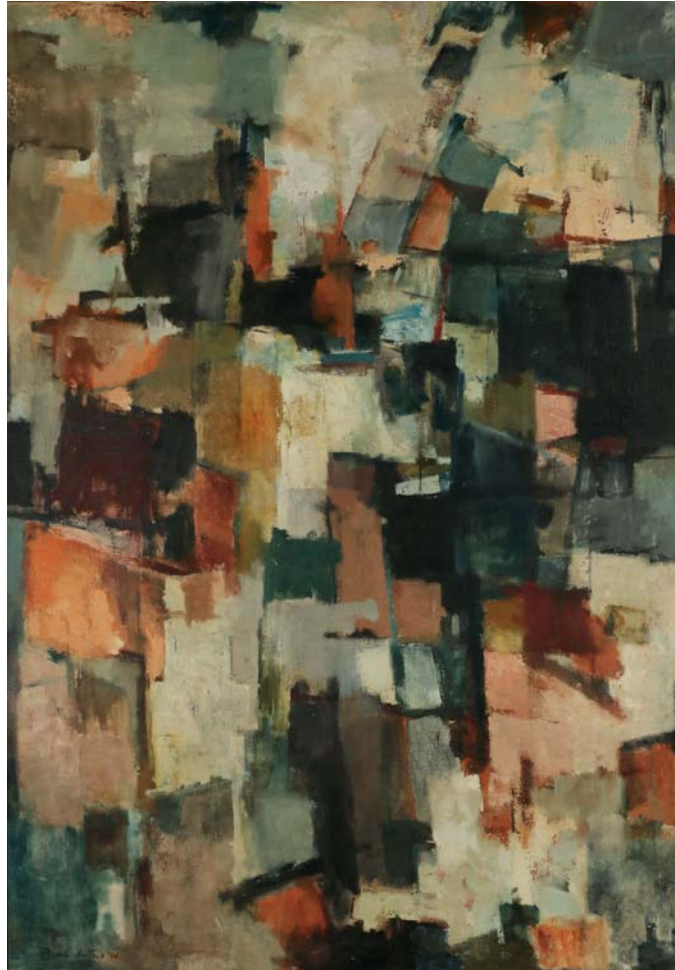
Abstract Composition

signed and dated '58, inscribed "BETH"
on the reverse

oil on board

110 x 160 cm

Kilbourn Collection



PAUL DU TOIT 1922-1986

Echo

signed and dated 1952

oil on board

90 x 121 cm

PROVENANCE

Acquired from Beth du Toit

LITERATURE

Kevin Martin (2004). *Paul du Toit, A Painter's Journey*. Published by Fernwood Press. Illustrated in colour on p 32.

Pieter G. Colyn Collection





PAUL DU TOIT 1922-1986

Relief construction

signed and dated on the side 74
oil on canvas, wood construction
188 x 148 cm

PROVENANCE

Acquired from Beth du Toit

Pieter G. Colyn Collection



PAUL DU TOIT 1922-1986

Slide (Construction)

acrylic on canvas on wood
180 x 137 cm

PROVENANCE

Acquired from the artist

Kilbourn Collection



CHARLES GASSNER 1915-1977

Abstract Still Life

signed, circa 50's
mixed media on paper
75 x 95 cm

Kilbourn Collection



JACK HEATH 1915-1969

Study

1965
mixed media on paper
60 x 58 cm

Kilbourn Collection



JACK HEATH 1915-1969
Thornveld in Red and Blue
enamel on board
120 x 150,5 cm
Kilbourn Collection



CECIL HIGGS 1900-1986

Night Garden (Vermont)

signed and dated 1969

oil on canvas

50 x 65 cm

EXHIBITIONS

SA National Gallery *Retrospective*, cat no 76,
Pretoria Art Museum, Wolpe Gallery

Is Collecting an Art? In Conversation, Stephan
Welz and Frank Kilbourn, Welgemeend,
October 2014

Kilbourn Collection



MAY HILLHOUSE 1908-1989

Abstract Interior

signed and dated 57

oil on board

68 x 60 cm

Pieter G. Colyn Collection

DOROTHY KAY 1886-1964

Variations on a Theme

signed and dated 1959

inscribed with the title and artist's name on a South African National Gallery label adhered to the reverse
oil on board
85 x 61 cm

EXHIBITIONS

South African National Gallery, Cape Town, *Dorothy Kay*, June 1982, catalogue number 67
Eastern Province Society of Arts and Crafts, 42nd Exhibition, 13 - 24 October 1959

LITERATURE

Marjorie Reynolds (ed.) (1991) *The Elvery Family: A Memory: Dorothy Kay*, Cape Town: The Carrefour Press. Illustrated in colour on page 182.

Marjorie Reynolds (1989) *Everything You Do is a Portrait of Yourself: Dorothy Kay, A Biography*, Rosebank: Alec Marjorie Reynolds. pages 359, 361-365 and 378. Illustrated in colour on page 361.

Kilbourn Collection

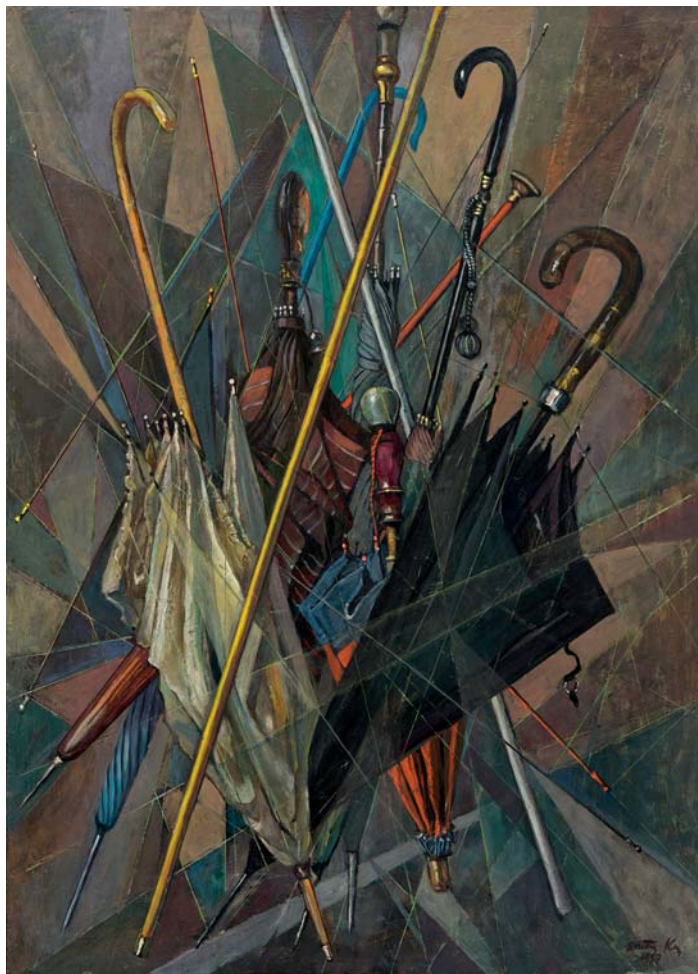
"In the final two decades of her career, Kay produced a remarkable group of eccentric portraits and absurdist still-lives to which the present lot belongs. *Variations on a Theme*, painted in 1959, shortly after her iconic *Deck Chairs in the Wind*, and in the same year as the very witty *Three Mirrors*, was chosen for exhibition by the Eastern Province Society of Arts and Crafts in 1959. The work had been inspired by sight of a group of family umbrellas hanging from a recently acquired stand: 'look what I've found...*Variations on a theme* would be the best way of explaining it - a group of umbrellas & the theme is really a straight line - which comes in to it too - lots of them & six umbrellas - ...My old Aunt Annie parasol (wedding present) Jeffrey's black broly - 2 of Joan's, very elegant! & 1 I bought from C.T. - I mended it - & an old beach broly of mine - & a stick!¹ The composition of *Variations on a Theme* is wonderfully complex. What appears at first glance to be a group of casually stacked brollies is rather a sophisticated arrangement of angular and overlapping planes, spindly and crisscrossing lines, and strong, bisecting bands of colour. On close inspection, whatever depth

the artist suggested in the flapping and pleated fabric canopies is consistently undermined by the interlocking shards of flat colour, not to mention the scored lines cut into the veneer of the board. Moreover, lines and painted edges beginning out of frame end as wire rib tips or ferrules, while others simply disappear altogether into the painted surface. These lines, together with the inflexible steel shafts, crook handles in cane, delicate steel ribs, the clean folds of waxed fabric, and the other more recognisable umbrella components, make certain that the picture is held firmly together by a grid that is elaborate and subtle, but always pleasingly decorative. The artist was thrilled with the painting: 'the umbrellas is a delightful picture to look at & add to: on & on, always something else to do... more colour- more line, more imagination - such Heaven!^{1/2}

1 Marjorie Reynolds. (1989) *Everything You Do is a Portrait of Yourself: Dorothy Kay, A Biography*, Rosebank: Alec Marjorie Reynolds. Page 361.

2 Ibid. Page 362.

Source: Strauss & Co Auction Catalogue, Johannesburg, November 2016



JOHANNES KOORZEN

Abstract

signed

oil on canvas

76 x 56 cm

PROVENANCE

Actor Limpie Basson Collection

EXHIBITED

Gallery, Dorp Street, Stellenbosch

Pieter G. Colyn Collection





EUGENE LABUSCHAGNE 1921-1991

Big City Lights

signed
oil on board
41 x 59,5 cm

Pieter G. Colyn Collection



EUGENE LABUSCHAGNE 1921-1991

Abstract

signed and dated 1957
oil on canvas
45 x 53 cm

Pieter G. Colyn Collection

EUGENE LABUSCHAGNE 1921-1991

Les Acrobates

signed

oil on board

98,5 x 78,5 cm

EXHIBITED

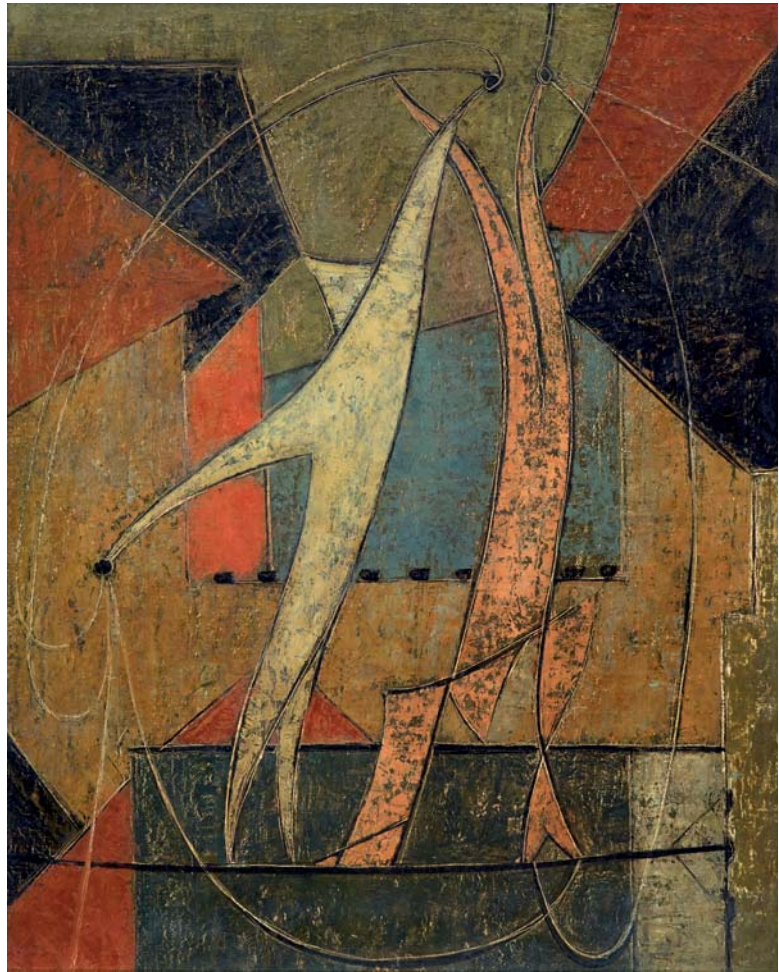
Salon de Mai, Paris, 8-31 May 1951,

Participations, page 4, catalogue number 283.

Kilbourn Collection

In an interview with Walter Battiss for an article in *Lantern* in 1952 Eugene Labuschagne stated his vision: "Juan Gris once said that painting was architecture on a flat surface. In his last paintings he succeeded in bringing perspective back to the surface of the canvas but his work remained unfinished. For us, the younger generation, he left an inexhaustible wealth of possibilities to continue the process of pictorial simplification to a point where our two dimensional architecture can attain the highest aesthetic freedom and symbolic richness beyond the limitations imposed by the object and the surface."¹

¹ http://www.johansborman.co.za/exhibition-work/aspects-of-abstraction-gallery-i/6_eugene_labuschagne_abstract_1957_oil_on_canvas_78_x625_cm.jpg/





EUGENE LABUSCHAGNE 1921-1991
*The Artist's Father Reading a Newspaper
 in an Interior*
 signed and dated 1951
 oil on canvas
 60 x 50,5 cm
Kilbourn Collection



EUGENE LABUSCHAGNE 1921-1991
Untitled
 signed
 oil on board
 27,5 x 19,5 cm
 PROVENANCE
 Eugene Labuschagne, thence by descent
Pieter G. Colyn Collection



EUGENE LABUSCHAGNE 1921-1991

Still Life with Mirror

signed and dated 1950

oil on canvas

80,5 x 99,5 cm

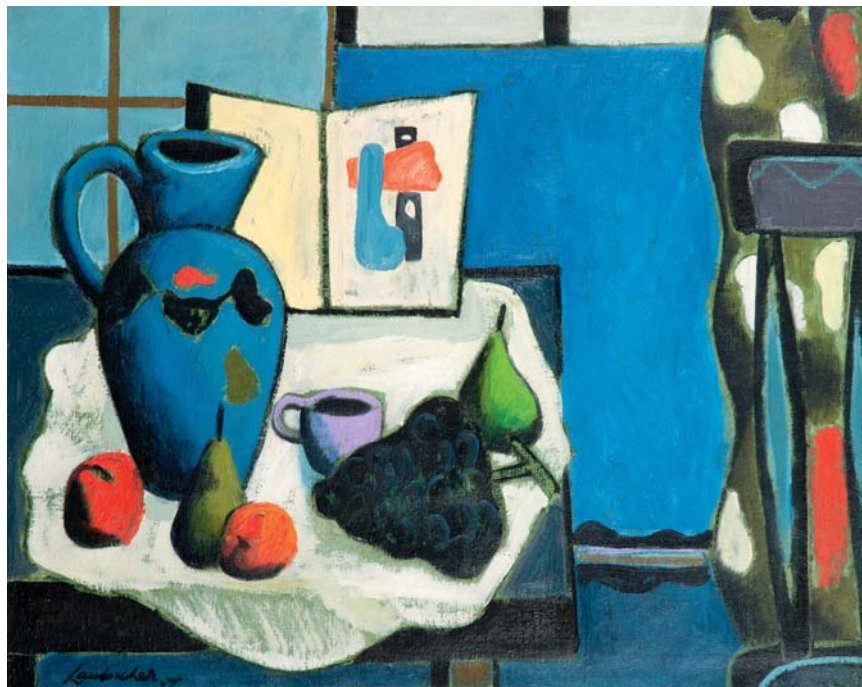
EXHIBITION

Is Collecting an Art? In Conversation, Stephan

Welz and Frank Kilbourn, Welgemeend,

October 2014

Kilbourn Collection



ERIK LAUBSCHER 1927-2013

Nature Morte

signed and dated bottom left. 1953/4
oil on canvas
73 x 92 cm

PROVENANCE

Collection of Mr Joe Wolpe

LITERATURE

Hans Fransen, *Erik Laubscher: A Life in Art*, Stellenbosch, 2009, p 22, 23 and 255

EXHIBITED

Aspects of Abstraction, 26 March - 16 April 2011, Johans Borman. Featured on the Exhibition Catalogue Front cover and page 16.
Is Collecting an Art? In Conversation, Stephan Welz and Frank Kilbourn, Welgemeend, October 2014

Kilbourn Collection



ERIK LAUBSCHER 1927-2013

Dusk, Little Karoo

signed and dated on reverse 1967

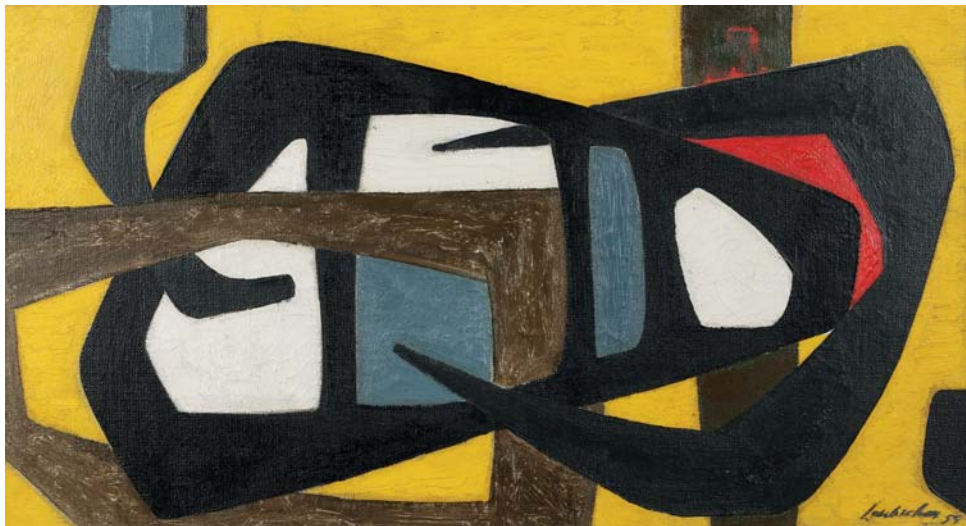
acrylic on canvas

115 x 121 cm

PROVENANCE

Purchased by Prof Miller Ballot from previous owner, Christo Coetzee

Pieter G. Colyn Collection



ERIK LAUBSCHER 1927-2013

Abstract Composition

signed and dated 59

oil on canvas

35,5 x 67 cm

Pieter G. Colyn Collection

Artist's statement: "Experiencing the landscape is spiritual for Erik Laubscher. His paintings become the poetic language of his emotions - his reactions to the vastness and varying contrasts of the South African landscape. He unifies lines, forms, colours and textures into ordered compositions - capturing the emotional impact

of the landscape. The result is a celebration of the magnitude and expansiveness of the land.

For 60 years Laubscher has been involved in depicting the South African landscape - forever the scout and explorer of different perspectives that speak to him in new ways. He is constantly refining his powers of observation and continues to make new discoveries when revisiting familiar scenes, specifically the Overberg and Swartland. In recent decades his quest has been to capture the intrinsic essence of the scenery portrayed in these compositions.

He explores the landscape with the eye of a photographer and of luck - to be in a particular

place at a particular time, to capture that special moment. As artist, he becomes a seismograph of the infinite moods of the landscape...He works with what he experiences visually and emotionally, and concentrates on its poetic essence. The magical power of his art lies in the way that it creates an opportunity for others to experience his interpretation of a particular scene or region.

Realism is transformed into abstraction. Arresting patterns in the landscape are juxtaposed, producing a monumental depiction of an intense experience of the landscape."

Amanda Botha 2004



ERIK LAUBSCHER 1927-2013

Still Life with Red Pear

signed and dated 69

acrylic on canvas

121 x 151 cm

LITERATURE

Michael Godby. (2007 & 2008) *Is There Still Life? Continuity and change in South African Still Life Painting*. Illustrated in colour p 28.

EXHIBITED

Old Town House, Cape Town and Sanlam Art Gallery, Bellville

Pieter G. Colyn Collection



ERIK LAUBSCHER 1927-2013
Still Life with Pumpkin Slice
signed and dated 65
oil on canvas
58,5 x 70 cm

LITERATURE
Hans Fransen (2009), *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery.
Illustrated in colour on page 120
Kilbourn Collection



DIRK MEERKOTTER 1922-

Abstract

signed and dated 1968

oil on canvas

74 x 59 cm

Pieter G. Colyn Collection



RONALD MYLCHREEST 1920-1994

Abstract

signed

oil on board

60,5 x 110,5 cm

Pieter G. Colyn Collection



ALBERT NEWALL 1920-1989

Abstract

signed and dated 59

oil on board

41 x 61 cm

Pieter G. Colyn Collection



ALBERT NEWALL 1920-1989

Triangular Composition

signed and dated 57

oil on canvas laid down on board

41 x 26 cm

Kilbourn Collection



recto



verso

GEORGINA ORMISTON 1920-1994

Abstract recto; Abstract verso

signed and dated '62 recto

oil on board

60 x 65 cm

Pieter G. Colyn Collection



GEORGINA ORMISTON 1903-1967

Reflections

signed and dated 62

oil on board

60 x 91 cm

Kilbourn Collection



DOUGLAS OWEN PORTWAY 1903-1967

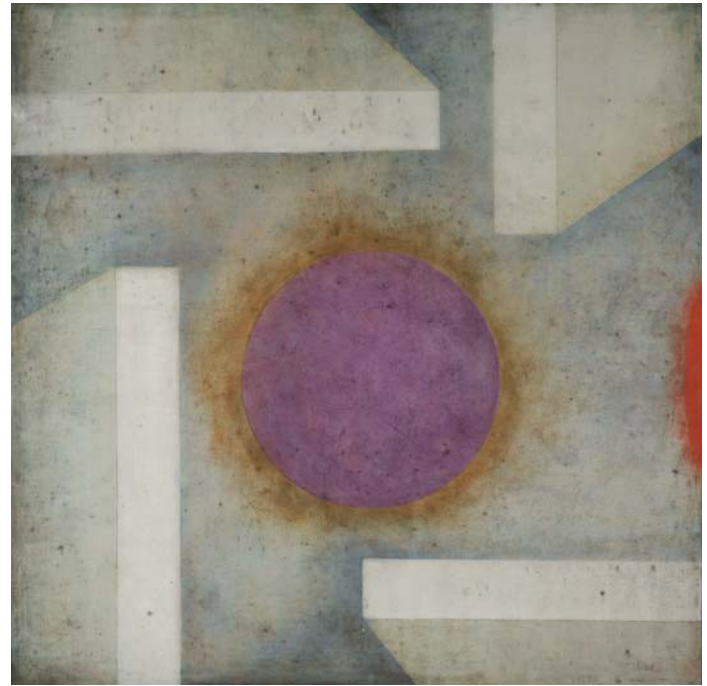
Untitled

signed and dated 69

oil on canvas

127 x 127 cm

Pieter G. Colyn Collection



DOUGLAS OWEN PORTWAY 1903-1967

Still Centre

signed lower left "Portway" dated 1971

oil on canvas

127,4 x 127 cm

Kilbourn Collection

ALEXIS PRELLER 1911-1975

Fountain

signed and dated 'Preller 67'

oil on canvas

101 x 101,5 cm

LITERATURE

E. Berman and K. Nel, *Alexis Preller, a Visual Biography*, (Johannesburg, 2009), pp. 220-223)

Kilbourn Collection

Preller's gestural abstract works of the mid to late sixties are known for their vitality and immediacy. While most of these works reflect the swirling motion of cosmic bodies, here Preller engages the same spiralling form and impasto brushstrokes in an aquatic image. Esmé Berman and Karel Nel emphasise that an important feature of the abstract paintings of this period is that "they did not begin with a drawing of an image. The forms are a product of the process".

BIBLIOGRAPHY:

E. Berman and K. Nel. *Alexis Preller, a Visual Biography*, (Johannesburg, 2009), pp. 220-223



CECILY SASH 1924-

Target Composition I

circa 1973

printed with the artist's name and title on a label adhered to the reverse

oil on canvas

122,5 x 183,5 cm

EXHIBITED

Pretoria Art Museum, Pretoria, *Cecily Sash*

Retrospective 1954-1974, catalogue number 91, illustrated in colour in the catalogue centrefold.

Kilbourn Collection

Greatly admired as a pioneering artist and teacher, Delmas-born Cecily Sash was trained by Maurice van Essche in Johannesburg and Victor Passmore in London. A founding member of art dealer Egon Guenther's Amadlozi Group of artists, in 1965 she spent a year studying art education in Britain and the United States, notably interviewing abstract painter and teacher Josef Albers.¹ On her return to Johannesburg, where she taught design at the University of the Witwatersrand, Sash became a committed proponent of hard-edged abstraction in painting. In a 1968 interview with Robert Hodgins, Sash rationalised her internationalism as follows: "What we must be careful of is not to be afraid of our borrowings. I think myself that there is a sort of over-anxious desire for national art in this country."² Sash's commitment to pure abstraction was however short-lived in the early 1970s, she returned to figurative subjects, notably the bird. An enduring motif in her work, Sash began depicting birds in 1955 after a dove flew unto

the art room where she gave classes at Jeppe Girls' High.³ This work forms part of a series known as *Bird and Target* (1973-74) Sash here integrates the vibrant palette and linear styling of her earlier hard-edged abstractions into a self-described "metaphysical" painting that visualises her personal crisis – she emigrated to England in 1974 due to this country's segregationist politics. "The target was on the bird originally as a decorative device which derived from my tapestry designs in 1973," explained Sash, adding that here it however served as "a symbol of destruction".⁴

Esmé Berman has remarked on the dual role of the avian symbols in this body of work: "concurrently victims and aggressors, their weapons are their vicious claws and beaks, but their wings have been replaced by brightly coloured targets".⁵ Sash recognised this ambiguity: she has described her target-festooned birds as both monumental and vulnerable."⁶

1 Sash interviewed Albers in December 1965, transcript in the archives of the Josef and Anni Albers Foundation.

2 Hodgins, Robert, 'South African Art: Has it Made it?' *News/Check*, 20 December 1968, page 16

3 Harmsen, Frieda. (1985) *Looking at South African Art*, Pretoria: JL van Schaik, page 33

4 Sash, Cecily. (1999) *Working Years*, Presteigne: Studio Sash, page 44

5 Berman, Esmé. (1993) *Painting in South Africa*, Johannesburg: Southern Book Publishers, page 272

6 Sash, op.cit., page 45

Source: Strauss & Co Auction Catalogue, Johannesburg, November 2015





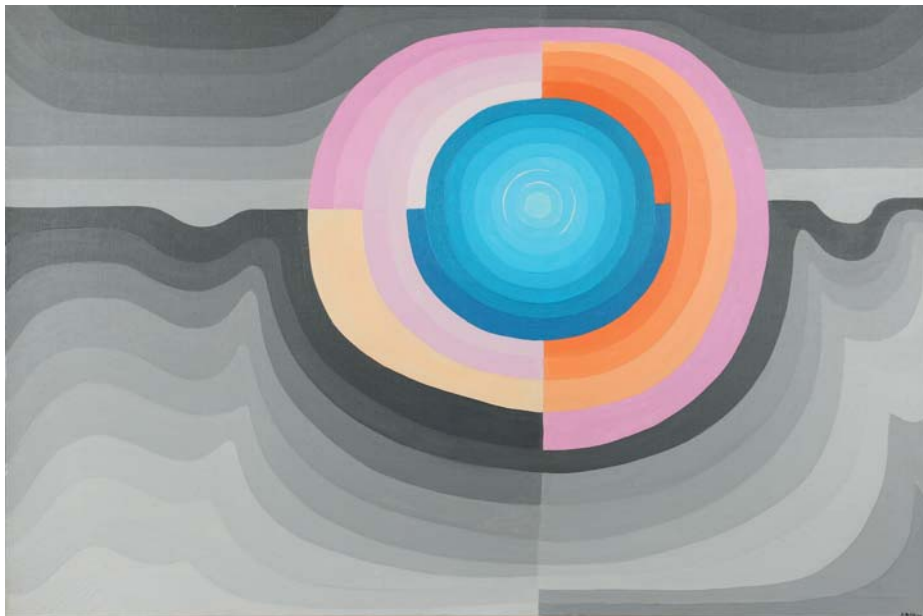
CECILY SASH 1924-

*Alternate Design Number 3 for Butterflies:
Mosaic at Jan Smuts Airport*
signed and dated 68; inscribed with the title
on a label on the reverse pencil, pen and ink
and gouache
34,5 x 36 cm

EXHIBITED

Pretoria Art Museum, Durban Art Gallery,
Cecily Sash, Retrospective Exhibition, 1974,
Catalogue Number 161

Kilbourn Collection



CECILY SASH 1924-

Untitled

signed and dated 66

oil on canvas

61,5 x 91,5 cm

Pieter G. Colyn Collection



CECILY SASH 1924-

Cartograph II

signed and dated 66

oil on board

121,5 x 90,5 cm

Pieter G. Colyn Collection



FRED SCHIMMEL 1928-2009
Abstract Landscape
 signed and dated '78
 oil on paper laid down on board
 48 x 40 cm
Kilbourn Collection



LARRY SCULLY 1922-2002
Abstract
 signed and dated 75
 oil on canvas
 59,5 x 59,5 cm
Pieter G. Colyn Collection



LARRY SCULLY 1922-2002

City Scape

signed

oil on canvas

185 x 183 cm

Pieter G. Colyn Collection



CECIL SKOTNES 1913-2006

Abstract Landscape

signed

c 1970 on reverse

woodpanel

46 x 61 cm

Pieter G. Colyn Collection



VLADIMIR TRETCHIKOFF 1913-2006

Self Portrait (Blue Monday)

signed and dated 62

oil on canvas

58 x 121 cm

EXHIBITED

Harrods, Lond, 1962

Tretchikoff, The People's Painter, Iziko

South African National Gallery, 26 May - 25
September 2011

Kilbourn Collection



HANNATJIE VAN DER WAT 1923-

Highway

1969

liquitex on canvas

173 x 152 cm

EXHIBITED

Hannatjie van der Wat, *In Retro, Seventy-Year Career Survey (1943-2013)*, SMAC Art Gallery, 10 May - 22 June 2013

Kilbourn Collection



HANNATJIE VAN DER WAT 1923-

Urban Concept

signed and dated '67

oil on canvas

185 x 124 cm

EXHIBITED

Hannatjie van der Wat, *In Retro, Seventy-Year Career Survey (1943-2013)*, SMAC Art Gallery, 10 May - 22 June 2013

Colour and Structure: Welgemeend Manor, Cape Town, 5 - 31 August 2015

Kilbourn Collection



HANNATJIE VAN DER WAT 1923-

Urban Invitation

signed and dated 67

oil on canvas

121,5 x 91 cm

EXHIBITED

Hannatjie van der Wat, *In Retro, Seventy-Year Career Survey (1943-2013)*, SMAC Art Gallery 10 May - 22 June 2013

Pieter G. Colyn Collection



HANNATJIE VAN DER WAT 1923-

Urban Invitation 2

signed and dated 67

oil on canvas

101 x 76 cm

Pieter G. Colyn Collection



ANNA VORSTER 1928 - 1990

Abstract Landscape

signed and dated 71

oil on canvas

46 x 61,5 cm

Pieter G. Colyn Collection



GORDON VORSTER 1928 - 1990

Abstract Landscape

signed and dated 57

oil on board

69 x 89,5 cm

Pieter G. Colyn Collection



DUMILE FENI-MHLABA 1942-1991

Anguished Woman

c.1968, Edition 1 of 5

bronze

height: 26 cm

Kilbourn Collection



DUMILE FENI-MHLABA 1942-1991

Head

c1979, Edition 1 of 8

bronze

height: 49 cm

EXHIBITED:

Johannesburg Art Fair, 11 - 13
September 2015, Sandton Convention
Centre

Dumile Feni "Beyond the Line",
Gallery MOMO, Cape Town, 22
October to 28 November 2015

Kilbourn Collection



SYDNEY KUMALO 1935-1988

Ecstatic Woman

signed and dated 66

bronze

height 73 cm

EXHIBITED

Is Collecting an Art? In

Conversation, Stephan

Welz and Frank Kilbourn,

Weligemeend, October 2014

Kilbourn Collection



SYDNEY KUMALO 1935-1988

Standing Nude

signed and dated 81

bronze

height 39 cm; mounted on a wooden stand

Kilbourn Collection

SYDNEY KUMALO 1935-1988

St Francis of Assisi

signed and numbered IV/X

bronze, black patina

height 63,5 cm

PROVENANCE:

Purchased directly from the artist by
previous owner

LITERATURE:

Alexander, F.L., *Art in South Africa: Painting,
Sculpture and Graphic work since 1900*, AA
Balkema, Cape Town, 1962, illustrated on
p141, fig 142

Watter, L, 'Sidney Kumalo' in *Ons Kuns 3,
Vrygestel deur die Stigting vir Onderwys,
Wetenskap en Tegnologie - Uitgewers van
Lantern, Pretoria, Illustrated in colour on
p66, cat no. 1.*

Welz, S., *Art at Auction in South Africa*,
A.D. Donker (Pty) Ltd, Johannesburg, 1989,
illustrated on p194

Kilbourn Collection



"In the sculpture of Sidney Kumalo (sic) - a highly talented young artist - we see an interesting synthesis of the European theme with ancient African ideas of form. His Francis of Assisi is a strange and frightening work of art. It is frightening to see how completely the mildest of all Christian saints could have been changed to this rather wild fetish-like figure. In spite of its Christian label, this work rejects the spirit of Europe and belongs to South Africa alone."¹

1. Alexander, F. L., *Art in South Africa: Painting, Sculpture and Graphic work since 1900*, A. A. Balkema, Cape Town, 1960, p 127



SYDNEY KUMALO 1935-1988

Ecstatic Woman

Edition 1 of 5

bronze

47 x 46 cm



EZROM LEGAE 1938-1999

Head of a Wise Man

c.1967

bronze

height 32 cm

Kilbourn Collection



LUCAS SITHOLE 1931-1994

Dancing

signed 'L.T. Sithole'
indigenous wood from Zululand on msimbiti
base

62 x 20 x 11 cm

Kilbourn Collection



EDOARDO VILLA 1920-2011

Voortrekker Couple

signed, dated 1977 and numbered 3/3
bronze

height: 44 cm

EXHIBITED:

Art Conversations: A Tribute to Stephan Welz,
Welgemeend, 05 August - 04 September 2016

Kilbourn Collection

EDOARDO VILLA 1920-2011

Sentinel

painted steel
111 x 22 x 22 cm

LITERATURE

Karel Nel, Elizabeth Burroughs, Amalie von Maltitz, *Villa at 90*, Jonathan Ball, Johannesburg and Cape Town, 2005, illustrated on p219

Maquette was submitted for proposed monumental sculpture at Jan Smuts Airport, project however, never came to fruition.

Kilbourn Collection





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Erik Laubscher, *Still Life with Iron and Fruit* (detail) R1 200 000 - 1 600 000

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Erik Laubscher
Evening Landscape (detail)
R400 000 – 600 000
Auction in Cape Town, Monday 16 October 2017

