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Title
ROMANCE
FRIENDS
SLEEPING MAN
TIRED
BURNING FOREST
LUNCH BREAK
A WEARY WATCH
PIMVILLE LOCATION
MOTHER AND CHILD
FLUTE PLAYERS
RED-FACED COLY
MORABA-RABA (GAME)
GUMBOOT DANCING
WAITING FOR THE TRAIN
CELEBRATION
FEEDING PET CATS
WITCHDOCTORâ\200\231S HUT
AFTER SCHOOL
IN THE DOGHOUSE
MINERS
FAMILY
WASHING DAY
â\200\234BIG-DRAINâ\200\235 JIVING
THE ART OF â\200\234GURNINGâ\200\235
GREYIA SUTHERLANDII
GOLDEN MAN

Width
3398
30
24%
20
30
2932
33%
2953/4
2338
28
28
28
2935/4,
28
243,
243%
24
24
24

24
24
24
24
24
24
24V2

Height
X 23%
x 24
x 18
x 24
x 24
x 24
x 24
x 24
x 29/4
x 22
x 22
xX 22
X 2217/2
X 22
x 30%
x 3014
x 30
x 30
x 30
30
30
30
30
30
x 30
X 291/

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life. With the exception of Gilbert Mgudlandlu, her father, the names of neither her mother nor grandmother are recorded. Most of her relatives are dead and those distant ones who have been approached for information, refrain from responding. Moreover, both Gladys's children, Malvern and Linda, are dead. Brenda, her granddaughter, cannot remember Gladys mentioning the names of her great or grandparents. :

At least three different dates appear for Gladys Mgudlandlu: 1920, 1923 and 1925. In The Cape Times obituary reprinted in The Arts Calendar, the year 1920 is given. Eduard Ladan, a fellow artist who owned one of her paintings paid homage. In 1962 she held an exhibition in Port Elizabeth at the Arts Hall. On the invitation card her age is given as 39 years, making 1923 the year of her birth. Since 1967, the year 1925 is generally given.

Attempts to obtain information from the Teachers' Training College at Lovedale where Gladys was educated as a teacher were unsuccessful. But at the Victoria Hospital in Alice where she started to train as a nurse, Mrs E N Williams, the former matron, on enquiry discovered in the Nurses Probationers' Register of the South African Nursing Council the birth date 1 November 1917. The entry seems to be in Gladys's handwriting.

Gladys Mgudlandlu used crayon, water-colour, gouache, oil paint, ink and felt nib pens. She often painted in gouache on paper, applying thick layers of colour. Scratches, folds, surface cracking, flaking, watermarks and smudges resulted in many of these requiring extensive restoration which raises the question about authenticity.

Gladys Mgudlandlu's work does not lend itself to pigeon-holing. She is primarily an expressionist. Her bold imagery and strong colours show kinship with the paintings by Thomas Mukarobgwa (1924-99) of Zimbabwe. Mukarobgwa was also self-taught and there is correspondence between their rendering of human anatomy and proportion which differs from other local expressionists like Maggie Laubser, Irma Stern, Wolf Kibel and Pranas Domsaitis, who were all exposed to German Expressionism. Like Mukarobgwa, Mgudlandlu's expressionism evolved by drawing from indigenous sources, independent observation and the guidance of fellow-artists and critics.

Mgudlandlu emphasised detail and textural differences in her early work: evoking the rich tactile surfaces of tapestries and embroideries. As the years advanced her brushwork became broader to conjure up broad simple planes and shapes. Her emphasis shifted from pictorial story-telling to scenes of documentary expression.

Professor Matthys Bokhorst, at the time director of the South African National Gallery, called Gladys the 'only representative of that charming genus of the pure a are ala the Douanier Rousseau. At her best in naive but wistful evocation of her home land...' (1966

(171). Yet Gladys observed: 'I don't particularly belong to any school of art. It's a mixture of expressionism and impressionism - but I like to call myself a Dreamer-Imagunist' (The Cape Argus, 6 January 1971).

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