



URBAN

PHOTO

VILLAGE

2016

Welcome

Urban Photo Village is pleased to announce its participation in this year's UrbanPhotoFest, an international urban photography festival exploring contemporary visual practices focusing on urban life. The Festival's exhibitions programme started from a small base, but this year, through Urban Photo Village, the calendar has been expanded and structured around a common location, including more artists and venues, all reflecting the Festival theme of Photography, Memory and Archive. The idea for the village is based on locating the exhibitions within a context of neighbourhood, and the area of Deptford reflects the varied nature of London's communities, transformations and social landscapes. In the spirit of Urban Photography, the Urban Photo Village—with its intensive program of workshops and seminars—creates an active space to encourage discussion, participation and creativity, involving local communities, artists, researchers and those interested in contemporary urban life.

The Urban Photo Village will feature 10 exhibition venues with 54 participating artists, all hosted in spaces within walking distance of each other around Deptford. Tanya Houghton, the Festival Artist, will be showing her project *A Migrant's Tale* at the MMX gallery. Her work focuses on Migrants living and working in London and their relationship with food. The Urban Photographers' Association (UPA) will have its annual members' exhibition—*Urban Memories*—at the Lewisham Art House, while poetic billboards, created by a collaboration between international artist Rut Blees Luxemburg and writer Michael Salau, will cover the walls of Bearspace gallery in Deptford High Street. Seven more collective and solo exhibitions reflect the festival theme through a variety of conceptual and visual approaches. Each year a renowned sociologist or artist will be invited to write a short essay about one specific exhibition. For this edition, the eminent sociologist and urbanist Caroline Knowles introduces *Urban Memories* exhibition, providing an insightful reading of the rich diversity of the festival theme proposed by the artists.

This catalogue will guide you through the Urban Photo Village providing an insight to the varied offer of exhibitions, events and activities across the UrbanPhotoFest. We hope that you enjoy your experience of walking around the village, look forward to seeing you at workshops, walks, the annual *Urban Encounters* conference, seminars and other festival events.

Stefano Carnelli is an architect, curator and photographic artist focusing on urban space.

Team

Creative Director	Paul Halliday
Programme and Web	Yanni Eleftherakos
Education Events	Johannes Rigal
Exhibitions Curator	Stefano Carnelli
UPF Open Competition	Gill Golding
Conference Co-organiser	Diego Ferrari
Volunteers	Heatha Agyepong
Exhibitions Intern	Lauren Finch
Conference Intern	Jessie Martin

Festival Artist

Tanya Houghton (b.1985, Norfolk, UK) is of British, Dutch, and Indian heritage. She is a social documentary photographer based in London, whose work addresses topics grounded within the disciplines of social documentary photography, visual urbanism, and fine art practice. Her work has gained recognition from the British Journal of Photography and the D&AD. Houghton has an eclectic background and this can be seen in the range of sources she draws on within the production and final delivery of her work. To gain her technical training she began by undertaking a BA from The University of the Arts London. She then went on to assist an extensive range of fashion and advertising photographers over the course of eight years, before going on to complete her postgraduate studies at Goldsmiths, University of London.

Houghton's practice overlaps the boundaries between documentary photography and conceptual art based practice. Her work is often research heavy and pulls on the combination and juxtaposition of mixing still lives with portraits or landscapes to tell the narrative she has compiled. Houghton's work examines the details within the everyday, unearthing the unexpected within the familiar; it is the desire to collect and compare these through research-based projects that motivates her work. Through the exploration and documentation of daily networks she explores the characteristics and memory of everyday communities, creating multi-layered works that explore notions of home and memory.

Her most recent work *A Migrant's Tale* explores the connections that migrants make to their homelands through the language of food. Through this body of work, she aspires to deconstruct the current political image of the contemporary migrant. Moving past homelands created through boundaries, borders, and geographical pin points, Houghton proposes that we are all migrants using memory to travel to and from a cognitive homeland that we carry within.

Photography and Memory

by Caroline Knowles

In their entries to this exhibition the artists raise important questions about how we might think about memory; about how memories manifest themselves in cities and in people's lives; and about the complex multi-layered relationships memory, cities and people might have with photography. In a mix of found images – whose photographers and their preoccupations must be imagined—and newly created images that dialogue in off-beat ways with people, places and circumstances, the artists in this exhibition show us that multiple truths—not the truth—are in contention in the ways in which we apprehend and remember the individual and collective realities which are significant for us.

The artists showing in this exhibition suggest that 'reality' may not be what it seems; that it may be as 'invented' as everything else that we think we know, that we think we can lean against and it won't give way; that the lines we thought separated reality from fiction are, in fact, blurred; that urban, and indeed other landscapes, and the routes people navigate through them are constantly mutating; that in their constant emergence and re-emergence, cities are archives of what was, what may be now, and what might, in the future, be possible; that cities are curated—by those of us who live in them, and pass through them, as much as by the architects, urban planners and developers who seem to control which memories and whose past will be remembered and which forgotten; that remembering and forgetting are entwined in a fluid dialectic; that cities are about the relationship between people, trees and time, as much as buildings; that memory is both an unreliable individual facility and at the same time (and equally unreliably) part of a largely invisible social and political matrix; that personal recollection and political significance are deeply imbricated in who we are and how we live, and how we imagine our past, present and future.

Memory is about re-collecting fragments of multiply layered pasts; or more precisely, about complex re-articulations of times past, in the present lives of cities and citizens. Underpinning this are two connected, seminal, themes in intellectual work on memory, which are vividly present in a number of the bodies of work exhibited. These are the concept of 'the trace', and the related idea of 'ghosts', of spectral manifestations, of the 'uncanny', an idea that was unfolded most significantly in Freud's work. In focussing on three particular bodies of work in the exhibition, I will attempt to unravel these themes a little further as well as ruminate on personal and collective memory and the intersections between the two, which all three address in different ways. These three bodies of work have been chosen because they illuminate themes significant in thinking about memory with a particular vividness.

The Remains of the Day, a melancholic meditation of circumstances 71 years after the end of the Second World War probes the landscape of Berlin by over exposing photographs of key sites in the topographies of terror and death by 71 seconds. The results are hazy, fading images, which create disturbingly indistinct visual impressions, or traces, of this complicated past. These spectral landscapes evoke some of recent history's most troubling ghosts. These photographs resonate with Avery Gordon's (1997) analysis of haunting as a manifestation our disturbed relationship with the dead in *Ghostly Matters*. She says, 'To write stories concerning exclusions and invisibilities is to write ghost stories... what can be seen and what is in the shadows. (p17)'. Ghosts haunt state sponsored systems of liquidation and terror—which are public and shared as well as experienced as intimate and individual—because they are unresolved. Germany struggles with its Nazi past and its current obligations to new streams of refugees on its borders. New genocides spring up to replace old ones – yesterday Germany, today Syria. As 'the dead start to take the living back to the past' (p182) so the past—especially brutal pasts like genocides and slavery—as Gordon teaches us, is never finished. The past lives in the present, and indeed, in the future unless we are able to resolve and so end its brutal manifestation.

Evoking the spirit of Italo Calvino's (1978) *Invisible Cities* in which cities are imagined in Marco Polo's journeys through them, *Familiar Strangers* probes the cities of the imagination. Lagos, Hong Kong and London are urban landscapes caught in the free fall of rapid change. In each place people—the architects of the individual urban imaginary—are photographed against others and fragments of their city. Who knows what images and memories of the city they navigate it with? But we are invited to speculate, to stand in their place.

These photos recall a second important intellectual meditation on memory, Joseph Roach's (1996) *Cities of the Dead*. Influenced by dance

and performance theory, Roach understands memories as enacted—and in the process reinvented—in embodied performances in which we fill in for those who are no longer there: he calls this ‘collective perpetuation’, these patterned rhythms, repertoires of movement ‘made and remembered by bodies’ (p26). His chilling phrase ‘echoes in the bones’ is borrowed from one of the plays of the Jamaican dramatist David Scott. This suggests that the voices, actions and concerns of dead ancestors speak through the bodies of the living, in ways we may not be conscious of. It also underscores the significance of memory as prosaic daily performances of quotidian invention of, and improvisation on, the habits and themes bequeathed to us by the past in our dealings with the present. Of course, the practices of memory of which Roach writes involve ‘rigorous and highly specialised processes of forgetting’ (73). Acknowledging that memory is always both socially and individually inscribed and enacted, this version of what memory is, draws attention to the agency of individuals, and not just as the unwitting participants in collective scripts written by our common past. A delicate balance is struck here between structure and agency; the city as monuments and building and the city as human fabrics in action on the routes composing everyday lives.

The Principles of the Familiar tackles the subject of the family photographic archive as a multifaceted memory bank of story telling, familiar and familial objects and oral memory. Drawing attention to collective memories on a different scale from the previous two contributions, these photos offer traces of family life and invite us to imagine our own. At the same time they question both the clarity and authorship/ownership of family memories and the stories in which they are rendered. Mark Freeman’s (2010) *Telling Stories* and his longer work *Rewriting the Self* (1993) reminds us that recalling the personal past is a *reconstruction* that is mediated by a multitude of forces. These include conventions of remembering, collective stories we share culturally, the impact of the present on the ways in which we re-call the past, and the fuzzy boundaries between our own memories and those of others. Memory is indeed a complex set of fictions and reconstructions of the past, involving collaborations between individuals and the families, communities, groups, and neighbours through which individuals and their social activities are constituted. And families are fascinating sites of celebration and repression. I forget which poet it was who said that families speak silence better than any other language. They do indeed. And family photographs are a provocation of memory. Visual evidence of a kind, they force us to reconcile with uncomfortable pasts and assimilate them into our own narrative. Forcing us, perhaps, to deal with those who have died or are no longer a part of the family for various reasons, but vividly present in its more photographed moments.

As Sontag (1979) suggests in *On Photography*, photographs are always staged; they are real fakes; but also evidence, a trace has passed before the lens; and they invite us to explain the discomforts they provoke to ourselves and to others. Photographs are objects in their own right and they embed ambiguous narratives of the self and others. They encode complex multi-layered memories, at the same time as they question what memory means, and how memories are transmitted and played out in the uncertainties of now.

Caroline Knowles is Professor of Sociology and Director of the Centre for Urban and Community Research (CUCR) at Goldsmiths, University of London. Over many years, she has worked with visual artists and photographers working around contemporary and historic urban spaces.

A Migrant's Tale



Tanya Houghton

A Migrant's Tale will seek to understand the complicated intertwined narratives that define urban existence at a very human scale. Focusing on Migrants living and working in London the work aims to explore the human relationship to food and the connection this affords migrants to their homelands. Moving away from the representation of the geographical groundings of home and focusing on the concept of the cognitive home. The work will combine visual imagery, research and a conversational meal set in the gallery space that seek to engage both local and international audiences, creating an open dialogue about the contemporary representation of home.

Tanya Houghton is a social documentary photographer based in London. Having studied at Goldsmiths University, she comes from a background of sociology and constructed photography and works on a range of projects. Her work examines the details within the everyday, unearthing the unexpected within the familiar; it is the desire to collect and compare them which motivates her work. Through the exploration and documentation of daily networks, she explores the characteristics and memory of everyday communities, creating multilayered works that explore notions of home and memory.

Imprint of Space



Carlo Navato

This exhibition explores the different ways in which marks are made and captured by photography. Aspects of urban life are represented and created through the process of imprinting, generating new contexts and building up layers of meaning and materiality over time. The urban landscape bears traces of human experiences and practices, just as our lives are shaped through interactions with the city. Twelve visual urbanists examine conflicting and intertwining narratives to investigate elements of spatiality and inhabitation through photography. These projects navigate the past, present, and future to question the ways in which we situate ourselves in relation to the systems that represent our physical, social, and cultural surroundings.

This group of photographers represents a diverse range of practices and interests. With backgrounds ranging from fine art and commercial photography to human rights and lighting design, their photographs address a wide variety of issues. The work they produce utilises different approaches to make sociological enquiries into how they situate themselves within urban space and place, exploring ideas surrounding locality, migration, materiality, identity and transition in the urban domain. As an international group, each photographer's perspective is informed by his or her own culture and experience. Every viewpoint is distinctive, but as a group their differences are united by a common desire to explore and navigate an ever-shifting urban world through photography and words.

Exhibiting artists are: **Marissa Diekhoff, Sophie Ebrey, Carlo Navato, Lauren Finch, Víctor Frankowski, Pei-Ying Hsieh, Huan Hu, Jessie Martin, Nacho Piqueras, Tim Strange and Frida Wang.**

Urban Memories



Rhone Glacier, Thursday, 29 August 1935.



Rhone Glacier, Sunday, 29 August 2010.



Rhone Glacier, Saturday, 29 August 2015.

Cities are living archives and rediscovering their visual history is fundamental in the development of urban photographic practice. Nothing is cast in stone and only interpreted as heritage; the past is illusive and uncanny. How do historical photographs visualise and politicise daily life in order to commemorate and generate specific social histories, public memories, landscapes and pictorial archives? Cities are not merely architectural metaphors; they are mobile, evolving entities projecting memories deep into the social life of urban dwellers. In what way can urban photography break down social stereotypes and offer alternative ocular archives of cities? *Urban Memories* tries to answer these questions through a variety of selected visual projects.

The Urban Photographers' Association (UPA) aims to show the work of contemporary international photographers focusing on cities and the urban realm. The photographers and artists shown in *Urban Memories* represent a diverse range of practices including landscape, architectural, portraiture, fine art, documentary, street-based and object photography; all informed by an active engagement with urban theory and associated research methods. The projects reflect the experiences of personal, often immersive involvement in the urban spaces and they also raise questions about how photography might speak to debates within urban ethnography and visual arts practice.

Exhibiting artists are: **Peter Coles, Diego Ferrari, Michael Frank, Gill Golding, Paul Halliday, Tanya Houghton, Rebecca Locke, Bas Losekoot, David Kendall, David Colm Killeen, Luc Pauwels, Galit Seligmann, Gesche Wüfel and Kyler Zeleny.**

Memory and Materiality



John Rovira

Through interactions and dialogue, materiality can suggest possible pasts and hypothetical futures for the urban. The photographic representation of the material realm and its physicality can be seen as an effective tool in suggesting a sense of memory. The exhibition *Memory and Materiality* will collectively work to answer the question, “how can photography represent and translate the multiplicity of layers and memories that urban materialities contain?” by showing a variety of projects selected from Goldsmiths, Kingston and Falmouth University students and graduates.

Kingston Photography Department offers an opportunity for students to develop major bodies of practical work that engage with the expanded boundaries of photography. It is concerned with a broad range of photographic practices and technologies while exploring debates around the politics of representation and our role as image makers. **Falmouth University’s Institute of Photography** is an internationally recognised centre for excellence in the subject area. The reputation of BA Photography at Falmouth is acknowledged through the high achievements of its alumni who have established profiles within a diverse set of professional contexts. The international **MA Photography and Urban Cultures, based at Goldsmiths**, University of London attracts a wide range of students coming from diverse social science, media and visual arts backgrounds. The course reflects the department’s research interests in urban sociology and draws on cutting edge visual practices concerned with the representation and evocation of historic and contemporary urban life.

Exhibiting artists are: **Louise Anderson, Nina Band, Alex Gale, Nai Wen Hsu, Tomoko Kinoshita, Selina Ozanne, John Rovira, Vrinda Seksaria and Kevin Tuffley.**

Memory and Movement



Pablo Conejo

Memory and Movement exhibits the work of Urbiquity, a platform for urbanism founded by Stefano Carnelli, Pablo Conejo and Mattias Malk. The exhibition consists of two sections showcasing long-term projects as well as the results of a visual urbanism residency curated by Urbiquity on the same subject. The first section consists of three separate, yet interlinked works by the founders of Urbiquity. These long-term projects investigate processes of political and/or economic migration, connecting global processes and personal experience. Pablo Conejo's project "What remains" investigates the idiosyncratic processes of rural depopulation in Spanish villages. In "Hiraeth", Mattias Malk opens up the Bosnian war by contrasting intimate family archives with contemporary photos of the villages emptied by the war. In "Transumanza" Stefano Carnelli follows shepherds in Northern Italy across pastoral scenes deeply convoluted by unexpected, contemporary, globalising tendencies. The second section showcases work produced during a week-long visual urbanism residency curated by Urbiquity. The Urbiquity Urban Lab involved 8 international artists working around the theme Memory and Movement in Tallinn, Estonia.

Urbiquity is a platform for creative and critical urbanism. Using visual methods alongside text and materiality, Urbiquity aims to investigate sociality in the built environment and generate new knowledge of the ways we inhabit increasingly multilayered, contextual and connected global localities. Urbiquity is based in London, Madrid and Tallinn, but operates internationally.

Exhibiting artists are: **Stefano Carnelli, Pablo Conejo, Mattias Malk, Paul Halliday, Tanya Houghton, Kevin Fitzgerald, Silvia Sosaar and Mari Volens.**

An Archive of The-Yet-To-Become



John Levett

An Archive of The-Yet-To-Become is an endeavour to marry the once-was to the now-is & to speculate upon the visibly-becoming. It struggles with the Sisyphean task of describing, recording & interpreting a system in motion. It tries to marry the concrete [the pavement] & the organic [the emergence between the cracks]; the present [the time taken for one step forward] with the projected [the event horizon of anti-neoliberal-capitalist vigour]; the above [aspirational] with the below [four-to-the-floor syncopated activism].

Claire Reddleman is a photographic artist and academic who is interested in maps, landscape and the limits of photography. Claire's academic interests include cartographic abstraction, a way of understanding how we are positioned and mediated by the maps we use to picture the world, and new ways of understanding landscape through both theory and art.

John Levett is currently a visiting research fellow in the Centre for Urban and Community Research at Goldsmiths, University of London. John is also the convenor of Crossing Lines; a collaborative discussion group on all matters urban. He is a participant and contributor to The Walking-Reading Group and a collaborator in The Elephant's Journey Collective.

[Taking] Control



This exhibition will be hosted in Deptford Old Police Station, a space originally conceived according to strict surveillance parameters. After being arrested or detained, the original occupants of the cells would be systematically watched, and with this in mind, the curators invited artists to respond to the repurposed space around the theme of surveillance and notions of control. Cameras that line public spaces silently record every move, while web-based tools adapt satellite technologies to ensure human behaviour is monitored and overseen. *[Taking] Control* plays with the idea of taking this power back. With the sudden increase in digital technologies involving self-monitoring via cell phones and GPS, a new sensibility and spatial politics is evident within the public sphere.

This small group of international artists create work that spans multiple mediums. Through use of various forms of production, including video, large format photography and camera obscura drawings, they explore complex societal structures, intertwining them to create patterns and a new way of seeing. Drawing attention to the typically avoided conditions of flow inside cityspaces, the artists work to show the process of monitoring the surveillance.

Exhibiting artists are: **Lewis Bush, Marissa Diekhoff, Nicolas Feldmeyer, Lauren Finch, Sylwia Kuzak and Blanca Pujals.**

The Golden Sack

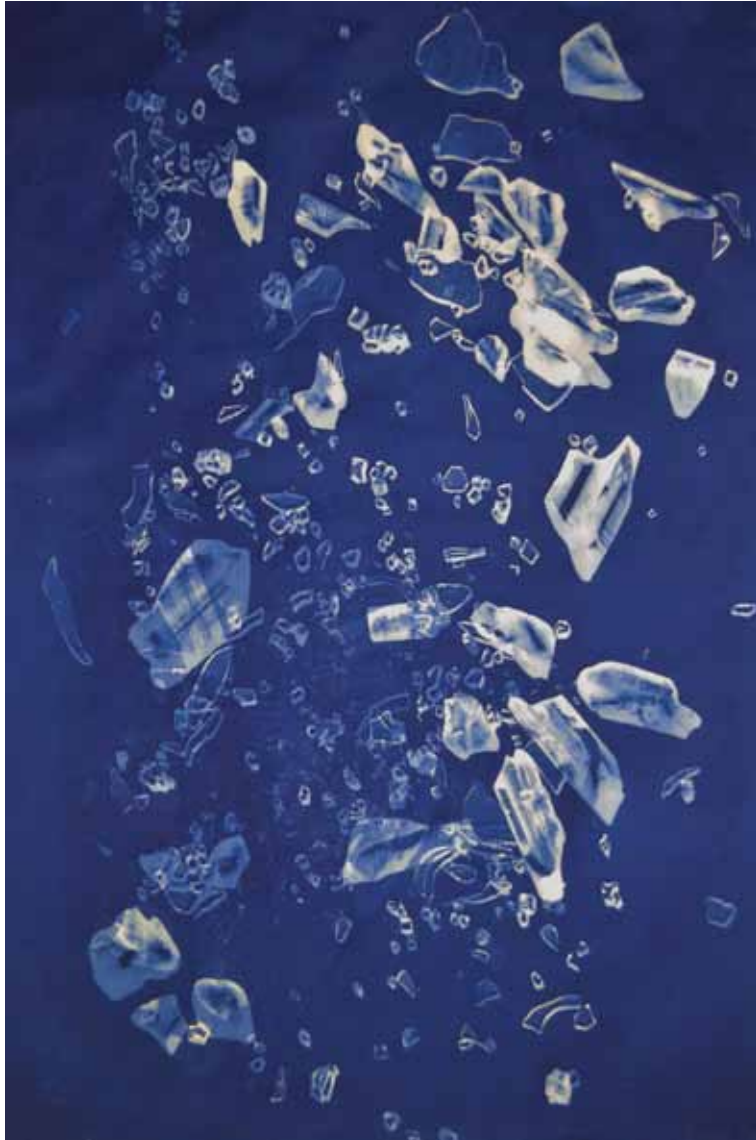


The City of London is undergoing rapid transformation. The sand sacks that occur in large numbers on the streets of the city are overlooked by-products of the monumental building works currently reshaping London. This 'objet trouvé', almost worthless but containing multiple ambiguous meanings, is the centre of this work. Rut Blees Luxemburg, working together with the writer Michael Salu, instigates a series of 'bill boards' that feature the ubiquitous sacks.

Rut Blees Luxemburg is an artist who deals with the representation of the city and the phenomenon of the urban. She recently completed Silver Forest, a public work for the façade of Westminster City Hall. She created the iconic cover for The Streets' Original Pirate Material and is a Reader in Urban Aesthetics at The Royal College of Art.

Michael Salu is a writer, award-winning creative director and artist. His fiction, non-fiction and art have appeared in a range of publications including Tales of Two Cities (Penguin Random House), Grey Magazine and recently the inaugural edition of new literary journal. Freeman's.

Collective Traces



Molly Behagg

As a group of artists and photographers whose practice is based in the darkroom, we are hosting a group show entitled *Collective Traces*. The show explores the themes of photography, memory and the archive, and the particular relationship between urban space and memory. All work is undertaken by Gate members within the discipline of black & white darkroom practice, processes that in themselves eloquently evoke the themes of the Festival. Cross-cutting themes include photography as a social concern, the personal-social dynamic, the lost-found-recycled motifs, the connection-disconnection in the social as well as in the past, present and future.

The Gate Darkroom is a not-for-profit community-based photographic darkroom established in 2011 in New Cross Gate. The Gate helps artists, photographers, students and all who wish to work with black and white darkroom photographic processes in a communal and supportive environment. We run a lively membership scheme that gives unlimited access to all darkroom facilities, as well as offering open access opportunities. The Gate also hosts projects and workshops for a variety of groups in the locality. We are supported by ASC Artists' Studio Company, a charity that supports visual and performing artists.

Curated by **Sarah Ainslie**. Exhibiting artists are: **Molly Behagg, George Booth Cole, Sarah Garrod, Caroline Gervay, Liz Gorman, Lee Murphy and David Whiting.**

Workers



Deptford with its dockyard and industrial history used to be the home of workmen and their families, living close to their workplace and shaping their neighbourhood. As the area is developed and rent prices are increasing, workshops and the people working there have to move elsewhere. This body of work portrays the last remaining workers in Deptford. Workers, once so present in Deptford, are now mostly hidden with workshops in back roads, back yards or under railway arches. For the exhibition pictures of local workers are pasted onto the wall. Just as the workers are an inseparable part of Deptford's history, for a limited time the pictures become part of the built structure of the area.

Anna Blattner is a photographer and urban researcher. During her studies in Germany and Chile, Anna Blattner started to use photography to investigate urban spaces and the way people use them. She is a co-editor of "Berlin. Stadt. Religion" (2012), a book about experimental research in religious spaces of Berlin. In 2013 she graduated from Goldsmiths, University of London, with a Masters in Photography and Urban Cultures. Since 2014 she has been teaching creative methods of urban research at Humboldt University in Berlin.

Programme

Thursday 3 November

[Taking] Control Private View

16:00 to 18:00

Old Police Station
114 Amersham Vale
London SE14 6LG

Friday 4 November

UPA *Urban Memories* Private View

18.00 to 20.00

Lewisham Art House
140 Lewisham Way
London SE14 6PD

Saturday 5 November

***Imprint of Space* Private View**

18.00 to 20.00

St. James Hatcham
8 Lewisham Way
London SE14 6NW

Sunday 6 November

Gate Darkroom *Photogram* workshop

10.00 to 14.00

Gate Darkroom
BHL17 & 18 Entrance 2
Lower Ground Floor Bond House
20–32 Goodwood Road
London SE14 6BL

Anna Blattner *Workers* Coffee and Croissants Artist Talk

10.00 to 10.45

Corner of Deptford High St. and
Frankham St.

Tanya Houghton Curated Lunch

13.00 to 15.00

MMX Gallery
448 New Cross Road
London SE14 6TY

Gate Darkroom *Collective Traces* Private View

14.30 to 16.30

Gate Darkroom
Bond House
Goodwood Road
London SE14 6BL

Urbiquity *Memory and Movement* Private View

18.00 to 20.00

APT Gallery
6 Creekside
London SE8 4SA

Monday, November 7th

Tea in the Village

13:30 to 16:00

Lewisham Art House
140 Lewisham Way
London SE14 6PD

Urbiquity Artist Talk

15.00 to 17.00

APT Gallery
6 Creekside
London SE8 4SA

Tanya Houghton *A Migrant's Tale* Private View

18.00 to 20.30

MMX Gallery
448 New Cross Road
London SE14 6TY

Rut Luxemburg *The Golden Sack* Private View and Artist Talk

18.00 to 20.30

Bearspace
152 Deptford High St
London SE8 3PQ

Tuesday, November 8th

Caroline Gervay *Of All People* Participatory Workshop

9.00 to 18.00

Gate Darkroom
BHL17 & 18 Entrance 2
Lower Ground Floor Bond House
20–32 Goodwood Road
London SE14 6BL

***Imprints of Memory* Panel Discussion**

15.00 to 17.00

St. James Room
8 Lewisham Way
London SE14 6NW

LIP *An Archive of The-Yet-To-Become* Private View and Seminar

15.00 to 17.00

Kingsway Corridor, Room 8
Lewisham Way
London SE14 6NW

***Memory and Movement* Graduate Show Private View and Closing BBQ**

18.00 to 20.30

Greenwich Gallery
Peyton Place
London SE10

international Urban Photography Summer School (iUPSS)



The Summer School is a two-week intensive programme offering participants a wide range of relevant skills resulting in a photographic portfolio and exhibition that focuses on London's landscapes, places and people. For more information go to www.iupss.com.



We are Parallax Photographic. We sell film, paper, chemistry and more. You can visit us at Photofusion in Brixton. Ring the buzzer and ask for us at the front desk.

17A Electric Lane
Brixton SW9 8LA

Monday–Friday: 10am to 6pm
Saturday: 11am to 4pm



The Urban Photographers' Association (UPA) aims to show the work of contemporary international photographers focusing on cities and the urban realm.

For further information, visit:
www.urbanphotographers.org



Located in Covent Garden, London, The Mango Lab is a visual arts and communications agency using visual resources to research, educate and present talks and workshops at events, festivals and outreach programs.



www.themangolab.co.uk



Sustainable Vegetarian/
Vegan Restaurant

Goldsmiths University
Dixon Road, Tiananmen building
GSU, First floor, SE14 6NW

Monday –Thursday: 9am to 6 pm
Friday: 9am to 5pm

www.naturacafe.co.uk
f Natura Café at Goldsmiths College

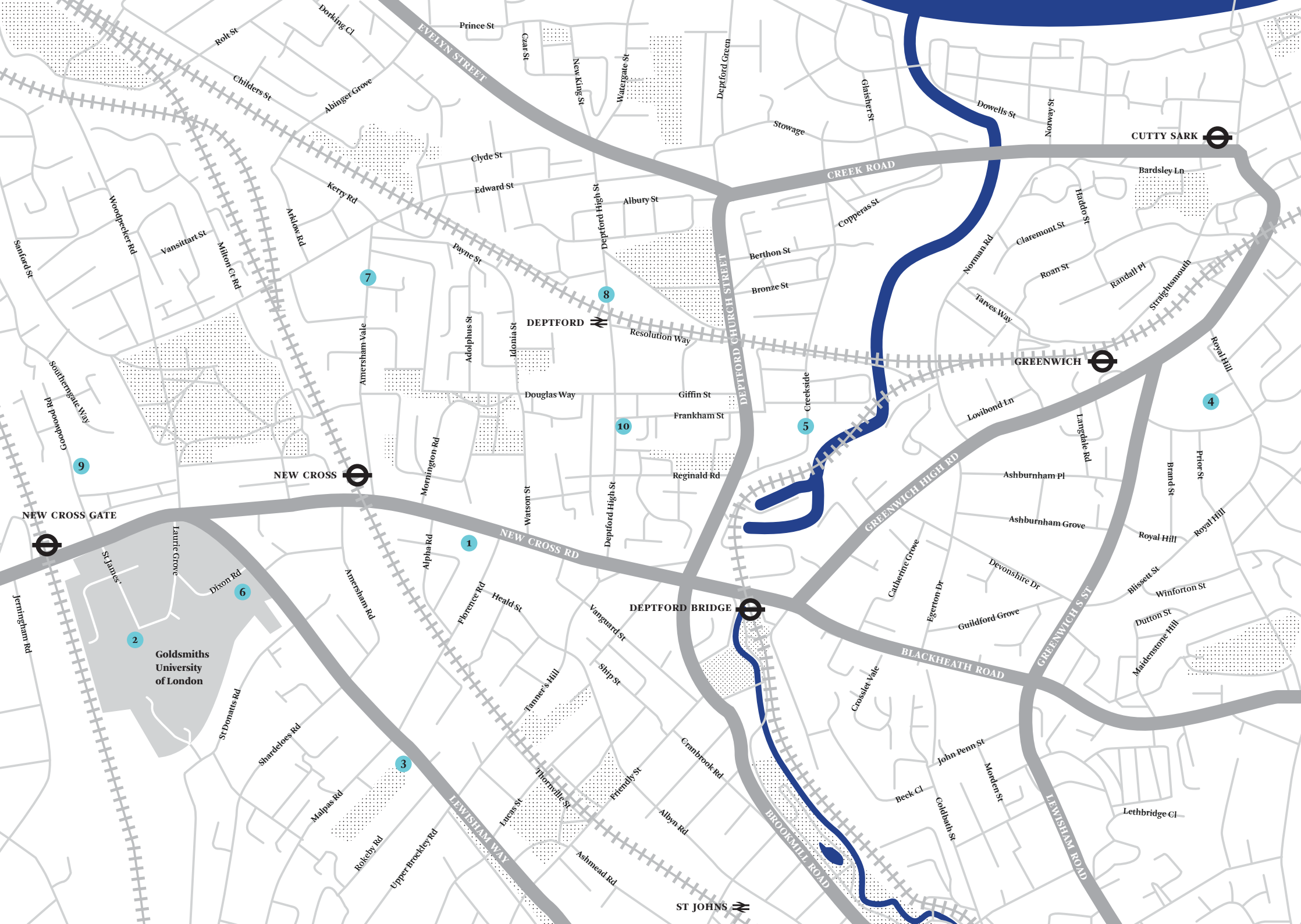


NATURA CAFE
Artisan in the Kitchen

METRO IMAGING

Metro Imaging—the UK's number one professional photographic printing and processing lab. Visit our website for more details on our printing services including; creative retouch, UV direct to media printing, film lab services, plus bespoke mounting and framing: www.metroimaging.co.uk.





1. A Migrant's Tale
3–8 November
MMX Gallery
448 New Cross Road
London SE14 6TY
Mon–Fri: 12:00 to 19:00
Sat: 12:00 to 18:00

2. Imprint of Space
3–8 November
St. James Hatcham
Goldsmiths
University of London
London SE14 6AD
Mon–Sun: 10:00 to 18:00

3. Urban Memories
2–14 November
Lewisham Art House
140 Lewisham Way
London SE14 6PD
Tues–Sun: 10:00 to 18:00

4. Memory and Materiality
3–8 November
The Greenwich Gallery
Linear House, Peyton Place
London SE10 8RS
Mon–Fri: 9:00 to 17:00
Sat–Sun: 12:00 to 16:00

5. Memory and Movement
3–13 November
APT Gallery
6 Creekside
London SE8 4SA
Mon–Fri: 12:00–19:00
Sat–Sun: 12:00–18:00

6. An Archive of The-Yet-To-Become
3–13 November
Kingsway Corridor
Goldsmiths
University of London
8 Lewisham Way
London SE14 6NW
Mon–Sat: 7:00 to 22:00
Sun: 10:00 to 18:00

7. [Taking] Control
3–8 November
The Old Police Station
114 Amersham Vale
London SE14 6LG
Mon–Sun: 10:00 to 18:00

8. The Golden Sack
3–8 November
Bearspace
152 Deptford High Street
London SE8 3PQ
Mon–Fri: 10:00 to 18:00
Sat–Sun: 10:00 to 18:00

9. Collective Traces
3–8 November
Gate Darkroom members
The Gate Darkroom
Bond House, Goodwood Road
London SE14 6BL
Mon–Sun: 12:00 to 20:00

10. Workers
3–8 November
Anna Blattner
Corner of Deptford High Street
and Frankham Street
Mon–Sun: all day

Photography, Memory and Archive

UrbanPhotoFest 2016 includes an artist's keynote with Sirkka-Liisa Konttinen at Tate Modern, the new Urban Photo Village exhibitions programme, the annual Urban Encounters conference at Goldsmiths College, seminars, workshops, walks and portfolio review; all combined with an exciting range of networking and social events for image-makers, researchers and urban theorists.

3–8 November



For further information visit www.urbanphotofest.org

Image: Gesche Würfel. Design: Emma Kalkhoven.