



Manuel Vazquez, 'traces' © 2008

too far south

17 October to 2 November 2008

APT Gallery

Harold Wharf, 6 Creekside
Deptford, London SE8 4SA
www.apstudios.org
020 8694 8344

COINCIDING WITH PHOTOMONTH 08 but considered by the Photomonth organisers to be **too far south**, this exhibition brings together 20 photographers who explore cities with their cameras.

FROM A WIDE VARIETY OF LOCATIONS, with a large range of technologies, with a great kaleidoscope of themes, **too far south** frames twenty visual responses to urban spaces—sometimes right in the centre but frequently in the margins, peripheries and assorted overlooked corners. In spaces such as kitchens and wastelands, backstreets and road junctions, gated communities and street markets, inner-cities and outer-suburbs, the diversity of urban culture is discovered when the conflicting role of the image becomes questioned between presentation and representation. The twenty photographers emerging from the Photography and Urban Cultures masters degree at **Goldsmiths** share an engagement with urban cultures and their environments. In Walter Benjamin's evocative phrase, they all 'botanise the asphalt', looking at the global and the local, the everyday and the exceptional, history and geography, origins and aspirations. As a methodology as well as an intervention, the photographic dialogue issued in **too far south** invites us to rethink our relationship with urban spaces, places and cultures from Docklands to Tokyo, Brooklyn to Bognor, Amsterdam to Dubai and Madrid to Barking.

CURATORS

The show is curated by Wiebke Gronemeyer, Yida He and Nina Trivedi.

REMEMBER IN 1988

"Few people, and certainly not the press, could be shagged to hack down to the Surrey Docks, wherever that was, to see boxes and light bulbs made by twentysomething **Goldsmiths** College art students."

— Jessica Berens on 'FREEZE: 20 years on', *The Observer*, 1 June 2008

MORE INFORMATION

website for the show with photographs and artists' statements:

www.toofarsouth.co.uk

gallery and directions: www.apstudios.org

information email: info@toofarsouth.co.uk

PHOTOGRAPHERS

Dafni Anesti, Alex-Jean Baptiste, Santiago Escobar, Ananda Ferlauto, Claude Dernoeden, Aya Ikeno, George Kasolas, Jaemini Kim, David Kendall, Lanis Levy, Rebecca Locke, Glen Mottershead, Karl Obulo, Simon Pennec, Michael Wayne Plant, Suzie Rendell, Ruby Savage, Peter Stanners, Savinien-Zuri M. Thomas, Ariadne van de Ven, Manuel Vazquez

SELECTION

Having been recently selected for the **Bloomberg New Contemporaries 2008**, **Manuel Vazquez** will soon show at the Liverpool Biennial. In his images he researches visual traces left in public spaces and creates montages of single photographs where the mise-en-scène is carefully composed. The deep black canvas is an allegory of the city where its habitants are continuously under the spotlight. The omnipresence of the gaze of surveillance turns the city into a spectacle and us into its actors.

Rebecca Locke captures the experience of New York City in parallel contrast with her roots in the English seaside town of Bognor. In Brooklyn, the artist performed as a singer in Sufjan Stevens' band, a girl drummer in a Puerto Rican country band and an electroclash scenester. A return to Bognor signifies a very different life and an acute awareness of both unwritten social rules and the promise of the city. Her large format photographs depict the English seaside, but hint at the uncanny, something of Brooklyn echoed in Bognor.

Simon Pennec explores a city-in-the-making by considering the representation of future city spaces. Barking Riverside is defined by its post-industrial landscape, a void in the present urban fabric. But the generalized process of urbanization and modernity rapidly provides a function to the overlooked and the status of the void is itself questioned. Creating a space of appearances to stimulate both imaginations and spatial experience, the photographs come as an invitation to contemplate the temporary emptiness of the city.

Ruby Savage's work questions the mythology surrounding Black Pete. In an annual Dutch festival, Saint Nicholas's entourage of black-face helpers retain their popularity. The perpetuation of this festival and its implications remain undiscussed in Holland as its popularity prevails.

Suzie Rendell's work investigates the inclusion and exclusion of others in a gated community. In these communities, fences and gates are constructed around whole estates in order to prevent access from the undesirables whilst maintaining a sense of security for those contained. The walls sharply delineate status and provide security.

The tour bus is a familiar sight within cities, directing tourists to destinations chosen as sites to be viewed and consumed. **David Kendall's** film and photographs raise awareness of economic, social and spatial divisions between migrant labour construction workers and tourists in Dubai, and investigate the city's territorial and social intersections.