

1992-08-01

SENDER

Ernest Mancoba

RECIPIENT

Troels Andersen

FACTS

Document type:

Letter

Date explanation:

Dated in letter.translated 2025-02-07

General comment:

The manuscript he refers to is for the book Elza Miles, Lifeline out of Africa.

The Art of Ernest Mancoba, Human & Rousseau 1994. The letter bears

witness to the fact that both Ernest

and Wonga Mancoba worked to

spread knowledge of Sonja Ferlov

Mancoba's art and that the values she

represented spiritually and artistically

should be disseminated and

communicated.translated 2025-02-07

Sender's location:

Paris

Sender info (seal, address, etc.):

153, rue du Château

PARIS 14e

Mentioned people:

Elza Miles

Archive:

The Ferlov Mancoba

archive.translated 2025-02-07

DOCUMENT CONTENT

Ernest Mancoba writes to Troels Andersen and explains his desire and intention for a larger exhibition of Sonja Ferlov Mancoba's sculptures, both in Denmark and abroad. He wants to know if there is already planning underway and wishes for an exhibition on a museum level, to ensure the recognition and dissemination of her art and aesthetics. He has also received Elza Miles' manuscript for the book Lifeline out of Africa, and asks Troels Andersen if he will take a look at it the next time they meet, either in Paris or in Denmark.translated 2025-02-07

153, rue du Château
PARIS 14^e

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.