

MORE INFORMATION:

THE URBANPHOTOFEEST OPEN

is an international urban photography competition, developed and managed by the Urban Photographers Association, a non-profit organisation whose mission is to promote excellence in urban photographic practice, research and education.

THE YELLOW STAR HOUSES OF BUDAPEST

10 Nov to 15 Nov 2017

Art Hub Gallery, 9 Creekside London SE8 4SA

The Yellow Star Houses of Budapest is a photographic map of current interpretation about a significant historical moment in the history of the Hungarian Capital. The map drawn in these photographs is a highly selected part of a vast urban labyrinth of almost 2000 apartment blocks that created, by the government decree, these 'dispersed ghettos' in June 1944.

CHARTING THE INVISIBLE

10 Nov to 15 Nov 2017

APT GALLERY, 6 Creekside, London SE8 4SA

Charting the Invisible is the annual collective show of the Urban Photographers' Association collaboratively exploring the thin boundaries that lie in-between of cartographic interpretation of reality.



Goldsmiths
UNIVERSITY OF LONDON



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URBAN ENCOUNTERS 2017: CARTOGRAPHIES

FRI 10 NOV 2017
18.30–20.00
20.00–21.00

SAT 11 NOV 2017
10.30–17.30

CLORE AUDITORIUM
TATE BRITAIN



W&AK Johnston *Time Gun Map* 1879

Courtesy: The Trustees of the National Library of Scotland.

In partnership with the Centre for Urban and Community Research, Goldsmiths; Falmouth University; Kingston University; Openvivor and University of West London.

Urban Encounters is part of the five day UrbanPhotoFest programme.
www.urbanphotofest.org

The event on Friday 10 November is supported by Thames & Hudson.

For its tenth year anniversary, under the theme of 'Cartographies', this two-day event explores how we make sense of places through visual, sonic and photographic representations, across a variety of global contexts. Bringing together a wide range of international artists, urban theorists and cultural activists, whose work is concerned with mapping contemporary city spaces and landscapes, the programme focuses on the politics of representation, history and memory, and what counts as knowledge.



Roger Ballen *Mimicry* 2005

FRIDAY 10 NOVEMBER 2017

18.30 Welcome by EMILY STONE

18.35 Introduction by PAUL HALLIDAY

18.45 ROGER BALLEEN *Mapping Cultural Change*

Roger Ballen is best known for his probing, often challenging images that exist in a space between painting, drawing, installation and photography. This year, the substantial retrospective of his work, *Ballenesque*, is published. Based on an entirely new appraisal of Ballen's archive, one that looks beyond his monographic projects for the first time, *Ballenesque* takes the reader on a visual, chronological tour of the photographer's entire oeuvre, including both the iconic images and previously unpublished works. In this talk, Ballen discusses his photographic practice and the major influences that have helped to shape his worldview.

19.30 Discussion and Q&A chaired by PAUL HALLIDAY

19.50 GILL GOLDING announces UrbanPhotoFest Open finalists and winners

20.00 END OF EVENT

20.00–21.00 Book signing and drinks reception, Clore Foyer, Tate Britain

SATURDAY 11 NOVEMBER 2017

10.00 REGISTRATION

Guests who would like to participate in Ofri Cnaani's *Recalculating Route*, please register your phone numbers at the ticket desk with our staff.

10.00–14.00 BOOK FAIR

For the tenth anniversary of Urban Encounters, we are launching the UrbanPhotoFest Book Fair in the Clore Foyer. Guests have the opportunity to browse and purchase a range of publications including photobooks and theory journals, all related to the theme of 'Cartographies'.

10.30 Welcome by SANDRA SYKOROVA

10.35 Introduction by PAUL HALLIDAY and DIEGO FERRARI

10.45 Introduction to speakers by JOSEPH KENDRA

10.50 Keynote by SUSAN PHILIPSZ *The Distant Sound*

Susan Philipsz presents three projects that deal with sound on an urban scale extending into land art. The projects *Surround Me; A Song Cycle for the City of London*, commissioned by Artangel, London (2010), *Timeline*, commissioned by Edinburgh Art Festival, Edinburgh (2012) and *The Distant Sound*, commissioned by Insite spanning Denmark, Sweden and Norway (2014). The works explore themes of absence, separation and distance in relation to their respective environments.

SESSION 1

MAPS AND TERRITORIES: PLACES AND THEIR POLITICS

11.20

LAYLA CURTIS *Trespass*

Layla Curtis discusses her mobile phone app *Trespass*, which provides users with an oral history of Freeman's Wood, an area of edgeland situated on the outskirts of Lancaster, England. The land is currently owned by an offshore property company who recently erected a metal fence around the plot, barring locals from entering under threat of breaking trespass laws. Curtis recorded interviews with members of the local community as they walked inside and outside the area now enclosed by the fence. App users are invited to walk these same routes whilst listening to the individuals reflect on the impact this plot of land has had on their lives, and their speculations as to what its future might be. Access to all thirteen audio tracks is only granted if the listener chooses to trespass, crossing both the physical fence, and the app's virtual geo-fence, into Freeman's Wood.

11.35

EDWARD HILLEL *Can You Go Home Again?: Framing the City in Time, Place and Memory*

The talk focuses on a current photographic project that evokes the life of a specific street and its neighbourhood over a 30-year span. In 1987, Hillel published *The Main: Portrait of a Neighbourhood*, a book of photographs and texts about life on and around Montreal's 'main street', Boulevard Saint Laurent. In 2017, he publishes *La Main: Un Voyage dans le temps / The Main: A Journey in Time*, exploring what the street has become since the initial publication. The dialogue established reveals a poetics of engagement between past and present, analogue and digital, colour and black-and-white images, print and social media, offering a toolbox of ideas on framing and re-framing the city.

11.50

OFRI CNAANI *Recalculating Routes: How to make sense of places and what if it doesn't makes sense*

This is the story of the Meat Packing District in Manhattan. What was the darkest part of town, a place for industry and indecency, is now a jungle of urban regeneration. Looking at the technologies used for tours such as apps and city guides, Cnaani discusses the various ways pedagogical structure and augmenting technologies provide treatments of space and take control of memories. She asks how urban realities are communicated and how the structures of power and powerlessness are being negotiated via the format of a show-and-tell walk. Cnaani shows examples of her recent digital performances which are used as a mechanism to rethink social, spatial, or pedagogical scenarios that are assumed to be well understood, and invites the audience to participate in a performance via phones over the lunch break.

12.05

Panel discussion and Q&A chaired by JOSEPH KENDRA

12.45

Lunch break

10.00–14.00

EVENTS TAKING PLACE IN CLORE FOYER:

BOOK FAIR

For the tenth anniversary of Urban Encounters, we are launching the UrbanPhotoFest Book Fair in the Clore Foyer. Guests can browse a range of publications from photographic books to theory journals that relate to the theme of 'Cartographies'.

ARTISTS' INTERVENTIONS: OFRI CNAANI *Recalculating Route*

Guests who would like to participate in Ofri Cnaani's *Recalculating Route*, please register your phone numbers at the ticket desk with our staff before or during the lunch break.

DIEGO FERRARI AND MATEI MITRACHE *Butterfly Eye – Vision and Visuality*

Mapping is something we do on an everyday basis to make sense of the space in front, to the side, above, below and to a degree behind us. We are all quotidian cartographers, largely unaware of the fact that human vision is a picture made of two different inputs that are coherently compiled through the optic nerve and the brain. *The Butterfly Eye* is a simple intervention in the normal binocular aspect of human vision. Using a mirroring device held in front of the eyes, participants will experience a separation of their binocular vision, a disorienting way to map the space in front of them. They are forced to consider monocular fields, in which the eyes work separately. This creates an area of uncertainty in vision, situated immediately in front of the body – a blind spot.

SESSION 2

OPTICAL TRANSFORMATIONS: BETWEEN THE ANALOGUE AND THE DIGITAL

14.00

Welcome to the afternoon session and introduction by PETER BENNETT

14.05

DINU LI *We Write Our Own History*

Dissent and protest may sit uncomfortably with those in power, alongside with those who are apolitical and against change. What is the role of photography and photographer in bringing visibility to the individual and repressed narratives? Dinu Li talks about his new photographic project, *We Write Our Own History* (2017), in which he attempts to piece together some of the incidences that took place in the streets of Hong Kong during the Umbrella Movement. Working in collaboration with some of the activists directly involved in the events of 2014, Li presents a discourse about photography, public participation and a way of making the invisible visible.

- 14.20 **CLAIRE HOLDSWORTH** *Intersections and the improvised: charting experimental sound and image in 1970s London*
- This paper takes as its starting point the intersections between two London-based collectively organised groups during the late-1970s and early-1980s – the London Musicians Collective and London Film-makers' Co-operative, who shared premises in Gloucester Road in Camden, separated by a (not quite soundproof) breeze-block wall. Though distinct, each coalition of practitioners inhabited overlapping spaces, geographies that were physical, social, artistic and critical, and that connected different sites and artistic practices across London. Taking examples of feminist filmmaking and performance from this time, experimental sound and moving image practices are considered in relation to what Starr and Strauss term the ecology of 'visible' and 'invisible' work (CSCW, 8(1), 1999) – which affects the inclusion of such practices in the archive thereafter.
- 14.35 **MICHELLE HENNING** *We are Here, but Where are You?*
- This paper addresses contemporary theoretical arguments about how the digital image is not principally visual, is beyond representation, and how this constitutes a significant break between chemical and digital photography. Henning uses 1930s American urban documentary photographs, particularly by John Gutmann and Helen Levitt, to rethink the assumptions about analogue, chemical photography implicit in such theories. The street is a place where these photographers found the traces of activities and encounters that are not always explicit or observable, but happening off-scene, inside buildings and basements, or at night. Photographs by Gutmann and Levitt challenge the idea that pre-digital photography was concerned with visual truth, or was a static and direct record or representation of events, people and places. They also allow us to engage in new ways with the differences and connections between contemporary mobile photography and older documentary and street photography practices.
- 14.50 Panel discussion and Q&A chaired by **PETER BENNETT**
- 15.20 Refreshments break. Tea and coffee served in Clore Foyer.

SESSION 3 CARTOGRAPHIES OF TIME: A SERIES OF DIALOGUES

- 15.40 Welcome to the final session by **PAUL HALLIDAY**
- 15.45 **STEFANO CARNELLI** in dialogue with **MONICA SASSATELLI** *Transumanza*
- Transumanza is the seasonal movement of livestock between summer and winter pastures. In northern Italy, this tradition is still practiced by a reduced group of shepherds who move their sheep from the Alps to the highly urbanised Pò plain in Autumn, and back to the mountains in Spring. The economic force that keeps Transumanza alive is, however, no longer the wool trade, but the rising demand for sheep's meat from the growing local community of Muslim immigrants. The journey of the shepherds, commonly grafted onto an imagery of bucolic pastoralism, reveals instead a complex and often conflictive relation between

their fragile and marginal nomadic community and the densely populated region it cyclically passes through. This project follows the irregular lines drawn on the territory by the continuous displacement of the shepherds and their livestock, suggesting an alternative mapping of this complex urban and social environment.

- 16.05 **LINDA LAI** in dialogue with **GARIN DOWD** *Presencing the past, a montage experience: walking through a series of temporal nodes*
- Cartography is about plotting and depositing in time and space. Artist and auto-visual ethnographer, Linda Lai assembles several pairs and clusters of photographic images and collage works pertaining to her work on the history of everyday life. Cartography of time points to historiography, which is why Lai invokes Walter Benjamin's notion of *montage* – to articulate the critical and narrative potentials of isolated image objects. Each pair/cluster constructs a critical trope of varied magnitude; together these image clusters embody the contemporaneity of many single moments of different on-going processes of incommensurable time scales, all residing in the strata of the image. To Walter Benjamin, *montage* points to a dialectical mode of historical understanding. In assembling and narrating her images, Lai dreams of the future by waking up from the present, where the past also inhabits.
- 16.25 **JAMILA COOPER** in dialogue with **ABBAS NOKHASTEH** *The Smallest Step: Conversations with the Self*
- Jamila Cooper introduces 'The Smallest Step: Conversations with the Self', a collaborative project with artists Venezia Johnson and Rosemarie Chung. Through photographs and two LED text works, this exhibition explores emotional mapping and long-term artistic processes undertaken with and by women living and working in Downtown Kingston, Jamaica. Conversation becomes a tool for resistance and a device for self-exploration. These works reflect a profound intersection between private and public worlds. Exploring and redefining presence, dialogue, expression and action confronting impossible environments where abuse is condoned, the project addresses personal and communal safety, security, self-confidence, strength and support as the major goals and themes of this women-led exhibition.
- 16.45 Panel discussion and Q&A chaired by **PAUL HALLIDAY**
- 17.15 Closing remarks by **CAROLINE KNOWLES**
- 17.30 **END OF EVENT**
- 17.30 A free bus service departs from Tate Britain (Millbank entrance, see map attached) at 17.45 for two Private Views in Deptford. These are UrbanPhotoFest: *Charting the Invisible* and *The Yellow Star Houses of Budapest*. Places on the bus are available on a first-come, first-served basis. Please sign up for this in the Clore Foyer during lunch or tea break.

BIOGRAPHIES:

ROGER BALLEEN is an American-born photographer who has lived and worked in South Africa since the 1970s. His previous award-winning books include *Platteland* (1994), *Outland* (2001), *Shadow Chamber* (2005), *Boarding House* (2009), *Asylum of the Birds* (2014) and *The Theatre of Apparitions* (2016). Ballen's photographs are collected by some of the most important institutions in the world and he has won numerous prestigious awards in photography and filmmaking.

PETER BENNETT is a photographic artist and academic. His recent research explores the visualisation of urban space in past and future time. Previous projects have examined the book, the sea and the materiality of the photograph, as metaphoric and material repositories of memory. He uses a combination of digital and analogue techniques in the production of his work and is interested in the impact of new technologies, such as Computer Generated Imagery (CGI), on traditional ways of thinking about photography. His images often reflect upon the processes of forgetting and erasure in relation to the hastening structures of temporality that have accompanied the rise of modernity. He has an MA and MPhil in Photography from the University of Brighton and is course leader in BA Photography at the University of West London.

STEFANO CARNELLI has a background in architecture and urban planning. He has come to believe that cities, to a good degree, eventually end up shaping themselves in a continuous transformation and re-confirmation process that deeply affects concepts like identity, belongingness and sense of community. His desire to understand and document this phenomenon is the reason he first started using photography to implement his theoretical work, starting with landscape and architecture pictures of the city, to then focus on its inhabitants and their relation to the environment they live in. Carnelli was born in Milan and lived in Lisbon and Barcelona before moving to London in 2013.

OFRI CNAANI is an artist based in Brooklyn. She works in time-based media, installation and performance. Cnaani's work has been shown at Metropolitan Museum of Art, NYC; Inhotim Institute, Brazil; The Israel Museum, Jerusalem; Kiasma Museum, Helsinki; PS1/MoMA, NYC; BMW Guggenheim Lab, NYC; The Fisher Museum of Art, L.A.; Twister, Network of Lombardy Contemporary Art Museums, Italy; Kunsthalle Galapagos, NYC; Haifa Museum of Art, Israel; Herzlyia Museum of Art, Israel; The Kitchen, NYC; Bronx Museum of the Arts, NYC; Kunsthalle Wien, Vienna; Arnolfini — Centre for Contemporary Arts, Bristol; and Tel Aviv Museum, among other venues.

JAMILA COOPER is a Jamaican artist working in multi-media arts research and education. She is co-director of Studio 174 in Downtown, Kingston, Jamaica, a non-profit organisation founded in 2005, which acts as an arts education platform for young people, inner-city communities and rural districts. Cooper is currently collaborating on a long-term project, 'The Smallest Step: Conversations with the Self', involving sound, text, and photography. This is a collaboration with Venezia Johnson, a Jamaican artist based at Studio 174, as well as, Rosemarie Chung, a British-Jamaican artist and educator.

LAYLA CURTIS is an artist whose practice has a focus on place, landscape and mapping. Her multi-form work examines the attempts we make to chart the earth, how we locate ourselves, navigate space and represent terrain. Previous works include: online archive www.antipodes.uk.com, commissioned by Film & Video Umbrella and included in her solo exhibition at SpaceX, Exeter; *Tong Tana*, made while living and working with nomadic hunter-gatherers in the Borneo rainforest and exhibited at Matt's Gallery, London; and online interactive drawing www.polarwandering.co.uk, made during her Arts Council England International Fellowship to Antarctica and included in solo exhibitions at Ormeau Baths Gallery, Belfast; and New Art Gallery Walsall. Other solo exhibitions include those at Tyneside Cinema, Newcastle; Milton Keynes Gallery; and Akiyoshidai International

Arts Village, Japan. Group exhibitions include those at Tate Modern, London; Pavilhão Lucas Nogueira Garcez-Oca, São Paulo, Brazil; and Canadian Centre for Architecture, Montréal, Canada.

GARIN DOWD is Professor of Film, Literature and Media at the University of West London, UK. He is the author of *Abstract Machines: Samuel Beckett and Philosophy after Deleuze and Guattari* (Rodopi 2007), co-author (with Fergus Daly) of *Leos Carax* (Manchester University Press, 2003), co-editor (with Lesley Stevenson and Jeremy Strong) of *Genre Matters: Essays in Theory and Criticism* (Intellect Books, 2006). His most recent publications include a co-edited volume (with Natalia Rulyova) entitled *Genre Trajectories: Identifying, Mapping, Projecting* (Palgrave Macmillan 2015) and book chapters in Ardoin, Gontarski and Mattison (eds) *Understanding Deleuze, Understanding Modernism* (Bloomsbury 2014), Buchanan, Matts and Tynan (eds), *Deleuze and the Schizoanalysis of Literature* (Bloomsbury 2015) and Wilmer and Zukauskaitė (eds), *Deleuze and Beckett* (Palgrave Macmillan 2015). His current research projects focus on representations of space, location and spatial relations in the novel and in film. His forthcoming book is entitled *Dislocations: Space and the Architectural Imagination in the Prose of Samuel Beckett*.

DIEGO FERRARI is an artist and photographer. His recent work takes a fine art approach to street photography, interrogating the relationship between social values and public spaces, with a particular interest in the relationship between the body and its environment. He was awarded a BA in Fine Art from Goldsmiths College, University of London and an MA in Art and Architecture from the University of Canterbury Kent. He teaches the photography, art and architecture course at Central Saint Martins and is a Senior lecturer on the BA in Photography at Kingston University, London. He also contributes as a lecturer on the MA in Photography and Urban Cultures Goldsmiths University of London. Since 2012 he has been Co-programmer of the annual Urban Encounters symposium at the Tate Britain.

GILL GOLDING is an urban photographer whose visual research interests lie in the field of post-industrial cities, particularly with an emphasis on regeneration, gentrification and sustainability. Her choice of walking through urban landscapes as a research methodology encourages perceptions, understandings and insights that enable a critical approach to her work. Gill is a Visiting Research Fellow at Goldsmiths, University of London, the Organiser of the UrbanPhotoFest Open photography competition, Chair of London Independent Photography, Organiser of the International Urban Photography Summer School and is a member of the Executive Board of the International Visual Sociology Association.

PAUL HALLIDAY is a photographic artist, film-maker and urbanist based in the Department of Sociology at Goldsmiths College, University of London. He originally trained in photojournalism and fine art film at the London College of Communications and Central Saint Martins Art College, and also studied social anthropology and art history at Goldsmiths and the University of Oxford. He worked for many years in adult and higher education, human rights campaigning, and is a former British Refugee Council media adviser. He is now the Course Leader of the MA in Photography and Urban Cultures at Goldsmiths and Creative Director of UrbanPhotoFest.

MICHELLE HENNING is Professor in Photography and Cultural History at London School of Film, Media and Design, University of West London. Trained as an artist and art historian, she has written and researched around photography and new media since her first published essay 'Digital Encounters: Mythical Pasts and Electronic Presence' (1994). She has taught both photography and cultural studies, including modules on urbanism and cities. Her writings address a wide range of topics, from sensation in modernity, to taxidermy and natural history displays, to the historical use of new media in museums, to the work of Otto Neurath, in relation to design, functionalism and 'picture languages'. Her latest book, *Photography: the Unfettered Image* will be published by Routledge in early 2018.

EDWARD HILLEL is a photographer and multidisciplinary artist. His art practice engages history, memory, place and community to produce works that are at once personal and reflect upon society and the human condition. He has received the German Critics Visual Arts Prize, Berlin; The Golden Sheaf Film Award, Canada; the Prix Alain de Rothschild, France and the Spiro Institute Arts Award, UK. His works have circulated widely through exhibitions, print, broadcast and social media.

CLAIRE M. HOLDSWORTH is an archivist and researcher based at Kingston School of Art (Kingston University London). Specialising in British artists' moving image of the 1970s/1980s, her research explores sound by considering the voice, authorship and oral histories in relation to archives, artworks and historiography of the moving image.

JOSEPH KENDRA is Curator, Talks & Events at The Photographers' Gallery. He was previously Curator of Public Programmes, Tate Modern and Tate Britain, where he held several positions over nine years, as well as working for the BFI Southbank and Barbican Art Gallery, London. He holds an MA in Visual Anthropology from Goldsmiths, University of London, and an MA (Hons.) in Social Anthropology from the University of Edinburgh. He worked on public programmes for Tate exhibitions including *Wolfgang Tillmans*, *Malevich* and *Conflict Time Photography* and has organised a number of high profile events and conferences featuring names such as Hal Foster, Theaster Gates, Zaha Hadid, Marc Jacobs and Saskia Sassen.

CAROLINE KNOWLES is Professor of Sociology at Goldsmiths College, University of London and former Director of the Centre for Urban and Community Research. Author of many books and papers, she specialises in visual, spatial and biographical methods, often working with photographers and artists, most recently with Michael Tan (Nanyang Technological University, Singapore), and Douglas Harper (Duquesne University, Pittsburg). She is co-author, with Douglas Harper, of *Hong Kong: Migrant Lives, Landscapes and Journeys*, published (2009) by the University of Chicago Press. Caroline recently held a Leverhulme fellowship, 'From Oil to Garbage: Navigating the Flip-flop Trail'. She works with Ho Wing Chung, at the City University of Hong Kong, on ESRC project, 'What calculations and Strategies Drive Young Migrants? An Investigation of the Traffic between London, Hong Kong and Beijing', and with Roger Burrows, Rowland Atkinson, Tim Butler and Mike Savage on 'The Very Affluent Worker: A Study of Everyday Life in the Alpha Territory'. As the recipient of a Leverhulme Trust Major Research Fellowship, Caroline is conducting a three-year investigation into London's Serious Money, and the people who make and spend it.

LINDA LAI, Associate Professor of Intermedia Arts at the City University of Hong Kong's School of Creative Media, is a research-based interdisciplinary artist. Her teaching covers critical theory, experimental videography, contemporary and media art history, and media archaeology. She founded the Writing Machine Collective in 2004, a Hong Kong-based new media art group, and initiated the Floating Projects in 2015 to explore issues of sustainability and survival in art. Though broadly known for her works in videography in international art venues, she uses different artistic mediums to turn art-making into criticism, history-writing, gaming, and voyages of discovery. Her works address the politics of language and narrativity, grounded in a feminist sensibility that questions hierarchies and boundaries in art and culture. A large-scale installation of hers is now permanent collection at the Power Station (home for the

Shanghai Biennale), and the Video Bureau (Beijing, Guangzhou) completed archiving 26 videos of hers (2000–2014).

DINU LI is a Hong Kong born British based artist working across a range of media including photography and video. His projects interrogate different modes of representation, the vernacular, specific geographic and historical sites loaded by personal and political contexts. Li's work has been exhibited internationally, including the 53rd Venice Biennale, the 3rd Bucharest Biennale, PHotoEspaña 13, The Irish Museum of Contemporary Art, Oldenburger Kunstverein, Bilmuseet in Umea and White Space 798 in Beijing. His work has been included in several publications including *The Chinese Art Book* by Phaidon and his own monograph *The Mother of All Journeys* published by Dewi Lewis. Li is a Senior Lecturer in Photography at Falmouth University.

MATEI MITRACHE is a fifth year architecture student at the Bartlett School of Architecture. His interests lie in the sensorial experience of architecture and designs that augment spatial perception. His final year project explores links between sound and acoustics and their implications in the social fabric of the city. He used a variety of media to develop his projects ranging from drawing, physical and digital modelling, rendering, scripting to photography and filmmaking. He taught as a Graduate Assistant in the Bartlett and is currently part of a research network that organizes lectures on the relationship between architecture and the senses.

ABBAS NOKHASTEH is a producer and director of Openvizor arts organisation as well as Studio 174, Jamaica and Paraa art and architecture studio in Bangladesh. Nokhasteh has produced and presented works at institutions including The Serpentine Gallery, Venice Biennale, Sundance Institute, Cannes (Directors' Fortnight), Louvre, Documenta, Victoria and Albert Museum, Tate Britain, New Museum, NYC; Jewish Museum Berlin, Whitechapel Gallery, Goldsmiths, University of London; Istanbul Biennial and IDARTES, Museo Nacional de Colombia.

SUSAN PHILIPSZ was born in 1965 in Glasgow. She completed a BA in Fine Art at Duncan of Jordanstone College of Art, Dundee (1989–93) and an MA in Fine Art at The University of Ulster, Belfast (1993–94). In 2000 she was awarded the P.S.1 studio residency programme and in 2001 she took up residency at Kunst-Werke e.V. artist residency programme in Berlin where she has lived since. In 2010 she won the Turner Prize and in 2014 she was awarded an OBE. Her installation *War Damaged Musical Instruments* at Tate Britain was a 2016 Global Fine Art Award winner and in 2017 she was awarded an Honorary Degree of Doctor of Laws from the University of Dundee. Philipsz is particularly interested in the emotive and psychological properties of sound and how it can be used as a device to alter individual consciousness. She has used sound as a medium in public spaces to trigger an awareness in the listener, to temporarily alter their perception of themselves in a particular place and time.

MONICA SASSATELLI is Senior lecturer in Sociology and member of the Centre for Urban and Community Research at Goldsmiths, University of London. She has published in urban and cultural sociology, and has recently been focusing on major urban festivals such as art biennials. She is the author of *Becoming Europeans: Cultural Identity and Cultural Policies* (Palgrave 2009) and co-editor of *Festivals and the Cultural Public Sphere* (with L. Giorgi and G. Delanty, Routledge 2011).

EMILY STONE is Assistant Curator, Public Programmes, Tate.

SANDRA SYKOROVA is Curator, Public Programmes, Tate.