



bpb

**NEW DOCUMENTS**  
CURATED BY MARTIN PARR

02.10.2010 > 14.11.2010  
BPP.ORG.UK

# RESOURCE PACK FOR TEACHERS

**JULIETTE BUSS**  
SEPTEMBER 2010

**BRIGHTON  
PHOTO  
BIENNIAL  
2010**

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**Rinko Kawauchi**, *Untitled*, from the series *Murmuration*, 2010.  
Courtesy of Rinko Kawauchi and FOIL GALLERY, Tokyo.  
A Photoworks Commission

**COVER:**  
**Stephen Gill**, *Untitled*.  
Extract from *Outside In*, 2010.  
In association with the Archive  
of Modern Conflict



# INTRODUCTION

BRIGHTON PHOTO BIENNIAL IS AN AMBITIOUS CELEBRATION OF INTERNATIONAL PHOTOGRAPHIC PRACTICE COMMITTED TO STIMULATING CRITICAL DEBATE ON PHOTOGRAPHY IN ALL ITS FORMS.

Brighton Photo Biennial is the largest and most exciting curated photography festival in the UK, and, with 58,000 visitors in 2008, one of the best attended in the world. 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. The Biennial works in partnership with galleries, visual arts organisations and educational institutions in Brighton & Hove and across the South East region.

Brighton Photo Biennial 2010, entitled ***New Documents***, is guest curated by the internationally renowned photographer, editor and curator Martin Parr.

***New Documents*** reflects the immediacy and vibrancy of contemporary photographic practice by a new generation of practitioners, and the eclectic passions found in collections of historic and vernacular photography produced by commercial and amateur photographers, and presents new commissions by internationally celebrated photographers informed and inspired by the diverse communities and contexts of Brighton & Hove.

For BPB 2010, the curated programme is presented in partner venues all in the centre of Brighton & Hove: Brighton Museum & Art Gallery, Fabrica, Lighthouse, the University of Brighton Gallery and an unusual, alternative exhibition space, the former Co-operative Department Store.

For the first time, visitors can view the entire Biennial programme by foot. All the images are pinned onto the walls, making BPB 2010 the first frame-free photography festival in the world.

**The exhibition programme is accompanied by an extensive programme of talks, seminars and events. Visit [www.bpb.org.uk](http://www.bpb.org.uk) for full details.**

Running alongside Brighton Photo Biennial is **Brighton Photo Fringe**, which works with photographers and curators who have attained national recognition as well as emerging photographers. This year the Fringe presents over 130 exhibitions and events.

**Any visit to Brighton to see the Biennial should definitely include a trip to some of the Fringe shows. Visit [www.photofringe.org](http://www.photofringe.org) for full programme details.**

## HOW TO USE THIS PACK



The pack offers ideas for teachers planning a group visit to BPB 2010. It highlights some of the key concepts of the Biennial, suggesting ways of engaging students in the gallery and back in the classroom, themes to consider, and questions to ask. The themes represent an indication of potential learning opportunities, and the questions intended as prompts for further discussion.

It is aimed at primary, secondary and FE teachers, with information and activities suitable for adaptation at different levels. The pack is relevant mainly within the Art & Design, Photography, English, and Media Studies curriculum. However, teachers of other subjects and age groups may also find it useful.

### Curriculum links

The pack does not presume to make explicit curriculum links, but the themes outlined are appropriate for embedding within a variety of different schemes of work at different levels of study.

# PLANNING A VISIT

## Make an advance visit

Although it's not always possible, we would suggest that you visit the venue yourself before bringing a group so that you know what to expect, and are fully aware of any potentially difficult images, the layout and size of the space, and how you think your group might work in the space.

## Use our website

[www.bpb.org.uk](http://www.bpb.org.uk) provides all the information you will need when planning a visit including opening times, exhibition information, and contact details. BUT, please ensure you also contact the venue directly to book your visit and check details to avoid clashes with other groups and ensure you don't miss out on any available events and opportunities. In addition, the website contains comprehensive information about each of the exhibiting artists.

## Booking information

Admission is free to all exhibitions. However, we strongly recommend contacting the education team at the venue well in advance of your visit to let them know you are coming.

**Opening times vary at each venue.** Some venues are offering tours and activities for school/college groups. Visit [www.bpb.org.uk](http://www.bpb.org.uk) for information on venue contact details and maps.

## Education events

The Biennial and partner venues have organised a programme of events and activities for schools and colleges. See [www.bpb.org.uk](http://www.bpb.org.uk) for full details of talks, seminars and events. To book contact [mail@bpb.org.uk](mailto:mail@bpb.org.uk) or 01273 643052. Admission is free, but please book early to avoid disappointment.



**Rinko Kawauchi**, *Untitled*, from the series *Murmuration*, 2010.  
Courtesy of Rinko Kawauchi and FOIL GALLERY, Tokyo.  
A Photoworks Commission

# BRIGHTON PHOTO BIENNIAL 2010 EXHIBITIONS

***Strange & Familiar: Three views of Brighton***  
02.10.10 – 14.11.10

**Brighton Museum & Art Gallery**

There is nothing more fascinating than to learn what others think of us. This process can be as cruel as it can be kind, but we still want to know, despite the risks. Likewise, it can also be both revealing and stimulating to know what a photographer may make of the town or city where we live, and it is this concept that sparked my idea to commission established photographers to come to Brighton & Hove to shoot photos and so offer their own interpretation and reading of this vivid and stimulating city. When I say well known, let me clarify. I would safely say that ten years ago no one would have heard of these photographers, they are effectively new kids on the block. However, their arrival, and their contributions to photographic culture are already considerable and this recognition will, I am sure, grow in the future. They are rising stars in the photographic firmament.



Stephen Gill, *Untitled*. Extract from *Outside In*, 2010.  
In association with the Archive of Modern Conflict

**Rinko Kawauchi** has emerged as one of the most distinctive new photographic voices from Japan. She photographs everyday life with an ease and sophistication that is uncanny and turns the simplest observation into a mystery. For her Brighton & Hove work she became fascinated by the 'murmuration', which is the wonderful word used to describe starlings, circling en masse before they roost, in this instance, on the abandoned West Pier. She has complemented this with the similar 'murmuration' of commuters around Brighton railway station and the city's other bustling public places.

**Alec Soth** is best known for his book, 'Sleeping by the Mississippi', published in 2004 by Steidl, which shows both portraits and observations along that famous American river. For his Brighton & Hove project he decided to collaborate with his eight year old daughter, Carmen Soth. Together they stalked Brighton & Hove, pooling ideas and making pictures based on their mutual impressions of the city.

**Stephen Gill** has emerged as a new champion of book making in the UK and has produced many volumes about the area around Hackney where he lives. Adopting a more conceptual approach for his Brighton & Hove commission, he has specially adapted his medium format camera, placing various objects found on the beach inside it when shooting. He then shoots photos with the photograms of his added items – ranging from seaweed to live miniature crabs – on the film and this inventive combination produces his surreal and alluring images.

What is fascinating about the results of these three bodies of work is how very different they are. You take three viewpoints of the same city and come up with three different worlds. The combination of an intelligent photographer and subject matter that engages its audience proves yet again that it is the quality of this connection that gives photography both its magic and ability to provoke and entertain.

Martin Parr 2010



***New Ways of Looking*****02.10.10 – 14.11.10****The former Co-operative Department Store**

This exhibition highlights new conceptual trends and aesthetic innovations in contemporary photography, with a focus on documentary, by premiering new and recently produced images by an exciting new generation of photographers and rediscovered bodies of work from across the world including: Algeria, China, India, Mexico, The Netherlands, Senegal, South Africa and the USA.



The photographers selected here demonstrate an approach to photographic practice that is experimental, playful and highly skilled. Through their work, the established genres and conventions of portraiture, landscape, the constructed staged tableau, urban life and the nighttime shoot are re-envisioned and the practice of documentary photography is revitalised.

This exhibition presents new directions in contemporary photography, with a particular focus on documentary practice, to explore new ways of looking at the world around us.

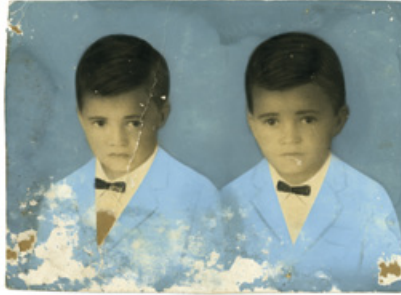
**Billy Monk** Courtesy of Michael Stevenson, Cape Town.

Exhibited here are: images from an ongoing project exploring contaminated landscapes by **Wout Berger** published in his book *Like Birds*; a selection from two series by **Viviane Sassen** of mainly portraits entitled, '*Flamboyant*' and '*Moshi*', a selection from two series by **Suzanne Opton** of portraits entitled '*Soldier*' and '*Many Wars*' part of the Soldier Billboard Project exploring America's reaction to the soldiers returning from war in Iraq or Afghanistan; a selection from the series, '*Périphéries*', of staged groups of Algerian youths in Paris, by **Mohamed Bourouissa** is mostly set during night-time; and **Dhruv Malhotra's**, '*Sleepers*' series shows people sleeping outside at night-time in the suburbs and wastelands of Delhi, India; whilst **Oscar Fernando Gomez** takes images from his taxi framed by the window, driving in the city of Monterey, Mexico where he lives and works; whilst **Ju Duoqi** uses vegetables to recreate famous paintings in '*The Vegetable Museum*'



and portraits of 1950s film stars in '*The Fantasies of Chinese Cabbage*'; and the work of two rediscovered and reappraised photographers both from Africa; **Billy Monk**, who offers a unique insight on nightclub life during the 1960s in Cape Town, South Africa and, **Oumar Ly**, whose working life as a village portraitist in Senegal during the 1960s and 1970s captures the quiet dignity of those he photographed.

**Oscar Fernando Gomez**, from the series *Windows*, 2009



### ***The House of Vernacular***

**02.10.10 – 28.11.10**

#### **Fabrica**

**The House of Vernacular** is an installation of dreamlike architecture within which seven diverse collections of vernacular photography by commercial and non-professional photographers from around the world are intimately located:

*Photo Paintings from North East Brazil* collected by Titus Riedl.

*The Corinthians* featuring amateur American family snapshots, 1947 to 1974. Archive of Modern Conflict.

*Litter Bins* from the Design Council Picture Library, 1950s and 1960s. University of Brighton Design Archives.

*Wirtschaftswunder* by **Josef Heinrich**

**Darchinger** shot for The German Ministry of the Interior, during the cold war period. Taschen.

*Aeroplane Interiors* showing the luxury of African dictators' private jets, 1960s and 1970s. This selection includes a series of images taken by **Nick Gleis**. Archive of Modern Conflict.

*Men in Hats*, street photographs from Bogota. Archive of Modern Conflict. Babies and Children portraits by commercial photographer **Lee To Sang**, 1970s and 1980s. Van Zoetendaal Gallery

*Photo Paintings from North East Brazil* ©  
Collection Titus Riedl. Courtesy of Nazraeli Press

The Corinthians, unknown photographer, Circa 1960  
© Archive of Modern Conflict

**Jose Emilio Fornaris**, *Men in Hats*  
© Archive of Modern Conflict





***A Night in Argentina: Alejandro Chaskielberg and Esteban Pastorino Diaz***

**02.10.10 – 14.11.10**

**University of Brighton Gallery**

**Alejandro Chaskielberg and Esteban Pastorino Diaz** are Argentine photographers whose work engages with and further pushes the language of contemporary photography by shooting during darkness. In the completed series, *'The High Tide'*, Alejandro Chaskielberg documents the people and communities that live and work around the Paraná River Delta. He sets up his photographs to be taken on a 5x4 camera using the light of the full moon, complemented by the addition of flash and the use of shift focus. The results are vignettes charged with an atmosphere and effects that would be difficult to achieve in daylight hours. By contrast, in *'Salamone'* (1998- 2001), Esteban Pastorino Diaz explores the architectural legacy of Francisco Salamone who practiced in Argentina during the 1930s and 1940s. Diaz has produced large format images taken at night using long exposures. These dynamic forms are rendered luminescent and eerie, consolidated by the surrounding darkness that serves to underline the Fascist nature of this architectural design.

The gap between how things look and how the photograph depicts them is exacerbated by shooting at night. The experimental strategies of these photographers opens up new ways of representing the world and effectively refreshes our photographic vocabulary.



**Esteban Pastorino Diaz**, *City hall. Gonzales Chaves*, from the series *Salamone*, 2000

**Alejandro Chaskielberg**, *Roland Paiva's Radiance*, from the series *The High Tide*



***Queer Brighton***  
**Molly Landreth, Zoe Strauss**

**02.10.10 – 14.11.10**

**Lighthouse**

New work by **Molly Landreth** and **Zoe Strauss**. For the exhibition, *Queer Brighton*, both photographers visited Brighton & Hove during Brighton Pride week in early August, 2010, to document the visitors, residents and LGBTQ communities of the city. For her first commission in the UK, entitled '*Brighton: 08/05/10 – 11/08/10*', Zoe Strauss produced a series of images that reflect upon the diverse and culturally eclectic constituencies of the city. She describes her approach to the commission, as 'an American lesbian' visiting Brighton & Hove during Pride week and producing images of the city as a whole. All of the portraits made for '*Brighton: 08/05/10 – 11/08/10*' are strangers to Strauss, and were made during a first meeting in the street.

American photographer, Molly Landreth, investigates the intersection of Queer culture and national identity through snapshots as well as intimate formal portraits. '*Embodiment: A Portrait of Queer Life in Brighton*' is an invitation to take a closer look at the lives and identities of LGBTQ individuals who represent themselves in iconic locations around Brighton & Hove during Pride week. The resulting work builds on her current project, *Embodiment: A Portrait of Queer Life in America*.

**Molly Landreth**, *EJ Scott, Brighton, England. 2010*  
A Lighthouse Commission

**Zoe Strauss**, from the series *Brighton: 08/05/10–08/11/10*  
A Lighthouse Commission

# THEMES

## NEW PORTRAITS

Portraits feature heavily in BPB 2010. A number of the artists selected by Martin Parr have used portraiture to tell life stories, or fictitiously represent different characters. The Biennial provides a glimpse of the multitude of approaches to portraiture by presenting a range of very different works by a number of artists from all over the world. American photographer *Suzanne Opton* has spent many years photographing GIs returning from serving in Iraq and Afghanistan, documenting their period of service and subsequent readjustment to civilian life. In contrast, the Dutch photographer *Viviane Sassen* creates portraits that are both staged and natural, and have a strong graphic design quality that reflects her background in fashion photography. The stylized images challenge the more conventional approach to portraiture as demonstrated by the work of *Oumar Ly*, a local photographer who travelled around villages in Senegal in the 1960s and 70s taking portraits of villagers, returning weeks later with the commissioned photographs. American photographer *Molly Landreth*'s approach is yet again very different. Landreth was commissioned by Parr to come to Brighton to document the LGBTQ community of Brighton & Hove during Pride Week 2010. Her portraits are intense and personal, each portraying something of her subject's character and personality.

The contemporary portraits presented for BPB 2010 provide an opportunity to explore a number of very different approaches to representing identity and individuality through the devices and conventions of photography.



**Suzanne Opton**, *Soldier: Birkholz – 353 Days in Iraq, 205 Days in Afghanistan*

**Viviane Sassen**, *Untitled*, from the series *Moshi*, 2010





### NEW DOCUMENTS

Martin Parr's title for BPB 2010 expresses his desire to present some of the best new documentary photography currently being made by photographers around the world. The Biennial includes work by artists from Japan, Africa, Asia, and Latin America, as well as Europe and North America.

Although Parr is quick to deny specific themes, there are connections and trends that emerge through the works that he has presented. Parr talks of *staged documentary photography*, evident in the work of *Alejandro Chaskielberg* an Argentine photographer who stages and rehearses his shots at night with a full moon (despite them being images that are intended to document a particular community), and Algerian photographer *Mohamed Bourouissa* who sets up and directs his characters as if

they were re-enacting a fictitious event. These constructed tableaux with their theatrical tendencies, create a film like quality to the works. Parr also presents *new ways of looking* through the group show at the Old Co-operative Department Store, highlighting new conceptual trends and aesthetic innovations apparent in the work of photographers such as *Oscar Fernando Gomez* who takes photographs from his taxi framed by the window, and *Dhruv Malhotra* from India who photographs sleeping people in the city of Delhi at night.

### VERNACULAR PHOTOGRAPHY

*Vernacular* is a term used to describe something that is native or indigenous. It is also a genre of photography that has become popular in recent years. Parr states: "*What unites all these images is that the original purpose behind this work was a functional one, rather than photography as a self-conscious process*". This style of photography is of particular interest to Parr who has many collections of vernacular photography and uses them as an integral part of his own practice. This kind of photography often lacks a named author, and includes the related trend in contemporary art of exhibiting or re-appropriating *found photographs* – collections of images found in car boot sales or junk shops. The images become accidentally artistic, rather than intentionally so.

In *The House of Vernacular* at Fabrica, a number of collections are presented as an installation in different rooms and includes a series of photos that document the interiors of African dictators aeroplanes, men in hats from the streets of Bogota in Columbia, and litter bins. The photographers are often (but not always) unknown, and the details of who owns the collection, or where it is held take their place.



### TRUTH AND LIES

Truth is one of the central concerns of philosophy, and has been the subject for debate in photography since its very beginning. It is also something to consider when viewing the photographs presented in BPB 2010, particularly as Parr advocates *new ways of looking* and presents many works that are constructed or staged.

Can a photograph be truthful? When engaging with a photograph and considering this question there are many things to take into account – the photographer's motivation, the (social or political) context in which the work was made, the effect of how the work is framed and the context in which it is displayed (such as, do we read an image differently if it hangs alongside other similar/different works?). What has been left out is as important as what has been included, and what we bring to an image in terms of experience, gender, cultural identity, background and attitude affects how we

interpret it. And to make it harder, technology allows an image to be altered – changing what it represents, and on top of that, photographs can be staged rather than real.

Mohamed Bourouissa's photographs, through their stage like construction, present images of events that may never have taken place, whilst Dutch photographer Wout Berger creates a series of beautiful, surreal and vivid close ups of flora and fauna, that on closer inspection are actually highly contaminated sites. Understanding the decisions, processes and aesthetic choices that a photographer makes, and an awareness of external influences (on the viewer and the photographer) helps the viewer to interpret a photograph's meaning.

### SHOOTING DURING DARKNESS

*The gap between how things look, and how the photograph depicts them is exacerbated by shooting at night.* Martin Parr

Many of the photographers participating in BPB 2010, and indeed some photographers presenting work as part of the Brighton Photo Fringe make work at night, utilizing and manipulating the light of the moon, using long exposures, streetlight or flash photography. Argentine photographer *Esteban Pastorino Diaz* makes large format photographs featuring the 1930s and 1940s buildings of Italian architect Francisco Salamone at night. In the darkness, shot with a long exposure, they appear monumental and ominous. By contrast, fellow Argentine *Alejandro Chaskielberg's* photographs of a community living and working around the Paraná River Delta in Argentina appear surreal and luminous in the moonlight. Dhruv Malhotra's photographs capture people sleeping rough (a common practice) in the suburbs and wastelands of the city of Delhi lit by moonlight or streetlights. Being chronically unable to sleep at night, he wanders the streets with his Mamiya 6x7 and a sturdy tripod. His work focuses on urban areas and cities at night and engages with issues of progress, modernity and the otherworldly.

As Parr explains: *The possibilities of combining natural darkness with added flash, gives the opportunity to create vignettes, charged with an atmosphere and effect that would be difficult to achieve in daylight hours.*





### VIEWPOINTS

*There is nothing more fascinating than to learn what others think of us. This process can be as cruel as it can be kind, but we still want to know, despite the risks. Likewise, it can also be both revealing and stimulating to know what a photographer may make of the town or city where we live, and it is this concept that sparked my idea to commission established photographers to come to Brighton & Hove to shoot photos and so offer their own interpretation and reading of this vivid and stimulating city.* Martin Parr



Five of the artists participating in BPB 2010 have been commissioned to make new work in response to their visit to Brighton & Hove. Each of the five bodies of work are very different and reveal completely different perspectives of the city and its' inhabitants. The exhibition *Strange & Familiar: Three Views of Brighton* at Brighton Museum & Art Gallery presents very different viewpoints from photographers *Stephen Gill*, *Alec Soth* and *Rinko Kawauchi*. At the other end of the museum is *Snapshot* an exhibition of images of Brighton & Hove made by secondary school pupils undertaking a process that mirrors Parr's invitation to the five photographers. Over at Lighthouse, *Molly Landreth* and *Zoe Strauss* were commissioned to photograph Brighton & Hove's LGBTQ community in August 2010, during the seven days surrounding Pride, to give maximum opportunity to experience the very unique LGBTQ identity of the city. *Alec Soth* collaborated with his eight year old daughter Carmen to create his body of work for the Biennial, highlighting how, through different eyes, we have endless viewpoints of the same city.

**Stephen Gill**, *Untitled*. Extract from *Outside In*, 2010. In association with the Archive of Modern Conflict

**Zoe Strauss**, from the series *Brighton*: 08/05/10–08/11/10  
A Lighthouse Commission



# ACTIVITIES

## SOME QUESTIONS TO ASK ABOUT ANY PHOTOGRAPHIC IMAGE

These generic questions may help students to articulate their emotional and critical responses to a photograph:

- What do you see in this photograph?
- What is happening in this photograph?
- Who created this photograph? And for what purpose?
- What visual qualities have been used to attract and hold your attention?
- Could this photograph be interpreted differently by different people? How?
- What is included, and what is missing from this photograph?

## IN THE GALLERY

These simple activities are designed to encourage pupils to look longer, and think deeper about the photographs they encounter through BPB 2010.

- Choose one photograph that you particularly like or dislike. What has attracted you to this image? Work through some of the generic questions (above), but consider also how and when the photograph was made. Is there a relationship between this image and the others in the room? Make a study of the photograph in your sketchbook, writing notes alongside it. Describe what you see, and what you think it's about.
- In pairs: Each person chooses an opposite end of the gallery (or a different room). Select one photograph then write down ten words that come to mind. Try to guess each other's choices!
- In pairs: compare and contrast two photographs. Discuss the similarities and differences between the two images.





### BACK AT SCHOOL

Inspired by BPB 2010 education projects, these activities aim to build on pupils' experiences in the gallery

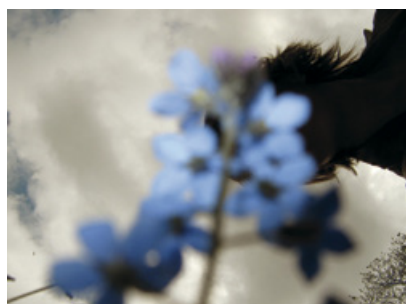
### Finding Views, Changing Views

For the past year pupils from the Brighton Aldridge Community Academy have been working with artists, designers and curators to learn about contemporary photography, moving image and digital arts practice. As part of the project they commissioned designer Paul Farrington from Studio Tonne to create [www.view-finder.org.uk](http://www.view-finder.org.uk) a website that documents their activities AND sets up opportunities for other young people to take part.



Young people aged 13 – 19 are invited to contribute photographs, animations or films that articulate their views and opinions of art and life in Brighton.

*View-finder* provides a platform for young people to share their creative work and ideas. The work could be created through a school-based project where a class embark on a photography project about their experiences of Brighton life, then upload the outcomes. Visit [www.view-finder.org.uk](http://www.view-finder.org.uk) for further details.



### Snapshot

*Snapshot* was an artist led project with four secondary schools. Martin Parr, this year's curator of Brighton Photo Biennial, commissioned a number of photographic artists to create new work in response to the city of Brighton, including Zoe Strauss, Rinko Kawauchi and Alec Soth for the exhibition ***Strange and Familiar: three views of Brighton*** currently on display at Brighton Museum & Art Gallery. The *Snapshot* workshops introduced the pupils to the process of commissioning artists by mirroring a similar process. Working independently as well as in small groups and responding directly to the city of Brighton, the pupils were set fun and engaging tasks to stimulate their own photographic work.

Set a brief that mimics the BPB commissions. Ask pupils to make photographic work in response to a particular place. Look in particular at the very different responses the three BPB artists took to the same brief.

### Pick a portrait

Identity is a theme returned to through school projects across the curriculum time and time again, and each time a pupil participates in an identity project the activities and the outcomes will be different. In painting and photography various devices are used to convey identity. Ask pupils to discuss the similarities and differences between having their portrait painted, or having their photo taken. Which would they choose and why?

Look at some of the devices used in portraiture (photography) – location, colour, pose, objects, view-point. Ask pupils to make decisions about a self-portrait based on these headings. Pupils might choose a favourite place or possession. Ask pupils to decide what they want to show about themselves through their self-portrait, and then set up a studio in the classroom (or go out on location).

### Tell a story

Photographs can be used as triggers for literacy and creative writing activities. Or...creative writing and literacy activities can help pupils to engage with and better understand a photograph.

Ask pupils to choose a photograph and create a narrative around what they can (or can't) see. What happened before/after the photograph was taken? Who are the characters? What is the setting for the story?



## USEFUL WEBSITES FOR PHOTOGRAPHY

### **WWW.BPB.ORG.UK**

The BPB website includes biographical information about exhibiting photographers, and is a platform for debate, with contributions invited from artists, academics, and journalists, as well as a blog.

### **WWW.PHOTOFRINGE.ORG**

The website for Brighton Photo Fringe, which this year presents over 130 exhibitions and works by over 400 artists.

### **WWW.PHOTOWORKSUK.ORG**

Photoworks commissions and publishes contemporary photography in the South East of England. The website includes extensive resources and information about contemporary photographic practice.

### **WWW.MAGNUMPHOTOS.COM**

One of the world's leading photo agencies Magnum photographers document people, events, issues and personalities across the world.

### **WWW.TATE.ORG.UK**

Tate's Learn Online section is extensive and thorough. It has a range of resources for children, young people and teachers including in depth information on artists and exhibitions, images from the collection, archive film footage, audio and video. The online shop sells teachers' packs and activity sets.

### **WWW.NPG.ORG.UK**

Website for the National portrait Gallery includes extensive online learning resources and teachers' notes.

### **WWW.NATIONALMEDIAMUSEUM.ORG.UK**

The National Media Museum in Bradford houses an extensive collection of 19th century and early 20th century photography. The website contains extensive information about the collection.

### **WWW.PHOTONET.ORG.UK**

Website for the Photographers Gallery. The largest public gallery in London dedicated to photography.

### **WWW.VAM.AC.UK/VASTATIC/MICROSITES/PHOTOGRAPHY/INDEX.PHP**

The Victoria & Albert Museum's microsite for photography. The site includes photographers stories, theme tours, personal tours, photographic processes and photographers.

### **WWW.PHOTOGRAPHYTIPS.COM**

A well regarded website offering practical information and advice on techniques to improve your photography. A practical 'how to' site, and a (free) membership site.