



Hayward Gallery
Touring Exhibitions
Arts Council Collection

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Senhor Sergio Camargo
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18 July 1988

Dear Senhor Camargo

As you know from discussions with Guy Brett, the South Bank Centre in collaboration with the Spanish Ministry of Culture and the National Swedish Art Museums is organising a major exhibition of Latin American art for presentation in Europe in 1989/90. The exhibition will be shown at the Hayward Gallery, London, 18 May - 6 August 1989, the Nationalmuseum and Moderna Museet, Stockholm, 16 September - 19 November 1989 and the Centro de Arte Reina Sofia, Madrid, 15 January - 31 March 1990. I am writing now to request your collaboration on this project.

The exhibition will be the first presented in Europe to examine in detail the sources and development of Latin American art from the time of the Independence movements in the early 19th century to the present day. It aims to provide an introduction to work often little known outside its country of origin in a context that will reveal and stimulate understanding of past and recent relationships with European and North American art. For the showing in Madrid in particular, the Spanish Ministry of Culture will restructure the exhibition to take into account and explore more specifically the nature of Spain's historical relationship with Latin America.

The exhibition is being curated by Dawn Ades, Senior Lecturer at the University of Essex and author of the catalogue for the Hayward exhibition 'Dada and Surrealism Reviewed', among other publications devoted to European as well as to Latin American art. We have with her invited Guy Brett, a writer and critic who was associated with the Signals Gallery in London, to select the section of the exhibition devoted to the development of constructivism and optical/kinetic art in the 1960s. Dawn Ades and Guy Brett have both been travelling extensively in Latin America for this project and discussions with museum professionals, critics, academics and artists there, as well as in Europe and in the United States, have informed the development of the exhibition's concept. The approach to the exhibition has benefited further from the particular viewpoints and contributions of our partners in Stockholm and Madrid.

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The exhibition will include painting, sculpture, popular and folk art, caricature and graphic art, architecture and photography to present the richness and variety of the art of Latin America in an accessible and visually exciting manner. There will be a sequence of distinct sections - chronological, monographic or focused on a specific group of artists or moment in time. Anthropological and documentary material will be chosen to provide relevant background at each place of showing.

The exhibition thus does not purport to be a survey of the art of Latin America but has instead been devised within an historical and thematic framework to represent particular countries, periods and ideas. Among the works which we consider to be essential to its success are:

your Grand Relief No 5/39/104, 1966 (photocopy enclosed)

Lygia Clark, Cocoon, 1958

I write now to ask whether you would consider lending to help us in realizing our ambitious project.

The South Bank Centre will undertake all arrangements for the packing and transportation of works for the entire exhibition period and, with its partners, will cover all expenses connected with loans. In Brazil, the British Council offices in Rio de Janeiro will represent the exhibition and co-ordinate arrangements as necessary at local level.

Packing and transport arrangements will be discussed and agreed with lenders in advance. Hayward Gallery staff will escort the exhibition within Europe, make full condition checks and oversee each installation.

For the London showing, the South Bank Board offers a government-backed indemnity which provides the same cover as commercial fine art insurance for agreed values agreed between lender and borrower. This indemnity will be in force from point of collection until the arrival and unpacking of the exhibition in Stockholm. The Swedish state indemnity will then come into and remain in force until arrival and unpacking in Madrid. A commercial fine art insurance policy arranged for the Madrid showing will then cover loans until their return to owners.

Details of indemnity and insurance arrangements will be discussed and agreed with lenders, and certificates of cover will be provided before the South Bank Centre assumes responsibility for the works. Please be assured that there will at no time be any lapse in cover.

To accompany the exhibition, the South Bank Centre will publish an illustrated and documented catalogue. This will include introductory essays by leading scholars and critics as well as chapters on each section of the exhibition. It is our intention that this publication should make an original and lasting contribution to studies on Latin American art. A Swedish edition is planned. For the Madrid exhibition, the Ministry of Culture would publish a revised version of the catalogue which would reflect the specific nature of the showing there.

To complement the exhibition in London, a season of Latin American music and dance has been planned for the South Bank Centre's concert halls. Craft exhibitions, literature and lecture programmes are also planned. The National Film Theatre on the South Bank intends to present a Latin American season at the time of the exhibition.

We naturally attach great importance to this project and believe strongly in its value for the exhibition-going public and for the study of art. It is clear from the number of exhibitions currently being planned for Europe and North America that interest in Latin American art is extremely high. This exhibition is the only project which will take an historical and wide-ranging approach to the subject, and we hope it will become a landmark and a stimulus for discussion and study.

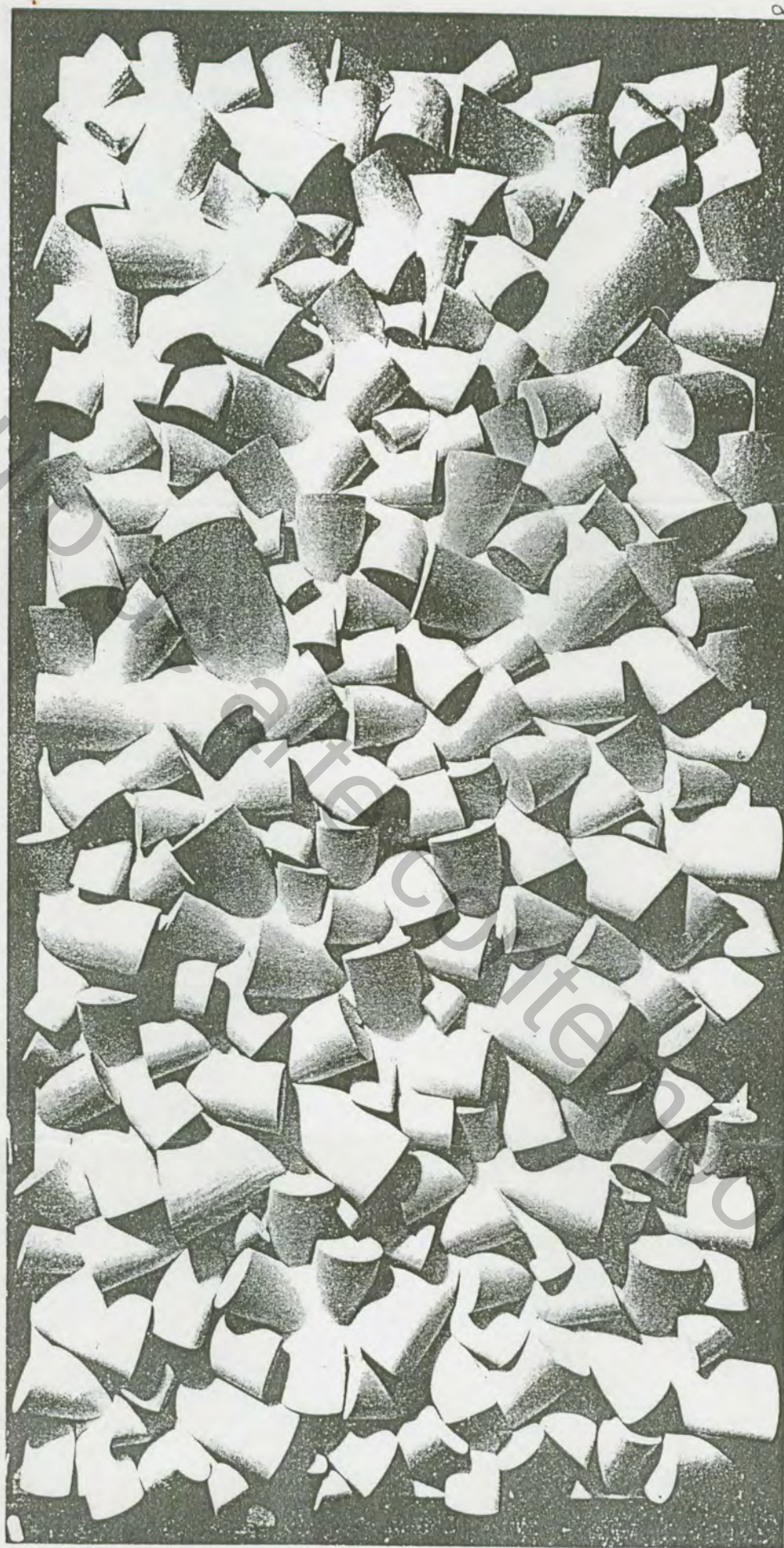
In view of the research necessary for the exhibition and catalogue, we would be grateful if you would let us know whether you would be prepared to lend. Loan forms would then follow. However, we would appreciate it if you could send to us at your earliest convenience a black/white photograph of the requested works as well as a colour transparency, if available, for inclusion in the catalogue. We would of course cover associated costs.

We very much hope we may count upon your sympathetic consideration of this request, and we will look forward to hearing from you.

Yours sincerely

Joanna Drew

Joanna Drew
Director, Hayward Gallery



Instituto de arte contemporânea

