

Associated Talks and Events

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IMMA thanks the artist Helen Cammock for her generous, open and responsive support in making this exhibition possible. Extended thanks to Mary Cremin, Director of Void, Derry and the team at Void for collaborating with IMMA on this exhibition.

The Long Note film acknowledgements and thanks go to Ann Donnelly, *Battle of the Bogside* by Northland Broadcast, Bernadette Devlin McAliskey, Collette Bryce, Eamonn McCann, Emese Vida, Kathleen and Margo Harkin, Mary Ellen and Francis from the *Pickled Duck Café*, Nell McCafferty, Nina Simone (YouTube), Derry Video and Film Archive, Lisa Panting, Trisha Ziff (The Family Album), The University of Wisconsin-Eau Claire, Women's Concert Choral at Paedar O'Donnell's Bar, Derry, Vinny Cunningham, Justine Scoltock and Katherine Rowlandson, YouTube, RTE, BBC and Channel 4.

The exhibition is co-curated by Janice Hough: Assistant Curator, Residency and Artists' Programmes and Sophie Byrne: Assistant Curator: Talks and Public Programmes with the support of Helen O'Donoghue: Senior Curator, Head of Engagement and Learning.

IMMA
PROJECT SPACES
13 MARCH - 26 MAY 2019

Helen Cammock The Long Note

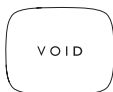


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IMMA is delighted to present the film work *The Long Note* (2018) by artist Helen Cammock. *The Long Note* celebrates the involvement of women in the civil rights movement in Derry in 1968, commissioned by Void, Derry to coincide with the 50th anniversary of the first civil rights march in Derry, Northern Ireland.

Exploring social histories through film, photography, print, text and performances, Helen Cammock creates multiple and layered narratives that are not linear, allowing for the cyclical nature of history to be revealed. Through these devices Cammock explores the motivation for women's participation in the civil rights movement, the invisibility of women in the historical narrative of the time, and how it impacted family life and the notion of loss. *The Long Note* is an attempt to articulate the variety of political positions taken by women during the movement; there was no one unifying position or one identity but a multitude of voices that permeated a turbulent time in Derry.

The Long Note is a partial move towards redressing the lack of the female voice within the historical narrative, and to recognise the need to highlight the centrality of women in what was a pivotal moment in Derry and Ireland's history.

Also included in the exhibition is *Shouting in Whispers* (2017), a group of large screen-prints made up of hand-mixed solid colour block with text, offering a contemplative and powerful interplay with the film and reading resources provided. Each print quotes conversations with friends, as well as questions or statements from activists and philosophers both contemporary and historical. The Reading Room offers a space to delve deeper into the research material selected by the artist to expand and complement the conversations and topics raised in *The Long Note* and related programming.

Cammock's work has an ability to contextualise events within a universal struggle, addressing geopolitics in all its complexities, giving a voice to the invisible,

laying bare the importance of the collective experience and highlighting women's perspectives within these events.

The selection of this work for the Project Spaces has a timely context within the current political and social climate. The multiple narratives of *The Long Note* resonate with a contemporary sense of an unknown future. History can help question what is currently overshadowed by the political and offer greater insight to potential social implications. There is no absolute answer but there is a need to be inclusive, to listen and to be heard. *The Long Note* has a dialogue with other Museum programming such as the exhibition IMMA Collection: Les Levine, *Resurrection* and the upcoming Doris Salcedo exhibition *Acts of Mourning*, opening on 26 April.

Artist Biography

Helen Cammock works across moving image, photography, writing, poetry, spoken word, song, performance, printmaking and installation. An interest in histories, authorship, storytelling and the excavation of lost, unheard and buried voices lead Cammock to map her own creative processes on to social and political situations. Cammock's work draws on material from Nina Simone, Philip Larkin, James Baldwin, *The Housemartins*, Walter Benjamin, Franz Fanon and others to reveal the way in which we construct our own personal collage of influences and reference points to establish a sense of self, context and history.

Recent screenings include the Serpentine Cinema Series and Tate Artists Moving Image Screening Programme. Cammock has exhibited at Cubitt, London; Galerie Futura Alpha Nova, Berlin; The Tetley, Leeds; Open Source Contemporary Arts Festival; Hollybush Gardens, London; 198 Contemporary Arts and Learning, London; and Void, Derry, Northern Ireland. Her written work has been published in several journals and magazines. Cammock is currently working on a project with Serpentine Galleries; *Novel*, Reading International and a new commission with Film and Video Umbrella, Touchstones Gallery and The

Photographers Gallery. In 2018 Cammock was awarded the Max Mara Prize for Women which includes a forthcoming exhibition at Whitechapel Gallery, London and Maramotti Collection, Italy.

Reading Room

Research Material for *The Long Note*

1. *Price of My Soul*, Bernadette Devlin.
2. *Bernadette: The Story of Bernadette Devlin*, G.W.Target.
3. *Shattering Silence: Women, Nationalism, and Political Subjectivity in Northern Ireland*, Begoña Aretxaga.
4. *The Heel of Bernadette*, Colette Bryce.
5. *Gender Trouble*, Judith Butler.
6. *Willie Doherty: UNSEEN*, Matt's Gallery, London and Nerve Centre, Derry.
7. *Willie Doherty, False Memory*, IMMA/Merrell.
8. *Black Panther: The Revolutionary Art of Emory Douglas*, Emory Douglas.
9. *If They Come in the Morning...(Voices of Resistance)*, Angela Y. Davis.
10. *Women in Northern Ireland: Cultural Studies and Material Conditions*, Megan Sullivan.
11. *Women, Unionism and Loyalty in Northern Ireland: From Tea-Makers to Political Actors*, Rachel Ward.
12. *Regulating Sexuality: Women in Twentieth-Century Northern Ireland*, Leanne McCormick.
13. *Against the Grain: Contemporary Women's Movement in Northern Ireland*, Eileen Evason.
14. *Gender, Democracy and Inclusion in Northern Ireland*, Carmel Roulston and Celia Davies.
15. *Sister Genevieve: A Courageous Woman's Triumph in Northern Ireland*, John Rae.
16. *Women Divided: Gender, Religion and Politics in Northern Ireland*, Rosemary Sales.
17. *Northern Ireland After The Troubles: A society in transition*, Colin Coulter.
18. *Children of the Troubles: Our Lives in the Crossfire of Northern Ireland*, Laurel Holliday.
19. *Civil Liberties in Northern Ireland: The C.A.J Handbook*, Brice Dickson.
20. *Spirit of '68: Beyond the Barricades*, Pauline McClenaghan.
21. *The Abortion Law in Northern Ireland: Human rights and reproductive choice*, Ann Furedi.
22. A) *The Twelfth Day of July*, Joan Lingard.
B) *Across the Barricades*, Joan Lingard.
C) Kevin and Sadie: the story continues, Joan Lingard.

Congratulations to Helen Cammock who has been nominated for the Turner Prize 2019. We are delighted to extend *The Long Note* until 26 May 2019.

***The Long Note* was commissioned by Mary Cremin, Director, Void, Derry and was first shown in Void, Derry in 2018.**

One of the best known prizes for the visual arts in the world, the Turner Prize aims to promote public debate around new developments in contemporary British art. An exhibition of work by the four shortlisted artists will be held from 28 September 2019 to 12 January 2020 at Turner Contemporary in Margate.

Image credit:
Helen Cammock,
The Long Note, 2018,
Image still from HD video