

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.

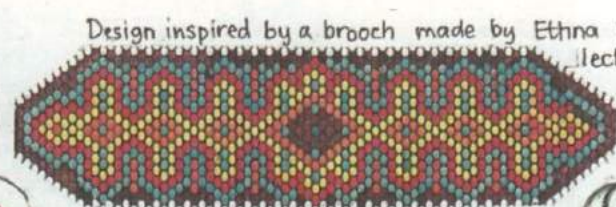
reminisce about nostalgic rural lifestyle at the old



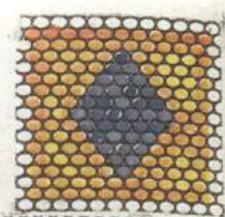
Final beaded insert inspired by LADUMA NGXOKOLO's 'BUYELE MBO' collection, 2014. The name of the collection refers to a phrase Xhosa elders utter when they ZAMBIAN, MALI/XHOSA AND LADUMA NGXOKOLO INSPIRED BEADED INSERTS FOR THE MADIBA BENCH



'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.



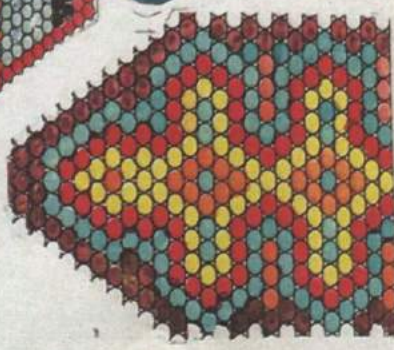
Finalized design - Sanelisiwe Singaphi - 2017
Visual Arts (Printmaking)
student



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
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.



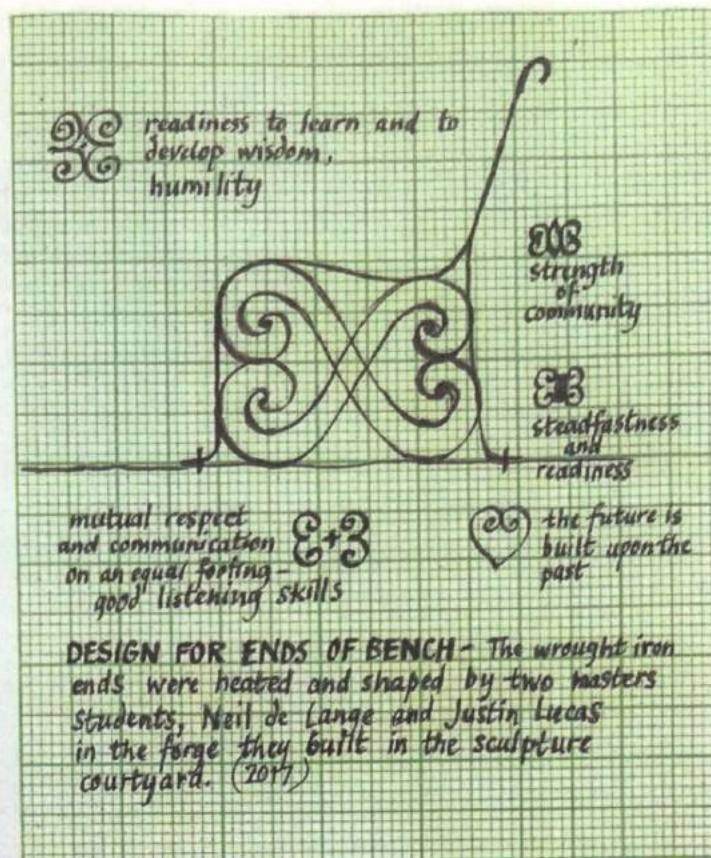
Carving the recesses to take the bench headwork.



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)



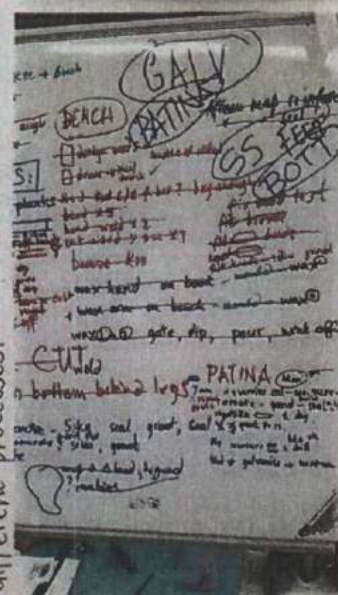
Determining the width of the planks.



Jeff, Neil, Justin and Michael
are sculpture graduates.



The bench with bevelled, sanded and varnished planks.



Planning and keeping track of different processes.

to install

sculpture
installed +
X

MADIBA BENCH NELSON MANDELA UNIVERSITY
LIBRARY PLAZA
SOUTH CAMPUS

NELSON MANDELA UNIVERSITY
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.



Cast bronze left hand with ceramic shell mould partially removed.



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



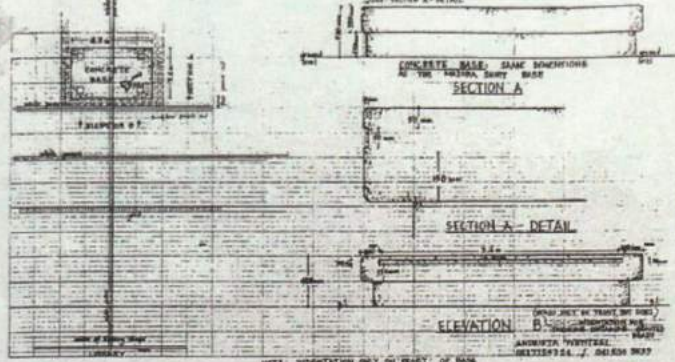
Lindy Zokufa's design
(sculpture graduate)



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



Fitting beaded elements to the shape of the map - sewing the whole



Plan for concrete base



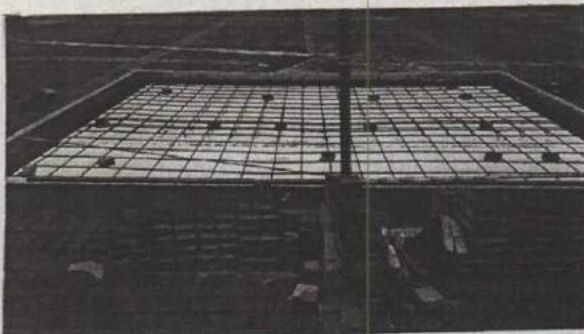
Grouting



Fitting map to base



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



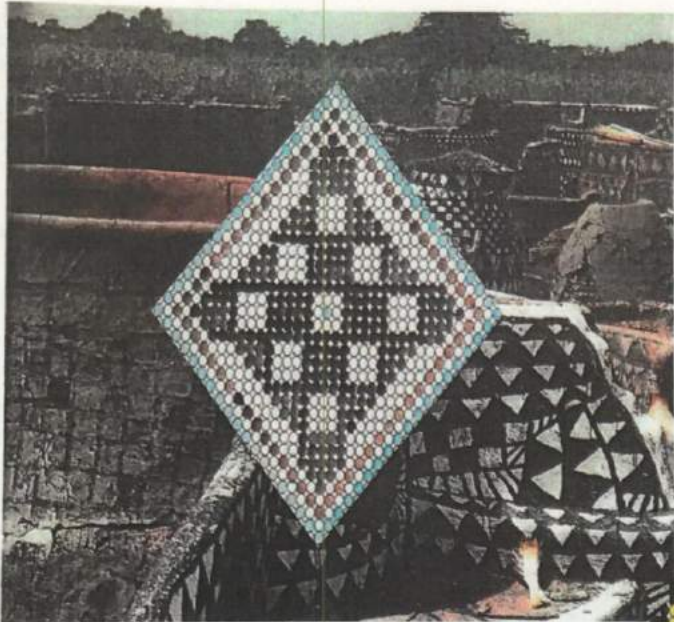
Former and steel re-inforcement for
concrete base



Checking size of indentation for long
strip of beads

PROCESSES FOR THE CONCRETE BASE OF THE MADIBA BENCH

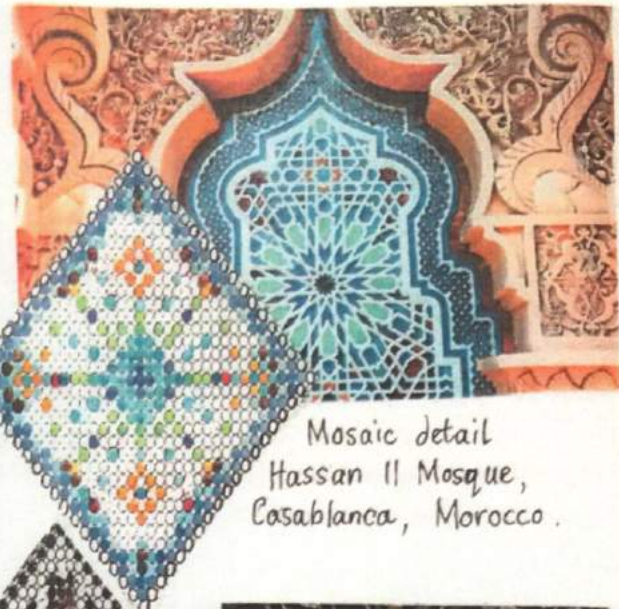




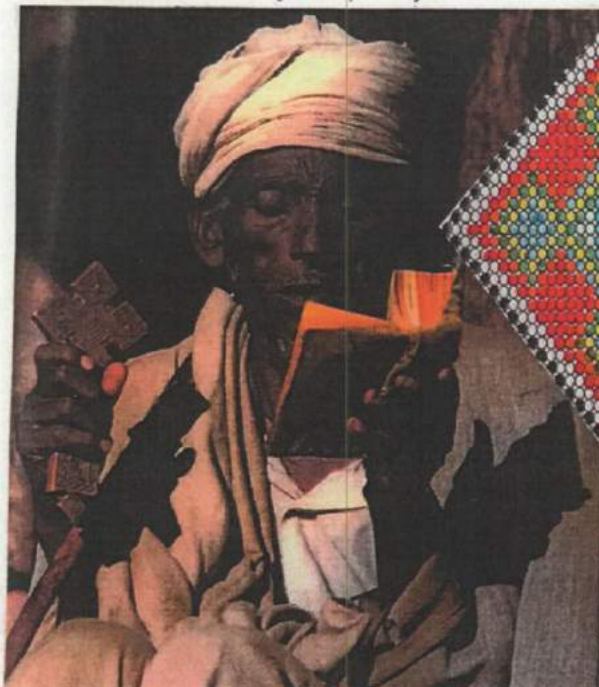
Women's mural painting in the south of Burkina Faso (CLA p. 42)



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
pacifica-
tion/re-
conciliation
(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

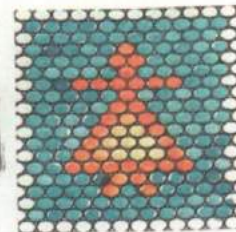


A Zulu beaded apron dating from
the 2nd half of the 20th century (CLA p. 102)



Xhosa beaded panels (CLA p. 100)

INSPIRATION FOR BEADED AFRICAN MAP



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



Final beaded insert- NDEBELE

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

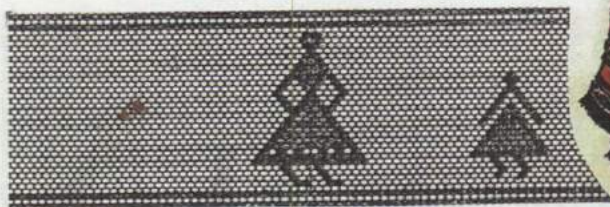


signifies woman

representing good fortune and victory

signifies active intellect

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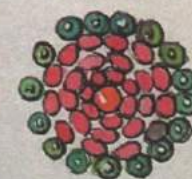


A design by Chwayita Vokwana, a Mandela Fashion and Textiles graduate (2017). Visual Arts Department.

Designs for the NDEBELE and GHANAIAN inserts



Traditional Ghanaian Canoes



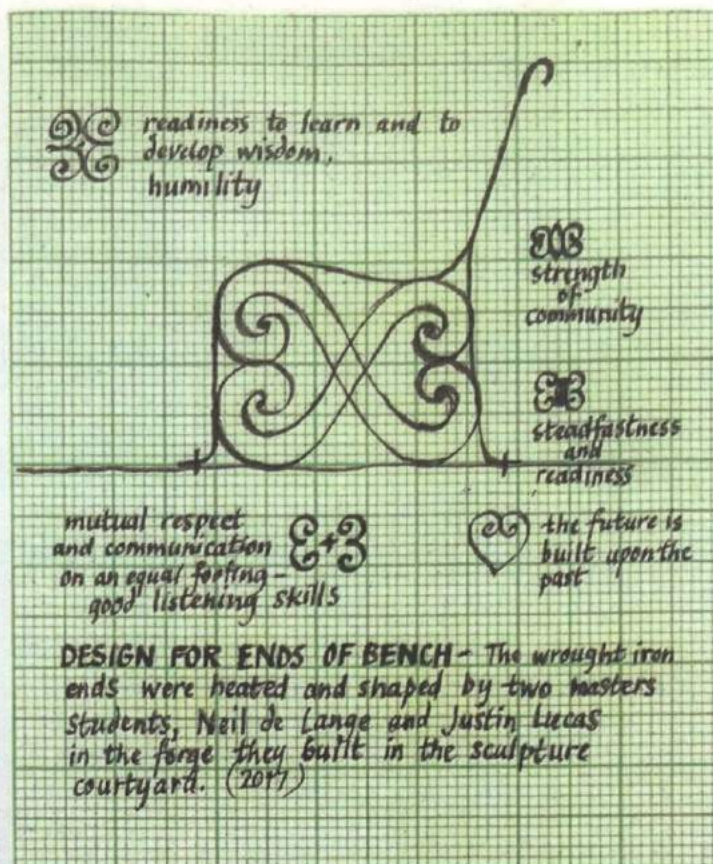
Serpent as protective spirit that watches over man



Final beaded insert - GHANA -

Woman from Eritrea (BEC p.111)

NDEBELE AND GHANAIAN INSPIRED BEADED INSERTS FOR THE MADIBA BENCH



Planning and keeping track of different processes.

[illegible]

to install

sculpture
installed
XIV

MADIBA BENCH NELSON MANDELA UNIVERSITY
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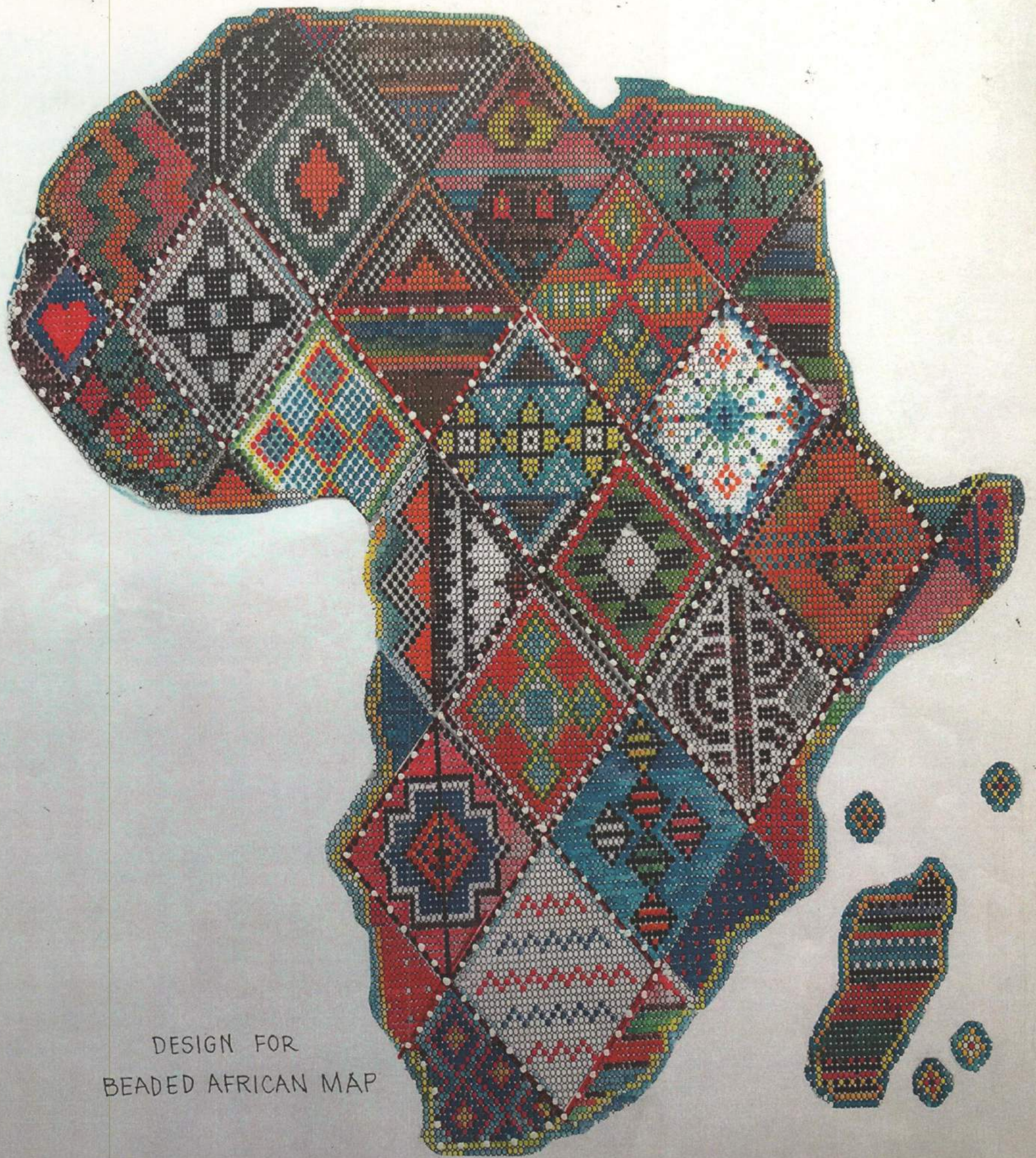
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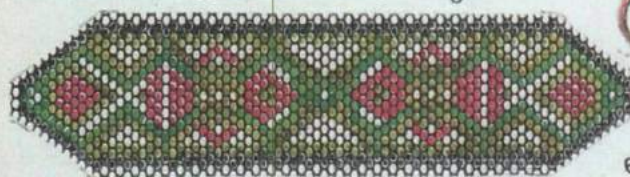
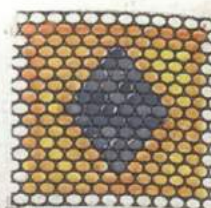


DESIGN FOR
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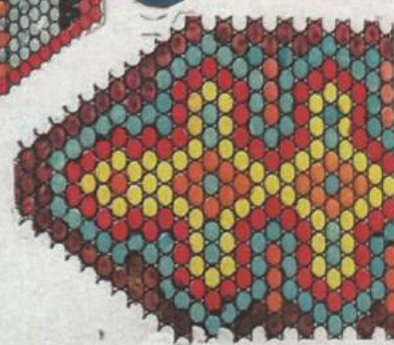
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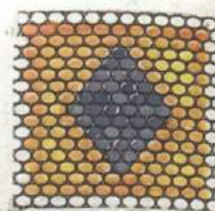


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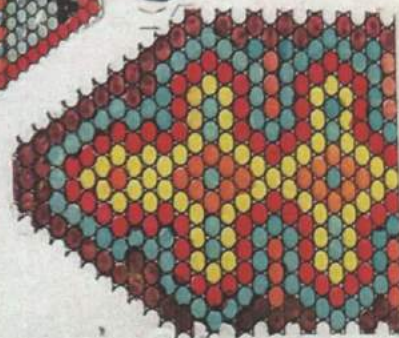
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