

**1992-08-01**

**AFSENDER**

Ernest Mancoba

**MODTAGER**

Troels Andersen

**FAKTA**

Dokumenttype:

Brev

Dateringsbegrundelse:

Dateret i brev.

Generel kommentar:

Manuskriptet han omtaler er til bogen Elza Miles, Lifeline out of Africa. The Art of Ernest Mancoba, Human & Rousseau 1994. Brevet vidner om at både Ernest og Wonga Mancoba arbejdede for at kendskabet til Sonja Ferlov Mancobas kunst skulle udbredes og at de værdier hun stod for åndeligt og kunstnerisk skulle udbredes og formidles.

Afsendersted:

Paris

Afsenderinfo (lakstempel, adresse

m.m.):

153, rue du Château

PARIS 14e

Omtalte personer:

Elza Miles

Arkivplacering:

Ferlov Mancoba arkivet.

**DOKUMENTINDHOLD**

Ernest Mancoba skriver til Troels Andersen og redegør for sit ønske og intention om en større udstilling med Sonja Ferlov Mancobas skulpturer, både i Danmark og i udlandet. Han vil høre om der allerede er en planlægning i gang og ønsker en udstilling på museumsplan, for at sikre kendskabet og udbredelsen af hendes kunst og æstetik. Han har desuden modtaget Elza Miles manuskript til bogen Lifeline out of Africa, og spørger Troels Andersen om han vil kigge på det næste gang de ses enten i Paris eller i Danmark.

153, rue du Château  
PARIS 14<sup>e</sup>

August 1, 1992

My very dear Troels, This is not the letter I had intended and the one I long have been wanting to write, but just a little word to tell you that we think of you and the family, and hope that since our last contact, you are keeping in good health and spirits.

I have had it in mind since my last letter to you at the end of 1991 in which I replied to yours giving us the good news about your family and informing us of your intention to visit Paris at the beginning of this year in preparation of the exhibition of Sonja.

It has been a difficult time for all of us and now we long and wish for a quiet moment and a little breathing space to concentrate on the effort towards our spiritual identity and survival.

We have been expecting your visit here in Paris and we have been looking forward to it for many reasons but essentially for two: first, to see you and share some good moments as we have done so often in the past and to continue our life-long dialogue. Secondly, to discuss and consider the meeting

which your letter made us believe you were going to have with some French museum authorities in order to set up the exhibition of Sonya which Silkeborg and Ålborg Kunstmuseums suggested and which we have accepted as soon as the proposition was made to us.

All private initiatives for exhibitions above gallery level have been suspended by us, to make way for a museum project at home and abroad; but, to my astonishment, the Danish museums do not seem, as far as I know, up till now to have taken advantage of this fact to realise such a project.

At my age, as I have a terrible responsibility to see to it that Sonya's contribution is presented to the public in Denmark and abroad, in an exhibition which will be her first personal one, except in Scandinavia and at the Danish Embassy in Paris, I am anxious to hear about the further development of the project Silkeborg and Ålborg museums proposed for 1993 or latest 1994.

This is the reason among others, that it has become necessary for me to ask you kindly to send me the official proposition of Silkeborg and Ålborg Museums for the exhibitions.

The practical possibility for the organisers to fit into this 1993-1994 time-table, when account is taken of the necessary planning several years ahead by most foreign museums, seems little by little to be running out. So I hope that, though we have not heard from you for some time, the preparations have been going on all this while, and that it will soon be possible to inform our family of the foreign museums at which the exhibition will be shown, together with the official dates and the authority responsible. It is difficult to see how this schedule can be respected by the museums unless these points are known officially in the coming months.

As you know our family will be glad, and proud when Danish museums, and in particular Silkeborg and Ålborg, present Souja's expression to the general public, for it is, most profoundly, a contribution of the Danish spirit to modern art and sculpture.

Now dear Troels I will end this hasty letter here and I shall be sending a proper one soon, unless I am able to come to Denmark in the near future. In the meantime I hope that you have been able to manage a little summer respite and rest. I wish the coming season will bring you all the satisfaction possible in the family and at the Museum.

Yours always  
Ernest

KILDER TIL  
DANSK  
KUNSTHISTORIE

NY CARLSBERGFONDET

P.S. I received the manuscript  
of the book Esca proposes to write  
on my work in South Africa.  
I would very much like you to  
have a look at it either when  
you come to Paris or when next  
I go to Denmark.

E.M.