Black urbanism can be seen as a schizoid sign that haunts and inhabits urbanism and the myth of the ‘white city’. It is the ghost in the machine that is capable of inducing the urban machine into moments of paranoid breakdown (riots, moral panics over crime) while also reconfiguring the machine into new modes of innovation, creativity and expression (music, arts, architecture).

Peckham Rising

An exhibition of photography, sound and text, Peckham Rising creates a deconstruction of urban street photography, sound and text. The exhibition speculates on the future. The exhibition invites critical re-visioning of the ‘black city’ and its ‘other’. This paradox of black urbanism can be seen as a schizoid sign that haunts and inhabits urbanism and the myth of the ‘white city’. It is the ghost in the machine that is capable of inducing the urban machine into moments of paranoid breakdown (riots, moral panics over crime) while also reconfiguring the machine into new modes of innovation, creativity and expression (music, arts, architecture).

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counter intuitive and deconstructive re-visioning of the area. The complex and little understood social ecology of ‘street life’ on Rye Lane is the focus of the evocative and impressionistic images of Daniele Tamagni and Thabo Jaiyesimi. Framing the images, Janine Lai’s sound interventions give voice to the largely unheard ‘shouts in the street’ of Peckham residents and market users. Paul Goodwin’s textual interventions bring theory into the gallery space where it can dialogue with images and sound. Peckham Rising creates a temporary space of contemplation about the nature of contemporary urbanism and its ‘other’: the so-called ghetto. The exhibition invites critical reflection about the need to creatively engage the cosmopolitan, diverse and complex nature of a great metropolis such as London in the 21st century. Peckham Rising attempts, in a modest but bold gesture, to open one of the many paths of creative thinking and action to build the city of the future. The exhibition speculates on the notion that Peckham, with all its contradictions, afflictions and creative energies, may emerge as a Capital of the 21st Century.

Paul Goodwin
Curator
The history of otherness and blackness needs to be incorporated and written into the heart of the history of urbanism. Studies of racism and the 'race relations paradigm' do not cover the totality of the black urban experience. Black people are not just victims. Histories of community building, the making and remaking of cultures, art and creative practices, the construction and academic or conceptual. It has major implications for the way we deal with 'black', immigrant or 'ghetto' spaces in terms of policy and intervention in the real world.

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Artists:

Daniele Tamagni is an art historian and freelance photographer from Italy / www.photodantam.com

Thabo Jaiyesimi is a photographer based in London / www.thabojaiyesimi.co.uk

Janine Lai is a filmmaker and artist based in London / smell.the.media@gmail.com

Curator:

Paul Goodwin is a geographer and urban theorist based at Goldsmiths, University of London /www.goldsmiths.ac.uk/cucr

Further Information:

www.myspace.com/peckhamrising
www.thisassoongallery.co.uk
www.goldsmiths.ac.uk/cucr


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done so much to help revive. In other words, black urbanites and the expressive dissident cultures they help produce, must be seen as active participants and innovators in the production of urban spaces not just passive victims of urban decay or a 'culture of poverty'.

housing estates, high rises, prisons, urban renovation zones, no go areas, environmentally unsound sites, bidonvilles, badlands etc., the list goes on and on. Obviously many black people, especially in the United States and to a lesser extent in Britain, in the post civil rights era, have made tremendous gains in economic wealth and social class. There is a steady movement of the black middle classes to richer suburban areas and even evidence of black gentrification of certain formerly run down inner city neighbourhoods (Harlem in Manhattan and Fort Greene in Brooklyn, New York). Any study of black urbanism certainly needs to factor this development into its analysis. The fact remains, however, that relative black urban disadvantage, particularly when considered on a global scale, far outweighs black suburbanisation, gentrification and upward urban mobility.

and spaces of the metropolitan areas they have despised and creating the very neighbourhoods and are now engaged in the process of black urbanism: one in which black communities and their environments and building of urban spaces - real engagement and building of urban spaces - as a process of building the social ecology of city life from a black perspective and urbanism as a form of urban culture and engagement and building of urban spaces not just passive affinities and creative energies, may emerge as a notion that Peckham, with all its contradictions, still goes on and on. Obviously many black people, especially in the United States and to a lesser extent in Britain, in the post civil rights era, have made tremendous gains in economic wealth and social class. There is a steady movement of the black middle classes to richer suburban areas and even evidence of black gentrification of certain formerly run down inner city neighbourhoods (Harlem in Manhattan and Fort Greene in Brooklyn, New York). Any study of black urbanism certainly needs to factor this development into its analysis. The fact remains, however, that relative black urban disadvantage, particularly when considered on a global scale, far outweighs black suburbanisation, gentrification and upward urban mobility.