

ROYAL COLLEGE OF ART
DEPARTMENT HANDBOOK
2009/2010

PHOTOGRAPHY

DEPARTMENT HANDBOOK
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NAME

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CONTENTS

| | |
|---|-----------|
| WELCOME | 5 |
| DEPARTMENTAL PHILOSOPHY | 5 |
| DEPARTMENTAL AIMS | 5 |
| MA COURSE DESCRIPTION | 6 |
| OBJECTIVES OF MA COURSE | 6 |
| COURSE STRUCTURE AND CURRICULUM | 6 |
| YEAR 1 | 6 |
| YEAR 2 | 6 |
| MOVING IMAGE | 7 |
| CRITICAL AND HISTORICAL STUDIES | 7 |
| PROFESSIONAL PRACTICE | 7 |
| EXHIBITING YOUR WORK | 8 |
| LEARNING AND TEACHING METHODS | 9 |
| TUTORIALS | 9 |
| CRITIQUES | 9 |
| THEORY SEMINARS | 9 |
| WORKSHOPS | 9 |
| THEORY / PRACTICE LECTURE | 10 |
| GUEST LECTURE PROGRAMME | 10 |
| ASSESSMENT AND EXAMINATIONS | 11 |
| COLLEGE-WIDE ASSESSMENT CRITERIA | 11 |
| INTERIM EXAMINATION | 11 |
| FINAL EXAMINATION | 12 |
| MPhil/PhD PROGRAMME | 12 |
| DEPARTMENTAL MONITORING AND STUDENT FEEDBACK | 13 |
| STUDENT REPRESENTATIVES | 13 |
| DEPARTMENT COMMITTEE | 13 |
| FORUMS | 13 |
| PROBLEM SOLVING | 13 |
| STUDENT QUESTIONNAIRE | 14 |
| VALIDATION EVENTS | 14 |
| INTELLECTUAL PROPERTY RIGHTS | 14 |
| RCA ETHICS CHECKLIST | 15 |
| OTHER USEFUL INFORMATION | 16 |
| DEPARTMENTAL STAFF | 16 |
| DEPARTMENT CONTACT DETAILS | 16 |
| STUDENTS | 17 |
| TERM DATES | 18 |
| FACILITIES AND RESOURCES | 18 |
| WORKING HOURS | 18 |
| NOTICE BOARDS | 18 |
| THE STORE | 18 |
| INSURANCE | 18 |
| STUDIO USE | 18 |



| | |
|--|-----------|
| PROCESSING | 19 |
| DIGITAL IMAGING | 19 |
| PERIODS WORKING AWAY FROM THE COLLEGE | 19 |
| APPENDIX A: THEORY SEMINAR 2009/10 | 20 |
| APPENDIX B: READING LIST | 21 |
| BOOKS | 21 |
| ARTICLES | 23 |
| MONOGRAPHS AND CATALOGUES | 24 |
| APPENDIX C: SPECIALIST BOOKSHOPS | 30 |
| APPENDIX D: PHOTOGRAPHY HEALTH AND SAFETY | 31 |
| APPENDIX E: PHOTOGRAPHY SERVICES | 33 |

WELCOME

DEPARTMENTAL PHILOSOPHY

Photography now plays a crucial role in contemporary art practice. The Department aims to provide a critical and educational environment in which you can develop as an artist with photography at the core of your practice. We anticipate the students' work to be diverse and linked by an interest in questions of meaning, spectatorship and representation.

In the Department, photography is understood as a medium with no fixed identity. This disregard for a fixed essence is photography's strength; no aesthetic purity but a multiplicity of rhetorical forms used for the creation of fact, fiction and fantasy. It means that an informed practice of photography is aware of the heterogeneous visual traditions of fine art and the specific traditions of photography as art. MA study also engages with practices of reading and writing about the still image, informed by theories of art, representation and culture.

Whilst retaining photography as a core discipline, we also welcome students whose work engages with the moving image. What is important is that students can articulate ideas through making work and can reflect critically upon what they have made. The Department aims to produce analytical thinking and to study what the photographic image is for the purpose of discovering what it can become.

DEPARTMENTAL AIMS

- to provide a learning environment which privileges experimentation and self-reflexivity in order to advance photography generally
- to teach how to plan and produce works of high quality and ambition technically and conceptually
- to place photography within the context of contemporary art practices and theories
- to establish a dialogue between theory and practice and to produce a practice which negotiates received theories
- to enrich the students' experience by facilitating an involvement with the postgraduate culture of the College as a whole.

MA COURSE DESCRIPTION

OBJECTIVES OF MA COURSE

On completing the course, students should have:

- advanced photography generally, through experimentation, research and the development of techniques and concepts
- acquired a clear sense of their own practice and be able to creatively and critically discuss their own work and the work of others
- an understanding of relevant aesthetic and cultural issues about contemporary art and theories of representation in general
- acquired a high level of professionalism in terms of research skills, production of work, exhibition preparation and documentation
- benefited intellectually and creatively from their involvement in the postgraduate culture of the College

COURSE STRUCTURE AND CURRICULUM

Teaching is based on individual and group tutorials, theory seminars, group critiques and lectures by leading artists and theorists. In addition, students attend the Critical and Historical Studies lecture programme, which is a compulsory part of the course.

YEAR 1

The year one Senior Tutor supervises your progression throughout the year. You are also assigned an academic tutor for the year who writes a report on your work each term. Although you are working mainly on your own practice, there is also structured teaching in the form of crits, seminars, lectures, workshops and tutorials.

You attend weekly work-in-progress crits and present your work once a term. The crits will be chaired by the year's Senior Tutor. Weekly theory seminars address practices of image making and draw upon theories of representation informed by aesthetics, semiotics, psychoanalysis and philosophy. You also have the opportunity to attend relevant workshops that deal with technical aspects of photography.

You take an interim examination in the summer term, which you must pass in order to continue into the second year,

Towards the end of the summer term you submit a draft of your dissertation. Tutorials for the dissertation are provided throughout the spring and summer terms.

YEAR 2

In the second year it is expected that you select and concentrate on a major body of work. You choose a new academic tutor, and the year two Senior Tutor will chair the work-in-progress crits.

You submit the dissertation in the first week of the autumn term; you also present a

short lecture on your practice, drawing upon ideas developed in your dissertation. The lecture provides an opportunity to reflect upon the relation between practice and theory.

In the autumn and spring terms, the year group collectively works on the concept, design, production and funding of a catalogue accompanied by critical texts.

You meet the External Examiner in the spring term, to whom you give a short presentation of your work. The final examination, in the summer term, takes place at the beginning of your MA show.

Professional practice seminars also take place in the summer term. Before leaving the course you are required to contribute a piece of work to the Photography Archive.

MOVING IMAGE

Students working with film and video have access to the Fine Art Moving Image Studio, based in Howie Street, for academic and technical support. Please consult the Moving Image Guidebook for more information.

CRITICAL AND HISTORICAL STUDIES

In the autumn and spring terms there are a series of College-wide seminars and lectures. The autumn term series will relate to your particular discipline (though it is possible to elect to join a series being offered to other Departments) whereas the spring term series will be more broad-based and cross-disciplinary in nature.

In the spring and summer terms, a CHS tutor will give you individual tutorials to support the development of a dissertation which is submitted at the start of the second year. The dissertation should be between 6,000 – 10,000 words in length – this is a major piece of work and you will not be able to submit for the Final Examination until you have passed this assessment.

More information about the CHS programme is provided in the College-wide Handbook and information about the lecture series will also be distributed to you in a brochure at the beginning of the autumn term.

PROFESSIONAL PRACTICE

Professional Practice is present in all aspects of the course. It should be understood as being part of work presentations and lectures by professional artists, theorists and curators; preparation, design and administration of the work in progress and MA shows; collaboration with public spaces; commissions; and applications for bursaries and scholarships. In addition, Professional Practice seminars take place in Year 2; these can include topics such as publishing, contracts, copyright, keeping accounts, galleries and photographic agents, as well as training for teaching.



EXHIBITING YOUR WORK

Work in Progress Show

At the beginning of the spring term, all MA Photography students contribute to the Work in Progress Show in the College Galleries. Work is not expected to be resolved or finished at this stage. On the contrary, it is an opportunity to take risks, trying new materials and ideas. As this is in a gallery open to the public, it directly involves the question of spectatorship. This enables you to reflect upon the efficacy of the visual forms and concepts with which you have been working. In addition, the Hockney Gallery in the Stevens Building can be booked for individual or small group shows once a term.

Final Show

The exhibited work is part of your MA Final Examination. It must be finished and it normally consists of a major project undertaken in your second year of the course. Your art practice should now demonstrate that you are able to make, develop and realise work at Masters level. It means that your practice is expected to be self-initiated, thoroughly researched, and that you should be able to articulate this process of producing work. It is anticipated that the exhibited work should now have clear direction and resolution, and that it has achieved a level of conceptual and technical competence appropriate to your own aims and objectives.

LEARNING AND TEACHING METHODS

TUTORIALS

You are allocated an academic tutor and will have regular meetings each term. In addition, the year Senior Tutor oversees your progress through the year. It is your responsibility to arrange tutorials with other members of the course team and with visiting tutors. Tutorials may also include a small group of students discussing ongoing work with a tutor or visiting artist. The Head of Department sees all students for tutorials at least once a year, and is available for tutorials regularly.

At the end of each term, you write a critical account (250 to 500 words) on your work and its development and reception in tutorials and critiques. This enables you to articulate and clarify what your work attempts to achieve and the direction it takes. Each term your Personal Tutor also writes a response to this and your ongoing work and progress.

CRITIQUES

Work in progress critiques take place normally once a week throughout the course and may involve a group of tutors. The group critique explores the processes, production and reception of your work and that of others.

THEORY SEMINARS

These seminars take place in your first year and are an integral part of the course. They enable you to find a vocabulary to contextualise current art practices and the impact of photography within them. The word 'theory' is kept open and may include discourses from various disciplines such as art theory and history, philosophy, cultural studies, history and literature. Although we expect the seminars to be relevant in themselves, ultimately they are aimed at pushing, questioning and expanding your art practice. In this sense, they are not designed to be academically pure or coherent but thought provoking.

WORKSHOPS

Most of you come from a wide range of undergraduate courses, with very different expertise. Consequently, in the autumn and spring terms, the course provides workshops primarily for first year students. These address technical aspects of photographic practice and the moving image. These may include tuition in: black and white and colour printing; studio lighting; large format cameras; digital imaging; sound and video editing.

THEORY / PRACTICE LECTURE

The lecture is based on your art practice and your dissertation in year 2. You are asked to give a well-structured presentation of your work and of ideas informing your practice. The aim is to make you aware of the negotiation between making work and talking about it. You are asked to persuasively demonstrate the relation or tension between theory and practice in art making. Is theory pushing practice, is practice questioning received theories; is theory a practice? What is the difference between working with theory, and making things, are they two different forms of work?

GUEST LECTURE PROGRAMME

During the term, invited artists and theorists present their work to the course and may give tutorials. You are able to make suggestions for visitors in Forums and Course Committee meetings.

ASSESSMENT AND EXAMINATIONS

Your progress throughout the Course will be considered in two ways – by continuous monitoring and by formal assessments.

Continuous monitoring includes the work you present at tutorials, and your attendance at and contribution to seminars, crits and lectures. Work in progress reports are provided by you and tutorial reports by the course team by the end of each term.

If your work and attendance on the course is not satisfactory, an oral warning will be given. If your work and attendance do not improve, you will receive a first warning letter and will be asked to undertake remedial work. Copies are sent to the Academic Board for Concessions and Discipline (ABCD), which monitors the reported progress of every RCA student. The Board then calls for a follow-up report for its next meeting. If the remedial work is not completed or is unsatisfactory you might be required to leave the course.

COLLEGE-WIDE ASSESSMENT CRITERIA

The College-wide assessment scheme (introduced for studio-based MA Interim and Final Examinations in 2006) provides criteria for the evaluation of student achievement which can be applied across all studio-based MA courses. The scheme is intended to ensure consistency in assessment across the College and from year to year. Details of the scheme are provided in the College-wide Handbook. It is **very important** that you read these so that you understand the basis on which you will be assessed at Interim and Final Examination.

While the assessment criteria used by Examination Boards will be common to all studio-based MA courses, the actual procedures employed for Interim and Final Examinations will vary to an extent from course to course. The sections below outline our assessment procedures in Photography.

INTERIM EXAMINATION

The Interim Examination is held at the beginning of your third term. A small Board including the senior tutors and the Head of Department reviews the work you have produced on the course so far. Your presentation should demonstrate that you productively engage with all elements of the course and that your practice is evolving. You should also be able to position your work within the context of contemporary art practice and theory. The year's tutorial reports will be considered and you will be asked to discuss future projects. You are required to provide a written statement which presents the conceptual, thematic and formal concerns of your work (maximum 500 words). The Board writes an Interim Examination Report in which you will either be recommended to continue into the second year or you will be referred and asked to submit additional agreed work by a set date. In extreme circumstances where work and studentship fail to meet the required criteria, you will

be asked to leave the course.

CHS Dissertation: First text

For Interim Examination you are required to submit a piece of written work of no less than 1,000 words (known as a First Text) together with a dissertation bibliography by a date given to you by the CHS Department. Details of this submission will be given to you in the autumn term. You cannot proceed to the second year without completing this submission.

FINAL EXAMINATION

Your Final Examination takes place in the summer term. Work to be examined must be finished and should normally be the exhibition of a major project with supporting material presented at the viva voce. You are required to provide a written statement which presents the conceptual, thematic and formal concerns of your work (500 words).

The Examination Board consists of the Head of Department, two Senior Tutors, the External Examiner and an Internal Moderator. Examination includes a viva voce where you discuss your work with the Board. The purpose of the examination is to ascertain that you have achieved work at MA level. This means that your practice should now have clear direction and resolution. You should now be able to position your work convincingly within current debates about photography.

For more information on referrals and appeals, please consult the College Regulations.

MPhil/PhD PROGRAMME

Students registered for a Research Degree will receive the Research Handbook. It covers all the information particular to research degrees, but should be used in conjunction with the Handbook which covers the practical information you will need to know about the running of the Department.

DEPARTMENTAL MONITORING AND STUDENT FEEDBACK

You can contribute to the development of the course and can make your views known at Course Forums once a term, at termly Course Monitoring Committee meetings and at School of Fine Art meetings via your student representatives.

STUDENT REPRESENTATIVES

Two student representatives are elected by the student group; they should include one student from Year 1 and one from Year 2. Their role is to represent your views at Department and School Meetings. Whenever a problem or a proposal arises, it can be mediated through them.

DEPARTMENT COMMITTEE

The Department Committee primarily discusses and monitors the academic curriculum and resources. They are attended by student reps who give a brief report on behalf of their year groups.

FORUMS

The purpose of the Photography Department forum, held once a term, and chaired by the Head of Department, is to discuss Departmental issues of mostly domestic concern. Since it is important that everyone involved with the course has a voice at this grass-roots level it is obligatory for students, technical staff and all available academic staff to attend. Minutes are taken and these are always presented and considered at the next School of Fine Art Board, along with Forum minutes from the Painting, Printmaking and Sculpture courses. Anyone can put forward topics for discussion at a Forum meeting. Points raised which have implications for the rest of the RCA may be taken forward to the Senate – via the Head of Department and the Head of School, or through your student representative and the Students Representative Committee.

PROBLEM SOLVING

Difficulties over equipment, materials or facilities that cannot be resolved by the technicians should be first discussed with your student representatives, who will bring it to the attention of the Head of Department.

More personal problems of finance or accommodation are best discussed in confidence with the Student Support Officer, x4140, who is also your first means of approach to the Student Hardship Fund.

Confidential counsellors are available in Occupational Health. Phone x4145 for appointments via the Occupational Health Nurse Beverley Saunders. You may leave answerphone messages at all times.



STUDENT QUESTIONNAIRE

In the summer term, students are asked to complete an anonymous questionnaire, which is then discussed by the course tutors.

These feedback mechanisms form part of the annual Departmental Review process, which is a review of the academic health of the Department and considers the issues and concerns for the forthcoming year. One of the Departmental Monitoring meetings will consider the report that results from this review. The document should also contain a summary of the student feedback with an indication of the actions taken in response. Further details can be found in the College Regulations.

VALIDATION EVENTS

On a periodic basis, at least once every six years, the Department will undergo a validation event. The purpose of the validation process is to ensure that the standards of the College's courses are maintained and enhanced and that the course content is relevant and appropriate. The process is based on critical and analytical peer review by a panel of professors or tutors and practising artists, both internal and external. As part of the process the Panel will meet privately with a cross-section of the student cohort to hear your views on the content, delivery and organisation of the course. Further details can be found in the College Regulations.

The next Departmental validation is scheduled to take place in 2009/10.

INTELLECTUAL PROPERTY RIGHTS

You should be aware that the College owns the rights to the work created while you study here. If you think your work is patentable or you are concerned about someone copying it, you should avoid disclosing it to anyone who is not a College member of staff or a College student until after it has been protected. If you sell any work 15% of the proceeds will go to the College's Student Fund. This includes any work you may sell during The Show.

More information on how to protect your work is available from InnovationRCA's website (http://www.innovation.rca.ac.uk/PD/sw/IP/st_rights8_discl.html). Full details of the College's Policy on Intellectual Property Rights can be found in the College Regulations.

RCA ETHICS CHECKLIST

The Royal College of Art aims for the highest possible standards within the disciplines of art and design, and you are expected to demonstrate professional integrity and discipline in all areas of your work. The College has a Code of Practice for Research Ethics that equally applies to the work you will undertake as part of your MA degree.

Should any of the following elements be involved in your work, advice from the RCA Research Ethics Committee must be sought before the work is undertaken:

- Active involvement of other participants
- Passive involvement of other participants
- Colleagues and staff within other higher education institutions
- Members of the public
- Children, young and other vulnerable persons
- Animals
- External bodies.

Potential influencing factors:

- Potential adverse impact on the environment
- Moral obligations
- Legal liabilities
- Insurance
- Health and safety

If any of the above elements are present in your work, you are required to complete the Research Ethics Checklist and Consent Form (RE1) (available on the RCA Intranet: http://intranet.rca.ac.uk/pages/research/researchrelated_forms_3325.html), providing details. This form should be returned to the Research Office, where it will in turn be submitted to the Research Ethics Committee for consideration.



OTHER USEFUL INFORMATION

DEPARTMENTAL STAFF

Head of Department

Professor Olivier Richon

Senior Tutors

Peter Kennard, Year 1 chair
Hermione Wiltshire, Year 2 chair

Tutors

Sarah Jones
Rut Blee Luxemburg
Yve Lomax
Dr Francette Pacteau

Senior Research Tutor
Research Tutor

Visiting Professor

Dr Alexander Duttman
Philosopher

School of Fine Art Tutors

Stuart Croft
Lucy Soutter
Jonathan Miles
Nigel Rolfe

Moving Image
Critical and Historical Studies
Critical and Historical Studies
Visiting Senior Tutor

Technicians

George Duck
Dr Roddy Canas
Kam Raoofi
Jan Naraine
Lewin St Cyr
Simon Ward

Moving Image, Studio Lighting for film and video
Moving Image, Post-production
Fine Art Computing
Colour and Black & White Printing and Processing
Studio and Stores
Studio and Stores

Department Administrator

Claire Smithson

DEPARTMENT CONTACT DETAILS:

Photography Office (Claire and all tutors):

Telephone: (020) 7590 4414
Fax: (020) 7590 4412
E-mail: photography@rca.ac.uk

Technicians:

Lewin / Simon (Store): extension 4417
Jan (Colour Suite): extension 4418
Roddy / George (MIS): 020 7801 9193

Senior Tutors:

Peter Kennard: extension 4415
Hermione Wiltshire: extension 4416

STUDENTS

Year 1

Greta Alfaro Yanguas
Marie Angeletti
Jonny Briggs
Rachel Brown
Helen Cammock
Thomas Clarke
Rebecca Court
Emma Critchley
Jenny Ekholm
Kevin Gaffney
Andrew Lacon
Nadege Meriau
Thomas Mills
George Petrou
Tom Pope
Megan Powell
Annett Reimer
Anne Schumann
Vicki Thornton
Hitomi Yoda
Renhui Zhao

Research

Frederico Camara
Justin Coombes
Criodhna Costello
Leonora Hamill
Cecilia Jardimar
Jessica Potter
Francis Summers
Esther Teichmann
Norma-Louise Thallon

Year 2

Stuart Bailes
Joshua Bilton
Savinder Bual
Sidsel Christensen
Diana Fiedler
Valerie Furnham
Noemie Goudal
Alejandro Guijarro
Soon Hak Kwon
Darren Harvey-Regan
Una Helle
Frederic Huska
Agata Madejska
Ewa Matuszewska-Axelrad
Amit Nachumi
Darragh O'Callaghan
Melanie Rozencwajg
Luke Turner
Lauren Winsor



TERM DATES 2009/2010

Autumn Term: Monday 28 September 2009 – Friday 18 December 2009
Spring Term: Monday 11 January 2010 – Friday 26 March 2010
Summer Term: Monday 19 April 2010 – Friday 2 July 2010

FACILITIES AND RESOURCES

WORKING HOURS

The College is open during term times between 8am and midnight with no re-entry to the College after 10pm. At weekends the College is open between 10am and 6pm. It is also open on Bank Holidays between 10am and 6pm. It is not open at weekends or on Bank Holidays during the summer vacation.

In an emergency use any phone to dial 333. Don't use 999.

NOTICE BOARDS

Photography course programmes, tutorial lists and details of activities for the period ahead are displayed directly facing the lift on the fourth floor. Adjacent notice boards give you details of exhibitions, competitions etc as well as press cuttings. You also have your own notice board.

THE STORE

The main photographic equipment store in the basement issues cameras, lenses, tripods and lighting. You may borrow most items for up to five days during term-time (during the vacation, equipment may only be borrowed if you prove it will be fully insured). If you fail to return equipment by the agreed date, your borrowing rights may be suspended and you may be fined.

It is crucial to check that equipment functions properly before you use it, and immediately report any malfunctioning, damage or loss to items whilst in your care. You are responsible for the equipment you borrow.

The store is closed at set times during the day – these periods are shown on the door.

INSURANCE

In the case of loss or theft of equipment in your care, the College's insurance does not cover the first £500. You will be liable for this amount.

STUDIO USE

Pre-book studios with Claire Smithson, the Department Administrator. Space unused by 10.30am (or 3pm for afternoon bookings) becomes available for others to use.

Speculative booking – reserving a studio and then not using it without good reason – will be reported, as will failure to tidy up afterwards. If you need help or instruction working in the studios book this ahead with the Stores Technician.

PROCESSING

You can hand-process black and white film using small tank kits from the store. Once you have been instructed by technical staff you can also process colour negatives in our C-41 machine. Use our RA-4 machine for colour prints.

DIGITAL IMAGING

The computer cluster is on the 5th floor and editing suites are in the basement. The high end film scanner is kept in the colour processing room. If you have queries about equipment, please contact Kam Raofi.

PERIODS WORKING AWAY FROM THE COLLEGE

From time to time students need to be away from London in order to work on individual projects. When this period will exceed 5 days you must ask permission to the Head of Department. We are in favour of such projects, provided they are discussed in advance with your senior tutor.

APPENDIX A: THEORY SEMINAR 2009/10

THE QUESTION OF THE IMAGE

The seminar series provides a context for thinking critically about theories and practices of the image. It relates to the photograph as a particular type of representation, with a specific history in terms of image making and meaning making. Photography is not here taken in isolation but is placed within the general context of image production and reception. The seminar also aims to explore connections between various forms of representation: photography and literature; image and sound; stillness and movement; subjects and genres; narrative and fragment. The seminar invites us to question the image as much as it invites us to be questioned by the image. In the words of Maurice Blanchot, “the image speaks to us”; it addresses us, it is a form of interpellation that may call into question our position as spectators

Seminar presentations include:

Olivier Richon

Photography and Writing: Between Image and Language

Rut Brees Luxemburg

Photography and Sound

Sarah Jones

The Question of the Portrait

Susan Butler and Hermione Wiltshire

The Physical Image

Darian Leader

The Eye, the Look and the Gaze

Peter Kennard

The Political Image: Brecht with Beckett

Stuart Croft

Narrative Cinema and Fine Art Practice

Yve Lomax

Time and the Photographic Image

Francette Pacteau

From Scene to Seen: the Phantasmatic Dimension of our Relation to Images

All seminars take place on Wednesday during the autumn and spring term. They are part of the first year MA Photography programme of study.

APPENDIX B: READING LIST

The following list is indicative of the range of theory and criticism that may be relevant to your practice. It is in no way exhaustive. In addition, selected articles will be distributed to accompany seminars and specific workshops.

BOOKS

- Parveen Adams *Art - Sublimation or Symptom*, Karnac, 2003
- Parveen Adams *The Emptiness of the Image*, Routledge, 1996
- Parveen Adams and E. Cowlie, eds. *The Woman in Question*, Verso, 1990
- Jacques Aumont *The Image*, BFI, 1997
- Roland Barthes *Camera Lucida*, Cape, 1980
The Responsibility of Forms, Blackwell, 1986
- Geoffrey Batchen *Burning with Desire: the Conception of Photography*, MIT, 1997
- David Bate *Photography and Surrealism*, I B Tauris, 2004
- Walter Benjamin *Illuminations*, Fontana, 1973
One-Way Street, London, 1979
- Yve-Alain Bois and Rosalind Krauss *Formless: a User's Guide*, Zone, 1997
- Richard Bolton, ed. *The Contest of Meaning*, MIT, 1989
- Anne Borimir *New Art in the 60s and 70s - Redefining Reality*, Thames and Hudson, 2001
- Brassaï *Proust in the Power of Photography*, Chicago, 2001
- Francois Brunet *Photography and Literature (Exposures)*, Reaktion, 2009
- Bruno, Giuliana *Atlas of Emotion- Journeys in Art, Architecture, and Film*, Verso, London and New York, 2002
- Susan Buck-Morss *The Dialectics of Seeing*, MIT, 1989
- Victor Burgin *Thinking Photography*, MacMillan, 1981
Between, Blackwell, 1986
In Different Spaces, University of California Press, 1996
The Remembered Film, Reaktion Books, London 2004
The End of Art Theory, Humanities Press International, 1986
- Eduardo Cadava *Words of Light* (thesis on the photography of history), Princeton, 1998
- David Company *Photography and Cinema (Exposures)*, Reaktion, 2008
- Beatriz Colomina, ed. *Sexuality and Space*, Princeton, 1992

- Jonathan Crary *Techniques of the Observer*, MIT, 1984
- Thomas Crow *Modern Art in the Common Culture*, Yale, 1996
- Didi-Huberman, Georges and Goodman, John (Translator) *Confronting Images: Questioning the Ends of a Certain History of Art*, Pen State University Press, December 2004
- Thierry de Duve *Kant after Duchamp*, MIT, 1996
- Geoff Dyer *The Ongoing Moment*, Abacus 2006
- Elizabeth Edwards *Raw Histories; Photographs, Anthropology and Museums*, Berg, 2001
- Steve Edwards *Photography, A Very Short Introduction*, OUP, 2006
The Making of English Photography: Allegories, Penn State University Press, 2006
- Vilem Flusser *Towards a Philosophy of Photography*, Reaktion, 2000
- Hal Foster *The Return of the Real*, MIT, 1996
Vision & Visuality, Bay Press and DIA Foundation, 1988
- Jonathan Friday *Aesthetics and Photography*, Ashgate, 2002
- David Green (ed) *Where is the Photograph?*, Photoworks, 2003
Stillness and Time, Photoworks, 2006
- Martin Jay *Downcast Eyes*, Berkeley, 1994
- Mary Kelly *Imaging Desire*, MIT, 1996
- Peter Kennard *Dispatches from an Unofficial War Artist*, Lund Humphries, 2000
- Sarah Kofman *Camera Obscura of Ideology*, Cornell University Press, 1998
- Rosalind Krauss *The Optical Unconscious*, MIT, 1993; *Bachelors*, MIT, 1999
- Julia Kristeva *Desire in Language*, Blackwell, 1980
Strangers to Ourselves, Columbia University Press, 1991
Histoires d'Amour, Columbia University Press, 1987
- Darian Leader *Freud's Footnotes*, Faber & Faber, 2000
Stealing the Mona Lisa, Faber and Faber, 2002
- Martin Lister, ed. *The Photographic Image in the Age of Digital Culture*, Routledge, 1991
- Yve Lomax *Writing the Image*, I B Tauris, 2000
Sounding the Event, IB Tauris, 2005
- Carol Mavor *Becoming*, Duke, 1999
- Nicholas Mirzoeff, ed. *The Visual Culture Reader*, Routledge, 1998

Laura Mulvey *Fetishism and Curiosity*, BFI, 1996;
Visual and Other Pleasures, Macmillan, 1989

Michael Newman *Richard Prince Untitled (couple)*, Afterall Books, 2006

Linda Nochlin *Realism and Tradition in Art 1848-1900*, Prentice-Hall, 1966
The Politics of Vision, Thames and Hudson, 1991

Peter Osmond *Conceptual Art*, Phaidon, 2002

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Briony Fer "Introduction," in *Modernity and Modernism*, Open University, 1993

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Modotti, Tina 'Tina Modotti: Between Art and Revolution', Yale University Press, 2003.

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Sommer, Frederick 'Sommer: Words/Images', Centre for Creative Photography, Arizona, 1984.

Spence, Jo 'Putting Myself in the Picture', Jo Spence, Camden, London, 1986.

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Weegee 'Weegee's World', Miles Barth, International Centre for Photography, NY, 2000.

Weston, Edward 'Edward Weston: A Legacy', Jennifer A. Watts, Merrell, 2003.

White, Minor 'Rites and Passages', Aperture, NY, 1978.

Winogrand, Gary 'Winogrand: Figments from the real world', Museum of Modern Art, NY, 1988.

Yevonde, Madame 'Madame Yevonde: Be Original or Die!', British Council, 1998.

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Burgin, Victor 'Victor Burgin', Fundacio Antoni Tapies, Barcelona, 2001.

Bustamente, Jean-Marc, 'Jean-Marc Bustamente: L.P.', New Museum of Art, Lucerne, 2001.

Calle, Sophie 'Sophie Calle', Sophie Calle, Sprengel Museum/Walter Konig, 2001.

Clark, Larry 'Tulsa', Larry Clark, Grove Press, NY, 1971.

Cohen, Lynn 'No Man's Land', Lynn Cohen, Thames and Hudson, 2001.

Coleman, James 'James Coleman', Rosalind Krauss etc, Fundacio Antoni Tapies, 1999.

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Dicorcia, Philip-Lorca 'Philip-Lorca diCorcia: Story Book Life', Twin Palms, Sante Fe, 2003.

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Doherty, Willie 'False Memory', Merrell/Irish Museum of Modern Art, 2002.

Douglas, Stan 'Journey Into Fear', Serpentine Gallery/Walther Konig, 2002.

Eggleston, William 'William Eggleston', Thames and Hudson, 2002.

Feldman, Hans Peter 'Graz', Hans Peter Feldman, Camera Austria, 2002.

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Gilbert and George 'Dirty Words Pictures', Serpentine Gallery, 2002.

Goldin, Nan 'I'll Be Your Mirror', Nan Goldin, Scalo/Whitney Museum, NY, 1996.

Graham, Paul 'Paul Graham', Phaidon, 1996.

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Hofer, Candida 'Candida Hofer: Photographs', Schirmer/Mosel, 1998.

Horsfield, Craigie 'Craigie Horsfield', ICA, 2000.

Jones, Sarah 'Sarah Jones', Museum Folkwang, Essen, 2000.

Keita, Seydou 'Seydou Keita', Scalo, 1995.

Kelly, Mary 'Post Partum Document', University of California, 1999.

Kruger, Barbara 'Barbara Kruger', Palazzo delle Papesse Centro Arte Contemporain, Sienna, 2002.

Luxemburg, Rut Blees *Commonsensual*, Black Dog Publishing, 2009

Mae Weems, Carrie 'Carrie Mae Weems', Aperture, 2000.

Meyerowitz, Joel 'The Arch (journal) Photographs of Joel Meyerowitz', Little, Brown, Boston, 1988.

Mikhailov, Boris 'Case History', Boris Mikhailov, Scalo, 1999.

Moffat, Tracey 'Tracey Moffat', Brisbane Institute of Modern Art, Australia, 1999.

Neshat, Shirin 'Shirin Neshat', Castello di Rivoli, Italy, 2002.

Owens, Bill 'Suburbia', Fotofolio, San Francisco, 1999.

Parr, Martin 'Martin Parr', Phaidon, 2002.

Prince, Richard 'Richard Prince', Phaidon, 2003.

Richon, Olivier 'Real Allegories' Steidl, 2006

Sophy Rickett 'Photoworks', Steidl, 2005

Rosler, Martha 'In the Place of the Public', Martha Rosler, Art Books International, 1998.

Ruff, Thomas 'Thomas Ruff: 1979 to the present', Walther Konig, Cologne, 2001.

Seawright, Paul 'Hidden', Paul Seawright, Imperial War Museum, 2003.

Sherman, Cindy 'Cindy Sherman', Serpentine Gallery, London, 2003.

Sheikh, Fazal 'A Camel for the Son', Volkart Foundation, Winterthur, 2001.

Shore, Stephen 'American Surfaces', Stephen Shore, Sammlung/SK Stiftung Kultur, Cologne 1999.

Simpson, Lorna 'Lorna Simpson', Phaidon, 2002.

Smith, Bridget 'Bridget Smith', Centro de Arte de Salamanca, 2002.

Sultan, Larry 'Pictures from Home', Larry Sultan, Abrams, 1992.

Sternfeld, Joel 'Stranger Passing', Joel Sternfeld, Melcher Media Inc./Little, Brown and Co., NY, 2001
'American Prospects', Steidl, 2004

Struth, Thomas 'Thomas Struth: 1977-2002', Dallas Museum of Art / Yale University Press, 2002

Sugimoto, Hiroshi 'Portraits', Hiroshi Sugimoto, Guggenheim Museum, 2000.

Tillmans, Wolfgang 'Wolfgang Tillmans', Phaidon, 2002.

Wall, Jeff 'Jeff Wall', Phaidon, 1996.

Wearing, Gillian 'Gillian Wearing', Phaidon, 2000.

Wilson, Jane and Louise 'Jane and Louise Wilson', Serpentine Gallery, London, 1999.

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- 'Postcards on Photography: photorealism and the reproduction', Naomi Salaman and Ronnie Simpson (eds.), Cambridge Darkroom, 1998.
- 'Transmission: Speaking & Listening' Vol 1 and 2, Sharon Kivland and Lesley Sanderson, Sheffield Hallam University/ Site Gallery, Cornerhouse Distribution.
- 'Looking at Photographs', John Szarkowski, Museum of Modern Art, New York, 1973.
- 'Mirrors and Windows: American Photography since 1960', J. Szarkowski, Museum of Modern Art, NY, 1978.
- 'American Landscapes', J. Szarkowski, Museum of Modern Art, NY, 1981.
- 'L'Amour Fou: photography and Surrealism', Rosalind Krauss & Jane Livingston, Arts Council of Great Britain, 1986.
- 'The Other Story', Hayward Gallery, 1989.
- 'Let Us Now Praise Famous Women: Women Photographers for the US Government, 1935-44', Andrea Fisher, National Museum of Photography, Bradford, 1987.
- 'Pleasures and Terrors of Domestic Comfort', Museum of Modern Art, NY, 1991.
- 'British Photography from the Thatcher years', Museum of Modern Art, NY, 1991.
- 'Typologies', Marc Freidus, Rizzoli, NY, 1991.
- 'The Epic and the Everyday', Hayward Gallery, 1994.
- 'Fotografia Publica: Photography in Print 1919-1939', National Centro de Arte, Reina, Sofia, 1999.
- 'Let us Now Praise Famous Men', Walker Evans and James Agee, Violette Editions, 2001.
- 'Cruel and Tender', Tate Modern, London, 2003.
- 'Veil', INIVA/Museum of Modern Art, Oxford, 2003.
- 'Three Perspectives on Photography', Hayward Gallery, 1979
- 'Art and Photography', David Company, Phaidon, 2003.

APPENDIX C: SPECIALIST BOOKSHOPS

ICA

Small bookshop but has specialist art section: good on theory
12 Carlton House Terrace
London SW1
020 7925 2434

KARNAC BOOKS

Specialist bookshop for psychoanalysis
118 Finchley Road
London NW3 5HT
020 7431 1075

THE PHOTOGRAPHERS' GALLERY BOOKSHOP

Good selection of current photographers and a useful visual culture and criticism section
Great Newport Street
London WC2
020 7831 1772

SERPENTINE GALLERY BOOKSHOP

Art, theory and catalogues
Kensington Gardens
London W2
020 7298 1502

SHIPLEYS

Specialist art bookshop
70 Charing Cross Road
London WC2
020 7836 4872

TATE MODERN BOOKSHOP

Bankside
London SE1 9TG

KOENIG BOOKS

80 Charing Cross Road
London
WC2H 0BF

APPENDIX D: PHOTOGRAPHY HEALTH AND SAFETY

The Head of Department and staff are responsible for the provision of information and training of students. However, you also have a legal responsibility not to interfere with or misuse anything provided in the interest of health and safety. As we all need to care for each other it is vital that if you see any unsafe equipment or procedures they are immediately reported to a member of staff, or direct to the College Health and Safety Officer.

The following notes are intended as a brief general guide in our Department. Detailed COSHH assessments of the chemicals we use are also on file and available through Jan Naraine in the colour lab. The complete Health and Safety Policy is included in the Regulations.

FIRE ALARMS

Continuous ringing of the fire bells (beyond about 10 sec) means that you must leave the building – out into Jay Mews or through the fire exits into Queens Gate. ***It is a serious College offence not to have left.*** Lifts automatically go out of use and corridor doors swing closed. Every room and studio has a heat/smoke detector fitted. If you are working with exceptionally large numbers of lights in a small studio ask our Health and Safety Officer, x4175, to isolate the detectors in your area. Avoid using a spotlight close under a detector.

Never block lobbies, passageways and doors – especially around and between studios. In an emergency most work areas have two exit routes – make sure you know where these are.

INJURIES

For minor injuries first aid boxes are located in corridors or lobbies on most floors. These will be pointed out to you. Next to each box is a list, with telephone numbers, of the nearest first aid trained staff. In an emergency always telephone x333 – the nurse from our Health Centre in Jay Mews can then be summoned by bleeper or an ambulance called.

EQUIPMENT CODES

Some of our larger items of equipment are coded with a 2 inch coloured disc. Orange means that you can only use the item under supervision and within normal hours, eg the C-41 machine. Red, eg the E-6 machine, means this equipment must only be used by authorized staff.

CHEMICAL HANDLING



We provide tongs for handling monochrome prints during processing. Technical staff also have a supply of disposable plastic gloves. If you know you have an allergy to routine photographic chemicals please tell us at once. For handling toxic chemicals such as selenium toner or concentrated acid fixer the technician has goggles and a respirator. However, the making up of such chemicals should normally be left to technical staff.

COMMONSENSE RULES

Positively no eating or drinking in the darkroom or studio areas. You must not bring in your own electrical gear (kettle, etc.) without having it first checked by the College Health and Safety Officer, x4175, for electrical safety. Never adapt, tamper with, or try to reconnect broken electrical wires or appliances. This is especially important with studio electronic flash gear. Report all faults – even just a fuse or a cracked power plug – to the staff. Try not to work entirely on your own in the evenings or weekends, particularly in the remote upper floors. If you must do this tell the Steward at the door when you come in. Always seek staff advice before using any equipment or process that is unfamiliar to you.

Our health and safety staff member for the Photography course is George Duck (basement areas).

The College operates a strict no-smoking policy. Please see the College-wide Handbook for further details.

APPENDIX E: PHOTOGRAPHY SERVICES

LABS

Tapestry has extensive digital facilities – scan-in onto CD, ink-jet printing from Syquest etc. 51 Frith Street, W1. 020 7896 3100.

MPD Digital Laboratories, The Shoreditch Stables, 138 Kingsland Road, London E2 8DY. 020 7613 3300 (25% student discount)

Metro, 76 Clerkenwell Road, EC1. 020 7865 0000

Fineprint Colour Services, 19 Britton St, EC1. 020 7253 6711

FINE ART PRINTING

Michael Dyer 81a Endell Street, WC2. 020 7240 0165.

MOUNTING AND FRAMING

A. Bliss 5 Bakers Yard, EC1. 020 7837 4959.

John Jones 1 Morris Place, N4. 020 7281 5439.

SUPPLIERS

Calumet Pro equipment and materials, and digital imaging requirements. 12.5% discount on purchases if you have a Calumet student card. 93 Drummond Street, NW1 (nearest tube Euston). Application forms for student cards available from the store. 020 7380 1144.

Keyphoto 156 St Albans Road, St Albans. 01727 860400.
Very competitive prices, especially for large rolls of RA4 colour paper.
Expect delivery within a week.

Silverprint Black and white specialist suppliers. Widest range of printing papers including unusual materials, chemicals such as liquid emulsion, etc. Helpful advice on processing, archival technique etc. Publish excellent catalogue, 12b Valentine Place, SE1 (near the Old Vic Theatre, nearest tube Waterloo). 020 7620 0844.
(Closed for lunch 1-2pm.)

Jessops Amateur-orientated but many special offers, extensive stock. Open Sundays. 67 New Oxford Street (Tottenham Court Road tube). 020 7240 6077.

Process Supplies 19 Mount Pleasant, WC1. 020 7837 2179.

Tecno at 358 Kensington High Street is our nearest pro store for equipment and materials. (6 mins on the bus from outside the College). But they don't stock B/W fibre paper. 9.30-5.30pm. 020 7602 5311.

Teamwork Large and medium format specialist. Good range of high quality second-hand equipment. 41 Foley Street, W1. 020 7323 6455.



EQUIPMENT INSURERS

Alliance Bureau of Photographers 01242 584 001

Allied Underwriting Agencies Ltd 020 7283 3311

A Saunders & Co 01923 858 339

Martin Hale & Co 01992 553 611

Sync starters, professional DVD authoring and exhibition equipment:

MITES FACT, 88 Wood Street, Liverpool, L1 4DQ; T: 0151 707 4433; F: 0151 707 4432; Email: mites@fact.co.uk; 24 hour technical support: 07976 35 98 63; This is a service subsidised by the Arts Council.



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