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Department of English
5 June 1994
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Ref./Verwys.

Dear ESTATE OF THOMAS NKUNA

Final Arrangements for Loaned Works Travelling to the *Displacements* Exhibition

Months ago, in some cases over a year ago, we spoke to you about the loan of works for *Displacements: South African Works on paper, 1984-1994*, an exhibition travelling to the United States in September 1994. This letter is to confirm final arrangements for the crating, shipping, and insurance of art works travelling to the show.

Joe Dolby of the South African National Gallery has sent most lenders two conditions of loan forms for completion. The first is the standard loan form from the Mary and Leigh Block Gallery, the host gallery in the United States, and the second was a more detailed form that bound the gallery to additional conditions of loan for this particular exhibition. If you have not yet completed the standard conditions of loan agreement form, or the standard equivalent used by your institution, please do so immediately. Please keep a copy of the form and return the original to Joe Dolby, at the South African National Gallery, Government Avenue, The Gardens, Cape Town.

When we originally contacted you, we said that final dates and exhibition venues would be confirmed at a later date. At that stage, we expected the exhibition to be travelling to Chicago, Washington, New York, and perhaps Vienna. Since then, however, a number a new factors have been introduced, and the Block Gallery has been obliged to limit the travelling time of exhibition. First, since this is one of the largest South African shows to travel to the United States, the sheer magnitude of costs and arrangements have obliged us to limit its travelling time. We hope this will be more acceptable to lenders who felt uncomfortable with fragile work on paper being away for almost eighteen months. Secondly, we were at one stage hoping for a donation of free or reduced airfreight rates from South African Airways, but almost two years of negotiation have now been met with a flat refusal. Finally, enthusiasm for the show in America led to a decision by Northwestern University to publish not one but two catalogues: a simplified exhibition guide, and a full length book with every work illustrated in full colour. Moreover, Northwestern has organized a conference around the opening the show in September, and they will be flying in a number of South African artists and art historians for the event.

The net effect of these massively increased overheads is that *Displacements: South African Works on Paper, 1984-1994* will only be shown in Chicago. It will run at the Mary and Leigh Block Gallery from 22 September 1994 until December 4 1994. Quite frankly, we are relieved to hear about this simplified schedule. The show and associated symposium are already receiving extensive coverage in the United States, and we do not expect its impact to be diminished much by the new restrictions.

This letter then confirms that works you have agreed to lend will be away from July 1994 until at least February 1995, with a possible maximum extension of time until the end of April 1995 if the Chicago show remains open longer than expected. No extension of time beyond April 1995 is anticipated.

Let me now go on to confirm crating and travel arrangements for the next few weeks. Essentially, all works are insured, wall to wall, from the moment you sign the Mary and Leigh Block Gallery loan form and return it to us. Should you prefer to use your own insurance procedures, please arrange these as soon as possible and send a copy of the forms to Joe Dolby in Cape Town. Remembering that some work will be travelling unframed, we will need to start shipping items to storage in Cape Town by Friday 24 June. Taking a number of factors into account, we have decided finally to use Stuttafords Van Lines for crating and shipping from various centres to Cape Town. Johan Marais, the director of Stuttafords Van Lines in Cape Town, has assured Jane and I, after extensive discussions, that their very best packing teams will be detailed for the job. (In fact the same team responsible for crating and shipping the Rembrandt collection will work on *Displacements*.)

We will adhering to the following schedule over the next few weeks:

Week beginning Monday 20 June:

- Stuttafords directors covering Johannesburg, Durban, Port Elizabeth, Bloemfontein, Pretoria, Grahamstown, and Cape Town, will contact individual lenders and make arrangements for works to be measured for crating. (Institutions wishing to do their own packing may confirm this when Stuttafords calls.)
- Works will be collected from lenders individually, except in cases where we have arrangements for pieces to be grouped at galleries such as Wits. Please make sure that gallery condition report forms, with descriptions of the work's condition, are placed inside crates and given to the carrier. (Stuttafords will make a conventional form available for those who do not have access to them.)
- Please also make sure that you let the Stuttafords team know about any shipping problems you envisage. Feel free, too, to make special requests for customized packaging.

June

Monday 27 ~~July~~ - Friday 1 July:

- Stuttaford Van Lines will ship crated works to their warehouse in Cape Town, where they will be stored in a climate-controlled environment. While in the warehouse, crates will be inspected again and the detailed paperwork necessary for customs clearance will be completed.

- This next stage of the procedure will be handled by the Cape Town shipping agent **Megafreight** (formerly Walons), who handle all the shipping and clearance of art works for Christie's International. Wayne Lazo, at Megafreight, will co-ordinate the forwarding of works, insurance, customs clearance, and documentation. We anticipate this will take some time, so to be safe we have allowed about two weeks until the works leave Cape Town on a KLM flight on Tuesday 19 July. (KLM is preferred because they have an air freight tracking system that allows us to follow the progress of the freight constantly.)
- From the time the KLM flight leaves, the works will also be monitored by Radix International, the international shipping company used by many American galleries, including Block.

If we are able to adhere roughly to this schedule, all works will arrive in Chicago in late July, almost two months before the Block Gallery opening. This will allow ample time for acclimatization and framing of works.

This, then, confirms arrangements for the loan and transport of pieces for the *Displacements* show. For future reference, we would now like to spell out in more detail who has responsibility for the organization, transportation, insurance, and curatorial supervision of this show.

* Final and legal responsibility for the transport, insurance, return, and care of all works rests with the Director of the Mary and Leigh Block Gallery, **David Mickenberg**. He may be contacted in the United States at (708) 491-4000, or fax (708)491-2261. His assistant for this show is **Liz Seaton**, at the same number, and she will also be in position to answer questions.

* **David Bunn and Jane Taylor**, of the University of the Western Cape, are the invited guest curators for *Displacements*. Queries and problems may also be addressed to us as well as to David Mickenberg. Our home telephone number and fax is (021)788-4755, or work (021)959-2107. Our primary responsibility is for the choice and arrangement of works, as well as editing the catalogue, not for the shipping and insurance of pieces.

* **Liz Rohan**, at the Mary and Leigh Block Gallery, is responsible for billing and the payment of expenses. Any queries about unpaid bills for photography and the like should be addressed to her and she will respond promptly.

* **Jennifer Holmes** is the Preparator/Registrar for the Block Gallery, primarily responsible for the movement, arrangement and care of works in the United States.

* **Johan Marais**, the Director of Stuttafords Van Lines Cape Town, will be the overall co-ordinator for transport of works in South Africa. He may be contacted at (021) 54-3423, or fax (021) 54-8846. If any problems arise that cannot be solved by your local Stuttaford Director, please contact him (or Dorian Hurst, at the same number) immediately.

We hope that this information will help to iron out any final problems, and that if you have not already done so, you will now be able to return the loan agreement forms covering the following

items:

1. NKUNA, THOMAS

UNTITLED (LAST WORKS: DEATH'S HEAD)

2. NKUNA, THOMAS

BANKS OF THE CROCODILE

Please feel free to contact us immediately if you are unhappy about any of these arrangements.

Yours sincerely,

David Bunn and Jane Taylor