

THE MADIBA BENCH CONCEPT:

The concept for the Madiba bench, submitted for the competition was inspired by the wonderful feeling encapsulated in the extended family portrait taken with Nelson Mandela in

Nelson Mandela has retired. He has earned his place in the sun and he is allowed to sit and rest amongst the busy traffic of eager and excited youth who are able (because of his efforts) to study in a peaceful environment at a tertiary institution bearing his name.

A book rests on Mandela's lap and yet his body and his head are turned slightly to his right where there is a vacant space on his bench. His right arm is casually resting along the top of the bench back.

Nelson Mandela faces the library and this pose symbolizes his belief in education which builds the individual and a balanced society. He, by his very presence and presentation in body, embodies all the values of the Nelson Mandela University.

The seated figure on the bench provides the photo opportunity which every student at the Nelson Mandela University aspires to. The photograph thus taken would reflect the student in apparent conversation with Nelson Mandela while seated comfortably in the heart of the greened campus between management Admin block and the South Campus Library.

The bench is completely fabricated by graduates and students of the University. The design of the wrought iron scroll work at each end of the bench symbolizes 'readiness to learn and to develop wisdom', 'humility', 'strength of community' and 'the future is built upon the past'. The upright slats of the bench carry intricate beadwork which is sunken into the planks. The designs for the beadworks on the bench are a collection of designs and colours inspired by Africa and her peoples.

Below the bench, and appearing as if a shadow cast by Nelson Mandela, is a beaded map of Africa representing both Mandela's origins and what he represents to the world today.

STUDENTS AND GRADUATES OF THE SCHOOL AND THE UNIVERSITY WHO ASSISTED, OR BENEFITTED FROM THE MADIBA BENCH PROJECT:

Jeff Allan, Neil de Lange, Justin Lucas, Michael Wedderburn, Angel Mey, Geoffrey Jones, Lindy Zokufa, Jesamine Zeelie, Sanelisiwe Singaphi, Namhla Mbalane, Chwagita Vokwana, Michelle D'Urbano, Siyaxola Rungga, Lungiswa Gqunta, Nicholas Jones, Limpo Sonjica, Pumelela Mlenze, Emma Ngumbela, Tahni Wentzel, Sibahle Ngcobo, Andisiwe Tyatyeka, Quintus Esterhuizen, Bonga Gwadu, Zezethu Albia, Sinoxolo Fiti, Xhanti Magaba, Ghamani Matroos, Siposethu Mba, Mthetheleli Kulati, Amos Ragophala

'EDUCATION IS THE MOST POWERFULL
WEAPON WHICH YOU CAN USE TO
CHANGE THE WORLD'

The CIRCLE is the second of the four fundamental symbols - the CENTRE, the CROSS and the SQUARE (RECTANGLE) (PEN p. 195)

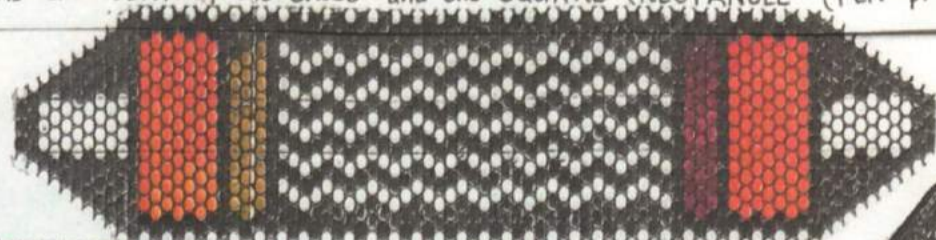
CIRCLE

Concentric circles represent states of being and the orders of creation. It also is a symbol of time and represents freedom from distinction or separation. (PEN p.195)



BUTTON - FRIENDSHIP - LOYALTY -

Do not speak too soon, but keep thoughts, words and actions in alignment. Strive to do NO HARM.



Design for ZAMBIAN insert



Cowrie shells and beads - headdress from DR Congo.



Design for MALI XHOSA insert

SQUARE (RECTANGLE)

□ Represents the temporal, matter and stability, the four directions and seasons. (PEN p.912)

CENTRE: The centre is the beginning of all things. Each individual has their own centre, their own viewing point, their own human power and desire for knowledge. (PEN p. 174)



SHELL - protection during long pilgrimage.
SPIRAL - positive, dynamic, creative centre, expansion and contraction. (PEN p. 887)

LADUMA NGXOKOLO

Laduma is one of Africa's finest knitwear designers and a graduate from the Art School, NMMU. 'He is an agent of change, shifting and evolving with the changing times and further engaging in dialogue that pushes Xhosa culture to the future.' 2012 NMMU RISING STAR AWARD; 2017 PRIDE OF AFRICA: Africa Fashion Week Barcelona Awards. MAXHOSA BY LADUMA is his knitwear brand. www.maxhosa.co.za



CROSS

The Bambara from Mali make offerings at crossroads (PEN p.258)

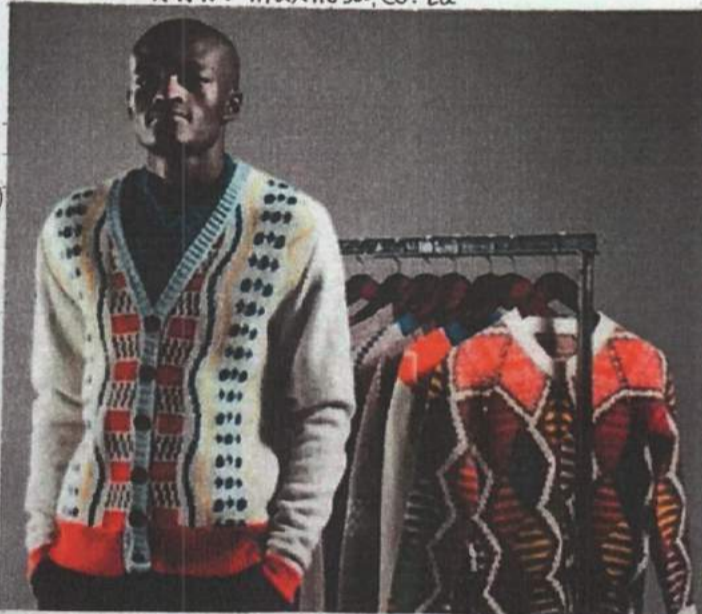


respect for the law of the four directions

COWRIE SHELL



Wealth is not only for royalty

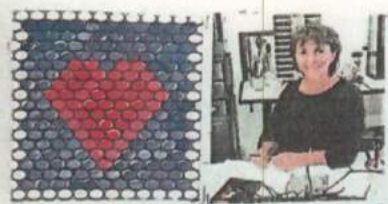


XHOSA women - ochred cloths are for daily wear and white for festive occasions. (TYR p. 184)

Xhosa homelands. reminisce about nostalgic rural lifestyle at the old



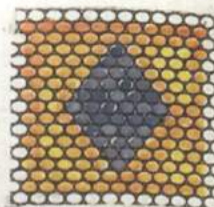
Final beaded insert inspired by LADUMA NGXOKOLO's 'BUYELE 'MBO' collection, 2014. The name of the collection refers to a phrase Xhosa elders utter when they ZAMBIAN, MALI/XHOSA AND LADUMA NGXOKOLO INSPIRED BEADED INSERTS FOR THE MADIBA BENCH



'BIGGER THAN LIFE'
ETHNA FRANKEN-
FELD - Ethna loved
spots, spirals and
ladybirds.



Design inspired by a brooch made by Ethna who was a printmaking lecturer in the Studio Arts department, NMMU. Ethna taught and inspired me.



Sanelisiwe Singaphi's initial design.

A red ladybird, indicative of a healthy environment.



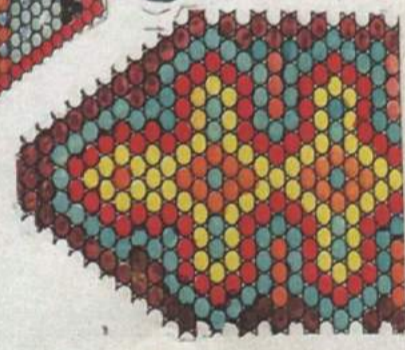
Finalized design - Sanelisiwe Singaphi - 2017
Visual Arts (Printmaking) student



Design for the Yoruba EGUNGUN regarded as the collective spirits of and warn their Earth relatives to



SECRET SOCIETY insert. They are ancestors who have to bless, protect and ensure their well-being.



This is the Madiba shirt which inspired the pose for the bench and is represented as carefully as possible on the seated Mandela sculpture.



The beaded insert below was inspired by this particular shirt's pattern and colouration.



•Ethna's brooch•



1 of the 10 benches made in 2015 by myself and students to celebrate 10 years NMMU - Missionvale Campus - ETHNA FRANKENFELD, SANI, YORUBA AND NELSON MANDELA INSPIRED BEADED INSERTS FOR THE MADIBA BENCH



The beginning of the bench. Planks sawn from a solid beam of Balau wood, in the possession of the artist the past 20 years. Michael Wedderburn (left) and Siyaxola Runggu inspecting the planks. They are sculpture graduates.



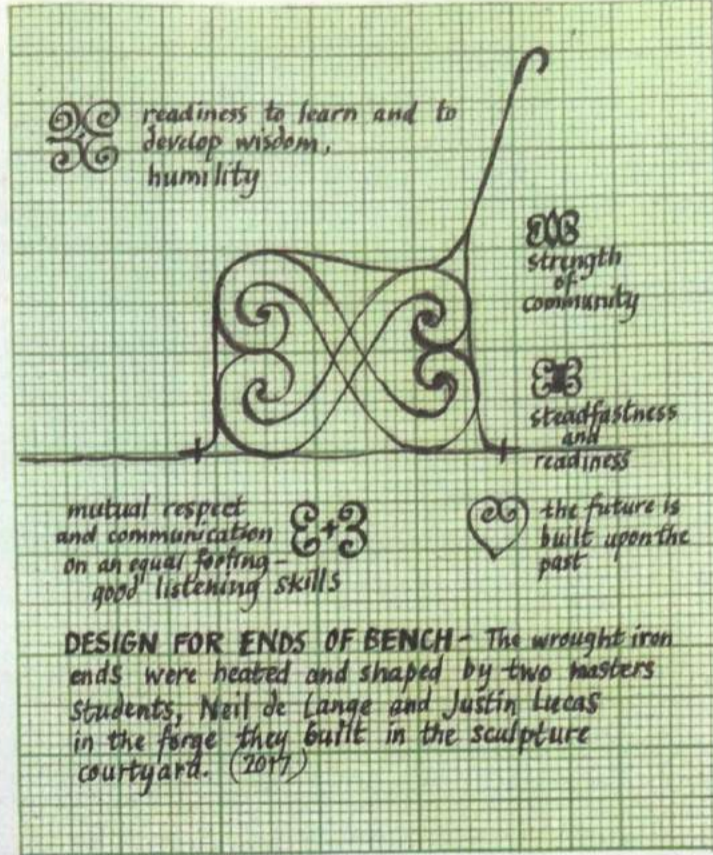
Carving the recesses to take the bench beadwork.



The beadwork glued, screwed and grouted into the bench.



The team fitting the incomplete bronze to the bench. L to R: Jeff Allan, Neil de Lange, Justin Lucas, Michael Wedderburn and David Jones. (Director)



Determining the width of the planks.



Jeff, Neil, Justin and Michael are sculpture graduates.



The bench with bevelled, sanded and varnished planks.

Planning and keeping track of different processes.

GALV

PATINA

55 FEB

BOTT

... to install

sculpture installed +

NELSON MANDELA UNIVERSITY
MADIBA BENCH LIBRARY PLAZA
 SOUTH CAMPUS



Planning of location and determining a scale for the Madiba bench sculpture. Le'Roux Hennop (painting) and Justin Lucas pose as models.



The start of the modelled Madiba sculpture - the rough foam armature -



Sculpture ready to be moulded and cast into bronze.



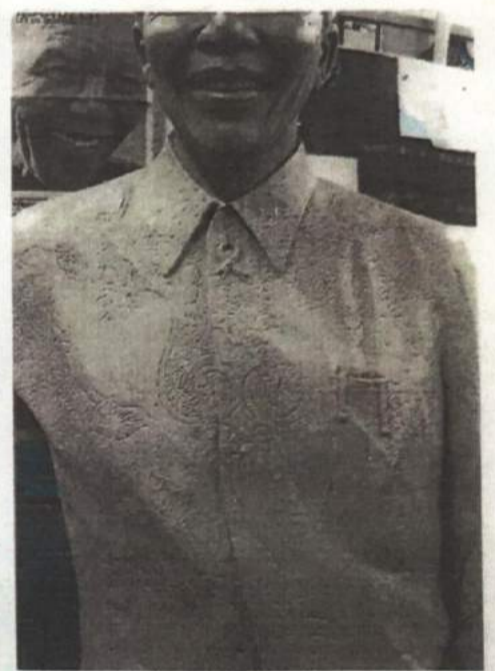
Using 2- and 3-dimensional references for the correct Madiba posture.



Modelling Bongo Putty over the foam armature.



Removing the left arm to provide access to Madiba's shirt for adding further details.



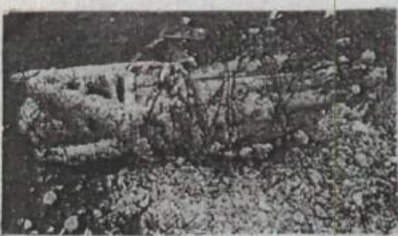
Finer details and pens added to the Madiba shirt.



Figure cast into bronze by a professional foundry. Artist not satisfied with the cast hands. New wax hand (dark area) prepared for casting into bronze.



Re-cast hands welded onto the Madiba bronze. Bronze ready for the patination process.



Cast bronze left hand with ceramic shell mould partially removed.



Lindy Zokufa's design
(sculpture graduate)



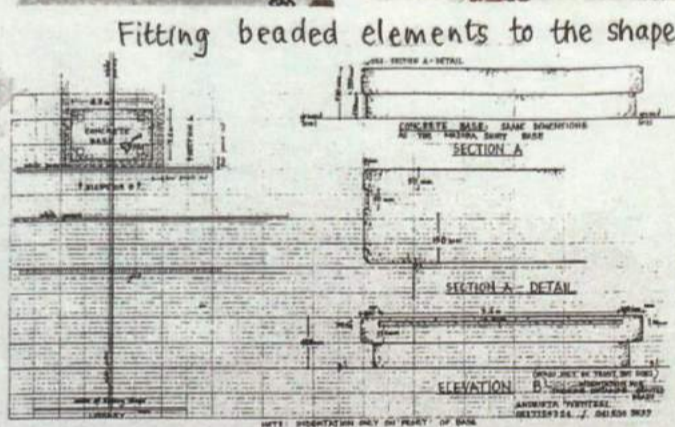
Grouting



Fitting map to base



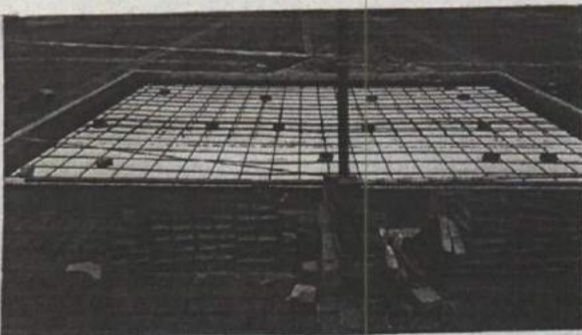
Planning the location and measurements of the concrete base in front of library, S.C.



Plan for concrete base



Determining length of final bench, size and location of beaded map



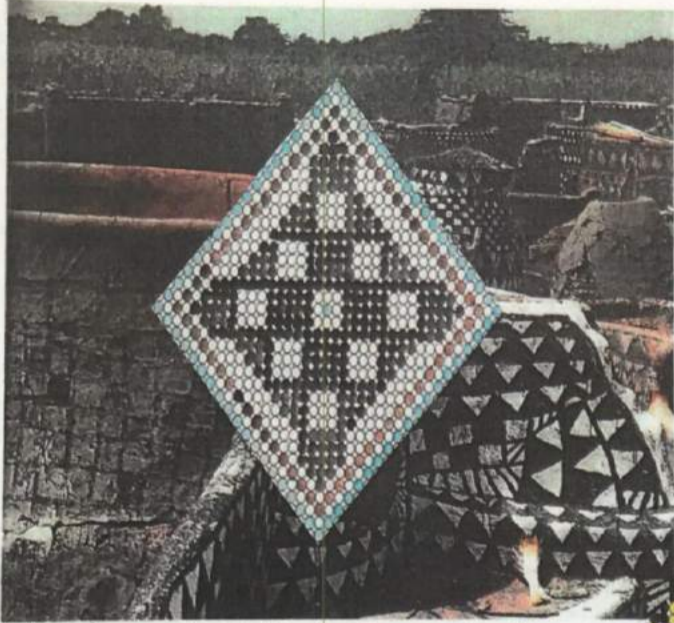
Former and steel re-inforcement for concrete base



Checking size of indentation for long strip of beads

PROCESSES FOR THE CONCRETE BASE OF THE MADIBA BENCH





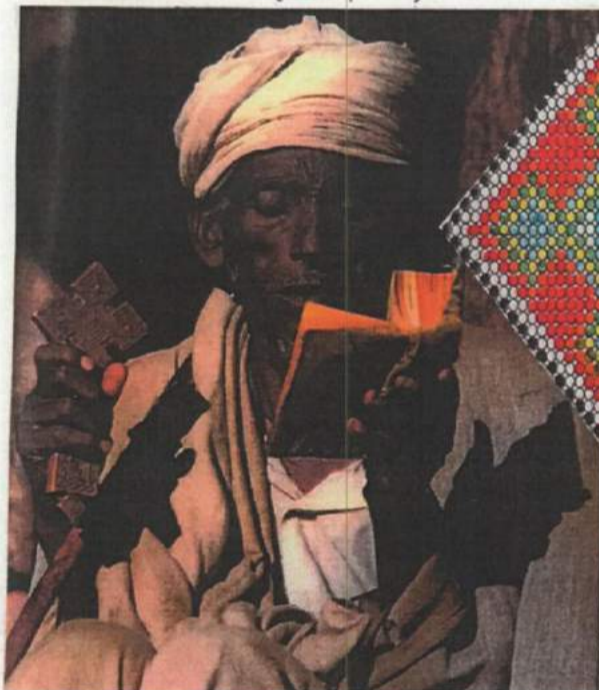
Women's mural painting in the south of Burkina Faso (CLA p. 42)



KAIROUAN, TUNISIA
Mosque of Sidi Okba



Mosaic detail
Hassan II Mosque,
Casablanca, Morocco.



A pilgrim reads from the Psalms of David - Ethiopia (BEC p. 30)



In Ancient Egypt the heart was thought to be primarily the centre of every individual's life, will and intellect. (PEN p. 480)

☪
knot of pacification/reconciliation (Adinkra symbol)



Three women wearing kangas in a style known as ushungu on the beach in Bagamoyo, Tanzania



Maasai warrior with chalk body painting (CLA p. 89)



A Herero woman's headress - Namibia



A Zulu beaded apron dating from the 2nd half of the 20th century (CLA p. 102)



Xhosa beaded panels (CLA p. 100)

INSPIRATION FOR BEADED AFRICAN MAP



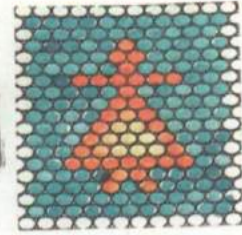
Final beaded insert- NDEBELE



A Ndebele woman in everyday dress in front of a Ndebele house (CLA p.63)



Deep red ochre and pearl button trimmings are typical Fengu (Eastern Cape) dress. TYR p.178



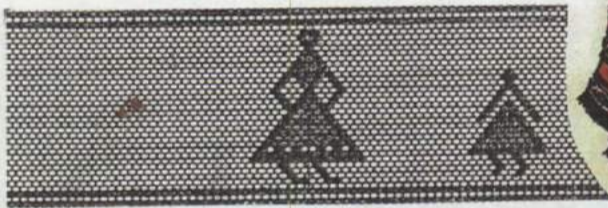
signifies woman

representing good fortune and victory

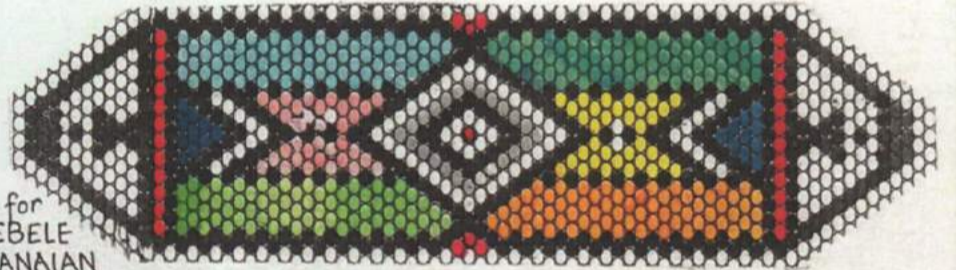
signifies active intellect



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A design by Chwayita Vokwana, a Mandela Fashion and Textiles graduate (2017). Visual Arts Department.



Designs for the NDEBELE and GHANAIAN inserts



Traditional Ghanaian Canoes



Woman from Eritrea (BEC p.111)



Serpent as protective spirit that watches over man



Final beaded insert - GHANA - NDEBELE AND GHANAIAN INSPIRED BEADED INSERTS FOR THE MADIBA BENCH



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readiness to learn and to develop wisdom, humility

strength of community

steadfastness and readiness

the future is built upon the past

mutual respect and communication on an equal footing, good listening skills

DESIGN FOR ENDS OF BENCH - The wrought iron ends were heated and shaped by two masters students, Neil de Lange and Justin Lucas in the forge they built in the sculpture courtyard. (2017)



Determining the width of the planks.



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The bench with bevelled, sanded and varnished planks.

Planning and keeping track of different processes.

GALV
PATINA
SS
BRONZE
WOOD
GLUE
PAINT
BRONZE
GLUE
PAINT

traveling to install

sculpture installed +
2012

NELSON MANDELA UNIVERSITY
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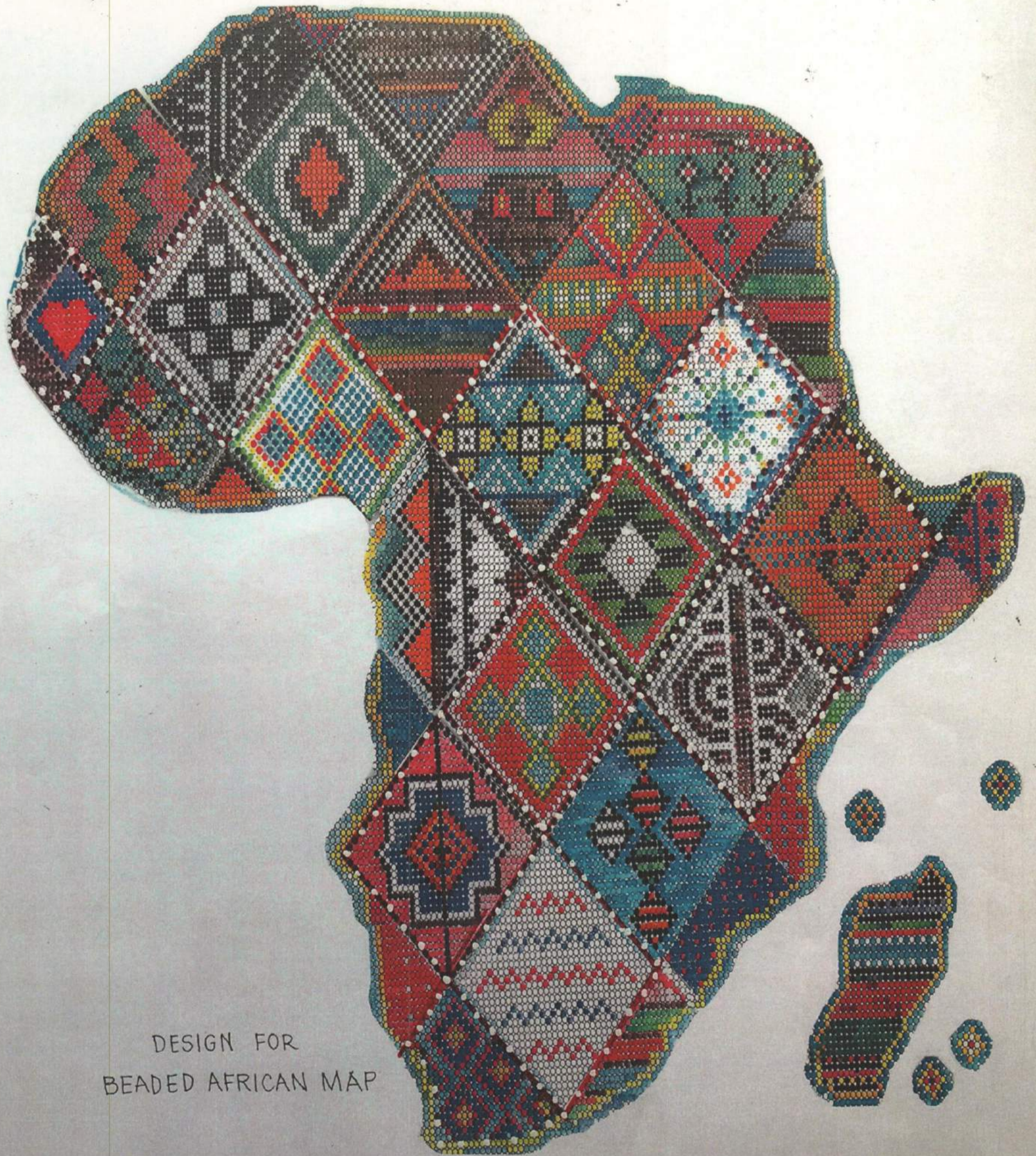
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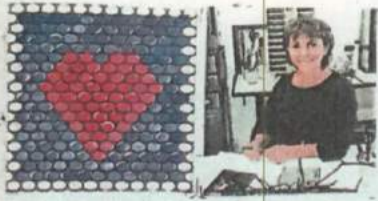
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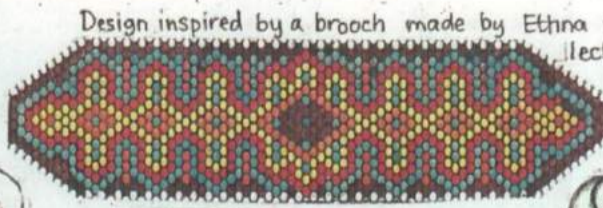
Re-cast hands welded onto the Madiba bronze. Bronze red for the patination process.



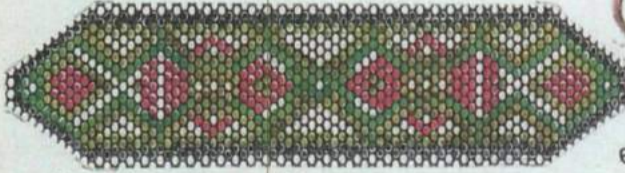
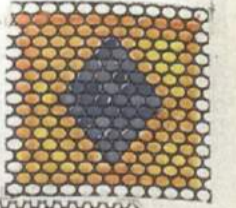
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A red ladybird, indicative of a healthy environment.



Sanelisiwe Singaphi's initial design.

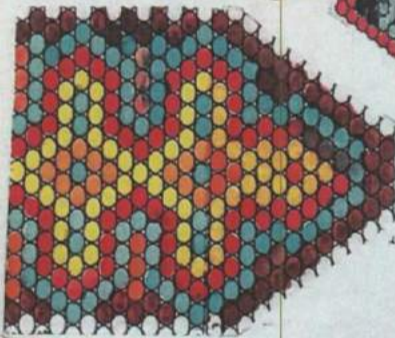
Finalized design - Sanelisiwe Singaphi - 2017
Visual Arts (Printmaking) student



Design for the Yoruba EGUNGUN
regarded as the collective spirits of
and warn their Earth relatives to



SECRET SOCIETY insert. They are
ancestors who have to bless, protect
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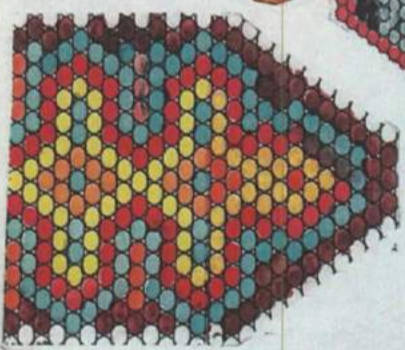


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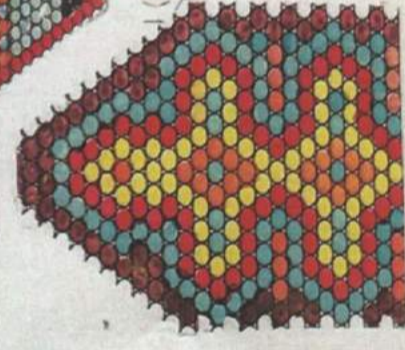
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