

# AUTOGRAPH ABP

Founded in 1988, Autograph ABP is a charity that works to educate the public in photography, with an emphasis on cultural identity and human rights, through exhibitions, publishing, education and the creation of a public archive of culturally diverse photography.

It is based at Rivington Place, London, the home of culturally diverse contemporary art and photography in the UK, which opened in 2007. Designed by David Adjaye OBE, this prestigious award-winning building is the first new-build public gallery in London since 1968.

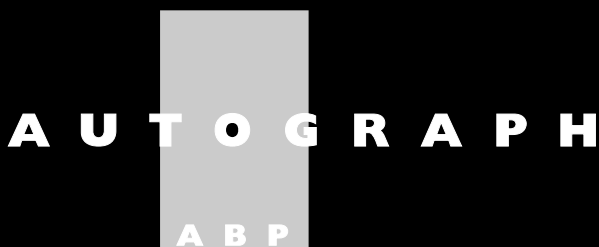
At the end of this document is copied all the information from our on-line text, including a description of benefits for your company, our offer, and what support we suggest. But first we would like to share with you a few images and descriptions of our previous projects and a few press cuttings.

We know that this is just the first step in getting to know each other, so we invite you to contact us and make a date for a tour of our offices, so we can find out more about each other.

Indra Khanna, Curator  
Emma Boyd, Co-ordinator  
Autograph ABP



Image from our Archive and Research  
Centre for Culturally Diverse Photography

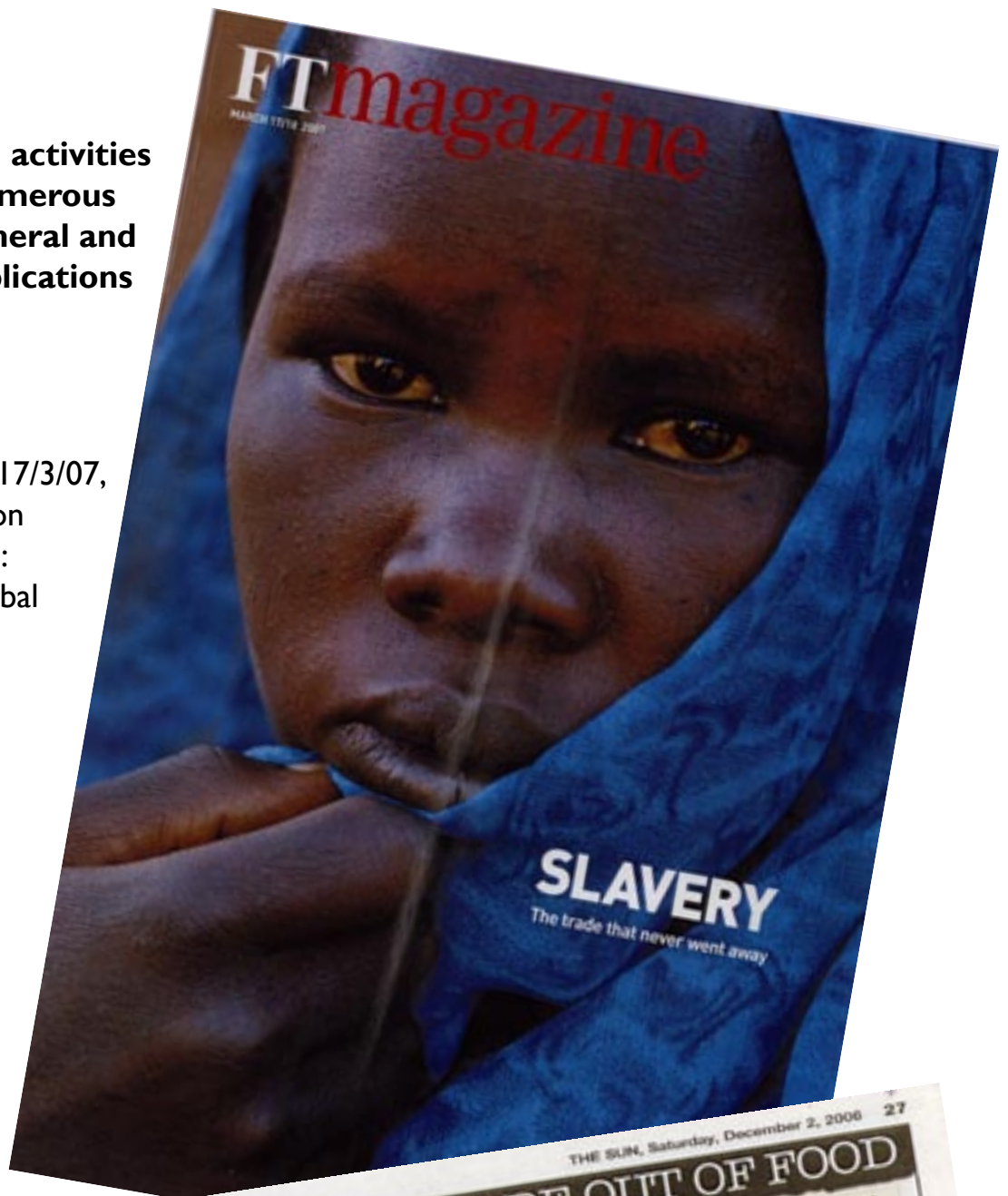


Supported by  
**ARTS COUNCIL  
ENGLAND**

Our projects and activities have featured numerous times in both general and specialist art publications

Financial Times, 17/3/07, cover and 4 pages on 'Disposable People : Contemporary Global Slavery'

The Sun, 2/12/06. Feature on 'Cockaigne', by Gayle Chong Kwan



# ArtsPhotography



## Shemelis Desta's best shot 'Lulu was special. He somehow knew who did and did not like His Majesty'

I had this picture in the water tank on my roof for eight years. It shows Emperor Haile Selassie in the Jubilee Palace in Addis Ababa during a state visit from the American vice-president Hubert H. Humphrey in 1961. I was the court photographer, taking pictures of the emperor for newspapers and magazines, as well as his two special albums. I always used a Roliflex box camera with a 1.4 lens.

In 1974, when President Mengistu and the Derg junta came to power, they burned historical photographs and books, which is why I had my collection. Then, before I came to London in 1982, I sold my car and paid an embassy official to send them on to me.

The emperor had a love of all animals. He kept lions and other species in a zoo behind the palace, which he used to visit every day at five o'clock. He also had many dogs, but the one in the picture - Lulu, a male Chihuahua - was special to him. He always took him along

when he went abroad. And they used to say that Lulu somehow knew who did and did not like His Majesty. Anybody the dog did not like, he would sniff and bark at. Luckily, he liked Humphrey. I don't know what important matter the vice-president and His Majesty were talking about, but when Lulu came in they both stopped and spent about 15 minutes with him. Later that year, I gave this photograph to the emperor in the album that I always made for his birthday, and he liked it very much.

To me, it is a special picture of His Majesty because it shows him in an unusually personal and happy moment, smiling with Lulu. He was a great and powerful man, who invited African leaders and was very religious. But he had a special love for his dog.

Interview by Lee Daniels for  
From Emperor to Military Dictator: Shemelis Desta's Ethiopian photos via The Guardian's archive. London  
N2, 2nd November 11. Email: 202-1911-1713

### Curriculum vitae

**Born:** Addis Ababa, 1927  
**Studied:** "I bought a very cheap second-hand camera when I was 18 and just started with that. I've never had a lesson."

**Inspiration:** David Bailey, Lord Lichfield  
**High point:** "I am very happy to be a photographer. I enjoy all of it."

**Low point:** "The time of the socialist government, who took me away from the palace to be Mengistu's photographer. Replacing one king with two leaders also meant a lot of work."

**Big hate:** "Carrying my heavy camera."

**Dream subject:** "If they give me permission, I would like to take the Queen's photograph."



The Guardian 09.10.07 27

The Guardian,  
9/10/07, full page  
feature on 'From  
Emperor to Military  
Dictator: Shemelis  
Desta'

The Guardian,  
10/4/08,  
4 page feature on  
'Bangladesh 1971'

A fighter carries an injured comrade, December 1971  
Photograph: Shemelis Desta



Weekends preparing for war, 1971  
Photograph: Shemelis Desta



## The war that time forgot

The Bangladesh war was one of the 20th century's bloodiest, yet outside the region, little is known about it. Now, 37 years on, an exhibition records the painful birth of a nation. **Tahmina Anam** reports

**I**n December 1971, in the midst of their independence at the end of the war in Bangladesh, the people of Bangladesh were shocked with the brutal case of their new nation. As they took account of what they had won and what they had lost, they found a small group of women who had been raped by Pakistani soldiers. The soldiers were taken to a safe house and the women were taken to a safe house. The women were taken to a safe house and the women were taken to a safe house.

of the East Pakistan night to achieve political objectives. A list of the photographs and the names of the photographers are included in the book. The book is a collection of photographs taken by Shemelis Desta, a court photographer in the 1960s, who was in the East Pakistan army in 1971. The book is a collection of photographs taken by Shemelis Desta, a court photographer in the 1960s, who was in the East Pakistan army in 1971.

The exhibition consists of more than 100 images, many of which are rarely seen. The images are arranged in a chronological order, showing the progression of the war. The images are arranged in a chronological order, showing the progression of the war. The images are arranged in a chronological order, showing the progression of the war.

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# SHADOWS

Santu Mofokeng is one of South Africa's most celebrated photographers, recognised for his work with the Afrapix collective and on the newspaper *New Nation*. His first UK retrospective opens in London in January



“

Apartheid was a roof. And under this roof life was difficult; so many aspects of life were concealed, proscribed. The demise of apartheid has brought to the fore a crisis of memory. The Chinese say that our body is the memory of our ancestors. This is an ominous proposition since apartheid is an impossible ancestor, inappropriate and unsuitable. One can't travel far within this country before coming upon shadowed ground of negative memory, memories of violence and tragedy.

My journey which began at home in Soweto took me to places invested with spiritual meaning in the Free State - religious services, concentration camps from the Boer War, burial grounds in Middelburg, Greylingstad and Brandfort - in my effort to embody the South African landscape. In 1997 I started to visit the shadow grounds in Europe, like Ravensbrück and Auschwitz. I was looking for answers, but all I found were shadows.”

**SANTU MOFOKENG**, a 100 retrospective at the Barbican, Place Ludlow, from 16 January to 28 February



see *New Nation* (Mafikeng) 2004

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The New Humanist, Jan 2009, double page spread on 'Santu Mofokeng'



The Independent, 31/3/04, cover and 2 page feature on 'Buena Memoria' by Marcelo Brodsky

'A Life full of Holes' by French-Moroccan Yto Barrada - Autograph published her first book and curated her first UK solo exhibition, for which she was nominated for the Deutsche Borse Photography Prize in 2006.



'Pressure' by Horace Ove was the first solo exhibition by the senior British film maker, curated by Autograph, which toured to 7 venues from 2004



'Pieter Hugo: Portraits' - The first showing of three bodies of work in the UK by the South African winner of the KLM Paul Huf Award and the Arles Discovery Award. Toured to 2 venues from 2008.

'From Emperor to Military Dictator' by Ethiopian Shemelis Desta, curated by Autograph and exhibited in London in 2007. It attracted great interest internationally, including a four minute feature and interview on the Channel 4 main evening news.

In 2007, Autograph ABP in partnership with the South African National Gallery presented a major retrospective by Santu Mofokeng in Cape Town. In 2009 we brought the exhibition to London, his first solo show in the UK. In 2010 it travels to Aberystwyth



Every year we select a photographer for an all-expenses paid month's residency at Light Work darkroom in Syracuse University, New York State. In 2009 the artist will be Eileen Perrier.

In 2008 we curated 'Rotimi Fani Kayode (1955–1989): Photographs' at the prestigious W.E.B. Du Bois Institute in Harvard University, USA. This is the first of what will be an annual series of exhibitions and related symposia.



The Light Work Residency in 2008 was awarded to Admas Habteslasie. As a result of the residency, he was offered his first solo exhibition outside the UK, accompanied by his first publication.

'not Natasha' was a project started by Dana Popa. We commissioned her to travel to Moldova to extend the project, and then published her first book in 2009, which was launched at Amnesty International HQ. In the same year we curated her first solo exhibition.



In 2005 we selected Rik Pinkcombe for the Light Work Residency, which led onto his first solo exhibition outside the UK, accompanied by his first publication. Next year we partnered with ArtSway gallery to give him a new commission, and his first solo exhibition in the UK.



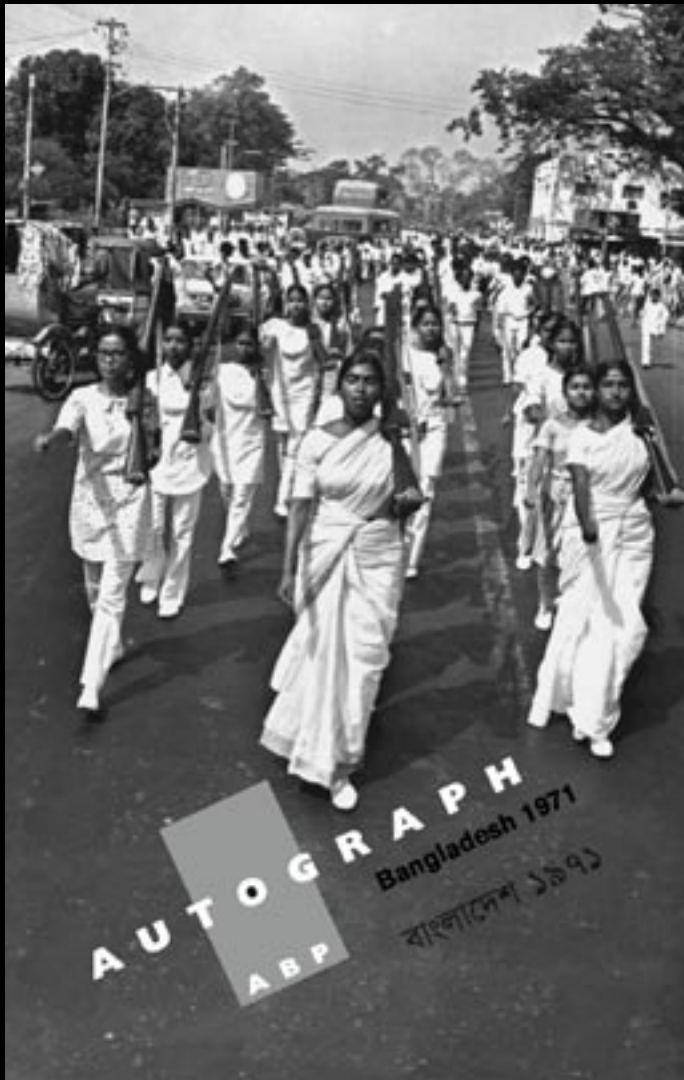
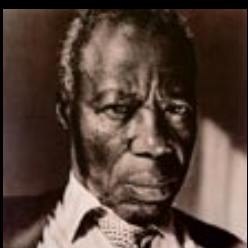
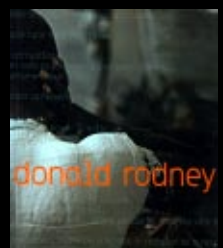
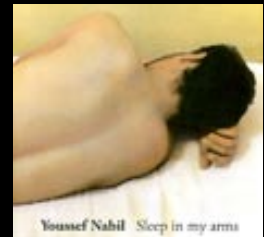
In 2005 Autograph commissioned Gayle Chong Kwan to make a new series of work 'Cockaigne'. Since that time, it has toured to 8 venues so far, including the Havana Biennale and as a giant billboard project outside Southwark Underground station.



Autograph ABP commissioned eight new photographic bodies of work for the exhibition 'Disposable People: Contemporary Global Slavery' in collaboration with Hayward Touring, the MTV Europe Foundation and Magnum Photos. The exhibition launched at The Royal Festival Hall in London in 2008, is accompanied by a catalogue, and is touring to five other venues.

# Next Level

Art / Photography / Ideas  
AUTOGRAPH ABP ISSUE



Autograph have published over 50 books, along with newspapers and magazines





Santu Mofokeng gives a tour of his exhibition at Rivington Place



Private View of Autograph ABP exhibition at The Photographer's Gallery in London.

## Who we are

Founded in 1988, Autograph ABP is a charity that works to educate the public in photography, with an emphasis on cultural identity and human rights, through exhibitions, publishing, education and the creation of a public archive of culturally diverse photography. It is based at Rivington Place, London, the home of culturally diverse contemporary art and photography in the UK, which opened in 2007. Designed by David Adjaye OBE, this prestigious award-winning building is the first new-build public gallery in London since 1968.

Autograph is constantly expanding, and has recently worked on projects with The Hayward Gallery, The South Africa National Gallery, The Barbican, Harvard University and Syracuse University (both USA), DRIK (Bangladesh), Manchester Museum and Art Gallery, Amnesty International, MTV Europe Foundation and Magnum Photos in partnership to reach yet larger audiences.

## What we offer

Autograph's concerns give it a special place at the centre of the British Art Scene - the envy of the world – with its sophisticated, urbane and educated audience. Sponsorship would provide your company with access to this demographic segment, and associate you with an arts organisation that is socially aware and has a proven track record.

Their audience figures for the year April 2008 – March 2009 were well over 500,000. The results of a 2009 spot-questionnaire for an Autograph exhibition at Rivington Place showed 68% of the audience were in work and 27% were students. 100% of those questioned rated their experience of the exhibition as either Good or Excellent.

Recent press coverage included a four-page feature in the Guardian, a preview on Radio 3 Night Waves, three pages in the Independent, full page in both the Metro and the Times, double page spread in the New Humanist and numerous features and reviews in the general and Art press.

## Possible benefits for your company include

Logos on promotional print, on-line and on-site  
Naming of events or exhibitions after your company  
Advice on purchase of photographs for your collection  
Copies of Autograph publications  
Talks on Autograph's work and artists for your staff and guests, either at Rivington Place or at your workplace  
Exhibition tours by curators and artists

## Possible sponsorship opportunities include

Exhibitions, publications, artist's commissions, public lectures, one-off events etc, ranging from £2,000 upwards.

## Contact details

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"Your mandate and programming are highly impressive. The thematic and aesthetic breadth of the photos, the associated contexts that were brought to the work, as well as the manner in which the show was mounted moved me deeply. Wonderful, memorable, subtle, and in many ways revolutionary! Congratulations!"

- Doina Popescu, Ryerson Gallery and Research Centre, Ryerson University, Toronto, 2009

"You guys rock! The best exhibitions in the country. Cutting edge and accessible. Keep doing what you are doing and more".

- Kevin McCullough, Christian Aid, 2009



Rivington Place