

NELSON MANDELA



THE COLLECTION

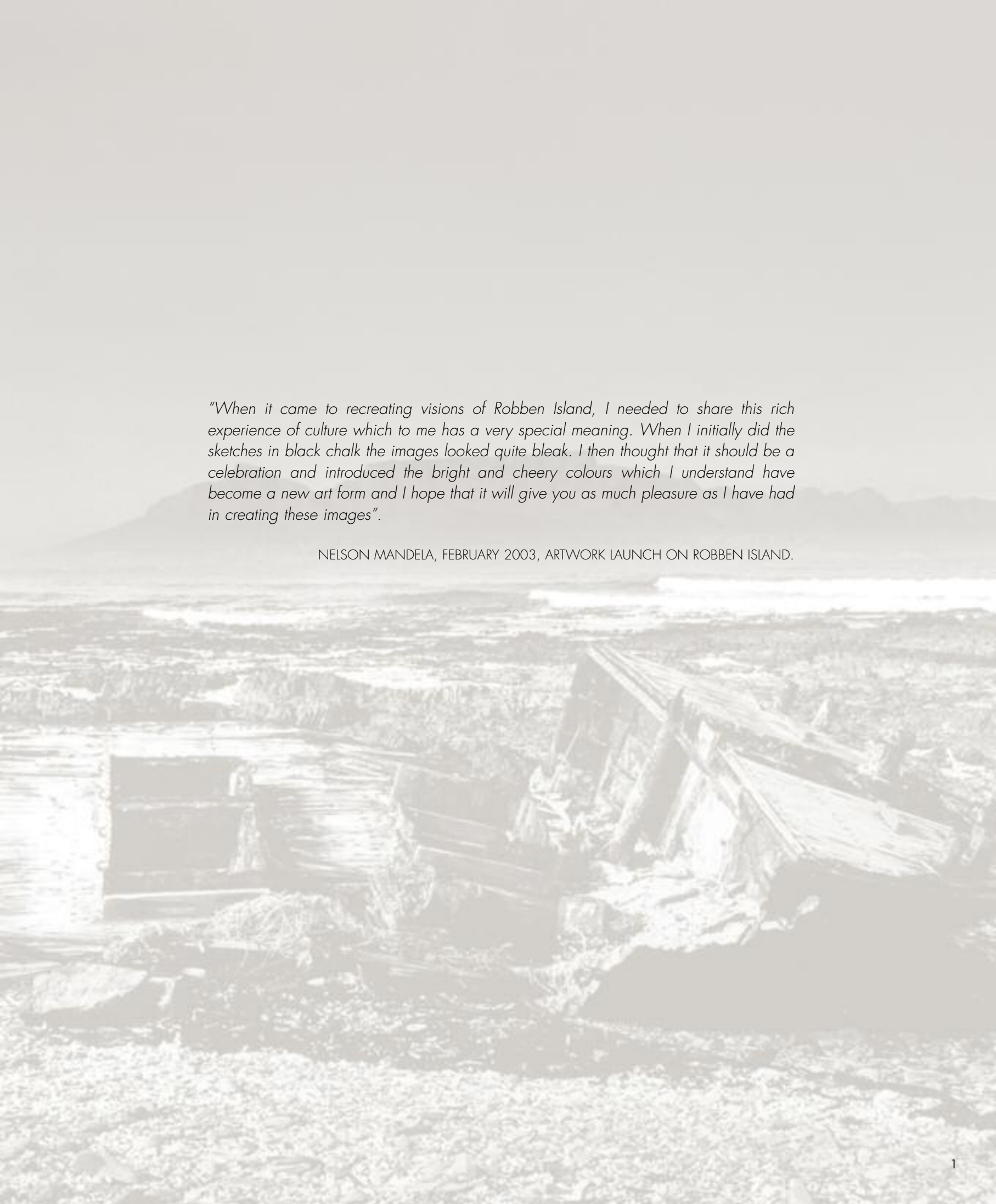


BELGRAVIA
GALLERY



Cover: GREG BARTLEY Nelson Mandela, London 1990 Limited Edition Photograph
81 x 50 cm Edition: 500 100 x 100 cm Edition: 150

GRANT WARREN Table Mountain, 2003



"When it came to recreating visions of Robben Island, I needed to share this rich experience of culture which to me has a very special meaning. When I initially did the sketches in black chalk the images looked quite bleak. I then thought that it should be a celebration and introduced the bright and cheery colours which I understand have become a new art form and I hope that it will give you as much pleasure as I have had in creating these images".

NELSON MANDELA, FEBRUARY 2003, ARTWORK LAUNCH ON ROB BEN ISLAND.



T H E C O L L E C T I O N



N E L S O N M A N D E L A



K E Y A N D B A R S

The Key and Bars contains two strong symbols of the 27 years of Nelson Mandela's imprisonment. His fingers have slowly and deliberately drawn down the page in heavy black paint to recreate the bars of his cell. The Key to his cell has been replicated and cast into an edition of 3000, each numbered, which accompany this very powerful edition.

Limited edition of 3000 signed works worldwide, each hand signed in pencil by Nelson Mandela
Framed size: 73 x 52 cm

I N T R O D U C T I O N

In 1997 we were at a meeting at St James's Palace to discuss some new lithographs based on watercolours by the Prince of Wales and the programme in which we are involved for the publication and distribution of the Prince's work. One of his aides questioned why the sales have been so successful over the years - to which I replied: "It's simple, there are only three people in the world whose artwork, were it sold for charity, would attract so much interest: the Pope, the Prince of Wales and Nelson Mandela."

In 2002 whilst in New York, we learned that Nelson Mandela had indeed started to draw and that his first signed limited editions were to be launched a few months later. Mr Mandela had been invited to participate in a programme which would have him drawing a series of works which would benefit people worldwide in a number of ways.

Belgravia Gallery was deeply honoured to be associated with this spectacular initiative. The works themselves are amazing - fresh, bright, well drawn, iconic symbols of the struggle in South Africa and the triumph over the tyranny of the apartheid years. They are also unique, historic and extraordinary. It is always fascinating to see art drawn by someone known in a different context. Winston Churchill was, like Mandela, a significant writer: he also became a noted painter.

In May 2002, he began a series of sketches with the subject Robben Island. In the company of a skilled photographer, Grant Warren, he revisited the island, scene of some of his most painful years with its cruel repressive regime. Images of his cell, Table Mountain from the beach, the lighthouse, church, quarry, guard towers and many other scenes were photographed.

At his home, under the watchful eye of his art teacher Varenka Paschke, a young South African artist, he quickly adapted from being a world leader to a budding artist. Varenka told me she guided her student providing assistance with the basic composition of the sketches and method of the colour applications. Nelson Mandela completed over 30 sketches that include images he found meaningful, both symbolically and emotionally, during the period of his incarceration on the island. The works were completed in a series of colour separations; first the strong black crayon lines providing the guide, then he selected colourful shades for each image. It is interesting to note that he completed no one original piece for these lithographs, only a series of separations which, when overlaid, create the final picture. The five editions were signed individually by Mr Mandela - each of the pieces with a generous and carefully drawn signature. His artists' motivations were written in his characteristic neat handwriting and offer an insight into his thoughts behind the colour images he created. Possibly the most interesting - certainly the one which caused the most media attention was 'The Window' - not because it has a view of Table Mountain - inaccurately described in one newspaper as the view from Mandela's cell, but because it is so imaginative, with brilliant colour and composition. The eye is drawn to the screws around the metal window frame: how often he must have contemplated them. Asking him about the strong orange and maroon colours in 'The

Window', he told us "That window, you know, was actually a window to the world, because I could see quite a lot. I could see my mental horizons expand".

It has been inspiring for my daughter and gallery manager Laura and me to be in Mr Mandela's presence and witness him signing some of these pieces at his home in Johannesburg. On 9th December 2002 he signed around 400 works from the first series in one morning whilst sitting at his dining table. He shared many wonderful stories about his life experiences and his thoughts on current events. He spoke enthusiastically about his art and that he loved to draw, joking that when he retired he wanted to become a full time artist. We sharpened his pencils and placed the unsigned images in front of him to sign, then moved each into a box of signed works. He had clearly been busy for days, judging by those items already signed. More were left for his signature over the coming days.

The video footage we filmed that morning shows him signing at his dining table wearing a soft neckbrace which made it more comfortable while sitting for a long period. He sat still and we developed quite a collaborative rhythm as we moved the papers to and fro for him. He chatted about AIDS and the sufferers he had met, and stressed the influence of the late Diana, Princess of Wales in alerting him to the nature of the problem. He told us "I was in jail when I read of a case, a trial, and a judge. One of the accused in the course of the trial said "I have AIDS". The judge was the first to run out. And the prosecutor, the clerk of the court, and the audience all ran out. And it took Princess Diana, who went to a hospital with AIDS sufferers. They all shook hands with her and she sat on their beds for about 30 minutes and came out. And people said that if a British princess can actually shake hands with AIDS sufferers and sit down for about 30 minutes, then there's nothing in this superstition."

When the Robben Island Series was delivered to our gallery in London we were impressed at the directness, the strong use of line and colour, and the confidence with his form. The Cell, The Lighthouse, The Church, The Harbour and The Window are Mr Mandela's early works but few professional artists could have captured the horrors of 17 years on Robben Island with such skill. Instead of the expected dark greys and morbid browns, the strong colours make a clear statement. Although these were places where many suffered, they were drawn with a love which prevails over adversity and brutality. His work exudes the grace with which he has triumphed over the past and offers us, as all great art should, an opportunity to reflect on its message in our own lives.

The works were widely covered in the world's press and on television. The Voice newspaper quoted Professor Hannah Steinberg, an expert in creativity and psychology from University College London. "According to Professor Steinberg, Mandela's sketches reflect his long confinement, his yearning for freedom and his endless capacity for hope. She said "The two 'cell' sketches are particularly poignant. Associated with feelings of depression- the blocks of blue and purple-is the oppressiveness of his surroundings, with the strength and solidity of the bars heavily portrayed in browns and oranges. There is also hope as shown in the lighthouse sketch, the pale yellow standing against the purple background. There is also a longing for freedom- the distant mountains seen from the prison cell, the harbour sketching into the distance.." Professor Steinberg concluded that, despite Mandela's stoicism and his success and veneration on the world's stage, the memory of his incarceration remains fresh in his

mind: "The scars run deep and one suspects that he finds some peace in being able to relive his feelings by this relatively indirect approach."

Clients were very moved by the pictures. One young woman broke down in tears telling us that her father was imprisoned on Robben Island for 15 years. She remembered him only from the time he returned, a broken man, who survived just three more years.

The Robben Island and Hand series were printed under the supervision of Professor Steven Inggis at the printmaking department of the University of Cape Town to the highest standards of printmaking. The quality is equal to the production of the finest French and British ateliers.

We first saw the piece 'Hand of Africa' with its paint still drying on our visit to Mr Mandela's home in December 2002. He had produced several versions with the idea of one being chosen which had clear finger and thumb prints and interesting life lines and love lines which might be interpreted by a palm reader. I was immediately drawn to one of the group which had a shape similar to that of Africa at its centre. We all joked about it suggesting shapes which our own hands may produce. I was surprised and delighted that from this light hearted exchange, the magnificent piece 'Hand of Africa' was chosen for publication. A British newspaper called it, "an enduring symbol of the twentieth century."

The first series of Robben Island along with the Hand of Africa and Impressions of Africa editions were launched at a very elegant dinner we hosted in the former games room on Robben Island in February 2003, with Mr Mandela as guest of honour. The world's press, various dignitaries and clients attended what was the most memorable dinner of our lives. The dust and cockroach-infested room was given a five star makeover. Luxury washrooms were sent from the mainland, one of which fell into the harbour whilst being unloaded! Guests travelled on the Robben Island ferry to a dinner provided by the Mount Nelson Hotel. Some of us were treated to the sight of magnificent whales rising up from the deep near our boat. Mr Mandela was transported by helicopter. In his speech he spoke of the vivid colours of Africa when he was a child, recalling the colours of the moon as it changed from silver to bright red and all the colours in a rainbow. He contrasted these with the grey and khaki on Robben Island, then the experience of growing tomatoes which turned from green to red, and, much later the yellow of his first banana in 20 years. It was a strange experience to see him at this most notorious place which would have held such terrible memories, smiling and gracious as ever. Having delivered his powerful speech, it was amusing to watch Mr Mandela as he sat at our table amongst our dumbstruck guests and introduce himself, "Hello, I'm Nelson Mandela".

The Prince of Wales sent a generous message of support for the Nelson Mandela art programme which was read out at the Robben Island dinner. I was also asked to speak- a daunting experience- and set the works in their artistic and historical context.

A few months later we launched a further series of five images of Robben Island, featuring the Guard Tower, Mandela's Walk, the Courtyard the Tennis Court and the Ward which were produced in editions of 350. Interestingly, each colour image is accompanied by the photograph which inspired it, and a printed version of Mr Mandela's handwritten artist's motivation statement. The words are often poignant and

expand our understanding of his experiences. One of the works, *The Courtyard*, is accompanied by some very beautiful prose regarding a tomato plant he tried to grow there: "Despite my efforts the plant began to wither and nothing I did would heal it. When it died I took it carefully from the soil, washed its roots and buried it in the garden. I felt sad. It once again reminded me of where I was, and the hopeless mess I felt at being unable to nourish other relationships in my life. It made me realize the, simplicity and sacred value of family, of loved ones or friends. I swore to myself that I would never take another human being, their friendship or their love for granted again."

In all our discussions with Nelson Mandela, the context of our involvement and our acquisition of his signed artworks for sale in London was understood. We had, through the sale of lithographs based on his watercolours, raised some £4 million for the Prince of Wales's Charitable Foundation. We looked forward to doing the same for African and Indian children's charities. Belgravia Gallery has used part of its proceeds of sales to make donations to children's charities in Africa and India, where we have built schools in towns and remote tribal villages in Tamil Nadu for the Dalit community – formerly known as the untouchables – in memory of my son Sebastian.

In 2005, a legal dispute arose between Nelson Mandela and his lawyers relating to intellectual property. Thankfully this is now being resolved between family members and others involved in the initiative. Every Nelson Mandela work sold by Belgravia Gallery has signature verification by the eminent South African signature expert, Cecil Greenfield.

Throughout history few have left so indelible an imprint on the international stage as Nelson Mandela. His courage, compassion and humanity are among the qualities that have led to this Nobel laureate being recognised as the world's greatest living statesman. Never did an individual more powerfully symbolise the hopes of a nation. South Africa became free in the way that it did because his hand reached out to all. His name has become a beacon of hope to oppressed peoples throughout the world.

We believe that this collection of drawings and the handwritten motivations he wrote to accompany the works are of great historical significance to the artistic history of South Africa. They show a man who is determined that his art would reflect his personal philosophy of showing grace and conciliation, while not forgetting the past. His work is strong and powerful, in both colour and composition. Unable to learn to draw while incarcerated, the only paper available was used to smuggle messages to the outside world- Mr Mandela in his eighties, grasped this opportunity to express himself. The directness and spontaneity of his work can be compared favourably with the Paris Peace Movement drawings which Picasso created to raise funds. We hope that Nelson Mandela's artwork will hang with pride of place in homes, businesses and galleries.

It was a fascinating experience and a true honour to spend time with Mr Mandela at his home and on Robben Island, and hear from him first hand of his enjoyment of drawing and enjoy his enthusiastic participation in this project. We trust that these most interesting and historical works of art allow some of that experience and our pleasure to be shared.

ANNA HUNTER
Managing Director
Belgravia Gallery

Contents

Keys and Bars 4

My Robben Island Series (Set of 6). 10

Photographs by Jurgen Schadeberg 22

Hand of Africa and Impressions of Africa 26

Reflections of Robben Island (Set of 15). 30

Struggle Series 40

The Signed Leatherbound Illustrated Long Walk to Freedom 42

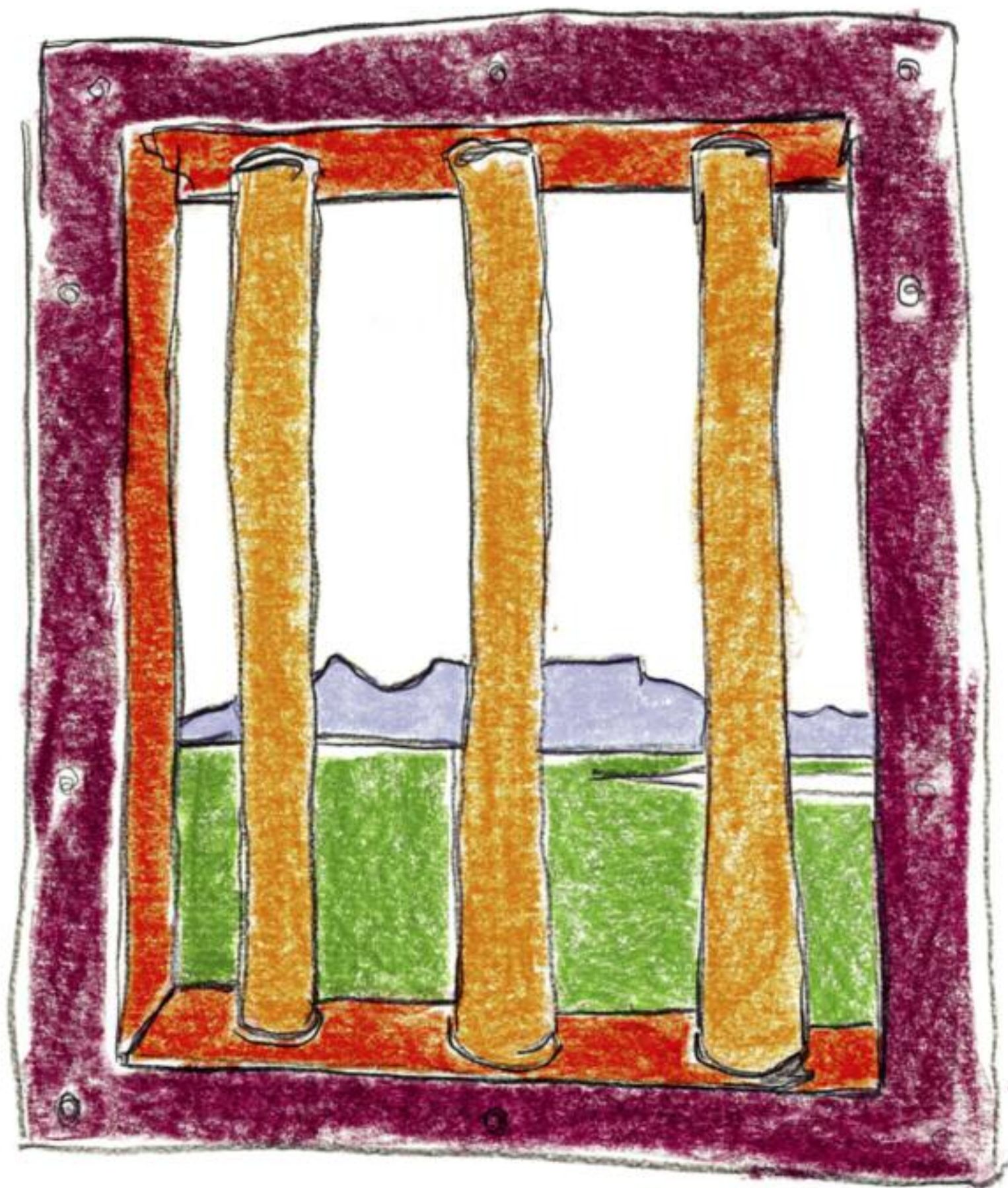
The Charity 43

M Y R O B B E N I S L A N D

'The Window' shows the iron bars at the window to the cell of Nelson Mandela with an imagined view of his beloved South Africa in the form of Table Mountain from the cell window. In fact this is not the view from his cell - it actually overlooked a very bleak and unappealing courtyard, but in one clever and simple drawing, he has showed the strength and power of the bars, but with his imagination he was able to convey his love for his country and how he was going to negotiate the difficult stretch - not just of water - that lay between him in jail and where he wanted to be.



NELSON MANDELA THE WINDOW EDITION: 500 SIGNED IN PENCIL BY NELSON MANDELA
Paper Size 65 x 50 cm (framed size 82 x 63 cm)



Mandela

His work emulates the grace with which he triumphed over the past and offers us, as all great art should, an opportunity to reflect on our own lives.



NELSON MANDELA THE CELL EDITION: 500 SIGNED IN PENCIL BY NELSON MANDELA
65 x 50 cm (framed size 82 x 63 cm)



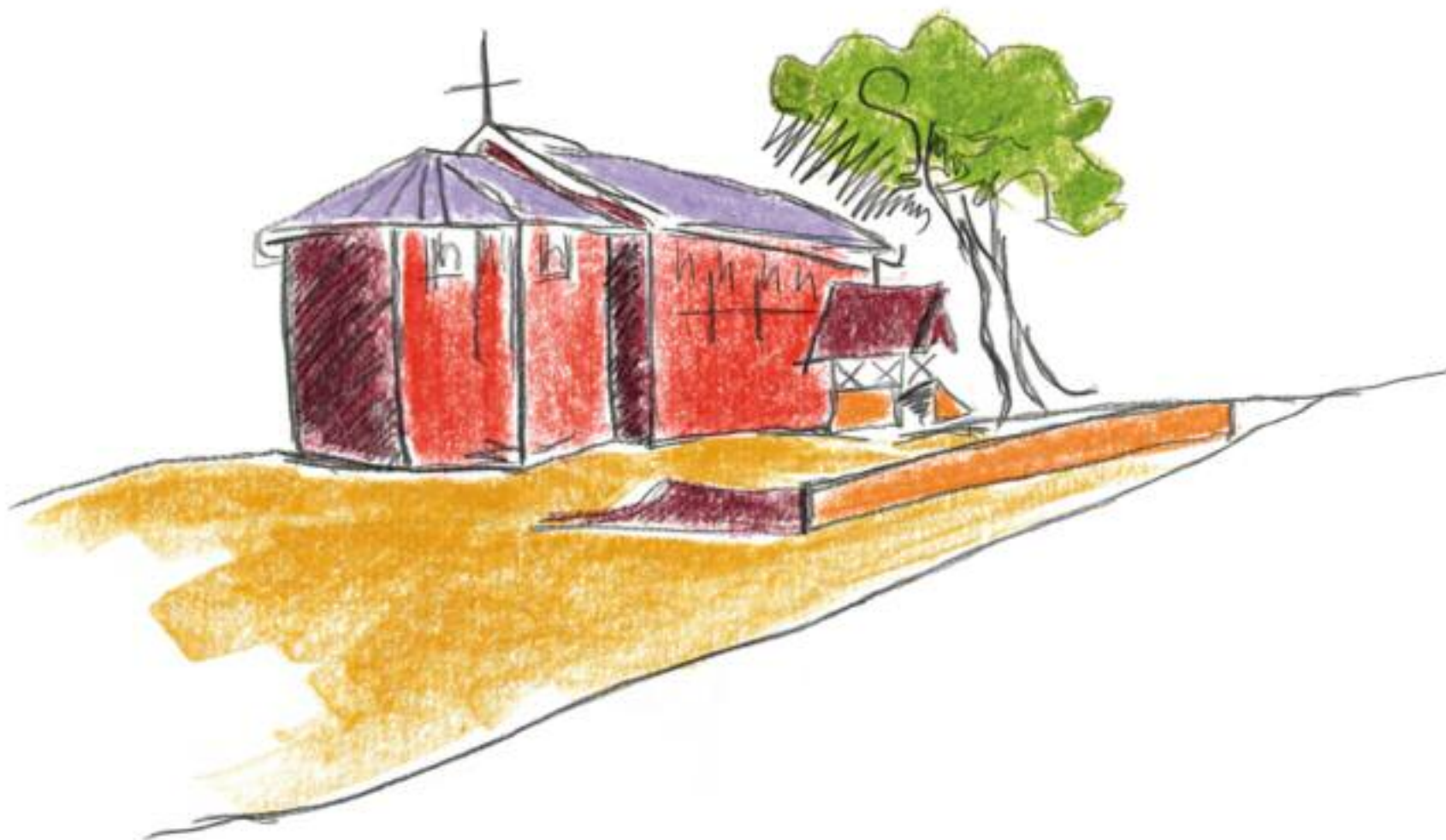
2021
100

Mlanda

The symbolism of the church is important as a place in which to practice and enjoy religious and spiritual freedom. Although prisoners could never enter the church to practice their faith it remained a powerful spiritual symbol to many. 'The Church' is one of the sketches in the Robben Island Series where colour has been used throughout, again indicating the powerful spiritual meaning the church had to Nelson Mandela and his fellow inmates.



NELSON MANDELA THE CHURCH EDITION: 500 SIGNED IN PENCIL BY NELSON MANDELA
Paper size 50 x 65 cm (framed size 63 x 82 cm)



2021
1000

Mandela

'The Lighthouse' is a warning beacon to ward off passing ships from the treacherous shores of the island, which has a long history of shipwrecks. To Nelson Mandela the lighthouse on Robben Island resembles a contradiction as both a beacon of hope and a beacon of oppression.



NELSON MANDELA THE LIGHTHOUSE EDITION: 500 SIGNED IN PENCIL BY NELSON MANDELA
Paper size 50 x 65 cm (framed size 63 x 82 cm)



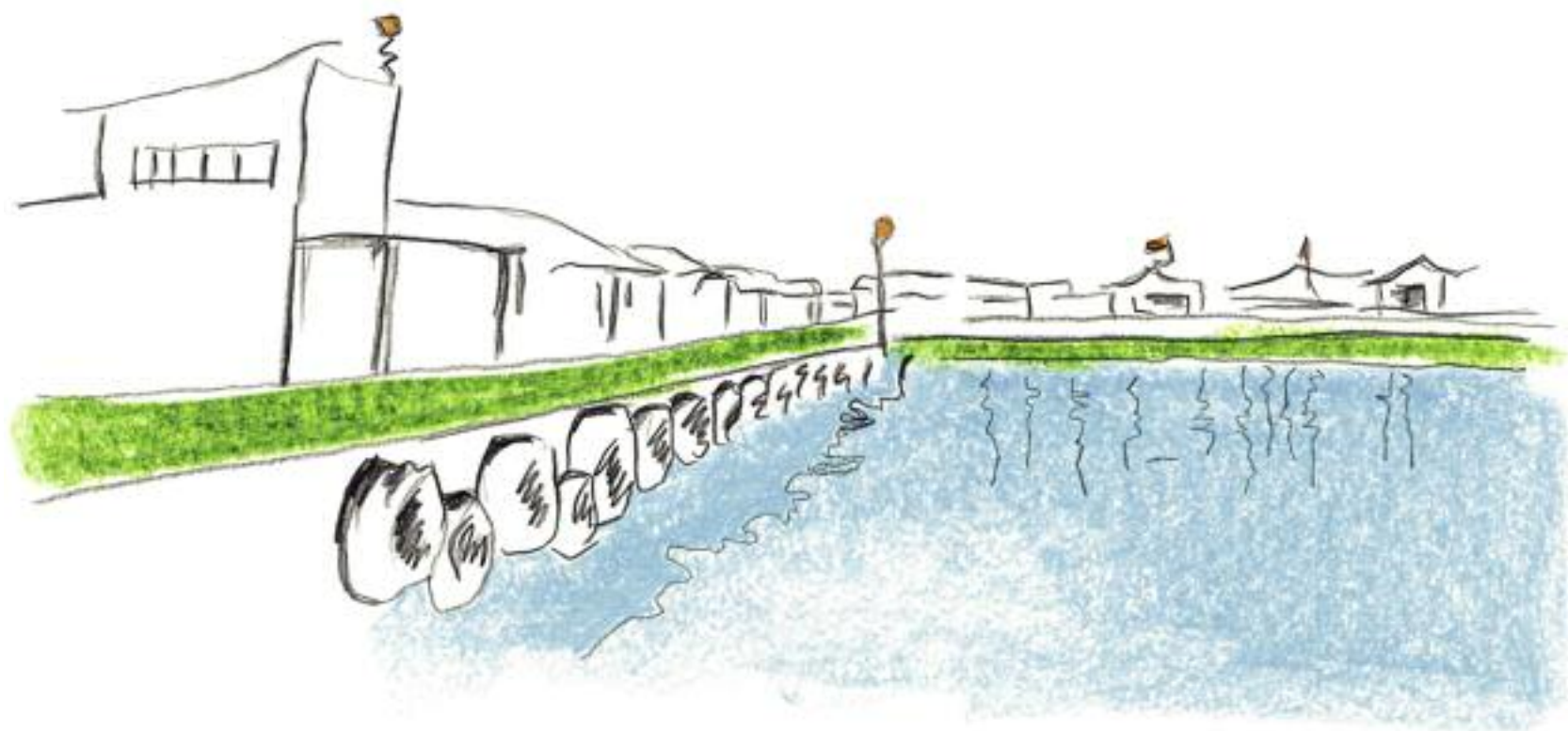
2023

Mandela

This sketch depicts a view of Robben Island where new prisoners would first set foot on the Island. Nelson Mandela decided to highlight the ocean and landing stage in colour, two elements which clearly have significant symbolism in his interpretation. Prisoners would be stripped and searched on arrival and changed into prison clothes removing all signs of external personal identity. The landing stage was their first contact with the prison island and the sea their last contact with freedom.



NELSON MANDELA THE HARBOUR EDITION: 500 SIGNED IN PENCIL BY NELSON MANDELA
Paper size 50 x 65 cm (framed size 63 x 82 cm)



2000
2000

Mlanda

"Today when I look at Robben Island I see it as a celebration of the struggle and a symbol of the finest qualities of the human spirit, rather than as a monument to the brutal tyranny and oppression of apartheid.

Robben Island is a place where courage endured in the face of endless hardship, a place where people kept on believing when it seemed their dreams were hopeless and a place where wisdom and determination overcame fear and human frailty.

It is true that Robben Island was once a place of darkness, but out of that darkness has come a wonderful brightness, a light so powerful that it could not be hidden behind prison walls, held back by prison bars or hemmed in by the surrounding sea.

In these sketches entitled: My Robben Island, I have attempted to colour the island sketches in ways that reflect the positive light in which I view it. This is what I would like to share with people around the world and, hopefully, also project the idea that even the most fantastic dreams can be achieved if we are prepared to endure life's challenges."

NELSON MANDELA, 2002



NELSON MANDELA ARTIST MOTIVATION EDITION: 2500 SIGNED IN PENCIL BY NELSON MANDELA
Paper size 65 x 50 cm (framed size 82 x 63 cm)

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Mlanda

150
2500

Mlanda



"On October 13th, the then Editor of Drum Magazine came rushing out of his office and requested a photographer to urgently rush to Pretoria..." something is going to happen....go yourself", he said to me... just as I arrived in front of the Synagogue, the doors burst open and the accused emerged, lighting cigarettes. In the picture Mandela emerges beaming from the court, to his left is Moses Kotane, an ANC leader at the time."

JURGEN SCHADEBERG, 2007

JURGEN SCHADEBERG
 Treason Trial, Johannesburg 1956
 Hand Signed Silver Selenium Gelatine Archive Print



"Nelson Mandela and activist Ruth First (in background) in December 1951 at the ANC Conference in Bloemfontein. This was a key annual ANC meeting when the decision was made to go ahead with the Defiance Campaign on 6th April 1952. Journalists Henry Nxumalo and (Sir) Anthony Sampson and I met and interviewed Nelson Mandela for the first time at this meeting. Mandela, an impressive and distinguished young lawyer, was the Youth Leader of the ANC and had just been voted as the Volunteer in Chief of the Defiance Campaign which was designed to defy and change the unjust Apartheid laws... and add momentum to the struggle for freedom."

JURGEN SCHADEBERG 2007

JURGEN SCHADEBERG

Nelson Mandela, Defiance Campaign 1952
Hand Signed Silver Selenite Gelatine Archive Print



"...He was an extremely calm and controlled person, or gave the impression of it. We had about 15 minutes with him, and at the end I vaguely remember that he just got up and said, "I have to be off to court now." He put his books under his arm, and that's when I got this particular picture... I don't think he was aware back then of the huge battle he was about to begin. I look at this picture differently now..."

JURGEN SCHADEBERG, 2007

JURGEN SCHADEBERG

Nelson Mandela in his Law Office, Johannesburg 1952

Hand Signed Silver Seleniun Gelatine Archive Print



"This was Mandela's first official visit after his release from prison in 1990 and obviously an emotional visit when he returned to the cell where he spent 17 years of his 27 year sentence. He looked out of the bars and when he thought I had finished taking pictures, relaxed somewhat, and turned around to smile."

JURGEN SCHADEBERG, 2007

JURGEN SCHADEBERG
Nelson Mandela Revisits his Cell on Robben Island, 1994
Hand Signed Silver Selenium Gelatine Archive Print

"...Never did a single individual more powerfully symbolize the hopes of a nation. South Africa became free in the way that it did because his hand reached out to all and thus his name became a beacon of hope to oppressed peoples throughout the world..."

RICHARD FITZWILLIAMS, 2003



The Times front page
Thursday May 15th 2003



NELSON MANDELA

Hand of Africa

Edition: 1,000

Signed in pencil by Nelson Mandela

Paper size 65 x 50 cm (framed size 82 x 63 cm)



"I have walked that long road to freedom. I have tried not to falter; I have made missteps along the way. But I have discovered the secret that after climbing a great hill, one only finds that there are many more hills to climb. I have taken a moment here to rest, to steal a view of the glorious vista that surrounds me, to look back on the distance I have come. But I can only rest for a moment, for with freedom come responsibilities, and I dare not linger, for my long walk is not ended."

NELSON MANDELA, THE LONG WALK TO FREEDOM

NELSON MANDELA

Impressions of Africa

Edition: 500 colour and 500 black and white

Signed in pencil by Nelson Mandela

Paper size: 65 x 50cm (framed size 82 x 63 cm)

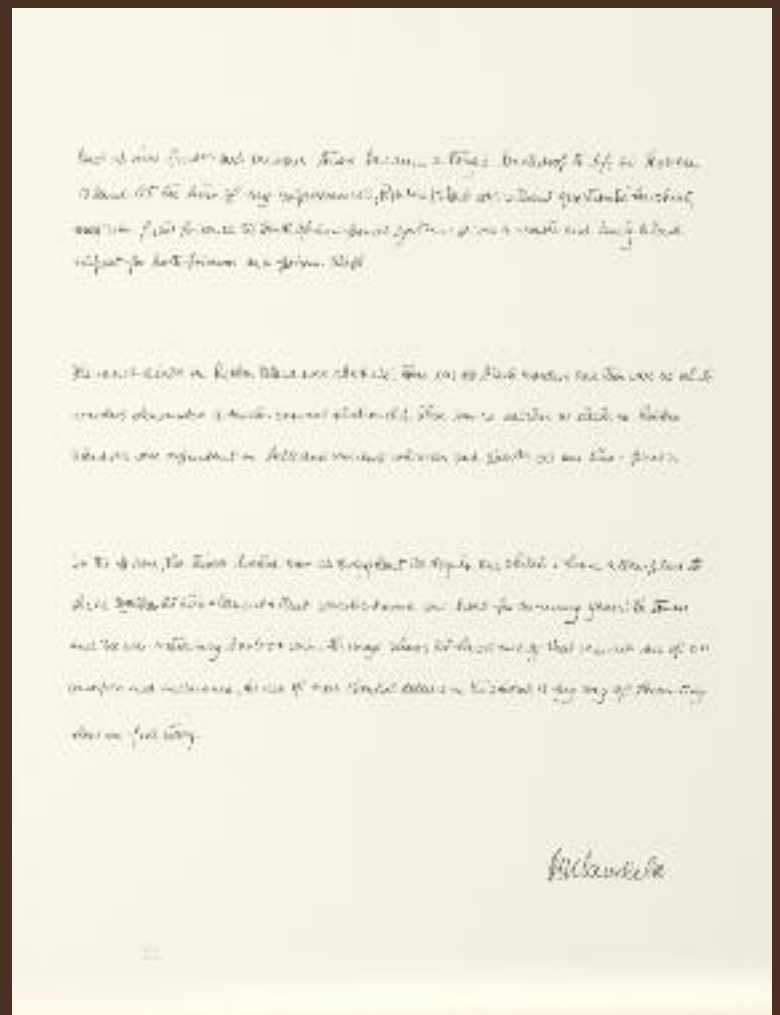


N Mandela

Mandela

2000
1000

REFLECTIONS OF ROB BEN ISLAND



"Barbed wire fences and ominous towers became a tragic backdrop to life on Robben Island. At the time of my imprisonment, Robben Island was without question the harshest, most iron-fisted prison in the South African penal system. It was a remote and lonely island outpost for both prisoners and prison staff.

The racial divide on Robben Island was absolute. There were no black warders and there were no white [prisoners]. Warders demanded a master-servant relationship. There were no watches or clocks on Robben Island, we were dependent on bells and warders whistles and shouts as our time-pieces.

In the prison, the towers looked over us throughout the day. In this sketch I have attempted to pull together the two elements that overshadowed our lives for so many years: the towers and the ever-restraining barbed wire. The image shows the harsh reality that reminds me of our sacrifice and endurance, the use of more cheerful colours in this sketch is my way of presenting how we feel today."

ARTIST'S MOTIVATION 2003

NELSON MANDELA

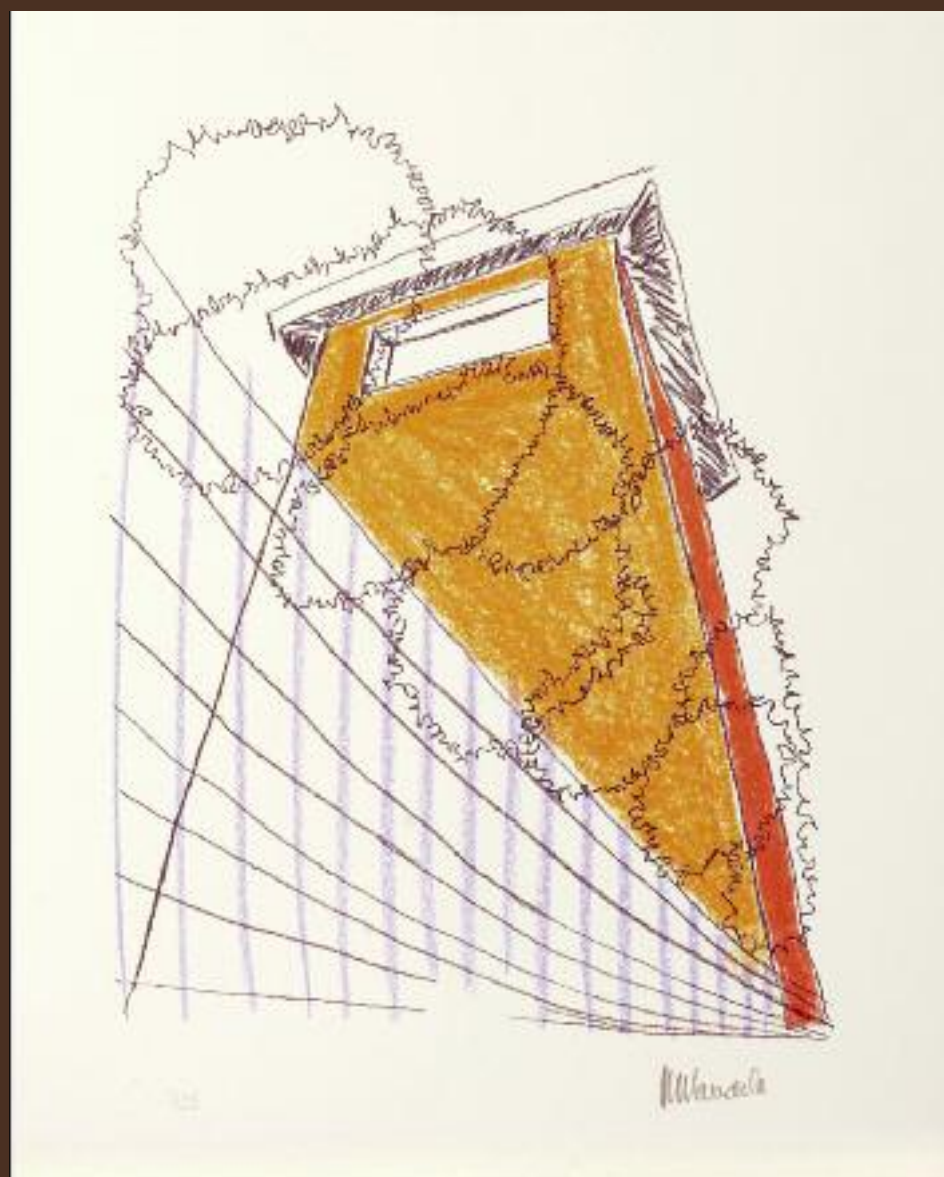
The Guard Tower

Edition: 350

Signed in pencil by Nelson Mandela

Paper size: 51 x 40 cm (each piece)

Can be framed individually or as a set of 3



In the first part of the sketch, the building is shown in a perspective view, with the yellow rectangular area and the red vertical strip. The sketch is rendered with black lines and purple shading.

In the second part of the sketch, the building is shown in a perspective view, with the yellow rectangular area and the red vertical strip. The sketch is rendered with black lines and purple shading.

In the third part of the sketch, the building is shown in a perspective view, with the yellow rectangular area and the red vertical strip. The sketch is rendered with black lines and purple shading.

Mavala

The guard tower seen in this image marked the corner of the Robben Island prison compound. It was the point at which the dirt road from the stone quarry met the boundary patrol road. We worked the quarries for thirteen years as part of our "hard labour" sentence. It was hard work, but we did not mind, as it meant we could leave the prison compound and have the "freedom" to walk and talk together on the long road to the quarry. These were invigorating times.

We would feel the wind in our faces, see the birds flying in freedom and smell the eucalyptus blossoms. I remember seeing gemsbok and springboks grazing in the plains...

After a day of arduous "labour" we then went to our quarters to rest. The prison compound was a long, narrow strip of land, and the quarters were built along the sides. We would walk to the quarters, but not the other way around.

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Mandela's

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NELSON MANDELA Mandela's Walk. Edition: 350. Signed in pencil by Nelson Mandela. Paper size: 40 x 51 cm (each piece). Can be framed individually or as a set of 3.

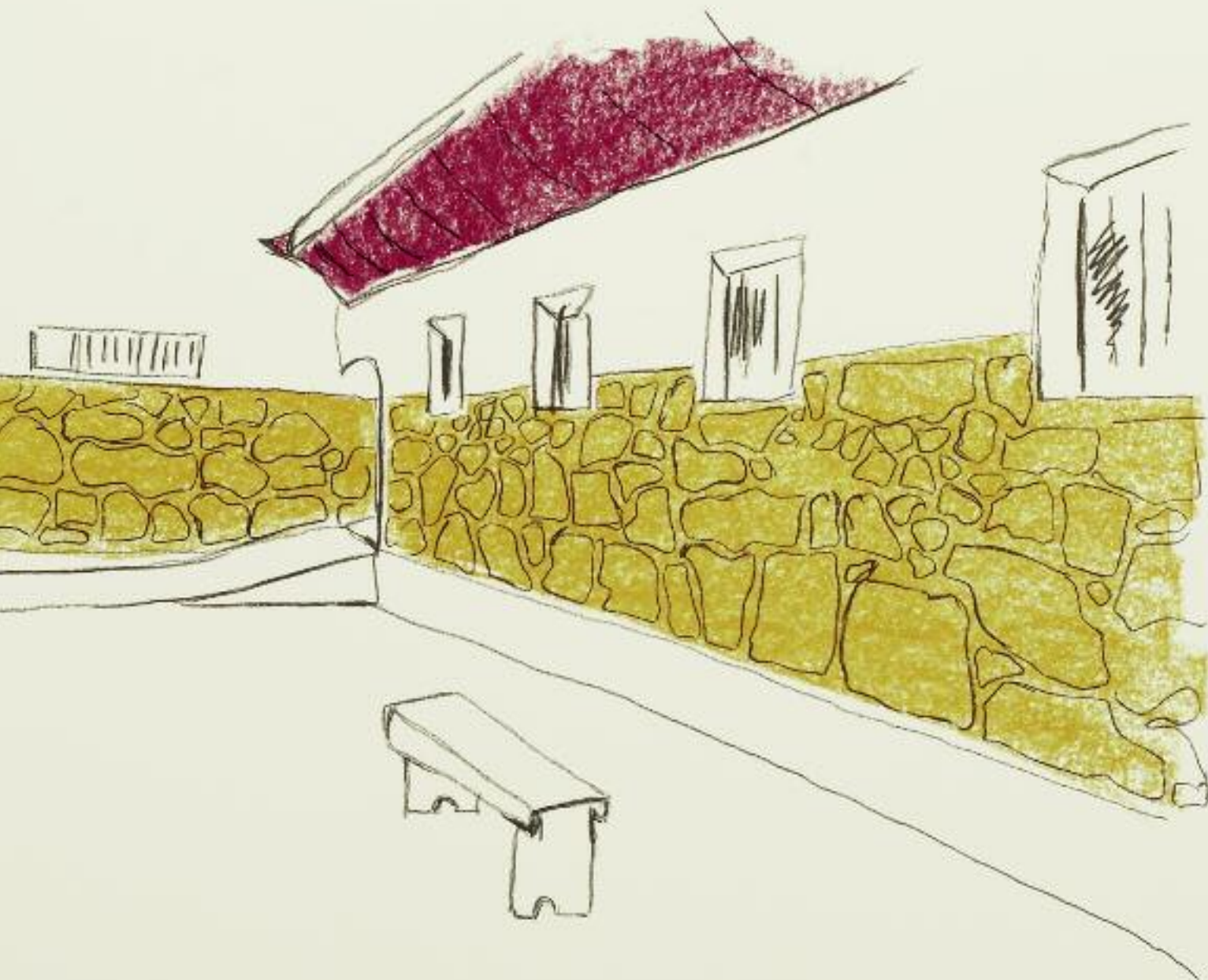
"...After a day of relative "freedom" the tower was a grim reminder as we returned to the prison each evening. Conversation between us would usually become less and less as we approached the tower. The tower reminded us of exactly where we were and where we had expected to stay of the rest of our lives. How little we guessed at the great changes that would sweep our country in our lifetime...that in my lifetime I would exchange these prison walls for freedom, not just my freedom, but the freedom of all my country's people, a freedom which has become a symbol for all..."

ARTIST'S MOTIVATION 2003



"...A powerful memory that I have is of a beautiful tomato plant that I coaxed from tiny seed to tender seedling to a strong plant that gave plump bright red juicy tomatoes. Despite my efforts the plant began to wither and die and nothing I did would heal it. When it died I took it carefully from the soil, washed its roots and buried it in a corner of the garden. I felt sad. It once again reminded me of where I was, and the hopeless mess I felt at being unable to nourish other relationships in my life. My wife, my children, my family and my friends. It made me realise the beauty, simplicity and sacred value of family, of loved ones or friends. I swore to myself that I would never take another human being, their friendship or their love for granted ever again..."

ARTIST'S MOTIVATION 2003



Mandela



Prison Ward

"...On Robben Island, political and general prisoners were kept well apart. The only place where we could talk and share information with other inmates was in the prison hospital – and that thereby became more than just an infirmary. The hospital I have sketched here served as a vital link between us and the rest of the world. Through the hospital, news about our families, our friends, the struggle and everyday event outside the prison would trickle through. It became one of our most important life lines to the outside world..."

The hospital was a place where we could talk and share information with other inmates. It was a vital link between us and the rest of the world. Through the hospital, news about our families, our friends, the struggle and everyday event outside the prison would trickle through. It became one of our most important life lines to the outside world...

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Nelson Mandela

NELSON MANDELA

The Ward

Edition: 350

Signed in pencil by

Nelson Mandela

Paper size: 40 x 51 cm

(each piece)

Can be framed individually

or as a set of 3

"...On arrival at the prison, all new prisoners were sent to the hospital for medical observation. On arrival one of the political detainees would feign illness and thereby gain access to the same space in the hospital where they would share their news with us. As time passed, the news became less depressing as we realised that the apartheid regime was weakening, that the voice of our struggle was being heard in the outside world and that a great wave of support was growing for all the people of South Africa. Today I remember the stark hospital wards with fondness...These memories, like this sketch are filled with joyous colours..."

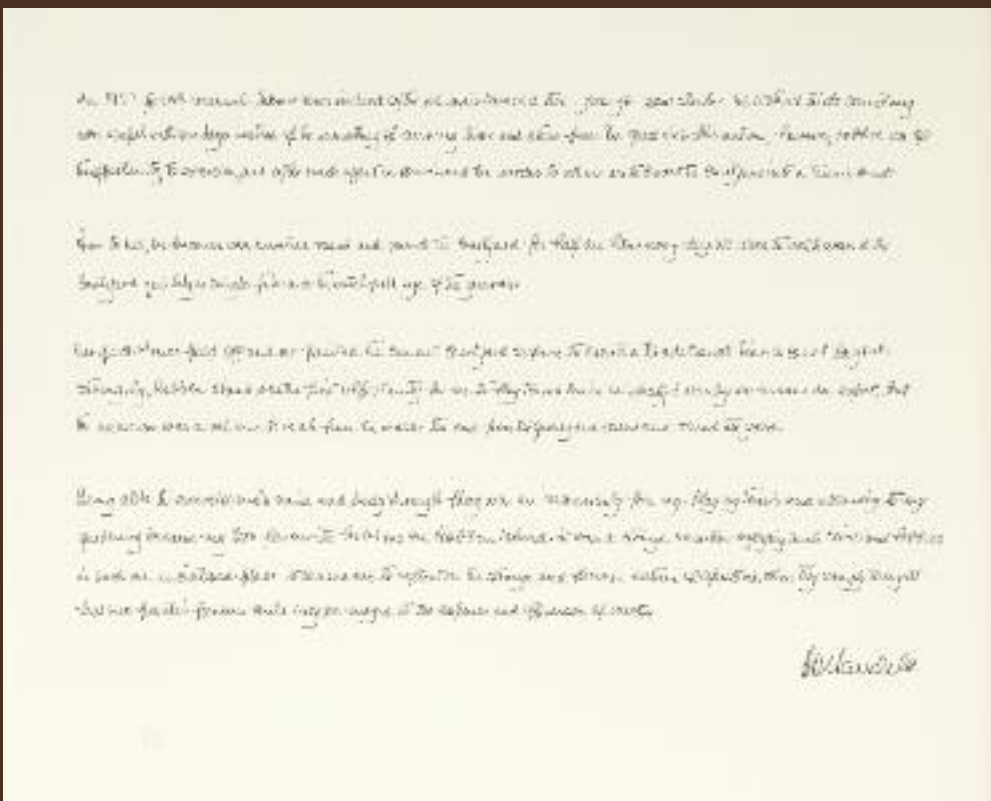
ARTIST'S MOTIVATION 2003





"...In 1977 forced manual labour was ended after we maintained a two-year go-slow strike. We asked to do something more useful with our days instead of the monotony of mining lime and stone from the quarries. This action, however, robbed us of the opportunity to exercise, and after much effort we convinced the warders to allow us to convert the courtyard into a tennis court.

Prior to this, the prisoners were marched round and round the courtyard for half an hour everyday. We used to walk around the courtyard quickly in single file under the watchful eye of the guards..."

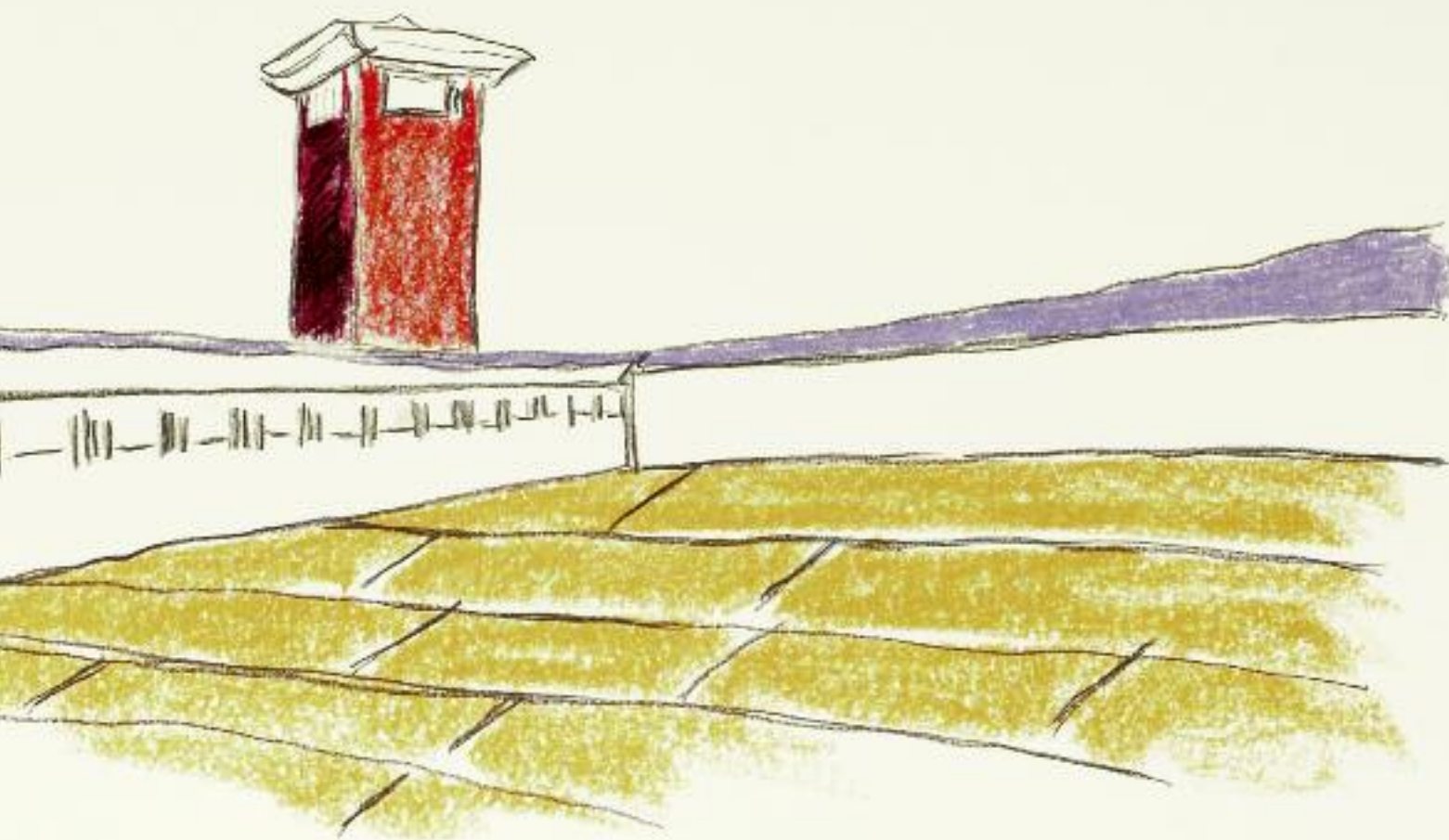


NELSON MANDELA
The Tennis Court
Edition: 350
Signed in pencil by
Nelson Mandela
Paper size: 40 x 51 cm
(each piece)
Can be framed individually
or as a set of 3

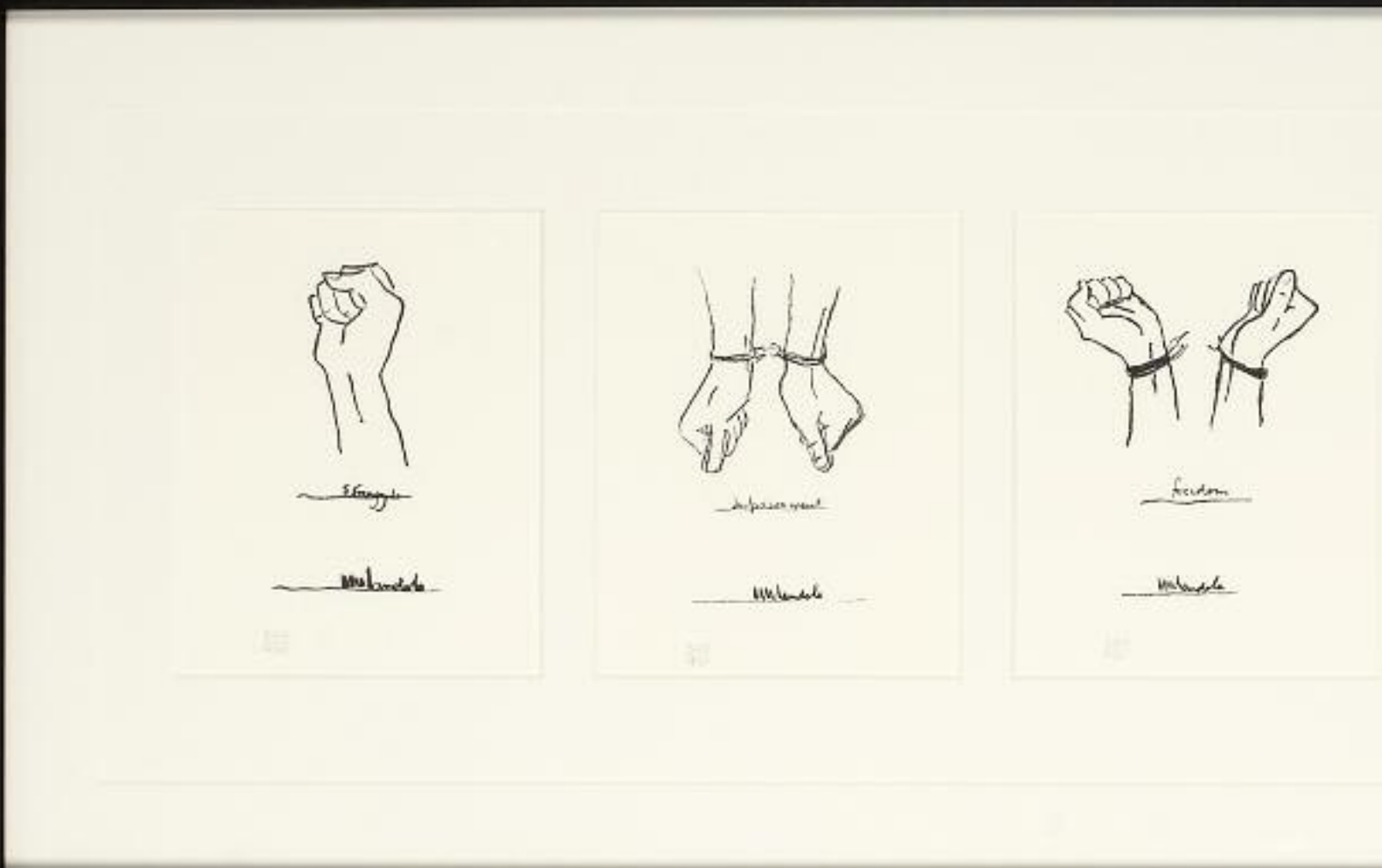
"...Our persistence paid off and we painted the cement courtyard surface to create a traditional tennis court layout. Strangely, Robben Island was the first opportunity for me to play tennis since university. I was by no means an expert, but the exercise was a welcome break from the walks to and from the quarry and round and round the yard.

Being able to exercise one's mind and body through play was immensely freeing. Playing tennis and attending to my gardening became my two favourite hobbies on Robben Island. It was a strange sensation enjoying such civilised hobbies in such an uncivilised place. It caused me to reflect on the strange and perverse nature of apartheid, where they wrongly thought that one peoples' freedom could only be enjoyed at the expense and oppression of another..."

ARTIST'S MOTIVATION 2003



William



NELSON MANDELA

The Struggle Series

Edition: 950 (boxed) plus

125 Artist Proofs onto white paper

125 Artist Proofs onto cream paper

Signed in pencil by Nelson Mandela

Framed size: 40 x 103 cm



"These sketches are not so much about my life as they are about my own country. I drew hands because they are powerful instruments, hands can hurt or heal, punish or uplift. They can also be bound but a quest for righteousness can never be repressed. In time, we broke lose the shackles of injustice, we joined hands across social divides and national boundaries, between continents and over oceans and now we look to the future, knowing that even if age makes us wiser guides, [it is] the youth that reminds us of love, of trust and of the value of life."

NELSON MANDELA
25TH JULY 2001

THE SIGNED LEATHERBOUND ILLUSTRATED LONG WALK TO FREEDOM



NELSON MANDELA

The Illustrated Long Walk to Freedom

Hand Signed leather-bound Book

29 x 24.5 x 5.5 cm

Only 250 of a planned edition of 950 were produced and signed

This beautiful volume has been commissioned by Chinthurst Fine Books and bound by monastically trained bookbinders in Surrey, England. Binding has been carried out using the highest standards using traditional methods.

The book is lavishly illustrated with 207 pages covering Mandela's childhood in rural Africa, his move to Alexandra, a poor township of Johannesburg where he learned about poverty and developed confidence and self reliance.

He writes movingly in prose which is wonderfully reminiscent of his speeches, of the most turbulent time for South Africa and his part in unfolding events. His trial, at which he expected the death sentence, his long incarceration on Robben Island and the final long to freedom for him and South Africa is both a moving and riveting story. The atmosphere of the times are evoked by the many photographs. His fortitude in the face of adversity and devotion to his country are characteristic of Nelson Mandela, the world's greatest living statesman.



SEBASTIAN HUNTER MEMORIAL TRUST

The Trust was started in 2002 to commemorate the life of Sebastian who died tragically. In his memory, numerous educational projects have been funded by Belgravia Gallery, with the general aim of supporting the rural poor through schools and childcare initiatives. The most recent was Sebastian Hunter High School at Arni in Tamil Nadu, a secondary school for 600 pupils opened in February 2007.

Some 6000 pupils a day currently use the facilities provided by the Trust. We intend to expand this through sales of artwork including those by Nelson Mandela.

Other initiatives include support for sufferers of HIV, a mother and child care centre, Seb's School, a primary school in Tamil Nadu, resource centres, computer rooms and science facilities at a number of schools, a workshop for women in a village hit by the Tsunami, teacher's training and amenities in schools.

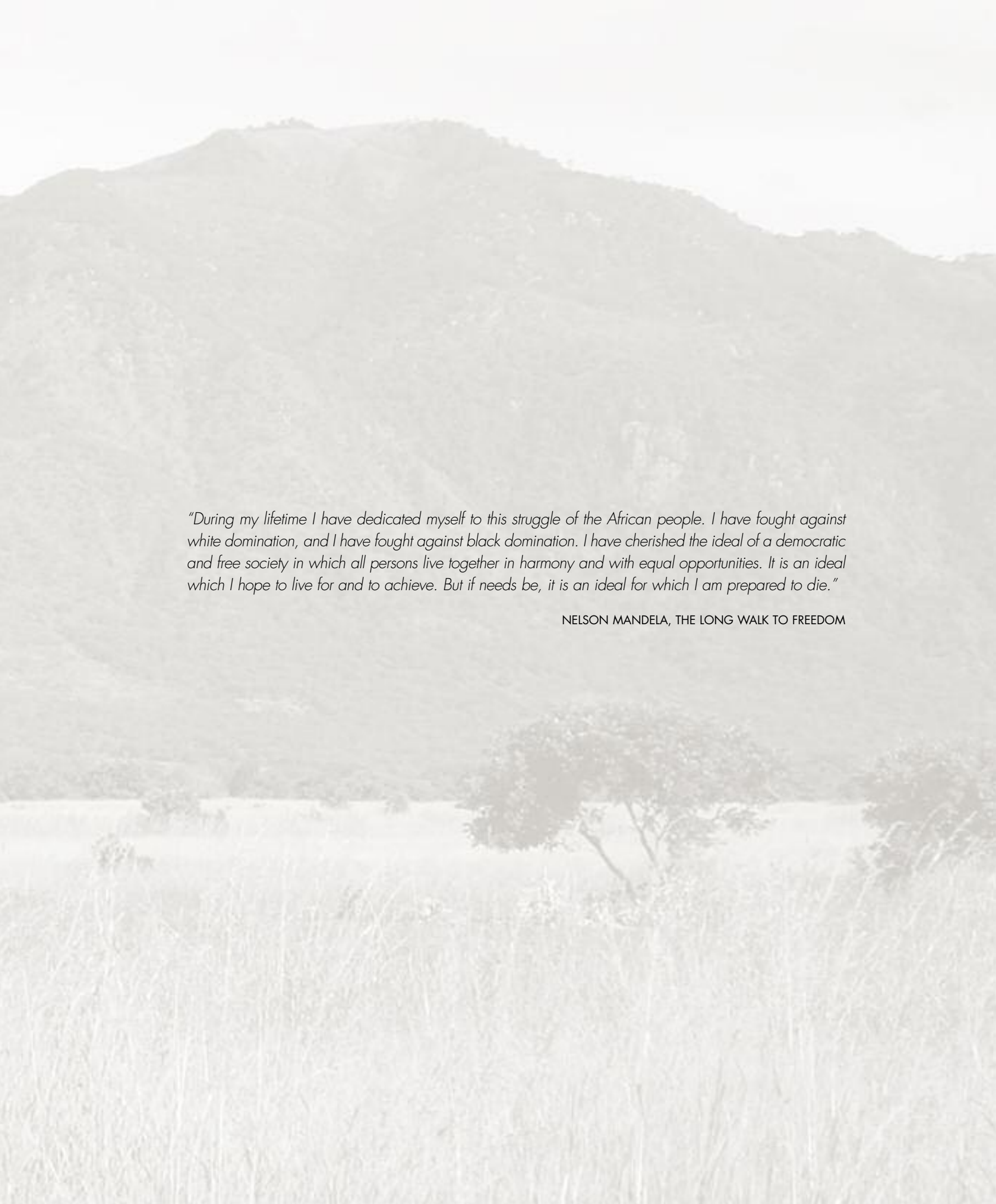
Poverty in India affects some 600 million people, and education is the most important instrument of change. We have seen the hope offered to young people through education but much still needs to be done.

UK Registered Charity No. 1119191

www.sebsschool.org



Top Right: Children at MBKGP Kasam Tamil Nadu, India
Bottom Left: Sebastian Hunter High School Arni, Tamil Nadu India
Bottom Right: Seb's School Senji Mottur Tamil Nadu, India



"During my lifetime I have dedicated myself to this struggle of the African people. I have fought against white domination, and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and to achieve. But if needs be, it is an ideal for which I am prepared to die."

NELSON MANDELA, THE LONG WALK TO FREEDOM

'...Even the most fantastic dreams can be achieved if we are prepared to endure life's challenges'

NELSON MANDELA, 2002

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