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Send OK

THIS IS A FAX FOR OMAR BADSHA

FAX # 27 - 021 - 650-3726

ADDRESS:

CENTRE FOR DOCUMENTARY PHOTOGRAPHY
SALDRU - RESEARCH DIVISION, SCHOOL OF ECONOMICS
ROBERT LESLIE BUILDING, UNIVERSITY OF CAPE TOWN
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CAPE TOWN, SOUTH AFRICA

THIS FAX IS THREE PAGES LONG INCLUDING THIS COVER SHEET.

RESPOND PLEASE TO ALEX HARRIS
UNITED STATES FAX # 919-684-3200

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...the Center for
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...Robert Coles
...historians,
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...and fundraising efforts

...of a joint publishing

Dear Omar,

Many thanks for your Fax. We were much relieved to learn of your quick release. It hit us all really hard when you were picked up. Though you have never been to the States, I can assure you that you have many friends and admirers here who made significant noise when you were picked up. Whether or not this made any difference is unclear. However, it might be especially appropriate for you to write a note to Cornell at ICP thanking him and his staff for their efforts on your behalf.

At least we have one thing to thank the Boers for. They apparently like your writing so much they confiscated the one angry letter it is just as well I never recieved. I agree we have lost contact, but feel as much as anything else this is a function of the busyness of both our lives. I believe we both work on a crisis management schedule, and since I haven't until now, been involved in another project with you, our correspondence has slipped to the side. On a personal level I have never harbored any bad feelings for you.

Professionally I admit to being concerned about the lack of communication and mixed messages on the Barricades project. If the Duke Center is going to be involved in producing and supporting a book, we need to be informed all along the way on matters pertaining to that project. Perhaps the main problem has been to know who to deal with on the project. I understand now that Mike Kirkwood in London has been given the responsibility of acting as the agent for all photographers and think that's fine. We understand Gideon may come over to work on editorial questions as agent for photographers and look forward to working with him as well.

I do believe Aperture and Kliptown have worked out the basic problems and their relationship should go well. We will support the publication of the book and work with Aperture to edit it.

When Gideon was in the States, we discussed a new separate text for the book. We explained to him the reasons for this, given the international audience. The deadline for that text is fast approaching. Can you tell me how or if the work on that text is proceeding?

As I wrote to you in the past, in September, the Center for Documentary Photography at Duke will become part of a much larger Center for Documentary Studies. We will be concerned with documentary work in photography, writing and film. Robert Coles is going to be part of the center as well as historians, journalists, novelists, etc. I am very pleased with these developments as it may free me to work on projects I choose while leaving much of the administrative and fundraising efforts to others.

All this being said, I like the idea of a joint publishing

program, and think we should proceed on a proposal for a series of joint books. Given the expanded nature of our center, it is going to be very important for us to publish books with significant texts as well as photographs. I am sure that is your aim as well. Our steering committee will be very concerned about the written as well as photographic side of the books. Do you think it makes sense to have a distinguished South African journalist or novelist on your board as well. I understand not wanting the board to become unwieldy, but this might help us with fundraising in the States.

Currently we have no funds for a publishing project such as this and would need to go to a Foundation to help support it. Carnegie might be interested, particularly if you and David are on the advisory board. I don't know Joyce but understand she is a fine critic and writer. How would you feel about a proposal that we could work on jointly to cover both editorial and production costs for a series of five books?

Perhaps the first step would be for you to convene a meeting of your advisory board to see what ideas make sense to all there. One book you did not mention is a retrospective monograph of your work which we feel would be an important part of the series. Someone on your board could fax me a letter outlining ideas and projected expenses and we can respond with our thoughts on your ideas. We could use all this material to produce a foundation proposal later this fall. What do you think?

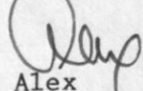
On another matter, I will try to keep in our budget annual unrestricted support of your center at the level of last year.

Aperture is definitely doing the issue on the conference you could not attend, but have put off decisions until later this fall. For details You should write or Fax Nan Richardson who edits the magazine at Aperture. Aperture's FAX # is 212-979-7759. Margaret will be designing the issue and we will inform you if we hear any news.

I did have a chance to print a body of my color work from New Mexico and now must edit and write an introduction. I hope to publish it in the next year and a half. It is exciting for me to see a body of this work together and am going to fight over the next few years to maintain my work (and sanity) as a photographer. I hope you can do the same. As significant as your work is at the Center, it would be a real loss to you as an observer and photographer in South Africa.

I am glad to be back in touch. Please give our love to Nasima and regards to Chris Led, Jeeva, Cedric and other friends.

All the best,


Alex