

Image Copyright Thabo Jaiyesimi, 2007

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

**Paul Goodwin** 

diffusions natara

precarious conditions throughout the world. black communities are still living in marginal and same time, in economic and social terms, many means to be 'urban' in a cultural sense but at the conjuncture where 'blackness' is informing what it pertains to the contradictory nature of the present What I call the paradox of black urbanism

Image Copyright Daniele Tamagni, 2007



and text, Peckham Rising aims to launch a assemblage of urban street photography, sound Library and town square. Deploying a critical programme and new public spaces such as the arrival in the area of a huge regeneration pathology has remained unchallenged despite the almost metaphysical image of Peckham's urban estates, moral and family breakdown etc. This urban society: gun crime, feral youth, sink undeconstructed, mythical symbol of all the ills of Peckham has emerged in the last few years as an purveyed in the media and policy circles. obfuscatory images and headlines regularly submerged beneath the morass of lurid, Peckham Rising explores the other city

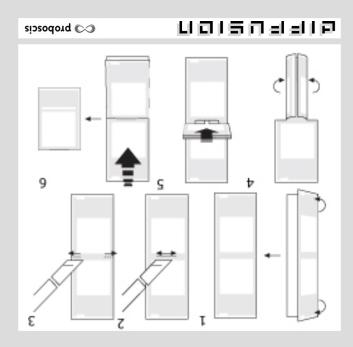
The Sassoon Gallery

4th September - 9th September 2007

Janine Lai. Curated by Paul Goodwin. artists Daniele Tamagni, Thabo Jaiyesimi and An exhibition of photography, sound and text with

λιμητεω rising n 1 a rebellion > adj 2 increasing in rank or

Peckham Rising



available to download, print out and share. DIFFUSION eBooks are designed to be freely www.diffusion.org.uk

created on: Tue Sep 11 14:24:36 2007 Paul Goodwin Peckham Rising

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

diversity. This shift of understanding is not just and signify; in other words, their complexity and produced but also how or what they represent understanding of not only how these spaces are of the ghetto. This concept has limited our understood through the ideologically loaded prism excluded urbanisms - have been largely snpaltern urbanisms, underground urbanisms, urbanism. Until now these emergent urbanisms urbanisms. There is not just one unified created their own urban worlds; their own Peckham, black people and immigrants have From Harlem to Chicago, from Brixton to

Image Copyright Thabo Jaiyesmi, 2007



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:**

**Artists:** 

**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.thesassoongallery.co.uk www.goldsmiths.ac.uk/cucr

Peckham Rising eBook, Copyright Paul Goodwin, 2007.

Image Copyright Daniele Tamagni, 2007

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.



Image Copyright Daniele Tamagni, 2007

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

camps, cardboard cities, tent cities, projects, tavelas, banlieues, marginal spaces, squatter depressingly familiar: slums, ghettos, barrios, conceptualise the black urban condition is The global lexicon used to describe, map and

Image Copyright Thabo Jaiyesimi, 2007



one of the least researched in urban studies. the construction of urban landscapes - has been relationship and contribution of black people to urbanists today. This crucial nexus - the communities, all need to be addressed by relationship to black and dissident urban deconstruction of urban landscapes, and their

.

12 II

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'.

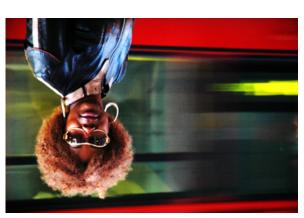


Image Copyright Thabo Jaiyesimi, 2007

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 it's 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.

My intention is to create a discourse of 'black urbanism' as a form of urban culture and experience of city life from a black perspective but also, in a more active sense, as a process of and and imagined - by black communities in cities and neighbourhoods all over the world. The implication of this is a more active definition of black urbanism; one in which black communities are and should be more engaged in the process of designing and creating the very neighbourhoods and spaces of the metropolitan areas they have

Image Copyright Daniele Tamagni, 2007



As urbanism is being defined more in terms of 'blackness' - especially in a virtual sense (video games, music videos, internet sites etc) - so more black people, especially black youth, are defining themselves through a rather narrow conception of 'urban culture' that often translates as 'ghetto' or 'street' culture (eg. BBC radio's black music station 1Xtra defines itself as a purveyor of 'street culture'). In both cases, 'urban' and 'blackness' are being re-defined in narrow, stereotypical ways that excludes many positive, diverse and enriching experiences of both 'city life' and enriching experiences of both 'city life' and 'blackness'.

Image Copyright Daniele Tamagni, 2007

