



This Light of Ours

ACTIVIST
PHOTOGRAPHERS
OF THE
CIVIL RIGHTS
MOVEMENT

The Center for Documentary Arts is pleased to present *This Light of Ours: Activist Photographers of the Civil Rights Movement*, a major, new traveling exhibit that depicts the historical development of the Student Nonviolent Coordinating Committee (SNCC) during the years 1963-1966 and conveys its complex legacies to a new generation of Americans.

The exhibit will premier in Salt Lake City at The Leonardo, a new art, culture, and science center, on April 15, 2011, and then travel to the Chicago Cultural Center in 2012 and the Brooks Museum of Art in Memphis in 2013 as part of a national tour.

Bogalusa, Louisiana, Matt Herron, 1965



Intimidation

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THE EXHIBITION

This Light of Ours: Activist Photographers of the Civil Rights Movement is a paradigm-shifting exhibition that presents the Civil Rights Movement through the work and voices of eight activist photographers—men and women who chose to document the national struggle against segregation and other forms of race-based disenfranchisement from within the movement.

Unlike images produced by photojournalists, who covered breaking news events for major magazines and newspapers, these photographers lived within the movement—primarily within the SNCC framework—and documented its activities by focusing on the local people and former student activists who together made it happen.

The core of the exhibition is a selection of 160 black-and white photographs, representing the combined work of photographers Bob Adelman, George Ballis, Bob Fitch, Bob Fletcher, Matt Herron, Maria Varela, and Tamio Wakayama. The images are grouped around five major themes and are supported by didactic text, photo captions, and a selection of movement artifacts that together convey SNCC's organizational development, impact on the national consciousness, and usage of images to present critical messages.

Bogalusa, Louisiana, Matt Herron, 1965

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AUDIO GUIDES

Photographers' eye-witness accounts of life inside the movement—their descriptions of how and why photographs were taken, what impact images had, and their personal revelations of the movement's impact on their own lives—will be incorporated into audio guides prepared for adults and children.

EXHIBIT FILM

A thirty-minute exhibit film, directed by award winning documentary filmmaker Rick Tejada-Flores, also is planned. The film will focus on photographers' post-movement social-political directions to convey the movement's long-term legacies.

A CENTRAL AIM

A central aim of this exhibition is to enlarge our collective understanding of the Civil Rights Movement through the rediscovery and reexamination of the methods and development of SNCC during the years 1963-1966. As historian Charles Payne explains, understanding these methods offers a "different sense" of the southern freedom struggle by providing "a greater emphasis on the long-term development of leadership in ordinary men and women."



Resistance

Jackson, Mississippi, Matt Herron, 1965



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PROJECT TEAM

Matt Herron is the exhibition's curator and one of its contributing photographers. He currently manages TakeStock, a photography library specializing in civil rights and farm worker photography

Charles E. Cobb Jr., SNCC veteran and author, oversees preparation of the exhibit's didactic text and the selection of SNCC artifacts.

Maria Varela, SNCC veteran and winner of the MacArthur Foundation Fellowship, is a project consultant and a contributing photographer.

Judy Richardson, writer, teacher, lecturer, and award-winning filmmaker, is the media resource consultant responsible for selecting films to complement the exhibition.

Antonia Bryan is the audio guide producer and writer. She has produced hundreds of tours for adults and children at institutions all over the country.

Rick Tejada-Flores is the exhibit's videographer. He has produced several PBS documentary specials, including "The Fight in the Fields: Cesar Chavez and the Farmworkers' Struggle."

Norm Judd is the exhibit designer. He owns Dimensional Design and has 33 years of experience in museum and commercial trade show design and construction projects.

Marching for Freedom

Meredith March, Mississippi, Maria Varela, 1966



Provocation

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CENTER FOR DOCUMENTARY ARTS

For more than 25 years, the Center for Documentary Arts (CDA) has created exhibits and publications that amplify the voices of Utah's minority communities. In 2000, CDA joined a consortium of non-profit organizations to establish The Leonardo, an Art, Culture, and Science center in Salt Lake City's 100,000 square-foot former downtown library building. CDA helped design The Leonardo's 5,000 square foot Human Rights Gallery with the goal of developing exhibits, publications, and related symposia that illuminate America's human rights challenges and offer tools to all people interested in creating a more just and democratic society.

For information about how to bring this exhibition to your community, please visit our website at www.cdautah.org or call us at 801.355.3903

Center for Documentary Arts

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CONSULTING SCHOLARS

Clayborne Carson is director of the Martin Luther King, Jr. Research and Education Institute at Stanford University.

Emilye Crosby is a professor in the Department of History at State University of New York at Geneseo.

John Dittmer is Professor Emeritus of History at DePauw University, Greencastle, Indiana.

Wesley Hogan is Associate Professor of History at Virginia State University.

Hasan K. Jeffries is an Associate Professor in the Department of History at Ohio State University.

Charles M. Payne is the Frank P. Hixon Professor in the School of Social Service Administration at the University of Chicago.

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