Deptford X
Artist Weekender



Screening Programme at Laban's lecture theatre

Our 2026 Weekender exhibition brings together 11 artists' work gathered round the theme of 'social'. The diverse artworks reflect the artists' engagement with family, strangers, communities and society - connecting physical experiences to history, memory, mythologies and digital spaces. The artists were selected from an open call for work made in the past three years, as well as from our current cohort of DX Associates.

The Weekender is presented at our partner venues - exceptional art institutions situated next to Deptford Creek - Cockpit Deptford & Trinity Laban.

Screening Programme, Sunday 4 Oct:
12 – 1.15pm + in-conversation with the artists 1.15 – 2pm
3 – 4.15pm

1. Ray Malone and Steve Melia – *Uncanny Waters,* 10min 59sec
2. Charlotte Young in collaboration with Phoebe Rayner – *Me, Her, and the Computer,* 1min 32sec
3. Dhiren Shingadia – *RKKI (EI: 2/4/5),* 10min 34sec
4. Ursula Pelczar – *I hope this finds you well,* 9min 38sec
5. James Jordan Johnson – *Crawl,* 42min 42sec

Ray Malone

Uncanny Waters is an intergenerational costume and performance project led by collaborative artists Lu Firth & Ray Malone, bringing together 10 uncanny participants aged under 30 and over 50 to explore the intersections of water and queer resistance through costume-making. Through a series of workshops, their participants explored the symbolism of water as a site of connection and transformation. From mythical figures like the Deptford Necker (a South London river hag) to personal stories of migration and border-crossing, the project created costumes and textiles from the stories that shape our identities and connect us to time and place.

The 11 min documentary film follows the six-month intergenerational LGBTQ+ project in which queer, disabled and non-disabled artists came together to create costumes, performances and collective stories inspired by the Thames and its tributaries. Celebrating

queer imagination, Uncanny Waters envisions futures of collective care beyond the brutality of the present and invites audiences to imagine more just and interconnected ways of living.

Ray, alongside the other uncanny artists, will be presenting Uncanny Waters: Weathering, at APT Gallery, Creekside, from 19 to 29th November 2026.

Charlotte Young
Me, Her, and the Computer, 1min 32sec

Charlotte is interested in how the rise of Technopaganism is influencing the human desire for metaphysical connection and meaning as mediated through digital technologies. She writes: “This age-old phenomenon, once expressed through spiritual practices and ritual, is transforming into a contemporary longing to be immersed in the digital sphere. The works explore how we are socially navigating the liminal paradox where we find ourselves caught between.”

Me, Her, and the Computer is an ongoing collaboration between the artist and mezzo-soprano Phoebe Rayner and the computer as its own entity.

“The work recognises the complex, interconnected systems that shape both technological and human behaviour. By integrating programming, artificial life systems, and collaborative methods, both digital and personal, it views the digital interface as a site of shared consciousness. The work echoes the idea through its reliance on both human and non-human collaborators, as well as on the earth’s raw materials that make such a system possible. In this way, the work becomes a reflection of interconnected agency rather than individual authorship.”

Dhiren Shingadia
RKKI (EI: 2/4/5), 10min 34sec

Dhiren’s moving image work critiques social media, specifically YouTube, and our relationship with it.

Dhiren writes: “In the work… a possessed YouTube feed erratically shifts between (showing us) modes of personal transformation and connected forms of ecological destruction. What is consumed through a desire-driven reaching — repressing, reframing, and replacing our emotions — is woven into truths muted by cognitive dissonance and corrupt algorithms. Drawing on Indian mythology, *RKKI* is a meditation on how—due to our insecurities and limited freedoms —we consume to superficially transform ourselves into identities projected onto society by online culture: The Villain, The Warrior, The Seducer and Ruler. Ravana, Kartikeya, Kama, Indra. What is projected onto us is projected back onto the social through nuanced shifts in the ways we think, behave and interact with one another. Ripples emanate from us. The algorithm programs us and we program each other. As our circumstances regress, our doomscrolling increases. Our behaviours and reaching become more consequential: devastation intensifies.”

Ursula Pelczar
I hope this finds you well, 9min 38sec

Ursula's work explores how being social is not only shaped by our interactions with other people, but also by material and environments that carry memory, connection and belonging, over time and space.

In this film, she approaches "the social through communication, care and orientation, giving focus to how objects, technologies and gestures of care shape the ways we connect with one another and orient ourselves in the world. *I hope this finds you well* begins with a familiar phrase that can be both an intimate gesture and an automated social protocol. The moving image work follows attempts to establish connection across distance without certainty that a message will ever arrive. It reflects on communication, memory and anticipation, considering how relationships are sustained through fragile acts of exchange and how we orient ourselves towards one another."

James Jordan Johnson
Crawl, 42min 42sec

James' Crawl is a film made as part of a live performance in Brixton in 2025, alongside artist Po-Yun Kuo. Inspired by William Pope L. 's 1978 performance *Crawl,* James and Po-Yun navigated the streets at ground level, unannounced, witnessing the unseen with their go pro and phone cameras.

James says: "During my childhood, my father would volunteer in a special needs community centre in Brixton. Today, Brixton displays an unrelenting and incalculable examples of what the ground and its truths tell us about urban development, surveillance and homelessness. Prior to my own personal housing eviction and experiencing being temporarily homeless, I was interested in the different meanings the ground might have, particularly in the case of truth. In many news reports, the news reporter is understood to be "on the ground", meaning in the provenance of an event they have witnessed with a more deeper level of truth than others with less proximity to said event. Crawling from Atlantic Road to Windrush Square, I am interested in using the camera, which is held in my mouth, to show the increments the floor possess and Brixton's particular relationship to materiality within its urban architecture."

Screening programme artist's biographies

James Jordan Johnson
James Jordan Johnson is an artist born and living in London who works in performance, photography, film and sculpture. He is interested in the metaphysics of witnessing and how registers of slowness might produce alternative readings within Blackness. He uses pre-existing or self-established forms of opacity in relation to events of personal and collective memorialisation.
www.jamesjordanjohnson.net
@jamesjordanjohnson

Ray Malone
Ray Malone is a queer multidisciplinary artist, whose work explores the entanglement of bodies, landscapes and histories. They are the founder of Heads Bodies Legs CIC, an arts organisation producing collaborative projects with LGBTQ+ and feminist communities. Their recent work, Uncanny Waters, brought together queer community participants, designers and performers to explore the River Thames through mudlarking, folklore, migration, and climate change, culminating in exhibitions, photography, and film. Across their practice, Ray combines archival research with participatory practices, often exploring themes of transformation and resistance.

https://www.headsbodieslegs.org
@headsbodieslegs
@raymalonephotos

Ursula Pelczar
Ursula is an Austrian-Polish moving image artist based in London. Working across video and installation, she develops artistic research asking how we locate ourselves in a world saturated with competing signals. Her practice explores the emotional dimensions of perception, wondering how we anticipate events, process experience, and decide what to carry with us or leave behind.

Ursula's work has been screened and exhibited in the UK and internationally, including at Whitechapel Gallery, London Fashion Week and the Connecticut Experimental Film Festival. She holds an MFA in Fine Art from Goldsmiths, University of London.
https://ursulapelczar.com
@ursulapelczar

Dhiren Shingadia
Dhiren Shingadia is an artist-researcher who lives and works in London. His works explore emotional fluencies, empowerment in the everyday and new intersectional solidarities. He develops time-based works and modes of generative social practice, which draw extensively on psychology, sociology and overlooked epistemologies.
@__dhiren

Charlotte Young
Charlotte Young (b. 2002) is a London-based artist exploring the functioning and effects of the digital interface. She holds a First Class BA (Hons) in Fine Art with Creative Computing from Central Saint Martins, UAL and is currently an artist in residence at ACME Studios through its Associate Studio Programme (2025–27). Her work has been exhibited across the UK, including at the Copeland Gallery, Lethaby Gallery, Koppel Project and SET, and she completed the Hawkwood Artist Residency in 2025.
@charlotte_louiseyoung