

BRIGHTON PHOTO BIENNIAL 2012 SYMPOSIUM: PHOTOGRAPHY'S CONTESTED SPACES

This one day symposium examines political challenges and possibilities faced by photography today. Examining the effects of the financial meltdown and transformations to the medium associated with digitization, the event focuses on four related aspects of photography as sites and tools for political contestation.

For more information on Brighton Photo Biennial 2012 visit www.bpb.org.uk.

PROGRAMME

- 10.00-10.15 Arrival and Coffee
10.15-10.30 Welcome & Introduction – Ben Burbridge

Session 1: Images

- 10.30-10.50 Moulène, Rancière and 24 Objets de Grève: Productive Ambivalence or Reifying Opacity? – Paolo Magagnoli
10.50-11.10 The Beach as a Militarised Space: The Seductiveness of War on the Home Front – Mel Friend
11.10-11.30 War Primer 2 – Adam Broomberg
11.30-11.50 Discussion
Chair: Sarah James
- 11.50-12.00 Break

Session 2: Participation

- 12.00-12.20 Occupy the Image: The Photograph as Discursive Document – Liam Devlin
12.20-12.40 Escaping the Panopticon – Pauline Hadaway
12.40-13.00 Questioning Community Photography – Anthony Luvera
13.00-13.25 Discussion
Chair: Annabella Pollen
- 13.25-14.30 Lunch (not provided)

Session 3: Funding & Institutions

- 14.30-14.50 Taking Photography into The Space – Jon Pratty
14.50-15.10 Digital Practices and Institutions/Ek-stitutions – Sally-Jane Norman
15.10-15.30 Partnerships as a Way Forward – Brigitte Lardinois
15.30-15.50 Discussion

Chair: Sara Knelman

15.50-16.05 Break

Session 4: Curation

- 16.05-16.25 Photography and Everyday Life – Charlotte Cotton
16.25-16.45 Public Photographic Spheres – Jorge Ribalta
16.45-17.05 (More) Notes on Photography and the Politics of Space – Ben Burbridge
17.05-17.30 Discussion

Chair: Stephanie Schwartz

This event has been generously funded by the University of Sussex, through the Culture and Heritage Research Theme; Digital and Social Media Research Theme; School of History, Art History and Philosophy; School of English and Media Studies; Centre for Material Digital Culture; and Attenborough Centre Creativity Zone

CONTRIBUTORS' BIOGRAPHIES

Adam Broomberg and Oliver Chanarin are artists living and working in London. Their latest book *War Primer 2* is published by MACK (2011). Broomberg and Chanarin teach at the Zurich University of the Arts and are Visiting Fellows at the University of the Arts London. Their work is represented in major public and private collections including Tate Modern, the Stedelijk Museum, Victoria and Albert Museum, International Center of Photography.

Ben Burbridge is Lecturer in Art History at University of Sussex and Co-Curator of Brighton Photo Biennial 2012, *Agents of Change: Photography and the Politics of Space*. Recently curated exhibitions include *We Are Witnessing the Dawn of an Unknown Science* (Permanent Gallery, Brighton, 2007) and *The Daily Nice Take Away* (Kunsthau, Essen, 2010). Burbridge is currently working on an exhibition and book exploring the artistic legacies of early scientific photography for The Science Museum, London, and on www.eitherand.org. He has published widely on photography and contemporary art in books, magazines and journals. Burbridge is Co-Editor of *Photoworks* magazine.

Charlotte Cotton is a writer and curator. She is the author of *The Photograph as Contemporary Art*, founder of *Words Without Pictures* and initiated www.eitherand.org. Her recent curatorial projects include the Experimental Section of the Krakow Photomonth, co-teacher of a curatorial academy at Machine Project in Los Angeles and curator of the main exhibition at the Daegu Photo Biennale, entitled *Photography is Magic!*

Liam Devlin is a writer and visiting lecturer at Goldsmiths University of London and within the University of Wales, Newport. His research explores the use of documentary imagery in relation to art practices that explicitly operate in social and political realms and is interested in how antagonistic socially engaged art practices are a vital force in democratic society. He is currently completing a PhD at the University of Wales Newport, entitled *Creating Kurdistan: The role of photography as discursive documents*. The thesis uses Susan Meiselas' ongoing project on Kurdistan as a case study to frame the discussion between politics, aesthetics and the documentary image.

Melanie Friend has been photographing for 30 years and now focuses on long-term projects, producing work for books and galleries. Much of her work has directly or indirectly engaged with conflict. Her new book *The Home Front* will be published by Dewi Lewis in Spring 2013, and a solo exhibition is provisionally scheduled at Impressions Gallery for December 2013. Since 2003 she has taught photography in the School of Media, Film and Music at the University of Sussex. See www.melaniefriend.com for more info.

Pauline Hadaway has worked in arts administration since 1990 and as director of Belfast Exposed Photography since 2000. Belfast Exposed commissions and publishes new work, and maintains a substantial archive and back catalogue of projects, created by professional and community photographers. Pauline's research and consultancy interests include the impact of policies, which employ the arts as a tool for social change on artistic autonomy and management practice; relationships between citizens, civil society and the state; and photography and protest. She is currently undertaking doctoral research at the University of Manchester. Recent publications include: 'A Cautionary Tale' (Printed Project, 2008); 'Policing the Public Gaze' (Manifesto Club, 2009); and 'Re-imagining Titanic' in *Relaunching Titanic: Memory and Marketing in the 'Post Conflict' City* (Routledge, 2013).

Sarah James teaches in the History of Art Department at UCL. Her current research interests include pre and postwar German photo-essays and documentary practices. Her new book *Common Ground: German Photographic Cultures Across the Iron Curtain* will be published by Yale University Press in Spring 2013. Her next book project *Paper Revolutions* will explore the unofficial art world of East Germany. She has published numerous articles (*Grey Room*, *Oxford Art Journal*, *Art History*, *Photographies*), chapters and catalogue essays on photography and contemporary art. She also writes as a critic, contributing regularly to the magazines *Frieze* and *Photoworks*.

Sara Knelman is a writer and curator based in London. She is currently a PhD candidate at the Courtauld Institute of Art researching photographic exhibition and curation in the art museum with Julian Stallabrass. She was Curator of Contemporary Art (2006-2009) at the Art Gallery of Hamilton, Canada, and is a jury member for the 2012 Grange Prize for contemporary photography and the 2013 Magenta Foundation Flash Forward prize for emerging photographers. She is the Talks Programmer at The Photographers' Gallery, a member of the editorial group of *immediations* and writes regularly about contemporary art for *Daily Serving*.

Brigitte Lardinois is Deputy Director of the Photography and the Archive Research Centre at the University of the Arts in London. From 1985-1995 she worked as an Exhibition Organiser and Curator at the Barbican Art Gallery where she specialised in the setting up of their photography exhibitions. In 1995 she joined the staff of Magnum Photos, to set up their Cultural Department in London. She was involved in many Magnum group exhibitions, notably *Magnum Ireland*, as well as solo shows for Henri Cartier-Bresson, Martin Parr, Josef Koudelka, Eve Arnold, Elliott Erwitt and many others. In 2006 she moved to the London College of Communication to become a Senior Research Fellow. She is currently co-curating with Val Williams the *A day in the World* exhibition which will open in Stockholm in November 2012.

Anthony Luvera is an Australian artist, writer and educator based in London. His photographic work has been exhibited widely in galleries, public spaces and festivals including the British Museum, London Underground's Art on the Underground, National Portrait Gallery London, Belfast Exposed Photography, Australian Centre for Photography, and Les Rencontres D'Arles Photographie. His writing appears regularly in a wide range of periodicals and peer-reviewed journals including *Source*, *Photographies* and *Hot Shoe*. Anthony lectures at institutions including Central Saint Martins College of Art and Design,

London College of Communication, and University for the Creative Arts Farnham. He also facilitates workshops and gives lectures for the public education programmes of organizations including the National Portrait Gallery, Barbican Art Gallery, and The Photographers' Gallery.

Paolo Magagnoli is an art historian and writer based in London. He received his PhD in History of Art at University College London. He has worked as a curatorial assistant for the Department of Photographs of The Metropolitan Museum of Art in New York. He writes on photography, video art, and the projected image. His essays have appeared in *Oxford Art Journal*, *Third Text*, *Afterall* and *Object*. He is a contributor for the photography journal *Camera Austria*.

Sally-Jane Norman is Professor of Performance Technologies at University of Sussex, developing interdisciplinary creative research as part of her Attenborough Centre remit. Her involvement with digital technologies includes arts-oriented European Framework activities at the ZKM in Karlsruhe, direction of the Ecole européenne supérieure de l'image art school (Poitiers-Angoulême), and a role as founder director of Culture Lab at Newcastle University. In parallel, Sally Jane—as a New Zealand/ French citizen—is engaged internationally with a range of institutions and "ek-stitutions" (Schneider), in cultural advisory and lobbying capacities.

Annebella Pollen is Lecturer in History of Art and Design at the University of Brighton and is a former Research Fellow at the Mass Observation Archive and Brighton Museum and Art Gallery. Her recent research focuses on the history of photography and mass-participation, particularly in relation to the amateur. Annebella's writings on photography have appeared in a number of journals and edited collections including *Photography and Culture*, *newformations* and *The Photobook from Talbot to Ruscha and Beyond*, and are forthcoming in *History and Memory* and *The Blackwell Companion to Photography*.

Jon Pratty is Relationship Manager, Digital and Creative Economies, Arts Council South East. He is responsible for a mix of regional and national tasks; in the South East these include initiation and development of Brighton Digital Festival, as well as directly working with arts organisation such as Blast Theory, Photoworks, Lighthouse and Semiconductor. Nationally, Jon works on The Space, the Arts Council England/BBC partnership project, and creative media development opportunities. A former *Daily Telegraph* and *Sunday Times* journalist, Jon has fifteen years experience of writing and editing online, winning multiple awards as an editor. Jon led editorial, digital and design development of the Culture24 website from 2001 to 2007 and more recently managed and redeveloped the Disability Arts Online website.

Jorge Ribalta is an artist, writer, editor and independent curator. He is the curator of exhibitions including *Jo Spence. Beyond the Perfect Picture. Photography, subjectivity, antagonism* (MACBA, Barcelona, 2005), *Universal Archive. The condition of the document and the modern photographic utopia* (MACBA, 2008) and *A Hard, Merciless Light. The Worker Photography Movement, 1926-1939* (Museum Reina Sofia, Madrid, 2011). Edited books include *Public Photographic Spaces. Propaganda Exhibitions from Pressa to Family of Man, 1928-1955* (MACBA, 2009) and *The Worker Photography Movement, 1926-1939. Essays and Documents* (Museum Reina Sofia, Madrid, 2011).

Stephanie Schwartz is a Lecturer in History of Art at UCL. She received her PhD in from Columbia University in 2007 and was the Andrew W. Mellon Postdoctoral Fellow at the Courtauld Institute of Art in 2009-2010. In addition to completing *Cuba Per Diem: Walker Evans and American Photographs*, a book-length study of Walker Evans's 1933 Cuba portfolio, she is currently researching Paul Strand's films, a project for which she was awarded an Ansel Adams Research Fellowship from the Center for Creative Photography in 2012. Her writing on photography and mass media has appeared in *Third Text*, *Oxford Art Journal* and *Photoworks*.