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TELEFAX COVER SHEET

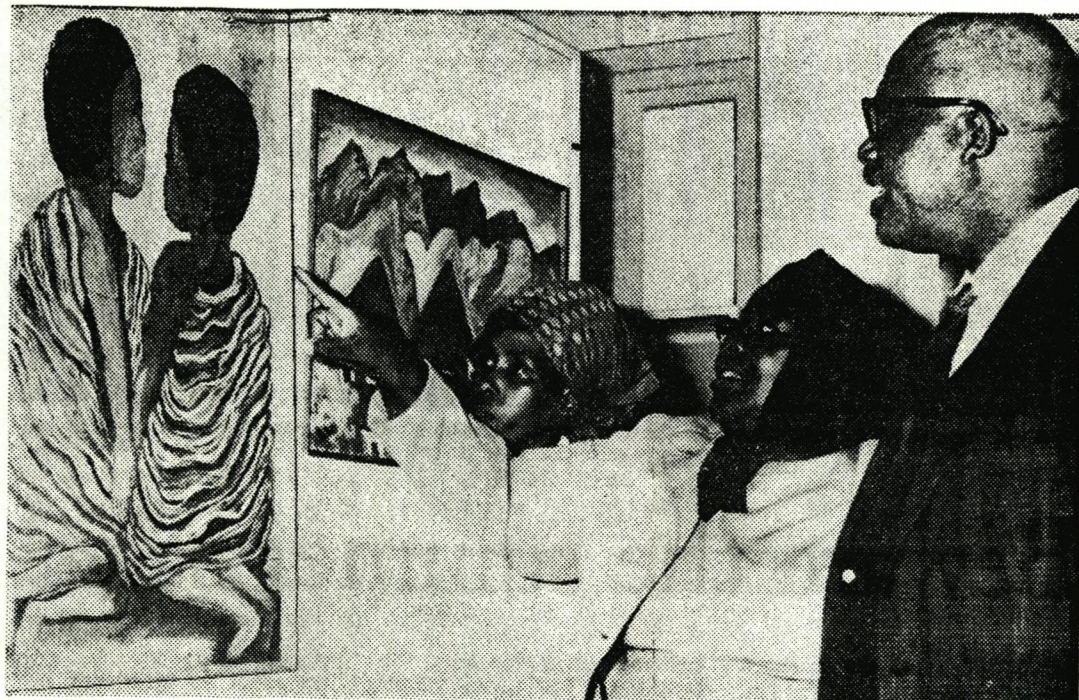
ATTENTION: Nondie Khulu  
OF: Nondie - Nisa Gallery  
FAX No: 802 7 8 4 2  
FROM: Elza Miles  
DATE: 9 July 1997  
MESSAGE: Dear Nondie, concerning  
Gladys Mgudlandlu: (1) Is it a  
common surname? (2) She was born  
in Peddie and being orphaned at early  
stage grew up with grandmother who  
died at age of 114. (3) Can you recommend  
a book on Xhosa legends for me  
to read? (4) Do you know anybody  
related to Dinah Titiyani, UGL  
Jotozi of King William's Town as  
well as Florence and Ben,  
Magwi of P.E.? (5) The artist's  
brother's children Linda and  
Malvern grew up with her,  
do you have an idea how  
I'll trace them? (6) Also looking  
for a portrait that Penha  
Painted of her (7) Looking  
for her stacks of work, be-  
cause she was prolific.  
Enough for now Elza

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johannesburg  
art gallery



Date **19 JAN 1972**  
**E.L. Daily Dispatch**



Gladys Ngudiandlu (centre), the Cape Town artist, with Miss Dinah Titimani and Mr. J. G. L. Jotozi, at her exhibition in King William's Town. The exhibition opens at the East London Museum today, but Miss Ngudiandlu will not be present, as she has returned to her art teacher's post in Cape Town. Miss Ngudiandlu was born in Peddie in 1925.

## Gladys Mgudiandlu—a crude Chagall or perhaps Kandinsky

GLADYS MGUDIANDLU is exhibiting paintings and drawings in the East London Museum. The artist lives and teaches near Cape Town at Guguletu and claims to be the only African woman artist-teacher in South Africa.

Her work, passionate and fervent in colour, suggests a crude Chagall, or perhaps (and particularly in the landscapes with their emphasised perspective), Kandinsky.

The paintings are expressionism in the purest sense — emotional, spontaneous, vivid. There is no evidence of European training or self-consciousness. The images seem to have exploded in the artist's mind, to be recorded in bold, unrefined brushstrokes.

### LANDSCAPES

European influence does exist, but not greatly in the work on show. The works selected are by far her best from the viewpoint of a European critic.

She sees herself as a painter of the traditional tribal African — yet her representations of the tribal African have the least aesthetic value. Few of these are showing.

By far it is the landscapes with their rugged lunar peaks and vibrant colour that excel. She uses in her paintings the same magic sense of colour which urban African women

employ in their choice of clothing. ("I wouldn't dare to wear orange with purple, but Sophie can do it, and it looks gorgeous.") Primary colours and their complementaries — clashing and discordant, yet singing together in the entire, with amazing results.

To describe the work as "primitive" might be misleading. It is not primitive in the sense of pre-civilised art (African wood carvings or Easter Island monuments), but primitive as applied to, and in the sense that Grandma Moses or the Ukrainian peasant art is.

One of the most delightful bird studies is "Migrant Birds," in which the repeated use of the motif lends rhythm. Then there is an interesting graphic titled "War Harvest" — this in black on white.

But again and again one is compelled back to the landscapes depicting townships and rural villages, because of the remarkable colour use, the naive drawing and perspective, the unique sense of design and composition.

There is no doubt that Gladys Mgudiandlu has captured the interest of serious critics because of these qualities.

Gladys was born in Peddie in 1925 and started painting in 1952. She paints by paraffin lamplight at night "when inspiration takes" her, often until 4 a.m. In 1963 she won a prize on the "Art: S.A. Today" exhibition.

When the South African Association of Arts requested biographical information for catalogue purposes, one of the questions asked was: "What is your most important commission to date?" Gladys replied: "The painting of the murals on my hutment."

M.C.





C.A. 8-11-63

## Native artist entertains consul's wife

MISS GLADYS MGUDLANDLU, the Native artist who opens her third exhibition of paintings in Cape Town next Wednesday, entertained Mrs. C. N. Manning, wife of the United States Consul General, in her two-roomed Nyanga West home to-day.

Miss Mgudlandlu was born in Peddie 40 years ago and did not paint a picture until 1957. Since then she has produced more than 700 paintings and her work was acclaimed by critics at two previous exhibitions.

She only paints at night. During the day she works as a school-teacher.

### TOO FLAT

'I paint from 9 p.m. to 2 a.m.,' she said to-day. 'I get shadows in the light of this paraffin lamp and

I develop my pictures from these. During the day it is too flat and I can't work. I only need five hours' sleep.'

Her brother's children, Malvern (16) and Linda (11), are also learning to paint.

Most of her work is from imagination and memory of the rolling Transkeian hills, but she has also painted pictures of township life at Nyanga.

'All my money goes on paint and canvas,' she said. 'I must paint—I feel ill if I don't.'

PORTRAIT of Miss Gladys Mgudlandlu, the African woman artist (right), was admired by Mrs. C. N. Manning, wife of the United States Consul General, at Miss Mgudlandlu's home in Nyanga West to-day. The portrait was painted by another African artist, George Pemba.



C.A. 8-11-63

EXHIBITION of paintings by Robert Hoskyn was opened on Wednesday. Photographed at the opening were (from left) the artist and Mrs. Hoskyn, Mrs. Kotze and the Rev. Theo Kotze, who opened the show, part proceeds of which will go to Cafja and school feeding.

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