

PRO/ROKE

UKUCHUKUMISA

DAFG-UIT



THE MANDELA
CENTENARY EXHIBITION

Archives and Exhibition Centre
Mandela Scholarly Centenary Exhibition Catalogue

preface

CHRISTELLE GROBLER, curator of Nelson Mandela University's Archives and Exhibition Centre, spearheaded this exhibition, with the aim to commemorate Nelson Mandela and the year of his centenary. This landmark occasion impels us as an institution to consider, with pride and responsibility, the legacy of our institutional name – Nelson Mandela University. In alignment with the official Centenary Project officiated by the institution, the Archives and Exhibition Centre presents an Exhibition in honour of Mandela's Centenary Celebrations.

The purpose of the Exhibition Centre is to interpret and promote knowledge and understanding around the origins, aims and vision of the University. Throughout the years, we have accomplished this through numerous collaborations and joint projects with internal and external stakeholders. At its core, as with all our projects, this exhibition stands on three pillars: Scholarship, Advocacy and Visual Art interpretations.

NANDIPHA NTENGENYANA *PR intern and exhibition assistant (2018)*

AZOLA XANTI *PR intern and exhibition assistant (2019)*

NEHEMIAH LATOLLA *exhibition assistant-manager intern (2019)*

[Provoke / Ukuchukumisa / Uitdagend] Exhibition

*The Mandela Colloquium and extended projects is conceptually synchronised through the theme, **Dalibhunga : This time? That Mandela? (Keet, 2018)**, which addresses the myriad of perceptions, images and discourses associated with the name **Nelson Mandela** across time and space. This theme invites interrogation, reflection and redefinition of this name and legacy, as a strategic inheritance and responsibility.*

This exhibition positions itself as a legacy project, seeking to build on the impressions of Nelson Mandela by:

***excavating Africa in the years of Mandela,
exploring representation and signification through
Mandela and fashion, and continuing the legacy of
advocacy through Mandela and feminism.***

Furthermore, the exhibition seeks to look at the past and present to enable change, social justice, in our future.



exhibition
i t e m s

COMPL [yx]

Mandela and Gender *Nandipha Ntengenyana*

Concept:

The title Compl [y x] plays on the words comply, which means to act in accordance with or meet certain standards, and complex, which means to be composed of two or more parts or many interconnected parts. The composition of the y and x in brackets plays on the biological typology of gender. This word seeks to create an inclusive term that disturbs cis-gender compliance in a gender-complex society.

This exhibit explores three-dimensional gender symbols made of beads, and offers the possibility of including them in the university's institutional identity. It is a call to adopt gender advocacy as an institutional value and culture. The use of gender symbolism and its integration into our institutional branding (identity), highlights the stance of advocacy against gender-based violence and the commitment to contribute towards a body of knowledge by transforming the institution.

The depiction of gender fluidity through three symbols that portray the complexity of gender expression is a part of a larger body of work aimed at normalising the conversation around gender fluidity.

Artefacts:

On the backdrop of the wall are abstract androgynous figures with 3D symbols placed in front of them. Triangles are an ancient symbol of gender, specifically denoting femininity. In a South African context, amaNguni use beaded work as a form of communication and representation. In isiZulu, triangles represent gender identity and marital status. An upright triangle represents a boy while a downward-facing triangle represents a girl. A diamond and hourglass represent a cis-heterogender marital orientation.

The symbols used are open-ended triangles that represent gender fluidity. The symbols are beaded artefacts that demonstrate and advocate for the recognition of gender-flux identities in indigenous African cultures and for their adoption in our institutional identity.

ILLUSTRATION Micaela Scholtz
BEADING WORK Josef Greeff



Mortal, Fallible

Mandela and Fashion *Nehemiah Latolla*

Concept:

Nelson Mandela once said, "For to be free is not merely to cast off one's chains, but to live in a way that respects and enhances the freedom of others." This statement, in my opinion, presents us with a recipe or guidelines for social justice. Andre Keet (2018) in 'Dalibhunga' introduces us to the italicised *Mandela*, who now signifies the movement from person (mortal, fallible) to a figure of justice (social figure). The 'Fashion Wall' thus presents Mandela, the figure of justice, and more specifically, the timeline of social justice. It furthermore seeks to tell the story of South Africans moving from an Apartheid state into a Democratic state using *Mandela* as the lense through which we navigate.

The Mortal, Fallible item consists of five pieces that will narrate the story – four garment pieces and an overarching art piece. The first piece represents tradition, followed by the young educated radical, the bound imprisoned, the free state moving towards change and finally, the overarching art piece which ties the individual narratives together.

Through its various narratives, this item presents us with the picture of where we were and where we currently find ourselves, in our process of change. It becomes an invitation to the observer to *live in a way that respects and enhances the freedom of others* and to become an active agent of change, to not only change the society in which we live but to change the world.

Artefacts:

Four mannequins dressed in a variation of Mandela's fashion statements, jail apparel and traditional regalia; with overarching fabric, that narrates the transition of time. The photograph above presents the overarching piece and the traditional piece.

PAINTING Kim Cunningham
BEADING WORK Josef Greeff



Music Installation

Mandela and Music *Caleb Vaughn-Jones*

Concept:

This Music Installation item positions itself as a legacy project that looks at the Social Justice Movement in the past, present and future. The originally-composed musical piece by sourced artist, Caleb Vaughn-Jones, symbolises our past, present and future. The musical piece comprises of indigenous instruments, western instruments and futuristic African sound elements. These musical elements form the grounding of the narrative the music seeks to produce. It is conceptually grounded in the allyship between the anti-Apartheid movements abroad and the internal Umkhonto we Sizwe project.

Artefacts:

Music and Visual Presentation item: The idea behind the music was to convey two separate ideals that are striving to coexist. At the opening of the piece, the cello (Europe) enters into a soundscape that is foreign (Africa). From here, the cello is searching to make its home until a melody begins to emerge. The vocals and drums represent the idea of Ubuntu and togetherness of the native African people. The rhythms and harmonies complement one another and are distinctly African in nature. The music begins to crescendo and the cello begins playing a theme that represents the hope of unity amid racial and cultural differences. The cello still sounds like a European instrument as much as the vocals and drums are African, yet they work together to create something beautiful. At the end of the piece, there is a call and response between the African elements and the cello in a beautiful, harmonious manner. This harmony symbolises the beauty of South Africa's democracy, which Nelson Mandela and other great men and women envisioned long ago.

MUSIC *Caleb Vaughn-Jones*

VIDEO PRODUCTION *Nick Waring*

Caleb Vaughn-Jones – Cello, vocals, producer, mixer

Phiwokuhle Tyata – vocal arranger, singer

Mihlali Tyatya – Tenor

Anele Sixaka – Baritone

Milani Sixakwe – Bass

Chris Graham – Mastering engineer



Mandela Sculpture

Mandela and Animism *Christelle Grobler*

Concept:

We have a tremendous skill to transform and to work together in large groups for the good of all. It is very likely our deep origins are rooted in nonviolence and altruism. These are the traits that the great Mandela used to transform a nation.

Mandela was a gifted visionary. He exercised a full range of cognitive, emotional and behavioural abilities to bring about profound change in South Africa. All leaders who aspire to be strategic can learn from Mandela's six key behaviours that distinguish him as a true strategic leader:
He anticipated | He challenged | He interpreted | He decided | He aligned | He learned.

This item reflects the anchoring point of our exhibition.

Artefacts:

The sculpture uses old and new, traditional and stylistic art and graphically illustrates the six principles that Mandela lived by.



Travel through Africa

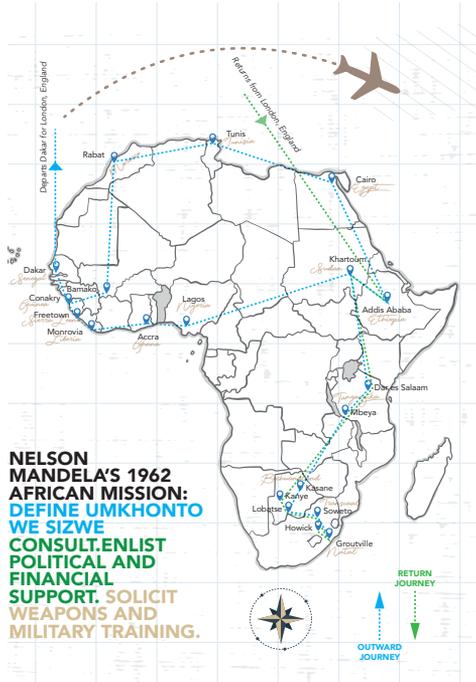
Mandela and Agency

Concept:

In 1962, Nelson Mandela visited 12 African states over a six-month period, being dazzled by a lioness in Bechuanaland, the disappearance of skin colour in Tanzania, and a black pilot on a flight from Khartoum to Addis Ababa. Mandela spoke to various heads of state to explain the position of the African National Congress (ANC) and their need for funds, arms and military training. Mandela was, however, met with tales told by Pan Africanist Congress (PAC) propagandists dismissing the ANC as a Xhosa tribal army infiltrated by white communists, the PAC having had a superior profile to the ANC in many of the countries he visited. With respect for the PAC's standing, Mandela

argued the centrality of the ANC's and won financial aid and pledges of support. What made a lasting impression on Mandela was the advice shared by an Algerian military commander on guerrilla warfare. He argued that guerrilla warfare was about bringing the enemy to the table to negotiate as opposed to overthrowing them.

Mandela spent eight weeks in Addis Ababa undergoing military training before returning home. The programme was scheduled to run for six months but was interrupted by a summons to return home. Upon his departure, Mandela was gifted with an automatic pistol and 200 rounds of ammunition as a parting gift. On his way back home, Mandela stopped off at Dar es Salaam, meeting a group of 21 uMkhonto we Sizwe (MK) recruits heading to Ethiopia for training. He then shared the words of the Algerian commander, that guerrilla war was not about pulling the trigger but about creating a just society. Upon his departure, he was saluted by his own soldiers.



Clad in his khaki fatigues, Mandela flew to Bechuanaland where he was met by Cecil Williams, a member of MK and the director of a white theatre. Posing as his chauffeur, Mandela drove back into Johannesburg.

(Above text adapted by Nehemiah Latolla from 'Nelson Mandela: A Life in Photographs' by David Elliot Cohen.)

Artefacts:

The map was originally conceptualised by Nick Hauser and designed by Elmién Waring. It documents the six-month journey by Nelson Mandela through Africa, canvassing funds and aid.

Aircraft and propeller done by Josef Greeff.

Colonisable and Exploitable: Political Geography of Africa since the Colonial Scramble

Mandela and Africa *Savo Heleta and Sakhile Phiri*

Concept:

Maps tell many stories. Stories about the past, present and future. Maps also shape the way we view the world. Looking at maps, we explore the political geography of Africa since the colonial scramble. We present two core maps: the first map shows the continent's diversity before colonisation and the colonial borders that arbitrarily divided many communities and peoples. The second map describes the plans to colonise and exploit the continent. Other maps illustrate the far-reaching implications of the colonial scramble and the arbitrary partition of Africa. Looking at and interpreting the maps, we examine the colonial creation of African state boundaries, reflect on the post-colonial realities and challenges, and explore how the past shapes the politics and realities of the present. While the maps we use either represent a "spatial chronicle of Western explorers' masculine agency in swashbuckling across Africa" (de Grassi, 2018: 171-172), and others are from more recent Western sources that in some cases tend to misrepresent the other, they still give us material for discussion, debate, reading between the lines, critical thinking, re-imagining the past and thinking about a better tomorrow.

Colonial partition of the African continent

This map shows the rich precolonial ethnic diversity of the African continent using the 1959 ethnolinguistic map created by the American anthropologist George Murdock (see also Hyde, 2016, for a similar interactive map). It also shows the colonial borders that remain intact to this day. The arbitrary colonial partition of the African continent at the end of the 19th century ignored the topographical, traditional, social, political and ethnic organisation and realities that existed for centuries. In many cases, colonial borders split ethnic communities between one or more countries, or grouped rivals into new political entities (see Diamond, 1988, for details on how this played out in Nigeria). In other instances, boundaries were demarcated by watersheds such as rivers or lakes. The consequences of the scramble for Africa and the European colonialists drawing the national boundaries over the pre-existing realities on the continent, have, since independence, manifested in numerous civil and cross-border wars, political instability, politicisation of ethnicity and other differences, religious polarisation and tensions around the navigational rights of many watersheds.

The Horn of Africa, and particularly Somalia and the areas where the Somali people have lived for centuries, is illustrative of the arbitrary colonial partition of peoples and communities and the negative consequences thereof, felt to this day. After the colonial partition, Somali people were divided between Somalia, Somaliland, Kenya, Ethiopia and Djibouti. The indiscriminate drawing of borders without the consideration of people's historical belonging and identity has led to numerous conflicts in the region. The national borders of the independent countries in the Horn, based on the colonial partition, have placed many Somali people in the neighbouring countries where they remain minorities and often face socio-economic challenges and political marginalisation. As a result of this, the region has seen wars and conflicts, between Somalia and Somaliland and within Kenya and Ethiopia.

Another example of the negative impact of arbitrary colonial borders is the ongoing struggle for freedom and independence in many regions on the African continent. This is evident on the map of former and current unrecognised states in Africa. Whether it is Biafra in the past, or Somaliland and Western Sahara currently, there are people on the African continent who are unhappy with the colonial borders that divided people or forced diverse communities to come together into a nation-state without their consent, and are struggling for independence.

With a few exceptions, the African Union and its predecessors have never been interested in changing the colonial boundaries on the continent. But what would Africa look like and what could the continent become if colonial borders were redrawn or the movement of people and goods eased? The map of the African continent without strict borders, based on the 2018 African Continental Free Trade Area negotiations, gives a glimpse of the potential trade and economic benefits if the movement of goods and people between African countries was not heavily restricted.

We hope these maps will compel you to consider whether Africa can move forward with colonial boundaries continuing to shape the continental and national political, geopolitical, economic and social realities. Should colonial borders remain? Should they be redrawn? Would new borders lead to stability and prosperity, or perhaps more instability? Or should there be free movement of people on the continent? Achille Mbembe (2018) suggests that, "if we want to conclude the work of decolonisation, we have to bring down colonial boundaries in our continent and turn Africa into a vast space of circulation for itself, for its descendants and for everyone who wants to tie his or her fate with our continent". Do you agree? What is the way forward?

'Colonisability' and exploitation of Africa

This map from 1899 shows the plans to colonise and exploit the African continent. The explanatory note below the map highlights the areas that were to be settled by European colonisers or exploited for the benefit of the colonial capitalists. It is striking how these plans from the end of the 19th century came to fruition – from the settler colonialism in the southern part of the continent to the blatant exploitation of much of the "unhealthy but exploitable" section.

The most southern part of the continent is highlighted as "healthy colonisable Africa, where European races may be expected to become in time the prevailing type, where essentially European states may be formed". This region saw settler colonialism in South Africa, Namibia and Zimbabwe, which included land theft, centuries of socio-economic, political and racist oppression and exploitation, as well as the creation of a "European province" in South Africa during apartheid, as Steve Biko (1978) wrote in *I Write What I Like*.

On the other hand, much of the continent is highlighted as "unhealthy but exploitable Africa", which the people who drew the map saw as "impossible for European colonisation, but for the most part great commercial value and inhabited by fairly docile, governable races; the Africa of the trader and planter and of despotic European control". This part of the continent was seen as "unhealthy" for European settler colonialism but could still be placed under European domination and control in order to exploit the people and natural resources. The decades of ruthless colonial exploitation, extraction and "despotic European control" in the countries highlighted as "unhealthy but exploitable" destroyed communities and their social and political institutions, while at the same time looting their resources (see Rodney, 2012). This part of the continent, in turn, has seen instability, conflict, violence and economic underdevelopment in the post-independence era.

It is also important to note the racial and discriminatory overtones in the notes: Sub-Saharan Africans are seen as docile, passive and subhuman, while the Africans north of the Sahara are seen as more “enlightened native races”. Such portrayal and divide-and-rule tactics have led to animosity, conflict and death in many parts of the continent after independence.

To a large extent, this map reflects the realities on the continent today – from the land ownership in South Africa to the continued instability, conflict, poverty and exploitation in the large section of the continent earmarked for exploitation more than a century ago. The 2018 Fragile States Index map shows the countries where instability, inequality, economic decline, persecution of civilians and state fragility are endemic; most of the fragile countries are concentrated in the region earmarked as “unhealthy but exploitable Africa” on the 1899 map. The same can be said of the governance, political freedom and democracy on the continent. In the same way, African countries that were heavily exploited by the colonisers are the same countries where extreme poverty and hardships remain the highest in the world today.

Colonialism, coupled with coloniality, capitalist exploitation, geopolitical interests of the major global powers and the post-colonial power relations that continue to favour and benefit the former colonial masters are the key factors at the root of contemporary instability, inequality, underdevelopment, structural imbalances and violence on the African continent. Thus, it is fundamental to understand the connections between Africa's colonial past and post-colonial instability and underdevelopment if the continent is to move forward and improve the livelihoods of its people. At the same time, while many of the current political and economic challenges and social ills are caused by the divide-and-rule, indirect rule and other forms of colonial exploitation and despotism, the post-independence politics, bad governance, divisions and poor leadership are also to blame for many of the current social ills and instability.

Acknowledgement

We would like to thank Chris Allen for the design of the “Colonial partition of the African continent” map.

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WO IMAN IDELA

Mandela and Feminism *Christelle Grobler*

Concept:

Fearless Women Champions

The italicised *Mandela* shifts from the person to represent, signify and advocate Women and Feminism.

Mam'Zondeni Veronica Sobukwe was a trainee nurse at Lovedale College when she first met her husband, the prominent South African political dissident, Robert Mangaliso Sobukwe. Mam'Sobukwe was also known as "The Mother of Azania", as she is one of the women who played an important role during the apartheid era. Her life was honoured in a poem entitled "Tribute to Zodwa Veronica, A Great Woman", written by Es'kia Mphahlele.



Mama Winnie Madikizela-Mandela was an anti-apartheid activist and politician. She served as a member of parliament for just over 18 years (1994 to 2003, and 2009 until her death on 2 April 2018), and she was Deputy Minister of Arts and Culture for two years. Mama Winnie was a member of the African National Congress (ANC), served on the party's National Executive Committee, and led the ANC Women's League. Known as the "Mother of the Nation", she was once married to Tata Nelson Rolihlahla Mandela.

Mam'Nontsikelelo Albertina Sisulu was an anti-apartheid activist married to fellow activist Walter Sisulu. After school, she abandoned her ambition to become a teacher pursued nursing instead, as trainee nurses were paid at that time. As the eldest daughter, and with both parents deceased, this meant she was able to provide for her younger siblings. In 1955, she joined the ANC Women's League and took part in the launch of the Freedom Charter. At the

first conference of the ANC Youth League, she was the only woman present. From 1993 to 1994, Sisulu was president of the World Peace Council, based in Switzerland.

Artefacts:

Printed on wallpaper with the following reflected: Three portraits of Winnie Madikizela Mandela, Zondeni Veronica Sobukwe and Nontsikelelo Albertina Sisulu

ILLUSTRATION Elmien Waring

MaXhosa Blanket

MAXHOSA NAVIGATION | IMPRESSION *Laduma Ngxokolo*



Concept:

Laduma Ngxokolo's work is centred around Xhosa ethnicity and focuses on cultural memory.

The MaXhosa Rug will be displayed in the centre of the exhibition, to inspire dialogue around the preservation of culture and tradition. The rug is an imitation of the blanket used by initiates and looks as though someone has just slipped out of it. It will be used as a centre piece to facilitate navigation around the exhibition space.

Furthermore, this item seeks to add the masculine figure imposed by the problematic patriarchal ideology and the shedding thereof symbolises the departure from that notion, moving towards a much more inclusive narrative that mirrors the Mandela mandate, which states that all men and women are created equally.

Artefacts:

The structured Maxhosa rug will be a soft sculptural piece like the blanket worn by Xhosa initiates.



Food

Annelie Oosthuizen | Xoliswa Ndoyiya

MENU

Canapés on Arrival

Dombolo (Dumpling) Mutton Curry Bunny Chow
Xoliswa's Peanut Butter and Spinach Soup in Shot Glasses
Umxhaxha (Corn and Pumpkin) Fritters with Spekboom Salsa
Nolusu Yathamba (Stewed Tripe) Phyllo Parcels with Coriander Chutney

Bowl Food Main Course

Umngqusho (Samp and Beans) with Umsila Wenkoma (Oxtail Stew)
Mandela's Pulled Sweet Chicken on Breyani Rice
Umfino Yevosi (Pap and Wors) Skewers with Chakalaka

Dessert

Malva Pudding and Custard in Baby Glass Jars

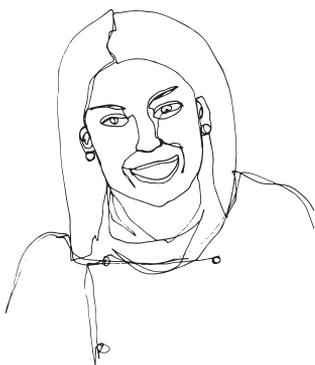


chef biographies



CHEF XOLISWA *Ndoyiya*

was born in Queenstown, Eastern Cape. She worked as President Nelson Mandela's personal chef from 1990 to 2013. In this time, she not only cooked for the Mandela family, but also for a large number of world leaders and show business personalities. In 2014, she moved to the Presidency and became part of the kitchen team working for President Jacob Zuma. She is currently part of the kitchen team for President Cyril Ramaphosa.



ANNELIE *Oosthuizen*

developed her passion for food in her grandmother's kitchen. Her business, Petronella Catering (a family name), was born from this love and respect for the art of cooking and the women whose shoulders she stands on today. She is an alma mater of both the University of Stellenbosch and Nelson Mandela University, where she completed a degree in political science and economics .

She first explored the academic side of cooking, becoming a lecturer in hospitality studies and food preparation at Port Elizabeth College and Capsicum School of Cookery. Her former students are now senior staff members at Petronella Catering, which she started in 2009 as a second job, run from the small kitchen of her Port Elizabeth flat.

Today, Petronella Catering is contracted to three venues and various corporate clients in Port Elizabeth and employs an all-women team of 10 permanent and 30 casual staff. Annelie has cooked for the Ambassadors, Presidents of South Africa, Chancellors and Vice-Chancellors of universities, the Governor of the Reserve Bank and several famous musicians, writers, politicians and socialites.

artist
biographies

ILLUSTRATIONS *Micaela Scholtz*

artist biographies



LADUMA *Ngxokolo*

is one of Africa's finest creatives. He is an innovative fashion & lifestyle designer, a cultural icon and an exceptional business entrepreneur. Laduma holds a Masters in Material Futures from the University of the Arts London: Central Martins School, a world-leading centre for Arts and Design. He achieved a B Tech (Textile Design & Technology) Cum Laude from Nelson Mandela University. He has created a global luxury brand – MAXHOSA BY LADUMA – that has captured the attention of the fashion elite on the streets of London, Paris, Milan, New York, Berlin, Barcelona, Amsterdam, Oslo, Cape Town, Johannesburg, Lagos and Kigali. His exquisite collections have graced runways at many top global fashion events.



CHRISTELLE *Grobler*

is a Curator at Nelson Mandela University, where she heads the Archives and Exhibition Centre. Born and raised in Port Elizabeth, she studied Information and Library Science at Stellenbosch University. She joined Nelson Mandela University in 1997 and since 2011, has been passionately designing and developing creative exhibitions.



NANDIPHA *Ntengenyana*

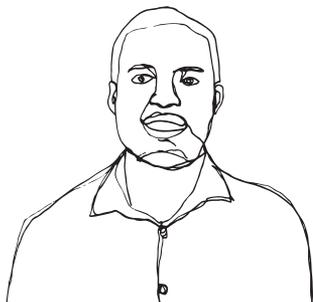
was born in Mthatha, in the Eastern Cape. As a small child, she moved to the North West Province, where she completed her primary and secondary schooling, before returning to the Eastern Cape to pursue her Higher Education studies. She attended Nelson Mandela University, obtaining a Diploma and then a B Tech in Public Relations Management. In 2018, she pursued her Honours in Corporate Communication.

artist biographies



NEHEMIAH *Latolla*

was born in Johannesburg and grew up during the 'Supermodel Era', which sparked his interest in fashion. Nehemiah completed his undergraduate and postgraduate qualifications at Nelson Mandela University, and is currently completing the third year of his PhD (Chemistry) Research in Natural Product Chemistry. He lectures General Chemistry to first year-students, sits on both faculty and university Teaching and Learning Committees as a postgraduate student representative and chairs the Resonance Poetry Movement Society.



CALEB *Vaughn-Jones*

was born and raised in Charleston, South Carolina (USA). From an early age, he attended symphony concerts by the Charleston Symphony Orchestra and attended live international music productions and art exhibitions at Charleston's annual Spoleto Arts Festival.

At the age of eight, his music journey began with voice lessons and, at 10, he was learning to play the cello. Caleb joined the Charleston Youth Symphony Orchestra and the All-State Orchestra, playing alongside the best young musicians in South Carolina. In Grade 11 and 12, he attended the South Carolina Governor's School for the Arts and Humanities, a residential arts high school for the state's top students in the areas of music, dance, theatre, visual art, and creative writing. He lives in Port Elizabeth with his wife and daughter.

artist biographies



DR SAVO *Heleta*

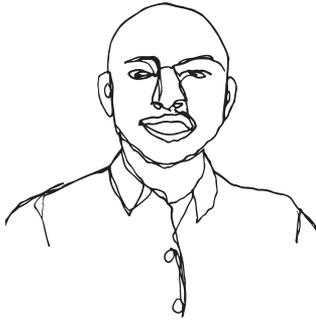
is a researcher at Nelson Mandela University. His research and teaching interests include post-war reconstruction, development and peace-building; conflict transformation; international migration; higher education in post-war settings; social justice advocacy and activism; decolonisation of knowledge; and higher education internationalisation. He is a survivor of the Bosnian war and author of the book, *Not My Turn to Die: Memoirs of a Broken Childhood in Bosnia*.



JOSEF *Greeff*

was born in Sterkstroom, a small rural village near Queenstown in the Eastern Cape. He comes from a family which was passionate about handcrafted objects, sharing their skills with people, and community involvement. He studied Anthropology, Theatre Costume and Set Design under James Parker from London, obtained a Diploma in Fashion Design, and completed a Craft Product Development and Marketing course in New York. He is passionate about capturing rare and near-extinct craft methods. He lives in Port Elizabeth.

artist biographies



SAKHILE *Phiri*

from Zambia, completed his secondary education at Waterford Kamhlaba United World College of Southern Africa in Swaziland, and went on to receive his Honours in Economics from the University of Newcastle upon Tyne in the UK. His interest in poverty alleviation led him to pursue his Masters in Development Studies at Nelson Mandela University, where is now a lecturer and programme leader of the undergraduate degree programme in Development Studies. His main areas of teaching are around development, decolonisation and emerging market economies. He supervises Honours and Masters Students in youth entrepreneurship, youth unemployment and employability, and is currently busy with the PhD on graduate employability.



ELMIEN *Waring*

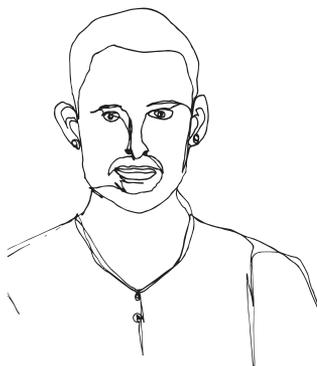
Elmien Waring is an in-house graphic designer at Nelson Mandela University, where she also obtained her BTech degree. She has been involved with the annual Archives and Exhibitions event for the past eight years. Elmien is currently the acting senior designer at the University's Centre for Teaching, Learning and Media (CTLM), specifically driving the digital learning and innovation project from a visual and instructional perspective. She is pursuing a master's degree in graphic design with a focus on visual storytelling, and enjoys illustration as a creative outlet in her spare time.

artist biographies



MICAELA Scholtz

was born in Port Elizabeth. From a very young age, her love for art and design grew tremendously. Micaela has always been fascinated by various different artistic mediums and methods. She started her creative journey at Nelson Mandela University, studying Graphic Design and graduating Cum Laude. Currently, she is pursuing her master's degree in Graphic Design. Micaela's work particularly deals with women and aims to portray them as well as their experiences in an authentic manner.



WIEHAHN Coetzer

was born and raised in Port Elizabeth, but spent many childhood holidays on the family farm in the orchards of the Langkloof. This is where his innate love for nature, its beauty and simplicity grew. After school, he pursued studies in Electrical Engineering, obtaining his National Diploma. His love for photography grew as a need for a creative outlet and escape from the norm. Completing private short courses under the tutelage of Pine Pienaar and a basic and advanced short course at Nelson Mandela University enabled him to further his skills.

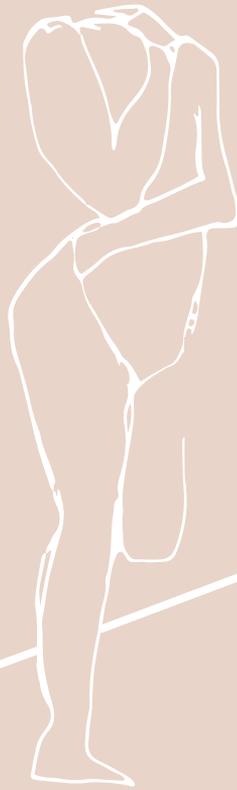


NICK Waring

a director and photographer, was born in Port Elizabeth. After spending his childhood in the seaside town, his family moved to Johannesburg. Nick completed a Bachelor's degree in Media Communication and Culture at Nelson Mandela University. He then joined Rooftop, a video production company in Port Elizabeth and for the past 14 years, he has been instrumental in shaping the company and helping to tell stories that matter.



Archives and Exhibition Centre
Mandela Scholarly Centenary Exhibition Catalogue



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