



MEMORY OF FIRE
THE WAR OF IMAGES AND IMAGES OF WAR
CURATED BY JULIAN STALLABRASS

03.10.08 > 16.11.08
BPB.ORG.UK

BRIGHTON
PHOTO
BIENNIAL
2008

**'A PHOTOGRAPH CAN'T COERCE.
IT WON'T DO THE MORAL WORK
FOR US. BUT IT CAN START US ON
THE WAY'** SUSAN SONTAG

PRESS RELEASE – 08 JULY 2008

Brighton Photo Biennial is proud to present the programme of its third edition entitled *Memory of Fire: the War of Images and Images of War* that will run for six weeks from Friday 3 October to Sunday 16 November 2008.

Brighton Photo Biennial has established itself as one of the most important photography festivals in Europe by delivering a challenging and stimulating event for both the general public and art specialists.

For *Memory of Fire* the provocative writer and critic Julian Stallabrass will curate ten exhibitions exploring photographic images of war, their making, use and circulation, and their currency in contemporary society.

Stallabrass will explore the history and diverse scope of images of war using vernacular, documentary, art, digital, montage, historic and contemporary photography. From the horrors portrayed in the Vietnam war to the wildly divergent imagery created during the current conflict in Iraq, which takes in state-sponsored military firework displays made for the camera and the online spectacle of bombings and executions. From the oscillation between triumphalism and the melancholy of defeat in Latin American resistance movements to the futility of trench warfare in World War I. From the sublime beauty of aftermath art photography to the harrowing depiction of long-term damage endured by civilians and war veterans. From the revealing photographs made by serving soldiers to the mobile phone images of exiled Iraqi civilians.

Given the continuing conflicts in Iraq, Afghanistan and the Middle East, the representation of war dominates the wider culture. The festival will create space for visitors to explore the complexities of war as a theme and how photography is used, with the invitation to make up their own minds and express their own views.

Artists and photographers include: Ghaith Abdul-Ahad (IQ), Julian Germain (UK), Ashley Gilbertson (AU), Philip Jones Griffiths (UK), Thomas Hirschhorn (CH), Frank Hurley (AU), Geert Van Kesteren (NL), Harriet Logan (UK), Don McCullin (UK), Susan Meiselas (US), Khalid Mohammed (IQ), Simon Norfolk (UK), Sebastião Salgado (BR), Paul Seawright (UK), Doan Cong Tinh (VN).

BPB 2008 will involve a significantly expanded partner network comprising nine flagship venues across the South East region including Bexhill on Sea, Chichester, Portsmouth and Winchester, and will increase its presence in Brighton with three exhibition venues, a series of participatory and publicly sited projects, the new Cultural and Information Hub shared with Brighton Photo Fringe, events, talks, workshops and portfolio reviews.

BPB 2008 will reach the vast online international community through an ambitious interactive website that will function as a platform for ideas, participation and discussion. www.bpb.org.uk



1.53 am Oct 20 2003. Detainees is handcuffed in the nude to a bed and has a pair of panties covering his face, the Abu Ghraib prison, Baghdad, Iraq Photo taken using cameras owned by Cpl. Charles A. Graner Jr. and Staff Sgt. Ivan Frederick II



A mobile phone photograph of exiled Iraqi civilians: a Muslim family celebrates Christmas at home. Image collected by Geert Van Kesteren



Photograph by Frank Hurley
Looking out from the entrance of a captured Pill-Box on to the shell ravaged battlefield, France, 1917/1918
© Mitchell Library, State Library of New South Wales

All the photographs in this press release are available for free press usage.

When using free press release photographs please refer to the event: *Brighton Photo Biennial 2008, Memory of Fire: the War of Images and Images of War* curated by Julian Stallabrass. 03 October – 16 November 2008.

And include the copyright as specified in the photo caption.

For Further Details and Press Images

Please contact Bruno Ceschel,
BPB Communications Consultant
E: mail@bpb.org.uk
T: +44 (0)1273 643052

Brighton Photo Biennial
University of Brighton
Grand Parade, Brighton BN2 0JY, UK.
T: +44 (0)1273 643052
E: mail@bpb.org.uk
W: www.bpb.org.uk

Finally education activities form an intrinsic part of the Biennial's programme and for BPB 2008 will focus on participation, collaboration, dialogue and debate. Highlights include a school residency with photographer Marysa Dowling, an exhibition of photography and film by primary school pupils exploring issues of displacement, and critical events for A Level students with video artist Annis Joslin and undergraduates from the University of Brighton. In the months leading up to October, online material will be generated, and invitations to participate will be extended via the BPB website. Furthermore, each venue offers a diverse programme of talks, events and learning opportunities for school/education groups.

JULIAN STALLABRASS ON BRIGHON PHOTO BIENNIAL 2008:

"The title is borrowed from Eduardo Galeano's extraordinary book, *Memory of Fire*, an epic literary account of 500 years of Latin American resistance to imperialism. The book consists of numerous self-contained episodes which can be read in isolation but also combine with their neighbours to produce a larger picture of the book's subject. Similarly, BPB 2008, which covers a long stretch of the South East England coastline, comprises many exhibitions and events, each of which stands alone, but which may be enriched when other elements are seen.

Memory of Fire: the War of Images and Images of War takes on various issues as its main themes: first, it examines the production and dissemination of images in time of war, especially the changing conditions from the Vietnam era to the present. Images made by photojournalists, both as prints and as published in magazines and newspapers, are shown alongside presentations of online image displays, either on screen or made into wall-bound objects.

Memory of Fire will also illumine through an examination of the media the conditions of conflict, imperialism and expropriation, historically and into the present. By taking in views of the different sides of the various conflicts, radically different perspectives will emerge.

Memory of Fire seeks to frame and inform new imagery with old, and vice versa. In looking at historical imagery alongside the photography of current wars, the Biennial elicits intimations of the collective and individual memory of such images, their forgetting and revision, and their rebirth at times of crisis and war.

Finally, the Biennial looks at the place of the art world in the production of images of conflict, particularly the making of large-scale images of destruction on the scale of the history paintings of old (and like them sometimes commissioned by the state)."

Brighton Photo Biennial is the UK's leading festival of photography offering an ambitious celebration of international photographic practice. The Biennial is committed to stimulating debate on photography in all its forms: new and historic, digital and analogue, still and moving. The Biennial presents the work of international artists, from a range of cultural backgrounds, commissioning new work, premiering recent work and exhibiting historical work in new contexts.

Participating galleries, visual arts organisations and networks 2008: Aspex, Brighton Photo Fringe, Centre for Applied Philosophy, Politics & Ethics (CAPPE), Charleston, De La Warr Pavilion, Design Archives, Fabrica, Fotonet, Lighthouse, Pallant House Gallery, Photoworks, Independent Photographers Gallery, The Old Courtroom (Brighton & Hove Museums), The Winchester Gallery and University of Brighton Gallery.

Julian Stallabrass lectures in modern and contemporary art at the Courtauld Institute of Art. A prolific writer, his recent publications include, *High Art Lite: British Art in the 1990s* (1999), *Art Incorporated* (2004) and *Internet Art: The Online Clash of Culture and Commerce* (2003). He has also written art criticism for many publications including *Tate*, *Photoworks*, *Art Monthly* and *New Statesman*. In 2001 he curated an exhibition at Tate Britain entitled 'Art and Money Online'. He is an editorial board member of *New Left Review* and *Third Text* and is on the advisory board of *Visual Culture in Britain*. His photography has been exhibited and published internationally.