

Talks

Gallery Talk | Sarah Glennie

Saturday 8 November 2014, 12 noon,
East Ground, Gordon Lambert Galleries
Sarah Glennie (Director, IMMA) presents
an introduction to the Duncan Campbell
exhibition at IMMA

Lunchtime Talk | Sarah Durcan *Falsifying Narratives*

Friday 28 November 2014, 1.15–2.00pm,
Lecture Room
Sarah Durcan (MFA Coordinator,
NCAD) explores the intersection of the
fictional with the real in the film work of
contemporary artists.

Artist Conversation | Duncan Campbell

Saturday 31 January 2015, 2.00–3.00pm,
Lecture Room
Duncan Campbell discusses his current
exhibition at IMMA with Dr. Maeve Connolly
(Lecturer, IADT).

IADT ARC + IMMA

Lecture | Maeve Connolly

Media Archives in Transition

Thursday 26 February 2015, 6.00–7.00pm,
Lecture Room
Dr. Maeve Connolly explores the changing
form and function of broadcast and film
archives, focusing on issues of access,
dissemination, archive oriented art
practice, and the role of the artist as
mediator of the archive.

Booking is essential for all talks.
For a full programme of talks, free
tickets and to listen to past talks on the
IMMA Soundcloud channel, please see
www.imma.ie

For further information contact
Sophie Byrne, Assistant Curator, Talks
and Lectures, IMMA,
email: sophie.byrne@imma.ie
tel: + 353 1 622 9913

List of works

FIRST FLOOR, SOUTH EAST WING

Room 1

Bernadette, 2008
16mm film transferred to digital video,
b&w/colour, 4:3, sound, 38 min. 10 sec.

Room 2

*The Falls Burns, Malone Road Fiddles,
PP 00505*
People's Democracy, 1969
(archive poster)
75 x 50 cm
Northern Ireland Political Collection –
Linen Hall Library

Room 4

Arbeit, 2011
Film transferred to video, b&w, 4:3,
sound, 39 min.

EAST GROUND, GORDON LAMBERT GALLERIES

Make it new John, 2009
16mm film and analogue video
Transferred to digital video, b&w/colour,
4:3, stereo, 50 min.

It for Others, 2013
16mm and analogue video transferred
to digital video, b&w/colour, 16:9, stereo,
54 min.

All works courtesy the artist and Rodeo,
Istanbul/London unless otherwise stated

Duncan Campbell is curated by
Sarah Glennie, Director, IMMA

Exhibition Team

Sarah Glennie, Director
Karen Sweeney, Assistant Curator, *Exhibitions*
Paul Hallahan, Programme Assistant,
Exhibitions
Cillian Hayes, Head of Technical Crew
Edmond Kiely, Technical Crew Supervisor

Irish Museum of Modern Art
Áras Nua-Ealaine na hÉireann
Royal Hospital
Military Road
Kilmainham
Dublin 8
Ireland
telephone: + 353 1 612 9900
email: info@imma.ie
www.imma.ie

Credits:

It for Others was commissioned by the
The Common Guild for the exhibition Scotland
+ Venice 2013, a collateral event of the 55th
International Art Exhibition – La Biennale di
Venezia

Make it new John was commissioned by
Film and Video Umbrella, Chisenhale Gallery,
Tramway and The Model, Sligo. Supported by
Arts Council England

Arbeit documentary material credits:
Bundesarchiv, Bild 183-75777-0001
Photographer: Dittrich

Bundesarchiv, B 145 Bild-F079046-0029
Photographer: o.Ang

Bundesarchiv, Plak 006-008-037
Publisher: CSU-Landesleitung

Bundesarchiv, Plak 104-PM0095-002
Designer: o.Ang

Bundesarchiv, Plak 006-001-016
Publisher: BPA Bundespresseamt

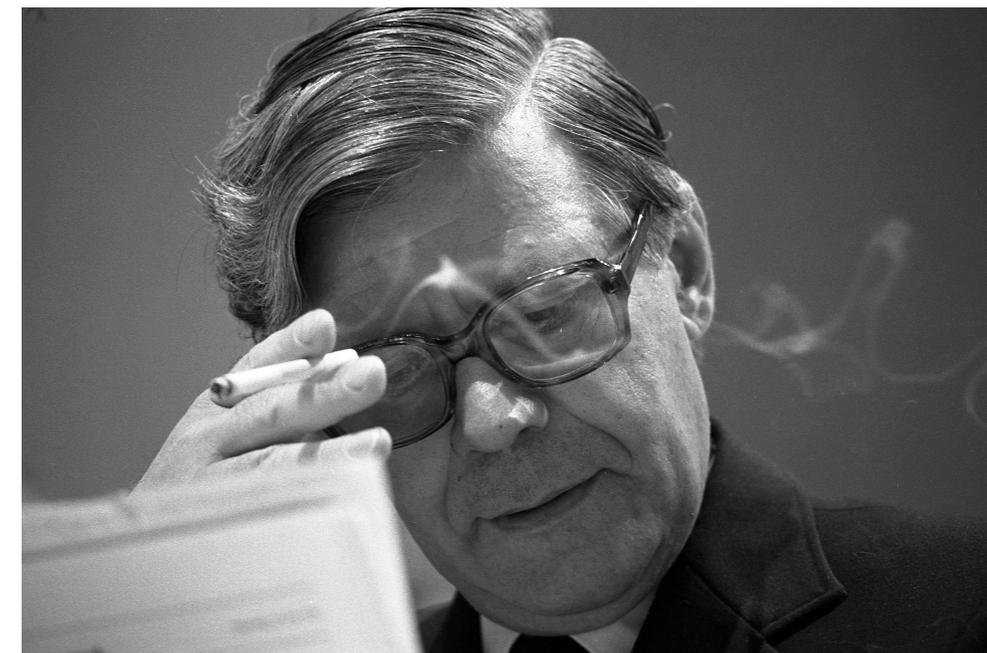
Bundesarchiv, Bild 183-C1128-0012-002
Photographer: o.Ang

Bundesarchiv, B 145 Bild-00063061
Photographer: Gathmann, Jens

(front cover)
Bundesarchiv, B 145 Bild-F048646-0030.
Photo: Wegmann, Ludwig | 19. June 1976
Duncan Campbell, *Arbeit* (video still), 2011
Courtesy of the artist and Rodeo, Istanbul/
London



Exhibition
supported by
dylan
OFFICIAL HOTEL
PARTNER
www.dylan.ie



IRISH MUSEUM OF MODERN ART
FIRST FLOOR, SOUTH EAST WING AND EAST GROUND,
GORDON LAMBERT GALLERIES
8 NOVEMBER 2014 – 29 MARCH 2015

Duncan Campbell

This is the first major exhibition in Dublin of the work of Irish-born artist Duncan Campbell who is a nominee for the 2014 Turner Prize. Campbell is best known for his films which focus on particular moments in history, and the people and objects at the centre of those histories. He uses archive material as a route to research subjects and histories that he feels are important. The process of making the films becomes a means to further understand his subjects and reveal the complexity of how they have been previously represented. Although these histories are located in specific times and geographies they resonate with and inform our present. Extensive research into the subjects through archive material underpins all of the films and the histories Campbell chooses to focus on reflect his interest. Using both archival and filmed material, his films question our reading of the documentary form as a fixed representation of reality, opening up the boundaries between the actual and the imagined, record and interpretation.

This solo exhibition comprises four of his major film works: *Bernadette* (2008) is about unity candidate MP and socialist activist Bernadette Devlin. *Make it new John* (2009), takes as its subject the American automobile manufacturer John DeLorean, the iconic DMC-12 car he produced, and the West Belfast plant where it was made. *Arbeit* (2011), is about the German economist Hans Tietmeyer who played a key role in the European monetary union. *It for Others* (2013) takes Chris Marker and Alain Resnais' 1953 film *Les statues meurent aussi* (*Statues Also Die*) as a starting point for an examination of cultural imperialism and commodity and includes a performance made in collaboration with the choreographer Michael Clark.

The exhibition takes place in the South East Wing galleries on the First Floor and the Gordon Lambert galleries on the ground floor. The films are laid out as a series of cinematic projects with each film screened according to the schedule listed in this guide.

SOUTH EAST WING

***Bernadette*, 2008**

Bernadette portrays activist and former Northern Irish MP Bernadette Devlin (McAliskey) during the late 60s and 70s. In 1969 Devlin was elected to the British Parliament and at age 21 was the youngest woman ever to take a seat at Westminster. Emerging from student politics, her political activism was rooted in the period that created the momentum and reaction for 'the troubles' in Northern Ireland. The captivating media image of a young woman at the centre of the escalating conflict was central to the news reportage of that time.

The film loosely follows her political career and ends with an interview given later in the mid 70s after she had left Parliament, but does not claim a straightforward narrative or a conclusive representation of this extraordinary period in Devlin's life. Key moments in her biography are alluded to – notably the infamous moment when she slapped Reginald Maudling, the British Secretary of State, after he stated in the House of Commons that the Parachute Regiment had fired in self-defence on Bloody Sunday – but the structure of the film itself does not allow for a fixed position.

It is impossible not to be seduced by the footage of this extraordinary young woman, whose presence grows more and more authoritative and compelling throughout the selected clips, but the evident construction of the film continuously reminds us that these images themselves are subject to construct and opinion.

***Arbeit*, 2011**

Arbeit tells the story of the German economist Hans Tietmeyer, one of the invisible bureaucrats behind the European monetary union. An anonymous narrator recounts the course of Tietmeyer's career from his education and upbringing in 1930s Westphalia, through the economic miracle of post-war Germany and the rise of 'unbridled affordable consumerism', to its central role on the global economic stage through the 80s and 90s. In the last chapter of the film, 'As the leaves began to fall from the trees in Frankfurt, with

the euro already enjoying early, modest success', Tietmeyer moves to Basel to take on the position of vice chairman of the Bank for International Settlements, and the narrative moves into the recent period of the credit crunch and Euro zone crisis. In the closing sequence the devastation wrought by this gives way to a 'strange forgetfulness'. Tietmeyer's purpose has come to an end – even he has become peripheral to the forces that the crisis has unleashed.

This account, which tells the story of the neo-liberal economic structures and philosophies which have dominated our times, is told through a carefully selected series of still images – at points animated – as lift doors close and a cigarette-smoking Chancellor Helmut Schlesinger begins to smoulder and disintegrate. The personal biography and intimacy of the voiceover provides a human perspective on the period of world economics leading up to the collapse of the markets and euro in 2008/09, the impact of which is very much part of our present.

EAST GROUND GALLERIES

***Make it new John*, 2009**

In this work Campbell's focus returns to Northern Ireland and the establishment in Belfast of the ill-fated DeLorean car manufacturing plant. The film uses archive material and self-shot footage to trace the story of John DeLorean himself, the son of a Romanian immigrant. DeLorean rose from humble beginnings in Detroit through the ranks of General Motors to establish his own company, DeLorean Motors, and its now iconic but failed product, the futuristic DMC 12.

The documentary and self-shot footage at the start of the film evokes the American post-war dream – a world of space-age dreams and an absolute belief in technology and consumerism – the transatlantic counterpoint to the German 'wirtschaftswunder' we see in *Arbeit*. As the story moves to West Belfast in 1981, and the much heralded opening of a factory that promised economic prosperity to the troubled region, the dream begins to unravel. The archive footage points to the problematic involvement of British government funding in the project, the

recession that led to failing US sales and allegations of embezzlement by DeLorean.

The focus of the closing sequence moves from John DeLorean to the workers themselves after the closure of the factory in 1982. The scene re-enacts a documented discussion between a group of DeLorean workers. For Campbell the footage of this recreated scene does not carry any 'greater revelation' or 'truth' than the archive material used throughout the rest of the film, describing it 'as explicitly manipulated as the rest'.

***It for Others*, 2013**

The starting point for Campbell's most recent film, *It for Others* is the 1953 film *Les statues meurent aussi* (*Statues Also Die*), an early collaboration between French filmmakers Chris Marker and Alain Resnais. Marker and Resnais' essay-film explored the objectification and fetishisation of African objects by Western Culture, connecting the death of these sculptures to their commercialisation to meet the demands of Western consumerism. The film begins with footage of approximate replicas of the objects used by Marker and Resnais – access to the originals denied by the British Museum. The commentary accompanying the images introduces a consideration of the wider political context of African independence and the systems of exchange and value lying behind their appropriation into Western museum collections.

Subsequent chapters in the film explore how different objects acquire meaning and value as they move through the systems of exchange and consumption – from banal household foodstuffs to the mass-produced image of IRA volunteer Joe McCann, which we see appropriated as a symbol of political resistance printed on Christmas stockings. The value of the film itself as an artwork is interrogated in a sequence that questions the complex mechanisms through which economic value is placed on contemporary artworks. A choreographed sequence, shot from above and made in collaboration with the choreographer Michael Clark interrupts the commentary as the dancers move through a series of vignettes which seek to explain in visual form the basic principle of commodities and their exchange.

SCREENING TIMES

Last Admission to museum 5.15pm

Bernadette

(the film will be screened every 40 mins. film length 38 mins. 10 secs.)

Tuesday–Friday

11.30am; 12.10pm; 12.50pm; 1.30pm; 2.10pm; 2.50pm; 3.30pm; 4.10pm; 4.50pm

Saturday

10am; 10.40am; 11.20am; 12 noon; 12.40pm; 1.20pm; 2pm; 2.40pm; 3.20pm; 4pm; 4.40pm

Sunday and bank holidays

12 noon; 12.40pm; 1.20pm; 2pm; 2.40pm; 3.20pm; 4pm; 4.40pm

Monday closed

Arbeit

(the film will be screened every 45 mins. film length 39 mins.)

Tuesday–Friday

11.30am; 12.15pm; 1pm; 1.45pm; 2.30pm; 3.15pm; 4pm; 4.45pm

Saturday

10am; 10.45am; 11.30am; 12.15pm; 1pm; 1.45pm; 2.30pm; 3.15pm; 4pm; 4.45pm

Sunday and bank holidays

12 noon; 12.45pm; 1.30pm; 2.15pm; 3pm; 3.45pm; 4.30pm

Monday closed

Make it new John

(the film will be screened every 55 mins. film length 51 mins.)

Tuesday–Friday

11.30; 12.25pm; 1.20pm; 2.15pm; 3.10pm; 4.05pm

Saturday

10am; 10.55am; 11.50am; 12.45pm; 1.40pm; 2.35pm; 3.30pm; 4.25pm

Sunday and bank holidays

12 noon; 12.55pm; 1.50pm; 2.45pm; 3.40pm; 4.35pm

Monday closed

It for Others

(the film will be screened every 60 mins. film length 54 mins.)

Tuesday–Friday

11.30am; 12.30pm; 1.30pm; 2.30pm; 3.30pm; 4.30pm

Saturday

10am; 11am; 12 noon; 1pm; 2pm; 3pm, 4pm

Sunday and bank holidays

12noon, 1pm, 2pm, 3pm, 4pm

Monday closed

Artist's Biography

Duncan Campbell completed the MFA at Glasgow School of Art in 1998 and a BA in Fine Art at the University of Ulster in 1996. He lives and works in Glasgow. He has been nominated for the 2014 Turner Prize (Duncan Campbell, Ciara Phillips, James Richards, Tris Vonna-Michell) and was one of three artists representing Scotland at the Venice Biennale as part of *Scotland + Venice 2013* (Corin Sworn, Campbell, Hayley Tompkins). In 2012 Campbell took part in *Manifesta 9* curated by Cuauhtémoc Medina, Katerina Gregos and Dawn Ades, Belgium and in 2010 he took part in *Tracing the Invisible*, Gwangju Biennale. Recent solo exhibitions include *Duncan Campbell*, Carnegie Museum, Pittsburgh, Pennsylvania; *Arbeit*, HOTEL, London; *Make it new John*, Artists Space New York (all 2012) and Chisenhale Gallery, London, touring to Tramway, Glasgow (2009-11); The Model, Sligo; Belfast Exposed, Belfast; *Bernadette*, Scottish National Gallery of Modern Art; HOTEL, London and Baltic, Gateshead (all 2008–9); *0–60*, ICA, London (2006); *Something in Nothing* and TART Contemporary, San Francisco (2005). Recent group exhibitions include *Year of Cooperation*, curated by Christabel Stewart and Anke Kemkes, Broadway 1602, New York and *Critique & Clinic*, Berlin Film Festival, Berlin (2012); *British Art Show 7*, Nottingham Contemporary, Nottingham and Hayward Gallery, London (2010); *Asking, Not Telling*, Institute of Contemporary Art, Philadelphia (2009); *You have not been honest*, Museo D'Arte Contemporanea Donna Regina, Naples (2007); Art Now Lightbox, Tate Britain, London (2006); *Archaeology of Today*, Els Hanappe Underground, Athens (2005); *Revolution is Not What it Used to Be*, S1 Artspace Sheffield (2004); *Manifesta 5*, European Biennial of Contemporary Art, San Sebastian (2004); *Emotion Eins*, Frankfurter Kunstverin, Frankfurt am Main (2004); *Fresh and Upcoming*, a project with Luke Fowler at Frankfurter Kunstverein, Frankfurt am Main (2003) and *Old Habits Die Hard*, Sparwasser HQ Berlin and Norwich Gallery (2003).