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ATTENTION: \_})-v Wa vrt Hy doh

OF: Vi Art BAALAY =

FAX No: lta ZG Bie SY /

FROM: â\200\234Elea WUALr

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"Aswoman who. made  
\_ the fields come alive

1. poYou wis palulitg by Glave Mgudlandlu? if } :  
â\200\230you do, Elza: Miles. of â\200\230the. Johannesburg Art |

Â» > Gallery would like to.talk to you.:

, Â«Miles is researching Mgudlandluâ\200\231 s life and. art :  
a for a retrospective exhibition to be held at the ,  
gallery next year and wants to interview people -

Â». â\200\230who knew the artist or her. work.:

\_ . Mgudlandlu (1923-1979) called herself an Imag-  
inist. She and Valerie Desmore, who exhibited in

1946 and â\200\230then. left for London to study under

â\200\230Oskar Kokoschka, were the first black women to

break into Capeâ\200\231 Townâ\200\231s -lily-white art world,  
â\200\230Mgudlandlu trained and worked as a nurse, but

\_ turned to teaching and painting after hurting her

leg inâ\200\230a'car | accident.

. She lived in: Guguletu, taught atâ\200\231 the Athlone

Â» Bantu Community Schoo) during the ey, and.

Pees Painted at night.. Â°

Mgudlandlu.was born i in Peddie in the Eastern

Cape and, was brought up. by her grandmother ,

f because her parents died when she was young.

\* Many of her works are Ciskei landscapes. Birds

were another of Mgudlandluâ\200\231s favourite subjects ..

and she was often referred to as. the Bird Lady.  
Miles is particularly keen to track down a paint-

ing called Msikanaâ\200\231s Altar. Ntsikana'was a Xhosa  
|... prophet who foresaw and warned his people .-  
â\200\234about the arrival of white people from the sea

; \_ long before the first. settlers landed.

Â©: As a child, Mgudlandlu would climb the Fock  
> which is believed to be the spot where Ntsikana

made his prediction.

Â» - Miles can be contacted at the obsnnesbus ;  
CS Art pone on OW fT 3190/9 18113190.

Anthea Bristowe

40 CT oe.

VISIONARY: Gladys  
Mgudlandluâ\200\231s.. "  
. extraordinary life ~  
-andartaretobe |  
celebrated by the Â© Â°  
Johannesburg Art.  
Gallery

Dro

Artistic Director: Okwui Enwezor

EXHIBITION

eC A nae

12 OCTOBER 1997 - 18 JANUARY 1998

The first Johannesburg Biennale took place in 1995, marking South Africa's emergence from decades of cultural isolation. Artists and curators from 63 countries participated in the exhibitions of the Biennale; an event which presented the dynamic discourse of contemporary art, while reconnecting South Africa with the international art community.

The Johannesburg Biennale has since been acknowledged as the most important contemporary art event on the African continent, providing a focus for contemporary art from South Africa and the rest of Africa, and a framework for rigorous cultural and artistic debates with the international community.

The 2nd Johannesburg Biennale opens on Sunday 12 October 1997.

The African and international context of the Biennale was an important consideration in the decision to appoint an artistic director to bring a specific vision and direction to the 1997 event. In June 1996 Mr Okwui Enwezor, Nigerian-born, New York-based curator, art critic, and publisher was appointed to the position of Artistic Director.

The 2nd Johannesburg Biennale 1997 differs distinctly from its predecessor insofar as there will be no national pavilions. Enwezor is working in conjunction with, six international curators - Hou Hanru, Kellie Jones, Yu Yeon Kim, Gerardo Mosquera, Colin Richards and Octavio Zaya - to curate specific exhibitions based on proposals submitted by the curators around the general concept of Trade Routes: History and Geography.

These questions have eral arrived as interrogations of = es  
â\200\234history as an object of theoretical debates founded on the  
epistemes of European, hegemony and colonialism. :

- Geopolitically, we have been called to meditate on the -

meanings of territory; the character of national affiliation Â©  
and citizenship; and how the flow of labour and multinational  
\_ capital interact. Equally, there has been a critical demand

to address the prospects of the teeming metropolis, both :

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