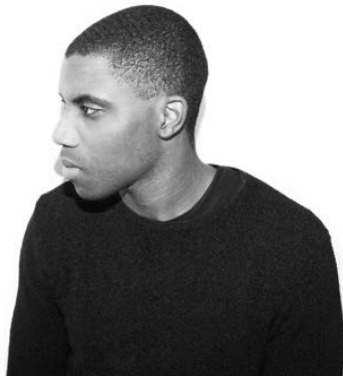


Autograph ABP
THE MISSING CHAPTER: VOLUNTEER COHORT 2013 – 2014.
Supported by Heritage Lottery Fund

Six Brief Interviews



Name

Keri-Luke Campbell

What are you currently doing?

KL: I am currently studying BSc Photography & Digital Imaging Technologies at Westminster University. I am producing photographic portraits and filming a documentary for a project entitled *60 Untold Stories of Black Britain*, funded by the Heritage Lottery Fund. I am a big purveyor of down time being productive, so I spend this time preparing for my first solo exhibition which explores electromagnetic concepts and the orthogonal-dimensional relationship. I would like to work within digital imaging, with particular attention to image quality enhancement and implementing emerging technology and techniques. I aim to continue freelance work as a filmmaker and photographer.

How did you first hear about *The Missing Chapter*?

KL: I first heard about *The Missing Chapter* through a presentation given by Adelaide Bannerman at the Media Arts and Design campus at Westminster University. What initially attracted me to *The Missing Chapter* was this talk, which was very thorough. The unique elements and strong historical basis of the initial project is what gripped me, also the idea that *The Missing Chapter* was part of an ongoing series. I was greatly interested in Autograph ABP as a photographic archive for the possibility of gaining experience in image optimisation and first-hand experience of how archives are structured and exhibitions curated.

When did you start your placement, and what has your experience been like to date?

KL: I started my placement in January 2014, working in digital archiving and aiding collections management in relation to *The Missing Chapter*. This developed into work in digital preservation and production of images; assisting in coordination of production for the *The Missing Chapter* image projection campaign; scanning and optimisation of collections, optimisation of images for press and marketing, continual digital asset management and photographic/film documentation of public events, as well as art and projection installations. The experience has been incredibly well-rounded and immersive at every stage. It feels great

to see the whole curatorial process from start to finish and to be able to contribute critically to it. I believe this has been an invaluable experience.

I have received training in digital asset management and oral history. I was awarded a certificate from the Oral History Society for audio optimisation, interview techniques and archival format transcription competency. In June 2014 I attended, *Critical Philosophy of Race: Here and Now*, co-organised by the Institute of Philosophy and Institute of Commonwealth Studies at the School of Advanced Study in collaboration with UCL. I gained insight into the 18th century historical context in which images can be found, and participated in discussions about the implications that the current historical landscape offers us as critical thinkers. This is imperative to *The Missing Chapter* project as it tackles the same subject matter, at heart.

What independent activities are you involved with?

KL: I am currently reading *Einstein's Relativity: The Special and the General Theory*, and Nicola Rollock's new book, *The Colour of Class*. My interests include: internet identity, fashion culture, live music events programming, emerging advertising strategies, meeting new people with great ideas and travelling the globe as much as possible whenever possible.

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Related links:

Online portfolio sample viewable at <http://www.vamplife.co.uk>
<http://www.marshaphoenix.org.uk>



Name

Tamar Clarke-Brown

What are you currently doing?

TCB: I am currently enrolled in the MFA Curating course at Goldsmiths, University of London (2014-16). I would like to continue to work on independent research/curatorial projects and actively seek opportunities to work with contemporary artists – including interviewing, studio visits and curatorial projects.

How did you first hear about *The Missing Chapter*?

TCB: A friend introduced me to Autograph ABP in 2013. I wanted to get involved immediately with *The Missing Chapter* because it counters misrepresentations by filling in

critical gaps in the discourse. In building a documentary buttress, it aims to raise public consciousness and I really wanted to be part of this edifying and inclusive process.

When did you start your placement, and what has your experience been like to date?

TCB: I started volunteering with Autograph ABP in January 2014. Initially, I was working on the cataloguing and digitisation of existing and newly acquired prints and portfolios for the archive print registry. Towards the summer I began giving curatorial assistance during the development and production stages of the *Black Chronicles II* project; the first showcase of new images sourced through *The Missing Chapter*. This included assisting the Head of Archive in collating biographical, contextual and insurance information about the exhibition materials, and helping with design layout of the exhibition space and promotional materials. In July 2014, I received oral history training, which during the exhibition enabled me to collect responses to the heritage material on display, conducting interviews with engaged archive contributors and members of the public. This activity has fed directly into Autograph's developing app and e-learning resource, due to be available Autumn 2015.

Working with Autograph ABP has offered me the opportunity to develop my professional and practical capabilities in the field of curating, whilst engaged in a project of both deep personal interest and historical significance. Volunteering has provided a very supportive and encouraging environment in which to develop. I have been able to work across a range of tasks, including contextual and practical exercises, and learnt how to use an array of equipment – like scanners, database systems and recording equipment.

I attended the UCL conference *Philosophy of Race*, and it was a fantastic opportunity to engage with contemporary discourse in Critical Race Studies, which helped to contextualise the wider value of the work I was engaged with at Autograph. I continue to research these issues in my own curatorial work, and this experience has been fantastic in sensitising me to not only the wealth of academics engaged with these discourses, but also to the cultural producers working in this field.

Helping with events associated with *Black Chronicles II*; the specially devised walking tour created and led by historian S I Martin, and music/spoken word responses given by Akala and Isata Kanneh-Mason in a recital, were wonderful in terms of considering the extended outreach of the institution as a whole to other discipline areas and beyond the confines of the gallery space, and understanding the role that the para-curatorial plays in facilitating awareness.

What independent activities are you involved with?

TCB: I am engaged in contemporary art and cultural production – visual arts, music, dance, theatre. As an independent curator I am working on research projects that further my interests in diaspora, digital culture and the interdisciplinary. I am an Arts Writer for NTS, an online radio project, and when time permits I am writing a play. Amongst other things, I am currently curating a video-art project at Bussey Building for September 2015 called *An Improvement* that interrogates the logic of gentrification with filmmaker Shola Amoo.

Contact me: tamarclarkebrown@hotmail.co.uk

Related links:

NTS Radio

<http://ntslive.co.uk/about/>

The Bussey Building

<http://www.thebusseybuilding.org.uk>



Name

Jemima Dentaah

What are you currently doing?

JD: I have been interning for Autograph ABP for the past year and a half. I have a keen interest in working with young people, providing support and access to photographic arts. I obtained my Photographic Arts degree from the University of Westminster in 2006 and went on to work for an international image library based in London. In addition, I have had a number of photographic exhibitions and my work has been published in the *British Journal of Photography*.

How did you first hear about *The Missing Chapter*?

JD: I heard about *The Missing Chapter* from Adelaide Bannerman, the Archive Project Coordinator. It has been a privilege to work on this project.

When did you start your placement, and what has your experience been like to date?

JD: I started Autumn 2014, and my experience has been varied and insightful. For *The Missing Chapter* I have been involved with research around the collections of our heritage partner, the National Portrait Gallery, and compiled a digital and hard copy reference source of photographers/their studios and photographs of culturally diverse sitters taken between the mid-late 1800s up to 1950. I received Oral History training, and attended the *Critical Philosophy of Race* conference at UCL. During *Black Chronicles II* I assisted the learning and outreach facilitators preparing and assembling learning materials based from *The Missing Chapter* research for workshops at Rivington Place with schools. I also attended the first TMC recital in November 2014, featuring Isata Kanneh Mason and Akala.

What independent activities are you involved with?

JD: I am currently working on a photographic project in its infancy, exploring issues of representation and exclusion. For a number of years, I have also been mentored by photographer, Eileen Perrier. My work is narrative based ranging from still life to portraiture; I am influenced by my surroundings and personal experience. I enjoy visiting exhibitions and watching films as they provide me with inspiration and keep me intrigued with human behavior.

**Name**

Sofia Gallarate

What are you currently doing?

SG: I am currently finishing my BA in Art History at Goldsmiths College and I'm working on my final thesis, which focuses on the role of photographic archives in retracing hidden historical narratives. Once I finish studying, I would like to work within art institutions and cultural organizations that engage socio-cultural discourses and their visual representations.

How did you first hear about *The Missing Chapter*?

SG: I first visited Autograph ABP with my class to see the exhibition, '*When Harmony Went to Hell*' Congo Dialogues: Alice Seeley Harris and Sammy Baloji, and I remember leaving Rivington Place particularly interested in the effective curating and the powerful subjects of the exhibition, as well as the general cultural intentions of Autograph ABP.

After I discovered *The Missing Chapter* project, I decided to apply as a volunteer. What attracted me to this project was the idea of creating a photographic archive so fundamental to the understanding of British history and simultaneously so visually interesting and aesthetically powerful.

When did you start your placement, and what has your experience been like to date?

SG: I started volunteering for *The Missing Chapter* project summer 2014. During the first period I was involved with researching historical information, photographs and documents in London's borough archives (Tower Hamlets and Hackney) in order to retrace the development of London's different areas and communities. This experience has been particularly interesting as I have had the chance to retrace the socio-urban history of the neighborhoods I live in.

In November, I assisted the community workshop led by the photographers Eileen Perrier and Claire Haddon set in Gillett Square, Dalston. They set up a 'Victorian' style studio to take portraits of citizens in the area; creating a continuity between the community and the photographic archive. As part of the volunteer program, I received an oral history training that was very useful not just for the experience at Autograph ABP, but particularly for preparing me for further experiences I will have during my career. In the coming months, I

will assist in website construction for The Missing Chapter project and in the organization of future exhibitions.

What independent activities are you involved with?

SG: I recently co-founded with other students of the Visual Cultures department at Goldsmiths, an online magazine called *Ephemeral* to create a platform that promotes the circulation of written and artistic ideas. Alongside this, I'm helping to organise a friend's solo exhibition, and continue my own artistic and photographic production.

Contact me: Sofia.gallarate@gmail.com

Related links:

<http://ephemeralmag.com>



Name

Levi Prombaum

What are you currently doing?

LP: I'm currently a PhD Candidate in the History of Art at the Courtauld Institute of Art, University of London, studying representations of blackness in mid-twentieth century America.

How did you first hear about *The Missing Chapter*?

LP: I first heard about *The Missing Chapter* from Renée Mussai, Autograph's Curator and Head of Archive, while I was researching the photographic archives of Rotimi Fani-Kayode as part of my MA dissertation which explored queerly raced photographic exchanges in the 1980s and early 1990s. The opportunity to work regularly with Autograph ABP's wonderful archive is one that I could not pass up.

When did you start your placement, and what has your experience been like to date?

LP: I've been involved in various capacities since November 2013 as a volunteer. I worked on database transfer and management during my first six months. On *The Missing Chapter*, I have focused on community outreach, working to uncover materials in local boroughs. I have gained a much greater understanding and appreciation of local history archives. Their materials massively contribute to and complicate larger historical narratives about black experience and representation. This has also encouraged me to look differently in my own research.

What independent activities are you involved with?

LP: My art historical research looks at investments in black identities, exploring how artists across the racial spectrum figured the black body towards a variety of personal, social and aesthetic experiments in painting, photography, performance and film.

More information about my project is available here:

<https://vle.courtauld.ac.uk/course/view.php?id=826#section-0>



Name

Eloise Pasmore O'Pray

What are you currently doing?

EP: I am currently studying History, English and Sociology at sixth form, and excited to be going to Queen Mary University of London September 2015, to study History.

How did you first hear about *The Missing Chapter*?

EP: Through my Grandad on social media! I applied for a placement at Autograph ABP to assist with *The Missing Chapter* project. I was thrilled to work on a project with a mixture of photography and history, and I loved the concept of presenting unheard voices throughout history.

When did you start your placement, and what has your experience been like to date?

EP: The placement helped me realize I am very passionate about history as a subject, and enjoy working in a social environment. I was even inspired to use the theme of unheard voices in my personal statement when I applied to University. I learnt a lot from my research tasks and visited the Bishopsgate Library to view the Libby Hall Collection, which spans

1850-1940. There were a few images of black British and African American individuals pictured with their pet dogs.

I had the opportunity to learn how to record oral histories, which I am very grateful for, as it is a skill that I will be using for the rest of my life. Ever since, I have felt that as a society it is so vital to communicate with the older generation before it is too late, to ensure their voices are heard and to gather history in different forms to capture unique experiences.

I really enjoyed going to the opening of *The Missing Chapter's* exhibition, *Black Chronicles II*, as I got to see the work revealed to the public. Through my involvement at Autograph ABP, I also had the opportunity to work at the Stuart Hall memorial service. I was so honoured to have worked on that occasion to remember such a great man, who I learned about in my sociology lessons at school.

What independent activities are you involved with?

EP: I really enjoy going to the theatre and I am part of *The Mousetrap Theatre Project*. They are a lovely organization and sell theatre tickets to teenagers for only £5. I have also been involved in one of their summer drama workshops. I am hoping to be involved in more sport when I go to university.

Related links:

<http://www.bishopsgate.org.uk/Library/Library-and-Archive-Collections/Photographic-Collections/Libby-Hall-Dog-Collection>

<http://www.mousetrap.org.uk/index.php/young-people/formally-c145-15-18-year-olds.html>