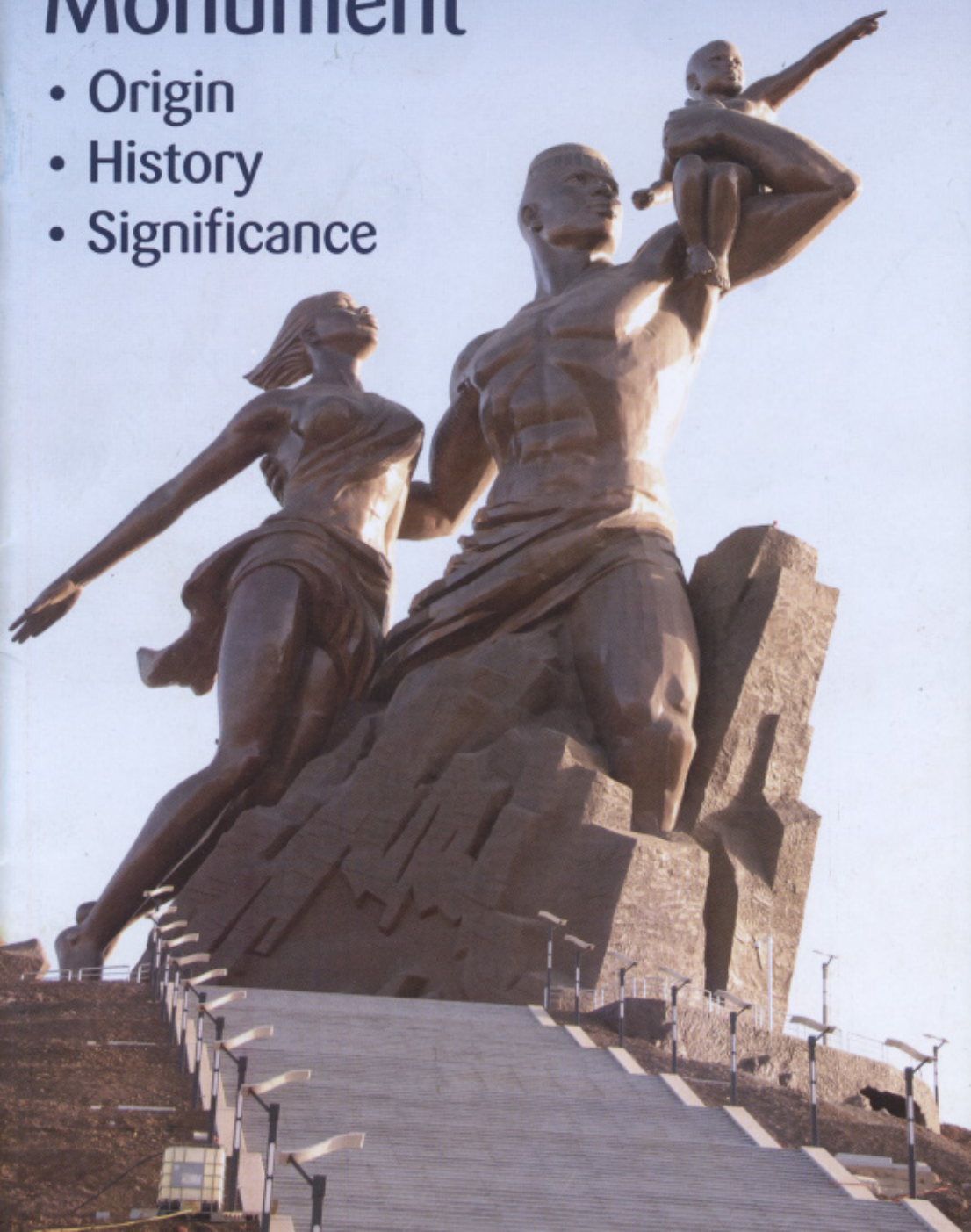


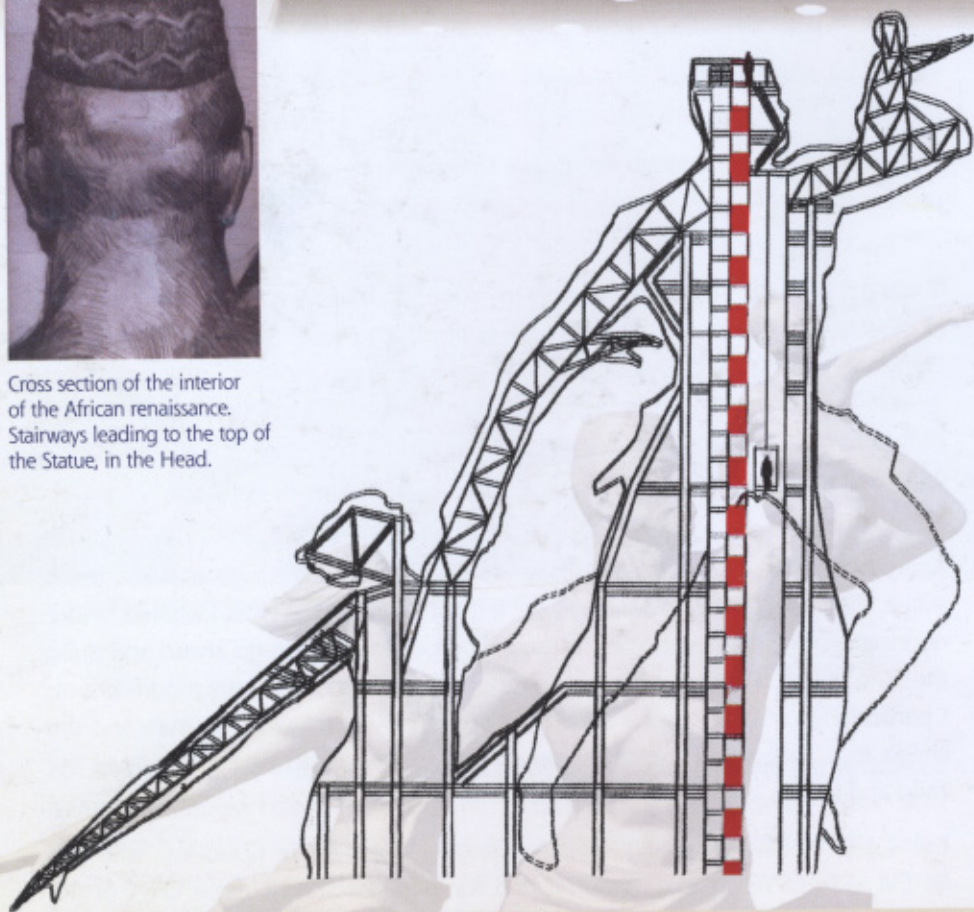
African Renaissance Monument

- Origin
- History
- Significance





Cross section of the interior of the African renaissance. Stairways leading to the top of the Statue, in the Head.





View of the interior of the Monument of the African Renaissance with show rooms, exhibition rooms, galleries, boutiques and the Terrace





Cost and Value of the Monument

Some people having heard about the value of the monument said that this money should have been used differently, for example to build Early Childhood Huts/Cases des Tout-Petits which I am the promoter and main advocate.

They are mixing up price as a cost with value.

Let me say it once for all to everyone; the monument did not cost a penny. Senegal did not give at any time whatsoever one franc in exchange for the statue. We turned in a land.

We can summarize:

Monetary value: is the entire of production cost for the Korean company, which is 12 billion CFA, including among other the cost of materials, their transportation, labor wages, architects' fees, and company profit.

Now, the Market value (as if we were selling the statue on the market or as if we wanted to rebuild it somewhere else) is much higher = 20; 30; 40 billion or more.



Price- Cost and Value

While walking down the street Ali strikes a rock. Finding out that it glitters he picks it up and went to consult people around him.

One of them overwhelmed by the shiny rock recommended that he goes to a jeweler. After a quick appraisal of the rock under all angles the jeweler told him: "Sir you are quite lucky. You just pick up a diamond. I can give you 5 million for it". Ali could not believe what he just heard, and quickly jumped on the opportunity, accepted the offer went to cash in his money and ran home to his family.

- How much did the rock cost him? - Answer 0 franc
- What is the rock worth? - Answer: for now it is worth 5 million

We will learn later on that the jeweler, a man of the art who knew real value of the stone, rushed to Amsterdam to a diamond dealer and sold the stone for a lot of money.

Perhaps at the time I am speaking to you, the rock that became a precious stone is pursuing its adventure.

This is the story of the African Renaissance Monument, except that, here one has to replace the rock with the land. The value of the land before the operation was very low.

- How much is the monument worth?
- Tens of billions!

Very soon the statue will have such a big value that one would no longer be able

to give it a price because only goods on the market have a price. Notre Dame de Paris, Al Azar Mosque in Cairo, the Saint Pierre Church in the Vatican, the Defense tower, the Statue of Liberty, the Sphinx in Egypt are priceless, even if we find out the amount it took to build them it will not be the same (the costs)



Let us get back to the package that enabled us, to pay the value without spending any money

Once again, the State Budget did not disburse one cent. We "paid" through the implementation of a legal mechanism called accord and satisfaction included in our liability Code and which is neither sales nor exchange. In Accord and Satisfaction, no one disburses money nor receives any. It is a sort of payment in kind.

Subsequent to our enquiries, we found out that, Accord and Satisfaction was applied twice in the past in Senegal.

It can easily be understood that if we wanted to draw 12 billion CFA out of the budget to order a statue, no one would have let us do it and the members of Parliament would have never voted its release. Donors would have screamed out for such a waist. The fact is that the State did not spend a penny in this business.

We told the Koreans that we did not have any money but we could, against the delivery of a completely built monument, surrender to them a land of the same value.

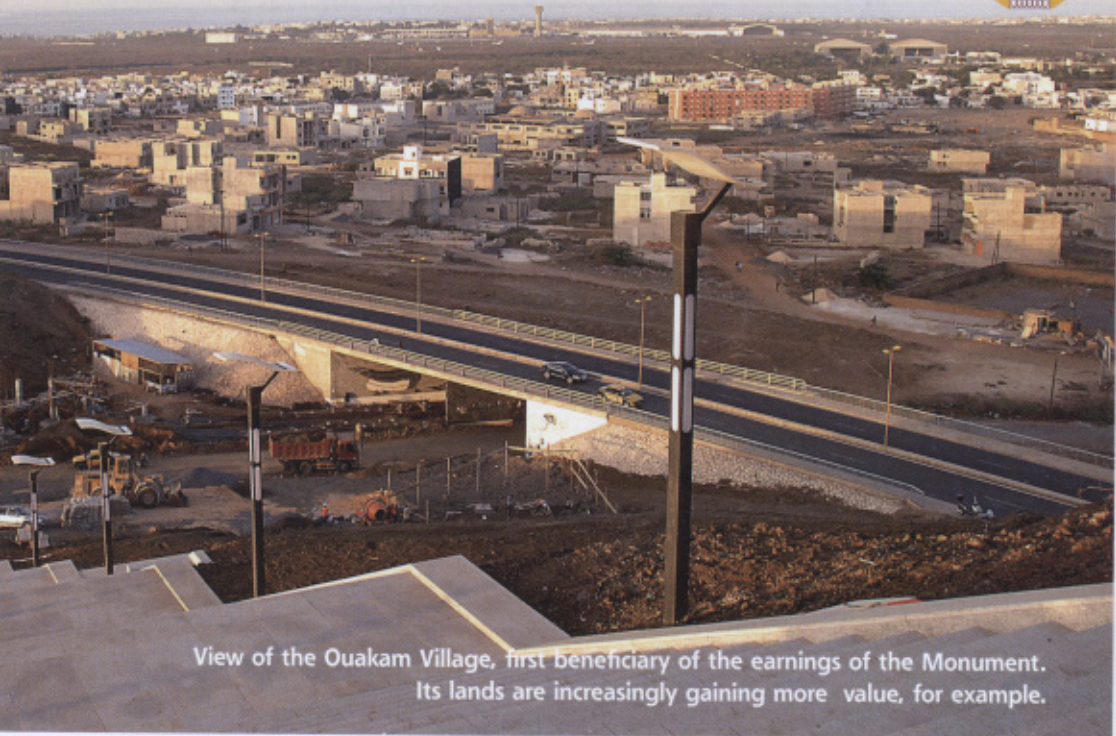
We knew that the presence alone of the monument in the area would automatically raise the price of surrounding lands. Without the monument, the price would have been the one set by decree, i.e. 20 000 FCFA the square meter. It would have required then, a huge land to reach the value of 12 billion CFA Francs. Therefore, we set the price of a square meter to more than the double of the official price, which decreases subsequently the surface of the land to surrender⁷.

So, we asked the State Property Department to find a land to surrender to Koreans through an Accord and Satisfaction. That was done so.

Those who think that we could have sold the land and pay with money are totally mistaken:

- As soon as the State sells a land, the money must be deposited at the Treasury Public and there is no over mean of drawing on it unless it is returned to the Budget and through a vote of the National Assembly. Once again, neither the Assembly nor the opinion would have ever accepted it. Furthermore, in the present case, the

⁷ Il a pu y avoir de la spéculation sur le terrain après la dation en paiement mais cela ne concerne plus les parties à la dation en paiement. Si quelqu'un achète un objet, voire un terrain, et le revend plus cher, cette opération qui se fait couramment ne regarde plus le vendeur.



simple sale of the land would have never produced that much money. Otherwise we would have done this all the time.

This is the opportunity to recall two basic rules in public finance: a single cashier that makes it mandatory to deposit all receipts at the Treasury public, thus excluding the idea of allocated receipts, and fungible budget resources which require that all amounts deposited in the Treasury Public merge with the overall resources and could no longer be singled out.

- Therefore, there is no money that could have been used to do this or do that.

Overall, we did a good business because we obtained a monument without paying any money.

Some people confuse price and value as I already explained it. In fact, even if the price of the monument were zero francs, now that it is built, its value would be tens of billions.

Where do the proceeds of the Monument's operations go?

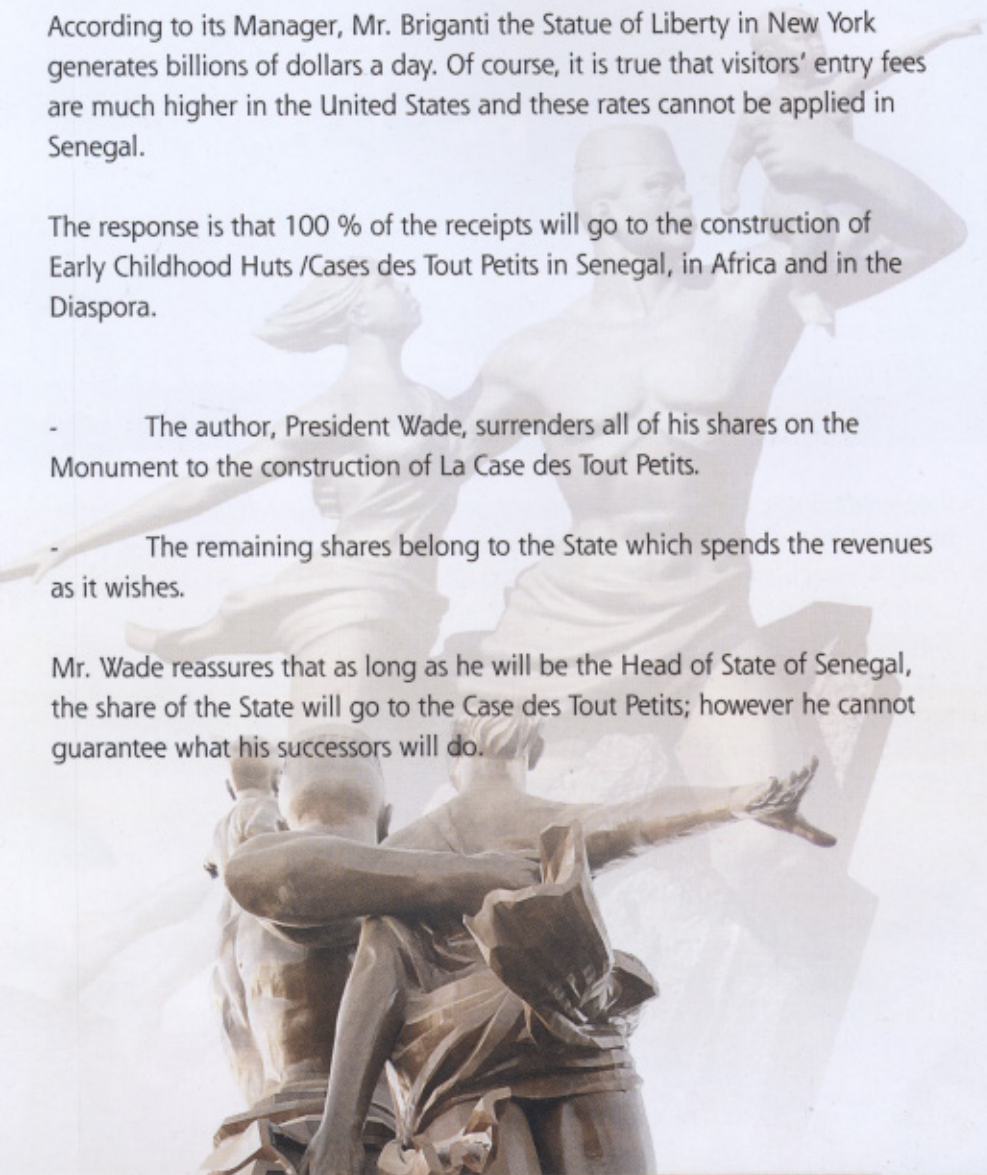
The monument will generate a lot of money with entry fares paid by visitors, fees paid by movie producers or showcases etc. How much money will that be? One can only make estimates comparing it with others.

According to its Manager, Mr. Briganti the Statue of Liberty in New York generates billions of dollars a day. Of course, it is true that visitors' entry fees are much higher in the United States and these rates cannot be applied in Senegal.

The response is that 100 % of the receipts will go to the construction of Early Childhood Huts /Cases des Tout Petits in Senegal, in Africa and in the Diaspora.

- The author, President Wade, surrenders all of his shares on the Monument to the construction of La Case des Tout Petits.
- The remaining shares belong to the State which spends the revenues as it wishes.

Mr. Wade reassures that as long as he will be the Head of State of Senegal, the share of the State will go to the Case des Tout Petits; however he cannot guarantee what his successors will do.



Human Representation in Islam

Before getting to the realization of the Monument, I made inquiries with religious scholars (Oulemas) in several countries: Senegal, Egypt, Turkey etc and with ISESCO7 which summarizes very well the position I adopted: a statue seen as an Art work through its esthetics and cultural values: A work that conveys a message.

For ISESCO,« there is prohibition whenever the engraving of a picture or sculpture of a statue is associated with a pagan cult , meaning, that the statue is carved for the purpose of being worshiped, used as a mediator to God or to size up with God. Outside of these intentions, neither the action of the sculptor nor the action of acquiring the work of a sculptor, a painter is prohibited. We shall expose in detail the issues raised by the statuary ».

The Quran, words of Allah, is immutable. It was revealed to Prophet Muhammad (SAW) for him to transmit it to us. It prescribes us the five obligations called the "five pillars of Islam", any Muslim must respect. Therefore prudence recommends distinguishing in Islam what is immutable and what is relative to an epoch. It will be up scholars to enlighten us on it.

Without getting into the polemics of the position of Islam on Human representation which I will let the specialists discuss, I decided to follow the Scholars I have consulted as well as ISESCO to consider that my statue was not conflicting with Islam, a position I summarize as such:

The African Renaissance Monument is an artistic and cultural infrastructure conveying a political message of black Africa and its Diaspora to the world: Africa once relegated to darkness for centuries and to obscurantism is rising now and tomorrow.



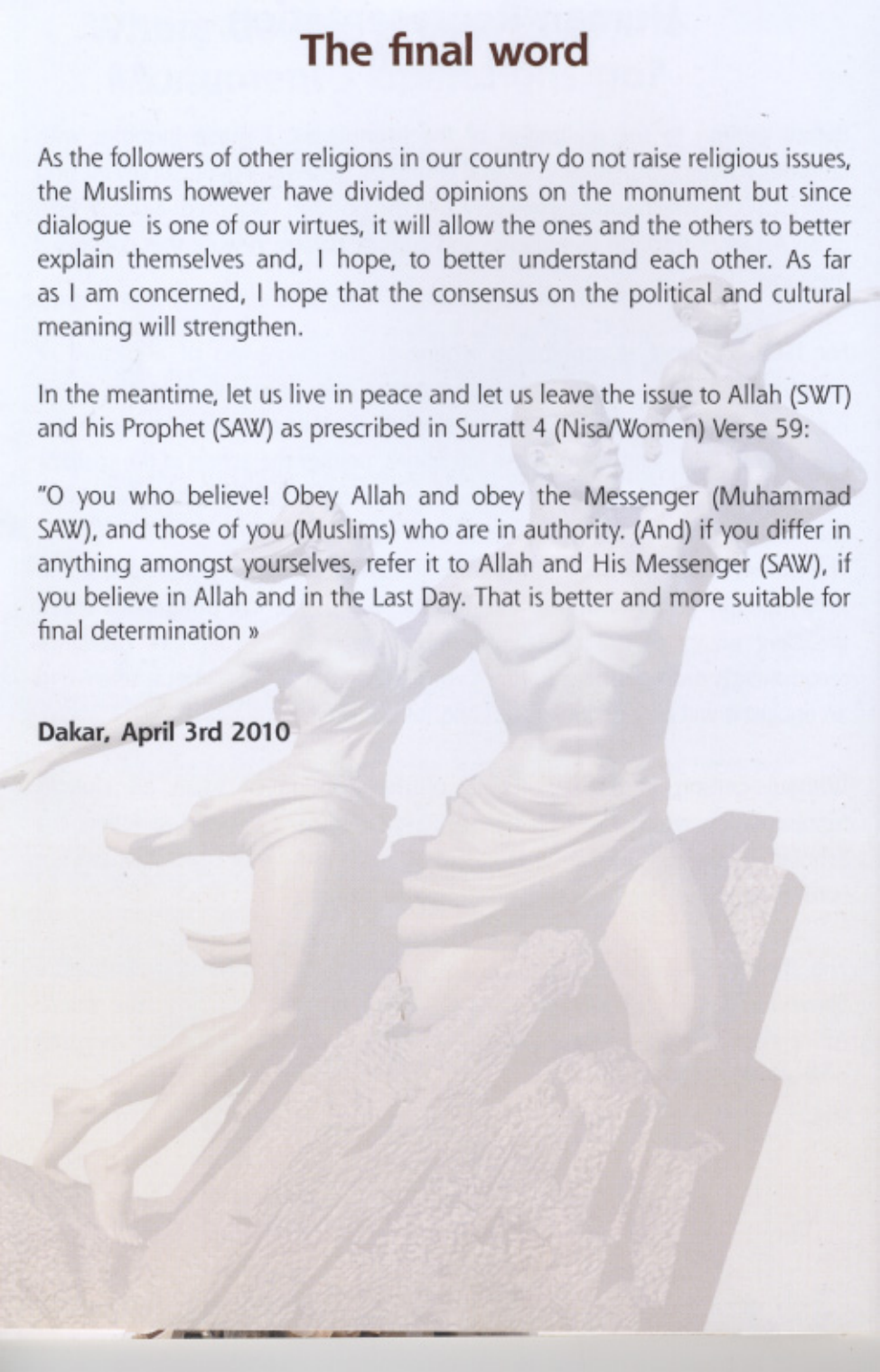
The final word

As the followers of other religions in our country do not raise religious issues, the Muslims however have divided opinions on the monument but since dialogue is one of our virtues, it will allow the ones and the others to better explain themselves and, I hope, to better understand each other. As far as I am concerned, I hope that the consensus on the political and cultural meaning will strengthen.

In the meantime, let us live in peace and let us leave the issue to Allah (SWT) and his Prophet (SAW) as prescribed in Surratt 4 (Nisa/Women) Verse 59:

“O you who believe! Obey Allah and obey the Messenger (Muhammad SAW), and those of you (Muslims) who are in authority. (And) if you differ in anything amongst yourselves, refer it to Allah and His Messenger (SAW), if you believe in Allah and in the Last Day. That is better and more suitable for final determination »

Dakar, April 3rd 2010



Monument's Identification Card

NAME:

Monument of the African Renaissance

LOCATION:

Top of the little mammal hill, an extinct volcano in Ouakam, Dakar, in the point of the Almadies, the western most tip of the African Continent.

COMPOSITION:

African giant, robust and powerful propelled from the volcano accompanied by his wife he holds one hand and his son he lifts with the other arm.

DESIGNER:

Mi. Abdoulaye Wade,
President of the Republic of Senegal

ARCHITECT AND CONSTRUCTOR:

North Korean Company «Mansudae Overseas Project Group of Companies »

MONITORING ARCHITECT:

Pierre Goudiaby Atépa Office, Dakar

NAMES OF CHARACTERS:

none

SYMBOL AND MESSAGE:

Africa coming out of obscurity after five centuries of slavery and two of colonization.

FIRST DRAFT:

wax statue by the Sculptor VIRGIL - Magazine « Univers des Arts » - February 2004 – n° 86

FOUNDATION STONE LAID:

April, 15th 2002

HEIGHT:

53 m, the world highest statue.

HEIGHT/ ABOVE MARINE

SEA LEVEL :

153 meters

PRICE:

zero euro. It was built in exchange for a land evaluated to two times the official price, hence a gain for the State.

UNVEILING CEREMONY:

April, 3rd 2010, on the day before the 50th anniversary of Senegal's independence from France.

ESTIMATED LIFE EXPECTANCY:

1200 years (materials wear)

- As a comparison, the height of the Christ Redeemer overlooking Rio de Janeiro in Brazil is 38 m high; the Statue of Liberty in New York is 46 meters high.

- Do not confuse statue and monument because there are monuments much higher like the Eiffel Tower which is more than 300 meters high



View of the entrance to the Monument and the arrangement of the esplanade plaza, a warm welcoming place for visitors.

Geographical Location

When I arrived at the Almadies, to locate appropriate sites for my three characters, I found out that there was no such a place from which all three of them could be seen together at a glance. .

Then one day, as I was passing by the second mammal hill, my eyes were attracted by the top of the hill and in a flashing vision, I saw a giant African athlete bursting out of the volcano and filling the space, followed by his wife and holding his child in one arm as if they were propelled outside. I was not dreaming. The picture became strongly engraved into my mind and I understood then that the African Renaissance propelled by the immense forces of fire and energy from the inner guts of the Earth and drawn by another force coming from the sky was to happen ineluctably.

Located at the western most tip of the African continent, this African man bursting out of the volcano facing the West, with his wife and his child lifted up in the sky as if to be introduced to the world, was the symbol of Africa that freed itself from several centuries of imprisonment in the abyssal depths of racism, ignorance, intolerance, to re-conquer its place on this earth that belongs to all races, in the air, in the light and freedom.

The elements of the symbol are; first, the volcano that locked up Africa under its multiple centuries of layers of lavas. Its deep sleep in the inner guts of the earth expressed obscurantism; its awakening expresses the eruption of the greatest power in the world, the power of the inner Earth that propels everything on its way, coupled with an external force of attraction.

The visitor must according to his senses and imagination, answer certain questions: Does the monument spring out of the earth on its own or is it propelled from the inside? Or drawn from the outside? Regardless of which case is considered, what is the nature of the powerful force that runs it?

No matter what, it will remain unaltered throughout centuries, with its gigantic size standing tall to the sky, expressing the final Renaissance of Africa.





Origin and Significance of the African Renaissance Monument

The idea of the Monument originated from my book "A Destiny for Africa" .

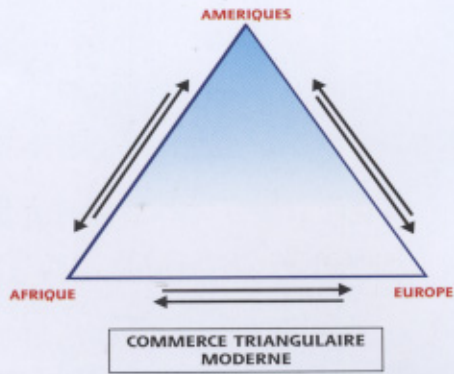
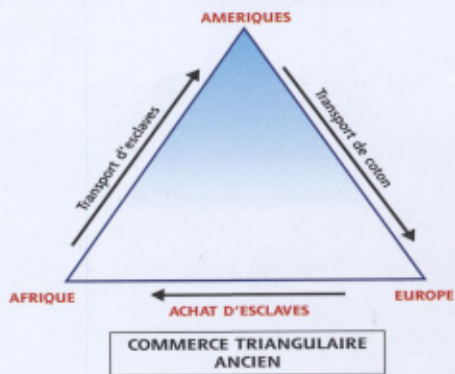
In this book, I wrote under the title, "Key role of France and the United States of America" , the following:

If I were a sculptor, I would set up three characters, the arms outstretched in an embracing outburst. Two on a higher step, Europe and the United States, are standing closer¹. The third one, Africa, slightly away, with its striking features of purity and strength, too, stretches out its arm. The issue is not to find out whether embracing will occur, but rather when and how we can work at it and substitute four centuries of conflicting relations, originally founded on triangular slave trade, for an alliance of convenience, cultural complementarities of souls and mutual friendship. The symbol can become a reality if the construction relies equally strongly on Blacks in Africa, in America and in Europe, because after all, they are the common denominator. A way of saying somewhat, that Africa will be the pedestal of this construction.

That is how I was able to picture in my mind, a new triangular trade of cooperation between Africa, Europe and America, in lieu and place of what was called triangular trade based on slavery, which consisted for Europe, from the 15th century onward, in capturing and buying slaves in Africa and sold them to the United States, to work in slave owners plantations, growing cotton which was then sold to Europe, processed and sold as a final product to the entire world generating huge profits. This entire process went on for several centuries. These five centuries long slave trade, progressively emptied Africa out of its sons and daughters undisrupted fundamentally its political and social system.

Right at the end of slavery, European states started occupying Africa and split up the continent among themselves around a table like a cake. This was at the Berlin conference in 1865. Then the systematic squandering of our natural resources started with the beginning of colonization that changed everything around all the way down to our political organization in order to perpetuate domination.

Therefore it is after a long and multi faceted struggle that most of our countries got their independence, in 1957 with Ghana first, and in 1960 for French colonies



that are celebrating this year the fiftieth Independence Day anniversary.

Ever since, the African Renaissance got more impetus and the conference dedicated to the unveiling of the monument will highlight its origins, its content and features

History

In the very first years of my accession to the presidency, during a discussion about African Renaissance with my peers, African Heads of State, among whom Mr. Thabo Mbeki and Mr. Olesgun Obasanjo at that time respectively President of the Republic of South Africa and the Federal Republic of Nigeria, we convened to envisage immortalizing this phenomenon through a monument. I promised to present them with my project.

Then I called on a young Senegalese designer to transcribe on paper the picture I had in my head. This took several days.

To turn this design into a sculpture, a French friend of mine suggested that I call on a very well known sculptor of Hungarian one of his friends. This Sculptor and painter was Virgil Magherusan. I invited him to come to Dakar and gave him the draft design of the monument project I had the Senegalese designer draw for me under my supervision. While I was gazing at him watchfully, Virgil modeled with such an incredible speed a first wax project that rendered approximately the idea, even though it did not correspond exactly to what I wanted.

A few days after his departure I received from him a first 40cm (1.31 ft) bronze reproduction which did not correspond of course to the picture I had in mind, but I was the only one to know that. Afterwards I offered that model as a gift to President Bush during his visit to Senegal.

Virgil published his work in an Art magazine which exact copy is reproduced hereafter⁴.

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"The magazine "Univers des Arts" that published in its February 2004 release n° 086 the very first realization of the monument of the African Renaissance, a work of the famous French and painter, the Hungarian descent Virgil Magherusan"

CANNES

Le Monde de la Culture et des Arts et les artistes exposants présentent : Le Grand Prix International M.C.A Cannes-Azur 2004



Remise des distinctions en Mairie de Cannes. De gauche à droite : René Meissonnier, sculpteur - Bernard Cadène, Adjoint à la Culture de Cannes - Bernard Brochand, Député-Maire de Cannes - Rosemonde Solbes, Présidente et organisatrice du M.C.A.



Sculpteur Virgil, « La Renaissance Africaine », bronze, 48 cm, édition 2/8 du projet monumental Dakar.

« Faire connaître et reconnaître » telle est la devise de la Présidente-fondatrice du M.C.A « Le Monde de la Culture et des Arts », Rosemonde Solbes qui, année après année, voyage d'expositions en ateliers et traque avec l'enthousiasme fédérateur qui la caractérise, toujours plus de nouveaux talents. Cette année, environ 200 créateurs français et étrangers répartis en 30 nationalités présentent au public et au jury 780 peintures et sculptures. Parmi les points forts qui marquent ce sixième Grand Prix, le sculpteur Virgil présente l'édition 2 sur 8 en bronze de 48 cm de hauteur, de son projet de sculpture monumentale la plus grande du monde, puisqu'elle ne mesurera pas moins de 50 mètres de haut sur 3800 m² de surface. Cette œuvre, baptisée « Renaissance Africaine » est commanditée par Mr Wade, Président du Sénégal qui en a offert l'édition 1 sur 8 en bronze au Président des Etats-Unis lors de sa venue à Dakar. Douze fondeurs travaillent actuellement à la réalisation de ce projet pharaonique. Symbole fort, Virgil a reçu en 2001 la plaquette d'Or M.C.A et la médaille de la Ville de Cannes et a offert sa fameuse Licorne à la ville. L'artiste sera présent au Grand Prix 2004 fort de 10 sculptures en bronze de sa nouvelle collection. Autre événement, la rétrospective de l'œuvre peint de l'aquarelliste Claude de Charnacé, Comtesse de Saint Priest d'Urgel (1883-1984).

On pourra ainsi mieux découvrir la palette chromatique de l'artiste composée en teintes douces et maîtrisée par un caractère volontaire et généreux qui laisse pénétrer la chaude lumière de Provence où elle habita définitivement en Avignon après son mariage. Une œuvre dont l'harmonie n'a d'égale que la beauté transcendée par le talent du peintre.

Les invités d'honneur, le peintre Michel Vidal et le sculpteur René Meissonnier consacrés par le jury, Grands Prix et plaquette d'Or M.C.A Cannes 2003 paraissent cette année parmi tous les exposants sélectionnés trois importantes délégations, celle du groupe japonais Kukusai Bijutsu Shingikai composée de 32 participants et 16 artistes du groupe Israélien Shulva-Laoman de Tel-Aviv ainsi que 11 artistes brésiliens du groupe "CP et JK productions culturels".

Ce dynamisme chaque année renouvelé est grandement facilité grâce aux liens tissés au fil du temps avec les municipalités de Beausoleil, le Cannet, Mandelieu, Villefranche-sur-Mer, Villeneuve-Loubet... et bien sûr un exemplaire partenariat avec la Mairie de Cannes pour donner aux artistes toute leur place, au cœur de Cannes, dans les spacieux salons de la gare maritime. L'entrée est libre et toutes les conditions sont réunies pour vous permettre une heureuse visite.

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Pologne, Portugal, Roumanie, Russie, Suède, Suisse,
Serbie, U.S.A.



*« Foundation stone Lay of the African Renaissance Monument, on April 15, 2002 by His excellencies
Maitre Abdoulaye Wade President of the Republic of Senegal and Olusegun Obasanjo
President of the Federal Republic of Nigeria »*

The Africinity of the Monument: The First Foundation Stone Laying Ceremony

Three conclusions should be drawn out of these considerations:

1. The concept of African Renaissance was brought in by Mr. Thabo Mbeki while he was President of South Africa,
2. The concept of the Statue baptized African Renaissance monument built in Dakar is definitely Senegalese and African, since it was imagined by the Senegalese President Abdoulaye Wade.
3. The African Renaissance Monument is African as indicated by its name and not Senegalese.

⁴ Conférence de Dakar des 15, 16 et 17 avril 2002 sur la participation du secteur privé international au financement du NEPAD

⁵ Un Destin pour l'Afrique, Ed. Karthala, Paris, 1989



«The Heads of State singing together the African Renaissance anthem »

Construction

For the construction of the 50 m (164ft) bronze statue I had in mind, I remembered a French enterprise known as "Coubertin" that I knew only by name for having built in bronze the « Penseur de Rodin », a piece in stone that I admired so much at the Rodin museum in Paris. As an answer I was told that the company had turned European. Which meant that it had become a European Enterprise. That is how I was introduced to the Manager of the French Engineering company GEMO more or less the heir of the Company "Coubertin".

All advises concurred to tell me that, this type of sculpture was no longer built in the West, not to bother looking any further around there that I rather talk directly to North Korea. The ambassador of that country on duty in Conakry with credentials also in Senegal introduced me to the Mansudae Overseas Project Group of Companies which accepted to take up the 164ft statue project.

Afterward, I received a delegation from this company and handed them all the documentation, the design from the Senegalese Plastic Artist, a sketch I ventured drafting and my texts on the concept of the African Renaissance Monument.



The Korean company made a first 40cm model with technical drawings of its metal structure, the entire plans were reproduced on paper. The model rendered pretty well what I wanted. Nevertheless I made some observations and the sculptor promised to take them into account.

I presented that model to my colleagues Heads of state who were delighted and I proposed that they take advantage of a meeting in Dakar to lay the First Foundation Stone.

It was on April 15, 2002 in margin of the summit⁵ that we organized a ceremony at the foot of the volcano. President Olusegun Obasanjo, laid the First Foundation Stone in the presence of several other African Heads of State, we sang all together in enthusiasm and warmth, in French, English, Arabic and Wolof the Anthem of the African Renaissance, which melody and lyrics I had composed myself and published in my above referenced book⁶

Later on the Korean Company in charge of the project, informed me that they had made a model bronze statue 1/10th of the height of the big statue, i.e. a 5m statue, they asked me to examine, to see if it corresponded to what I wanted, and if necessary suggest corrections to be made in order for them to go ahead and build the 50m model by homothetic translation. I brought indeed some modifications; I particularly cared about the alignment of the lady's arm with the man and the child's arm, that were suppose to form a straight line rising from the lady to the child and fading beyond that.

I sent a delegation including the consulting Architect Pierre Goudiaby, who will be the local correspondent architect and Mr. Al Ousseynou Ndiaye Chief of the Architect Bureau at the Presidency. The delegation brought back some pictures of the statue shot under several angles and a video. I enjoyed looking at them and made more observations.

After my team made several trips to Korea, I finally accepted the 5m model and ordered the construction of the big 50m statue.

Then I committed Mr. Bureau, President of the company GEMO as consulting Engineer for the realization of the Works along with the Bureau Veritas International.

Therefore the concept of the Monument is Senegalese and very much so, authentically Senegalese. Only the technical realization carried out under my direction and control is North-Korean.