

International
Center of Photography
1130 Fifth Avenue
New York, NY 10128
212-860-1777

January 1985

PROPOSAL FOR ICP EXHIBITION OF SOUTH AFRICAN PHOTOGRAPHY
drawn from publication issued by Second Carnegie Inquiry
into Poverty and Development in South Africa

ICP proposes to mount a one-gallery exhibition of 65-75 black-and-white prints drawn from the spring 1984 show, "South Africa: The Cordoned Heart," mounted by the University of Capetown as part of the Second Carnegie Inquiry into Poverty and Development in South Africa and reproduced in the photography book to be published on the subject.

Exhibition of the photographs at a major New York City museum will draw wide public attention to Carnegie findings, attract mass media coverage to the work of these South Africa photographers and, through this means, to the issues raised by their photo-essays and detailed by the Inquiry.

The timing of the ICP exhibition would dovetail with the publication of both Inquiry findings and of the photography book, and could coincide with the proposed scholarly symposium on the results of the Inquiry. An ICP symposium on the photography to climax a series on photography and social change could also be scheduled. We recommend that the exhibition take place in spring 1986, following another exhibition of ca. 150 prints, "Photography in Africa 1839-1918" (supported by the National Endowment for the Arts and accompanied by an Aperture book). This sequence would draw maximum attention to the subject of South Africa in the New York area.

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THE EXHIBITION

As South African consultants to ICP, we propose Francis Wilson, Omar Badsha and Paul Alberts. In keeping with the coordinated presentation of Carnegie findings - through scholarly and photography books, symposia and this exhibition - ICP would select 65-75 exhibition prints from the book, with the advice of its consultants and the Carnegie Endowment. Visually compelling themes would include removals, living conditions in the Homelands, commuting from them to work, the lives of newsboys and pensioners. Signage would comprise: 1) an introduction, based on Francis Wilson's book introduction, including definition of the nature, purpose and findings of the Carnegie Inquiry; 2) section texts, based on the book's one-page essays, used to introduce groups of photographs; 3) captions, from the book; and 4) a map showing the Homelands, starring areas represented in the photographs.

A brochure, to be published in an addition of 10,000 copies, and made available gratis or at minimal cost, would contain the introduction and related texts, brief biographies of the photographers, a checklist of the exhibition and selected illustrations. A poster would be available at modest price, in an edition of 2000.

The total budget for the New York exhibition is ca. \$64,000. This includes brochure (\$5000), poster (\$3700), half the cost of making exhibition prints (\$1400; the balance to be covered by the book publisher), honoraria and travel expenses to consultants Wilson and Alberts.

- c) Alan Trautmanberg or Christopher Phillips on SA's photo-journalistic treatment of Vietnam, civil rights, assassinations.
- d) Contemporary American photographers and social issues: Bill Revealed, John Pfahl, Joel Sternfeld

The final, South African symposium would be chaired by the moderator of the previous four lectures. Participants would include Wilson, Alberts

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EDUCATION

1) A-V Programs

The exhibition at ICP would be accompanied by films and videotapes by South Africans from the 1984 "Signs of Hope" Festival, selected with the help of our consultants. A one-hour program would run continuously in the ICP Screening Room for all visitors to the exhibition. Costs of duplicating films and videotapes and of technicians to screen the material would be ca. \$2000.

2) Outreach to Area Schools

During the exhibition period, we would accommodate group tours from public and private elementary and highschools and community organizations. Education Department personnel would offer to make advance visits to interested schools and organizations to show slides and discuss the exhibition. Then, at ICP, they would guide groups through the show. Mailing to approximately 1000 schools and groups, provision of free brochures to visitors and staff time for up to 50 community visits and ICP tours would be \$7000.

3) Symposium

A day-long symposium on the exhibition's issues - including how these South African photographers survive as professionals and individuals - could be the culmination of a five-day, five-lecture series on photography and social change. Participants could include the following:

- a) Anita Mozeley, on 19th-century urban documentarians
- b) Walter and Naomi Rosenblum on Lewis W. Hine; Warren Sussman or F. Jack Hurley on the FSA
- c) Alan Trachtenberg or Christopher Phillips on 60's photo-journalistic treatment of Vietnam, civil rights, assassinations.
- d) Contemporary American photographers and social issues: Bill Ravanese, John Pfahl, Joel Sternfeld

The final, South African symposium would be chaired by the moderator of the previous four lectures. Participants would include Wilson, Alberts

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and Omar Badsha. Slide presentations by them would enlarge understanding of their work and the context of the exhibition. Series lecturers would be discussants, offering American perspectives on "concerned photography" today and historically. The Lecture Series would take place at ICP; the concluding symposium would be set in a university auditorium (CUNY, NYU, Columbia) to accommodate the larger audience it is bound to attract.

The expenses of honoraria, travel, per diems for participants and printing Education brochures would amount to ca. \$17,000 for the series and symposium. The symposium alone would cost ca. \$8000.

EXHIBITION TRAVEL

ICP would undertake to place the exhibition, following its showing in New York, at six to eight institutions across the United States. Our Traveling Exhibitions Program would promote and book the exhibition in museums, universities and other centers of interest to Carnegie, would handle all technical details of travel and provide venues with installation guides, publicity materials, posters and brochures. To assure the most effective exposure through placement in desired venues, it is recommended that loan fees be waived and shipping costs be covered. The cost of two years of travel, under these conditions, would be \$54,000.

For further information about the Traveling Exhibition Program, please see the Tenth Year Report. Past symposia have been successfully conducted by ICP in New York at CUNY's Graduate Center, the Museum of Natural History and Goethe House. These could serve as models for the South African events. Information on these symposia, and a copy of our current Winter brochure of educational offerings, are enclosed.

Itemized budgets on the exhibition, education program and exhibition travel are available on request.

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CONCERNING COOPERATION WITH DUKE UNIVERSITY

ICP and Duke's Center for Documentary Photography have collaborated effectively and cordially on two exhibitions, Alex Harris's "Last and First Eskimo" and "People of the Forest: Photographs of the Maya by Gertrude Blom." The analogies with the South African project are extremely close:

The South African material will also appear in book form prior to the exhibition; the photographs will be drawn from prints made for reproduction as well as display; signage will be derived from the book; the exhibition will focus on the issues of a significant symposium. Both previous ICP-Duke exhibitions had these components.

The somewhat different aspects are 1) the Carnegie Inquiry has a broad purpose in informing the American public of its findings; the photography book and exhibition are one part of this many-pronged effort. Thus both book and exhibition (with the possible "add-ons" of symposium and travel) will require coordination by Carnegie. 2) ICP is prepared to take primary responsibility for the exhibition and to offer recommendations for the book. Duke staff will take primary responsibility for the book, while advising on the exhibition. ICP would be willing to take or share responsibility for the symposium or to discuss any other arrangements preferred by Carnegie.

Symposium 3

South Africa

April 1985

New York Showing

Curatorial & Design staff	\$ 5,000	
Exhibition prints (80x35) 1/2 total -	\$ 4,000	1400
Frames & framing supplies (80 @ \$75)	6,000	
Mural photographs (3 @ \$350)	1,050	
Installation materials	1,000	
Preparation & Installation labor	4,500	
Signage (text & captions)	4,500	
Shipping, telephone, local transportation	2,100	
Press photos and press release	1,000	
Advertising -	3,000	
Exhibit opening invitation	4,500	
- Poster (2,000 copies)	3,700	
- Brochure (6,000 copies)	5,000	
Security, maintenance, insurance	1,750	
	\$ 46,700	44,500
Indirect costs, 19.6%	10,035	10,035
TOTAL	\$ 55,135	\$ 54,535

~~In order~~ Honoraria and travel budget:

Honorarium to Francis Wilson	\$ 1,500
Honorarium to Gallery Press	2,000
Air fares, South Africa/NYC/South Africa:	
1 Paul Alberts (to print exhibit photos)	1,400
1 Paul Alberts (to assist exhibit installation)	1,400
1 Francis Wilson (to consult on exhibit)	1,400
1 Francis Wilson (to assist exhibit installation)	1,400
	<u>\$ 9,100</u>

Symposium ?

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January 16, 1986

Mr. Alex Harris
4604 Olderwin Road
Durham, N.C. 27705

Dear Alex,

I hope that this letter finds you in good spirits and health. It has been some time since we discussed the eskimo exhibition of yours which has been in our storage facility since last August. Teresa Kirby, our traveling exhibitions coordinator has informed me that all possibilities for future showings of this exhibition are now exhausted. The work is still being covered under our insurance policy, but at a recently increased rate.

We had discussed the possibility of having this work donated to the permanent collection, and I would like to resume this conversation. I am not sure if you have any future trips planned to visit ICP, but if you do would you please make some time to stop by and chat about this matter. It has become increasingly expensive to care for all of the loan material which ICP has in it's possession and the paper work which goes along with each loan is becoming harder to control.

I am sure that we could work something out that would benefit both you and ICP's permanent collection, and I look forward to the opportunity to speak with you about this.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Miles Barth', written in a cursive style.

Miles Barth
Curator
Archives and Collections

cc; Teresa Kirby