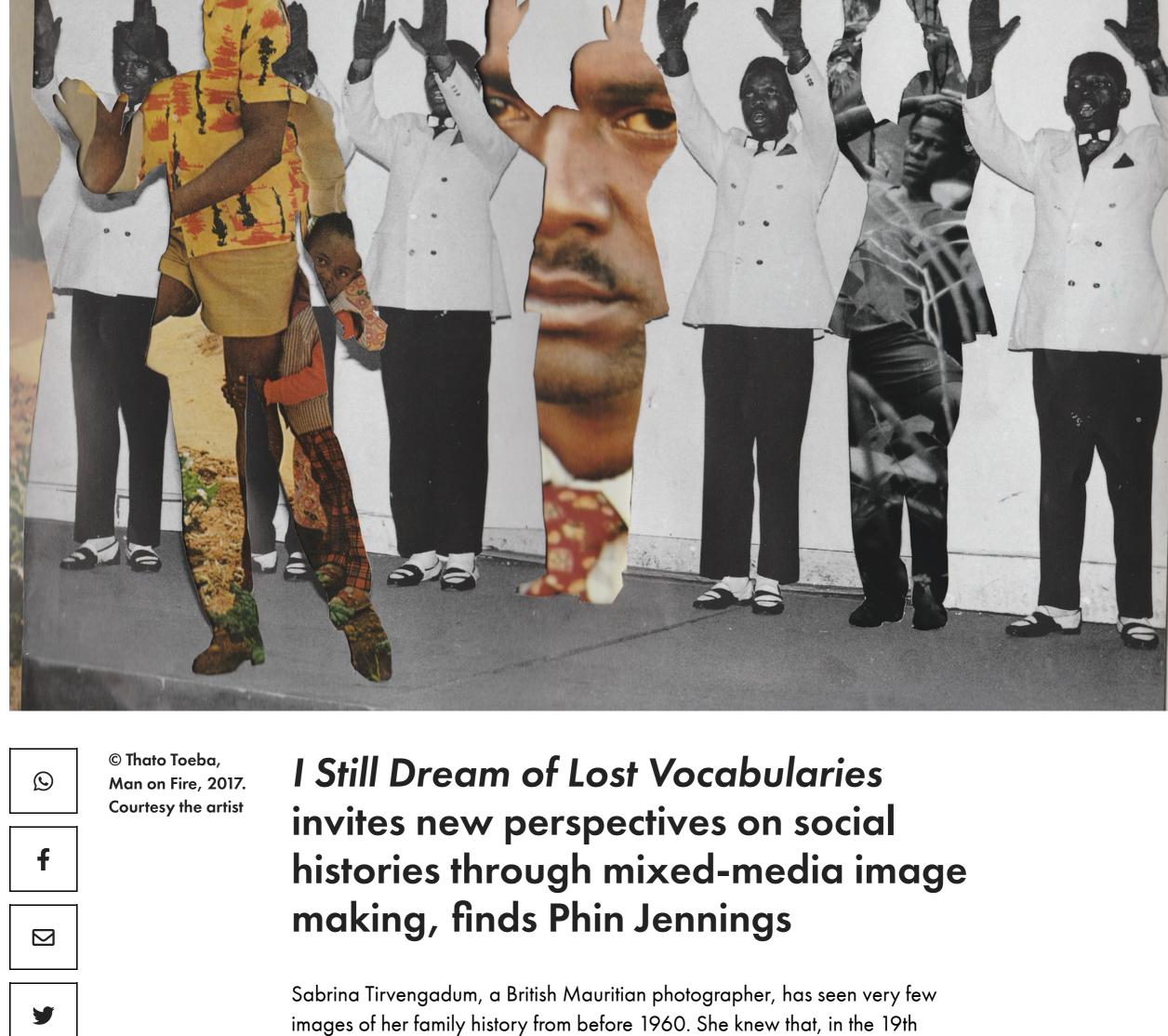
Explore Stories

by PHIN JENNINGS

A new show at Autograph examines the power

AGENDA, COLLAGE, DISPLACEMENT & MIGRATION, EXHIBITION — 1 MONTH AGO



century, her Mauritian ancestors had been indentured labourers working for a

looked like. Working from a handful of photographs and her own imagination,

hidden history. A suite of these images is currently on show at Autograph as part

which opened 10 October, 2025. "It blends my own memories, what's real and

of I Still Dream of Lost Vocabularies, a group exhibition curated by Bindi Vora,

Across the work of the thirteen artists in this exhibition – photography, painting,

textiles, video and more brought together under an expanded understanding of

collage – the questioning and augmenting of the historical canon and official

archives is a running theme. Each artist cuts, sticks and edits images to capture

various undocumented histories that are sometimes personal, sometimes

wealthy family of sugar plantation owners, but was unsure of what their lives

she started experimenting with an AI model to create images of her family's

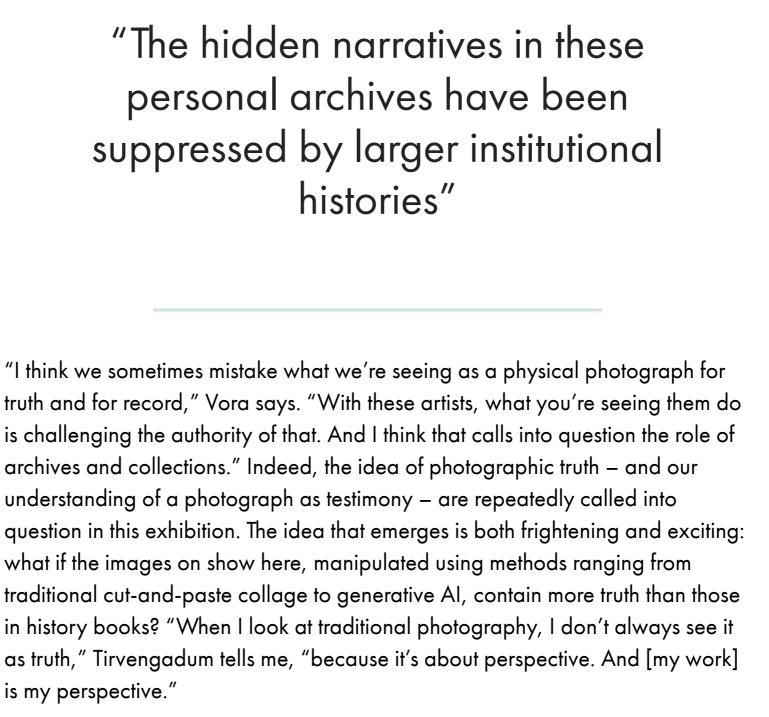
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what I imagine. It mixes together pasts and reimagines history," Tirvengadum tells me. In each frame, contexts and figures blend together in strange ways, giving the impression of a vaguely-remembered dream. Happy Birthday to You (2025) shows a smartly-dressed family of eleven gathered around a table in the middle of a forest; in Pose for our Family (2025), a young woman grasps a teddy bear with no legs. Tirvengadum likes to keep the discontinuities and hallucinations that the AI model concocts, because they reflect the glitches in her own understanding of the past: "Something's always not quite right, and histories are distorted in a way as well."

political, and often both.



is my perspective."



© Jess Atieno, I Contain Multitudes, 2023. Courtesy the artist and Galerie Cécile Fakhoury

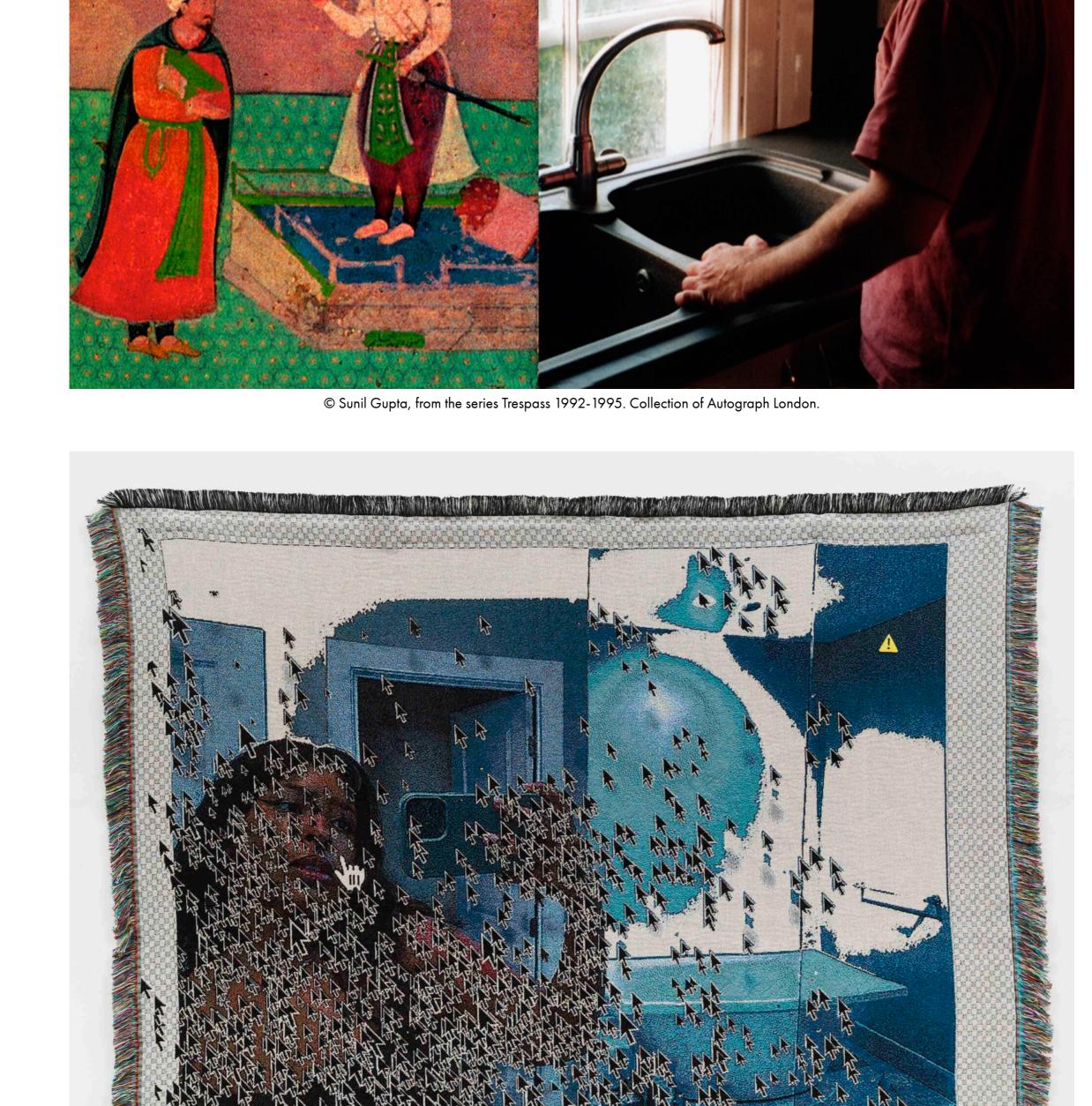
(2016), a composite portrait of hundreds of people involved in Ethiopia's resistance to Benito Mussolini's invasion in the 1930s, making Ethiopia the only nation to successfully resist European colonisation. Elsewhere, Thato Toeba's Man on Fire (2017), a photographic collage reproduced here as a large-scale wallpaper, refers to the story of Ernesto Alfabeto Nhamuave, a Mozambican man who was burned to death during a wave of xenophobic violence in Johannesburg in 2008. In both cases, where photographic records fall short, collage is a way to correct the archive. 'THE TE'THE TERRIBLE COST OCOST OF LOVE

To wander through the show is to look at thirteen different places and moments

from thirteen different perspectives. They come together, whether their subjects

undocumented or both. There's Wendimagegn Belete's video work Unveil

are familiar or not, to reaffirm how much of this world's history is misunderstood,



This hide-and-seek dynamic is at play across the whole exhibition; ostensible historical truths are questioned and unexplored, often deeply personal, narratives are brought to light. Collage becomes a way to display realities that can't or haven't been rendered by the camera.

© Qualeasha Wood, Influencer, 2025. Courtesy the artist and Pippy Houldsworth Gallery

Often, as in Tirvengadum's case, the stories being examined are directly linked

to the artists' own lives, existing at a nexus of personal and national histories.

Three woven works by Arpita Akhanda combine portraits of her grandparents

with reclaimed maps, reflecting on the couple's displacement following the 1947

partition that created India and Pakistan. "In weaving – as a process, as a tool

as a language – there are these two planes: the warp and the weft," Akhanda

explains, "For me, they are like the personal and the institutional, and when they

meet together, what kind of narrative do they bring? The hide-and-seek that they

play is a language that I use as a metaphor for the hidden narratives in these

Vora says that she's long understood collage as more than just a method of

multiplicity and abundance it creates." Such abundance unfolds dizzyingly

across I Still Dream of Lost Vocabularies, an exhibition where images, events,

places, people, personal histories and global narratives join to form a new kind

of photographic archive; less traditional than most, perhaps, but certainly no less

assembling and overlaying images: "I've always thought about it in the

personal archives, suppressed by the larger institutional histories."



Andrew Miksys reissues BAXT, a documentation of the Roma

truthful.



© Reena Saini Kallat, Bangladesh from the series Pattern Recognition, 2022. Commissioned by Autograph, London

Robingya refugue forced to migrate to Bangladesh from Myanmar, walk in search of refugee camps. PHOTO: John Stanmeyer, Nat Geo Image Collection Geopolisial Monitor, Gany Buswell, August 28th, 2019

What is girlhood? This exhibition seeks the answer

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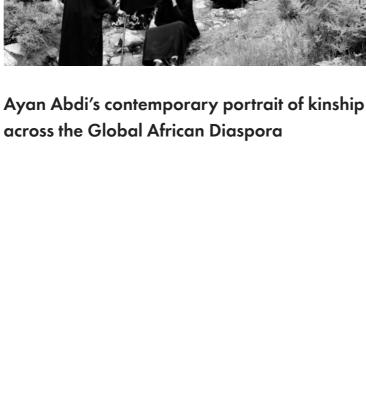
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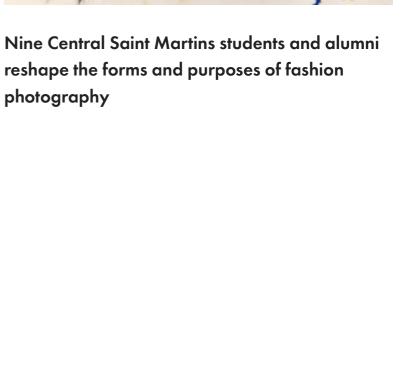
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