

Soft Impressions

Helen Cammock

Ingrid Pollard

Camara Taylor

Exhibition Notes | Sat 7 December 2024 – Sun 23 March 2025

DCA

Dundee Contemporary Arts

152 Nethergate
Dundee, DD1 4DY
01382 432444

Scottish Charity No. SCO26631

Open Wed - Sun 11:00-18:00
Open late Thu 19:00
Admission free

www.dca.org.uk

INTRODUCTION TO THE EXHIBITION

Soft Impressions is a cross-generational exhibition with Helen Cammock, Ingrid Pollard and Camara Taylor, bringing together new commissions and existing work from the early 2000s to the present. The title is drawn from printmaking, where work lifted from the printing plate is called an impression; the same term can be used to refer to the application of pressure when creating prints.

The exhibition focuses on the artists' shared engagement with, and considered approach to, printmaking as a medium. Their works in print are contextualised here alongside installation, moving image, textiles and a mural. A common thread in each artist's work is an exploration of identity and rethinking historical narratives or figures through poetic actions. Cammock and Pollard have both undertaken production residencies in DCA Print Studio for the exhibition.

Soft Impressions engages with printmaking's role historically in distributing ideas about race and depictions of otherness, and its use as a tool for political activism and propaganda. Collectively, the three artists integrate the possibilities of printmaking into their practices, in a manner loaded with gestures, omissions, and images made opaque. These printed impressions have a softness which is equally powerful. Key works which influenced the exhibition in its early stages of development are hung across Gallery 1. Taylor's digital print *Untitled (familiar document)* departs from a 1960s studio portrait of the artist's grandmother, printed by the artist with the black ink removed from the toner cartridge, stripping information and legibility from the image.

This is shown opposite Pollard's film *Belonging in Britain*, which moves through family photo albums and correspondence from the artist's childhood before and after her family emigrated from Guyana to the UK. The artist's father worked in the printing industry, influencing her choice of letterpress as a medium in the creation of new works.

Pollard's series of blind embossings *Seventeen of Sixty Eight* were made without ink – historic racist insignia collected from pubs across the UK is impressed into white paper. The audience is drawn close to the work in order to decipher the image, making the shock of the imagery even more forceful. A different kind of camouflaging is present in Pollard's *There Was Much Interruption*; the repeat pattern of the wallpaper is no longer a decorative device, instead providing cover for those depicted, drawn from archive images of Ghana and photographs taken by the artist in Sacey la Petite and Lancashire.

Cammock's screenprints *Thought (Dptych)* from *They Call It Idlewild* are displayed next to her textile banner *I Decided I Want to Walk*; the works together consider ideas of idleness versus the purposeful refusal of labour by the working

classes, drawing a line back to the plantation system during the colonial era. Similarly, a new suite of works responds to the life and work of Scottish mill worker and activist Mary Brooksbank (1897-1978), a prominent figure in Dundee's Labour Movement.

A number of works across the exhibition are underpinned by sustained research in archives and collections. While researching in the archives of the University of Dundee, Cammock came across a notebook of handwritten poems by Brooksbank, including two with the titles *Courage* and *Solitude*. For the artist, both poems hold a contemporary relevance, speaking to what it means to fight for what you believe in, at an individual and societal level. This is the third time Cammock's work has engaged with the mill as a site of labour, extraction and capitalism. Her film *The Lay Shaft Drive is Down* responds to a former gin mill in London, now in direct conversation with Cammock's new work responding to Dundee's historic jute mills.

Cammock's second new commission for *Soft Impressions* takes the form of a montage of various historic print media of portraits of African-American abolitionist and orator Frederick Douglass (1818-1895). The most photographed man of 19th century America, he gave speeches in Dundee and neighbouring towns in the 1840s, advocating against the Free Church of Scotland's investment in the plantations of the Americas. Details and effects of the original photographic processes are retained, while the portraits have been made greyscale and are now overlaid with text demanding 'Send back the money'.

Taylor's research sits within both official and unofficial archives; in the public realm and drawing on family photographs and VHS footage. Their ongoing exploration into historical and contemporary Black presence in Scotland has led to focused research on the African-American artist Robert S Duncanson (1821-1872). He travelled twice to Scotland, supported by patrons including the Duchess of Argyll as part of the Abolitionist cause. His works created in Scotland represent some of his final and most well-known works, now held in collections primarily in the US, including The Smithsonian Institution. In Gallery 2, photographic reproductions of his paintings depicting Scottish landscapes are submerged in a solution of rum and whisky, encased in blackened oak frames.

These photographic reproductions over time begin to deteriorate, as matter accumulates in the liquid. Taylor has concurrently been exploring, particularly in regard to the River Clyde, silt and desilting – the latter the process of removing silt, sediment, and debris from bodies of water. As the photographs deteriorate, a kind of silting occurs, which the artist has subsequently documented in the photograph hung adjacent, *Untitled (re/decomposition 4, 1871, 2021, 2022)*. The sifting through of histories and complicity is central to Taylor's film *nobody's word* which combines digitised VHS tapes and voice notes from their family archive to ask questions about the stories we tell, and how we tell them.

GLOSSARY

Abolition: the act of officially ending or stopping an activity or custom. The Abolitionist movement related specifically to ending the practice of slavery. Abolitionism in the UK took place between the late 18th and early 19th centuries advocating for the end of the Atlantic slave trade.

Archives: a collection of historical documents or records containing information about a specific topic. These come in many forms such as photographs, letters, films, ledgers, books, maps, or objects, and can be official or unofficial in nature.

Colonial era: refers to the colonial period of European expansion which spanned from the 15th century until the mid-20th century. During this time, European nations established colonies – often using force and implementing oppressive social systems – which exploited people and resources globally.

Blind embossing: embossing is a printmaking technique used to impress an image or text into the surface of paper, giving a raised effect. There are various ways that the design to be embossed may be prepared, but it is then taken through the printing process with paper soaked in water. When done without the inclusion of ink, this process is known specifically as blind embossing.

Frederick Douglass (1818-1895): an African-American social reformer, abolitionist, orator, writer and statesman. He was an important leader of the movement for civil rights and embarked on several speaking tours of the world, one of which brought him to Dundee in January of 1846. Dundee's Slavery Trail marks 1A West Bell Street as the location for Douglass' most celebrated speech in the city.

Free Church of Scotland: a Protestant denomination of the Christian church formed in 1843 after splitting from the Church of Scotland. It came under scrutiny from abolitionists such as Frederick Douglass for an early fundraising campaign where the church accepted £3000 (approximately £180,000 in today's currency) from American slave-owners.

Impression: in printmaking, this refers to an imprint or mark produced by pressing one object against another.

Insignia: a sign or symbol such as a badge or emblem which shows a person or object belonging to an organisation or group, particularly a military one.

Letterpress: a technique developed in the 15th century where raised metal or wood letters are arranged into blocks of text to be inked and printed by running through a heavy press machine, usually creating many copies. Books, newspapers, and printed information were historically produced by this method after evolving from carved block printing, and before the advent of newer printing technologies.

Mary Brooksbank (1897-1978): 20th century socialist and Communist who worked in the Dundee jute mills from the age of 12. She wrote poems and songs about the life of mill workers, and her story is commemorated by a plaque at Weaver's Yard, King Street, on the Dundee Women's Trail.

Montage: an image, film, or piece of music created by combining smaller parts of existing works.

Orator: a public speaker, particularly one who is very skilled or persuasive. They may deliver public speeches or speak at ceremonial occasions.

Plate or block: in printmaking, a plate is essentially a template and can be made of various materials including wood, metal or glass. The design is created on the plate by working its flat surface with either tools or chemicals. The plate is then inked in order to transfer it onto the desired surface. To print from a plate requires the application of controlled pressure, most often achieved by using a printing press, which creates an even impression of the design when it is printed onto the paper or fabric. The resulting print is often the mirror image of the original design on the plate.

Printmaking: an artistic process dating back thousands of years. It is based on the principle of transferring images from a plate onto another surface, most often paper or fabric. Traditional printmaking techniques include woodcut, etching, engraving, and lithography, while modern artists have expanded available techniques to include screenprinting.

Propaganda: the distribution of information primarily used to persuade an audience or push a particular agenda, particularly for a political purpose. The information in propaganda is especially biased and may contain facts, rumours, half-truths or outright lies.

Robert S Duncanson (1821-1872): landscape artist who is often considered the first African-American artist to achieve international renown. He undertook several research trips abroad including to Scotland, made possible through the patronage of royalty and nobility.

Toner cartridge: a cylindrical container that holds toner powder: a fine, dry powder used in laser printers and photocopiers to create images on paper.

NEW PUBLICATION AND EDITION

We are producing a new publication to accompany the exhibition, which will be available in spring 2025. The publication will contain newly commissioned writing from Professor Susannah Thompson, alongside interviews with the artists, and full colour images of the exhibition. It will also feature an introduction by DCA's Head of Exhibitions, Tiffany Boyle.

Helen Cammock and Ingrid Pollard have each produced a new print edition, following on from their production residencies in DCA Print Studio. The residencies facilitate the production of new work in print by artists utilising both analogue and digital technologies. Artists work closely with DCA Print Studio technicians to realise work in advance of the exhibition. These conversations subsequently lead to the development of a print edition, made available for purchase.

Both the publication and editions will be available for sale in DCA Shop and on our website once launched. Please see our website or enquire in DCA Shop for further details.

ABOUT THE ARTISTS

Helen Cammock was born in Staffordshire, and is now based between London and Wales. She works across film, photography, print, text, song and performance examining mainstream historical and contemporary narratives about Blackness, womanhood, oppression and resistance, wealth and power, poverty and vulnerability. Her works often cut across time and geography, layering multiple voices as she investigates the cyclical nature of histories in her visual and aural assemblages.

She has exhibited and performed worldwide with recent solo shows with institutions including Rivers Institute for Contemporary Art & Thought, New Orleans and Art + Practice, Los Angeles (2023); Amant, Brooklyn, USA (2023); Oakville Galleries, Ontario, Canada (2023); Kestner Gesellschaft, Hannover, Germany (2022); The Photographer's Gallery, London (2021); STUK Art Centre, Leuven, Belgium (2021); Whitechapel Gallery, London (2019); Collezione Maramotti, Reggio Emilia, Italy (2019); Irish Museum of Modern Art, Dublin, Ireland (2019) and VOID, Derry, Northern Ireland (2018).

In 2023, Cammock received a Paul Hamlyn Foundation Award for Artists. In 2019, she was the joint recipient of The Turner Prize, and in 2017 won the Max Mara Art Prize for Women. In May 2024, Cammock's public art commission *On WindTides* (2024) launched on The Line, London.

www.helencammock.co.uk / www.katemacgarry.com

Prof. Ingrid Pollard MBE is a photographer, media artist and researcher. She was born in Georgetown, Guyana, and moved to London as a child with her family. She was drawn into the political liberation movements of the late 1980s and early 1990s, working with a community-based screen printing and photographic workshop and supplying images to magazines such as Spare Rib.

She is a graduate of the London College of Printing and Derby University, and was awarded her doctorate by the University of Westminster in 2016. Pollard has developed a practice concerned with representation, history and landscape with reference to race, difference and the materiality of lens-based media.

Her work is included in numerous collections including the UK Arts Council and the Victoria & Albert Museum. In 2018, she was the inaugural Stuart Hall Associate Fellow at the University of Sussex, in 2019 she received both the

Paul Hamlyn Foundation Award and BALTIC Artists Award. She was nominated for the Turner Prize in 2022, and in 2024 was the recipient of both the Hasselblad Award Laureate and The Royal Photographic Society Centenary Medal. She currently lives and works in Northumberland, Northeast England.

www.ingridpollard.com

Camara Taylor is an artist and programmer who lives in Glasgow. They work with their various selves, collaborators and organisations to produce still and moving images, texts and other things that might act as moments of stasis amidst sprawling research. Their projects tend towards the accumulation and dissolution of language, (black) presence and structures.

Recent solo shows include *[mouthfeel]*, Tramway, commissioned by Glasgow International 2024; *backwash*, Collective Gallery, Edinburgh (2022); *a rant! a reel!*, Cubitt Gallery, London (2021); *holus-bolus*, 17th Edinburgh Art Festival; *IMG_5917* produced with Sulāiman Majali and commissioned by the Artists' Moving Image Festival 2021 and *suspuration!* commissioned by The Newbridge Project, Gateshead, 2021. Their work is held in the collection of Glasgow Museums, and their artist films have been screened at venues across the UK and internationally, including The Glasgow School of Art, Coventry Art Space, the National Art Gallery of the Bahamas and Galerie de l'UQAM, Montréal.

Camara was a Committee Member at Transmission Gallery from 2016 to 2018 and Programme Coordinator of the *Race, Rights & Sovereignty* series at The Glasgow School of Art from 2017 until 2021. Currently they are a member of Collective Text.

www.camarataylor.com

INFORMATION SPACE

Visit the Information Space next to the galleries to learn more about the exhibition. Here you will find filmed interviews with the artists, along with a selection of reading materials chosen by the artists and influential to their thinking, which are listed below.

READING LIST

Helen Cammock

Maya Angelou, *The Complete Collected Poems*, 1994
Maya Angelou and Jean Michel Basquiat, *Life Doesn't Frighten Me*, 1993
James Baldwin, *Collected Essays*, 1998
Zora Neale Hurston, *The Complete Stories*, 1995
Toni Morrison, *Sula*, 1973
Margot Sutherland, *The Frog who Longed for the Moon to Smile*, 2000
Alice Walker, *In Search of Our Mothers' Gardens*, 1983

Ingrid Pollard

Octavia E. Butler, *Wild Seed*, 1980
Uschi Gatward, *English Magic*, 2021
Emmanuel Guibert, Didier Lefèvre and Frédéric Lemercier, *The Photographer: Into War-torn Afghanistan with Doctors Without Borders*, translated by Alexis Siegel, 2009
Carmen Maria Machado, *In the Dream House*, 2019
Olumide Popoola, *Like Water Like Sea*, 2024

Camara Taylor

Wilson Harris, *Black Marsden*, 1972
Joy James, *In Pursuit of Revolutionary Love: Precarity, Power, Communities*, 2022
Katherine McKittrick, *Dear Science and Other Stories*, 2021
Gboyega Odubanjo, *Adam*, 2024
Ima-Abasi Okon, ^^^, 2019
Maud Sulter, *Service to Empire*, 2002
Rinaldo Walcott, *The Long Emancipation: Moving Toward Black Freedom*, 2021

MUSIC LIST

The songs and albums listed below have been chosen by the artists to further contextualise their artistic practices. You can listen to the selected music on YouTube and stream it on many other online platforms. NPR Tiny Desk Concerts are available at www.npr.org and are hosted by NPR Music (National Public Radio), an American non-profit organisation.

Helen Cammock

Tracy Chapman, *Tracy Chapman*, 1988

Benjamin Clementine, *At Least for Now*, 2015

Glenn Gould, *Bach: The Goldberg Variations*, 1981

Indigo Girls, *Rites of Passage*, 1992

Keith Jarrett, *The Köln Concert*, 1975

Karine Polwart, *Oh Dear Me*, from *Blabbermouth*, National Theatre of Scotland, 2014

Nina Simone, *The Montreux Years*, 2021

NPR Tiny Desk Concert: Danish String Quartet, 2014

Ingrid Pollard

Cormac Begley, *To War* (from the album *B*, 2022)

Ella Fitzgerald, *Ev'ry Time We Say Goodbye* (from the album *Ella Fitzgerald Sings the Cole Porter Song Book*, 1956)

Brittany Howard, *Red Flags* (from the album *What Now*, 2024)

The Imagined Village featuring Eliza Carthy, *Washing Song* (from the album *Bending The Dark*, 2012)

Camara Taylor

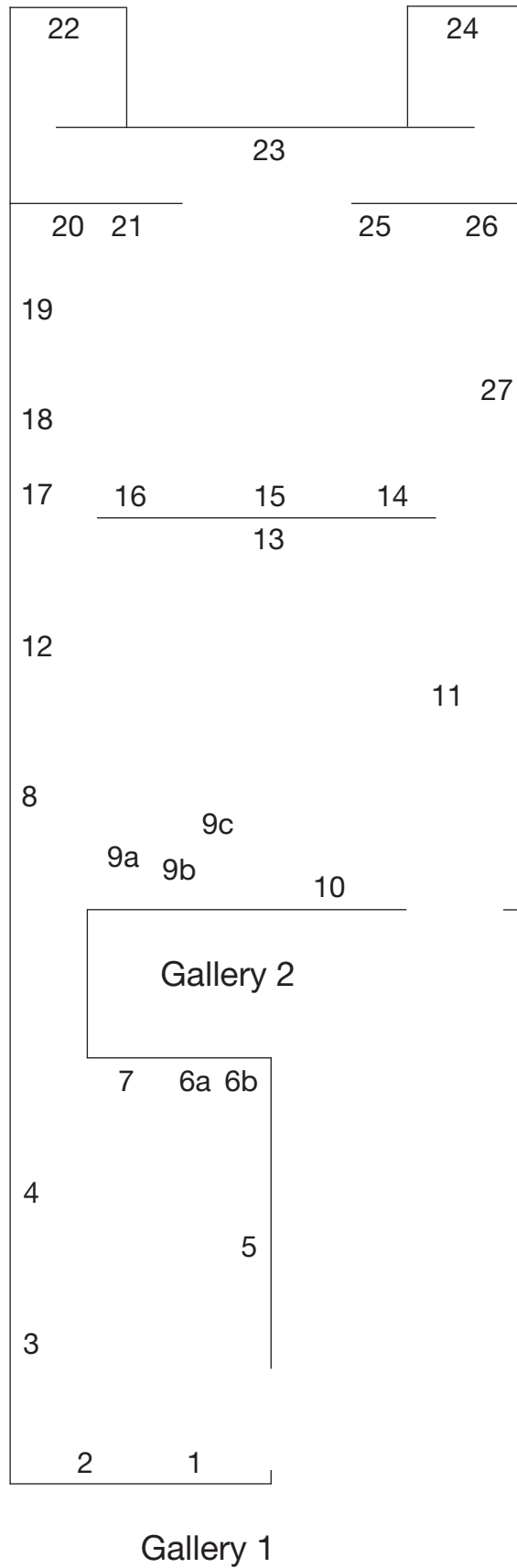
鯿桐 aí tung, *river psalm*, 2024

Bonaventure, *Hopelessness* (from the album *Free Lutangu*, 2017)

Moor Mother, *Liverpool Wins* (from the album *The Great Bailout*, 2024)

The Paragons, *The Tide is High* (from the album *On The Beach With The Paragons*, 1967)

EXHIBITION FLOOR PLAN



Gallery 1

1. Camara Taylor
Untitled (familiar document), 2014
Digital photocopy, MDF, gramophone
needle pins

2. Camara Taylor
Flight, 2013/2024
Giclée print on Hahnemühle Photo
Rag paper in walnut frame

3. Helen Cammock
*Thought (Diptych) from They Call It
Idlewild*, 2020
Screenprint on paper

4. Helen Cammock
I Decided I Want to Walk, 2020
Canvas, cotton drill, wood

5. Ingrid Pollard
Seventeen of Sixty Eight, 2019
Blind embossing on Fabriano paper:
Ten prints from a series of twelve

6a. Ingrid Pollard
Hidden Histories, Heritage Stories,
1999
Photo emulsion on found objects
sourced in the Lee Valley National
Park

6b. Ingrid Pollard
Colonies (part of Selected Yield), 2001
Burnt iron filings on porcelain clay

7. Ingrid Pollard
Belonging in Britain, 2010
Video, 8mins 30 secs

Gallery 2

8. Camara Taylor
*Untitled (re/decomposition 4, 1871,
2021, 2022)*, 2022
Blackened oak frame, rum and
whisky, accumulated matter (mould),
stilled after (duration) one year, silver
gelatin print cc: Robert S Duncanson,
Scottish Landscape, 1871, oil on
canvas

9a. Camara Taylor
Untitled (re/decomposition 4), 2021
Reproduction on Fine Art Museum
Archival Paper of Robert S
Duncanson, *Scottish Landscape*,
1871, oil on canvas, The Smithsonian
American Art Museum
Blackened oak frame, print
submerged in rum, whisky and water

9b. Camara Taylor
Untitled (re/de/composition 3), 2021
Reproduction on Fine Art Museum
Archival Paper of Robert S
Duncanson, *Ellen's Isle, Loch Katrine*,
1871, oil on canvas, Detroit Institute
of Arts
Blackened oak frame, print
submerged in rum, whisky and water

9c. Camara Taylor
Untitled (re/decomposition 1), 2021
Reproduction on Fine Art Museum
Archival Paper of Robert S
Duncanson, *Scotch Highlands*,
circa 1848-1852, oil on canvas, The
Smithsonian American Art Museum
Blackened oak frame, print
submerged in rum, whisky and water

10. Camara Taylor
axe laid root, 2024
Blackbrown iridescent glass, digital print, ink
11. Ingrid Pollard
There Was Much Interruption, 2015
Screenprinted Toile de Jouy wallpaper
12. Helen Cammock
Send Back the Money, 2024
Diptych, screenprint on paper
13. Helen Cammock
Solitude, 2024
Mural with text by Mary Brooksbank
14. Ingrid Pollard
Press, 2024
Screenprint mounted on laser cut wooden blocks
15. Ingrid Pollard
Bruised, 2024
Screenprint on Fabriano paper
16. Ingrid Pollard
Sometimes, 2024
Hand-screenprinted wallpaper
17. Ingrid Pollard
Ship's Tack, 2021
Etching on Fabriano paper
18. Ingrid Pollard
Human Sailboat, 2021
Etching with screenprinted text on Fabriano Rosaspina paper
19. Ingrid Pollard
Regarding the Frame, 2013
Blind embossing with photopolymer etching and screenprint on Fabriano paper: four prints from the installation of the same title
20. Camara Taylor
Untitled (Paul's Hand), 2024
Blackened oak frame, coloured glass, Giclée print
21. Camara Taylor
Untitled (Melo's Fists), 2024
Blackened oak frame, coloured glass, Giclée print
22. Camara Taylor
nobody's word, 2024
Video, 12min 40 secs
23. Helen Cammock
Courage, 2024
Fabric banner
Canvas, cotton drill, wool
24. Helen Cammock
The Lay Shaft Drive is Down, 2023
4K video, 12mins 46 secs
25. Helen Cammock
Courage by Mary Brooksbank, 2024
Laser etching
26. Helen Cammock
If I Run My Palm Along the Twine [red], 2024
Screenprint on jute
27. Helen Cammock
If I Run My Palm Along the Twine [teal], 2024
Screenprint on jute

PRODUCTION CREDITS

Camara Taylor
nobody's word, 2024
Video, 12min 40 secs

Camera: Camara Taylor and A Taylor
VHS Digitisation: Camara Taylor
Edit: Camara Taylor
Sound: Camara Taylor and niall
tessier-lavigne
Additional Sound: Francis Dosoo and
皚桐 aí tung
Captions and Sound Description:
Collective Text 2024 – Camara Taylor,
Emilia Beatriz and Ciaran Stewart.
BSL Consultation – Klarissa Webster

Helen Cammock
The Lay Shaft Drive is Down, 2023
4K video, 12mins 46 secs

Production: Laura Shacham
Camera: Helen Cammock
Sound Recording: Adam Laschinger
Sound Engineer: Jim Carmichael
Edit: Helen Cammock

Helen Cammock would like to thank ArtLab, Preston, for previous print collaborations and The Line, London, who commissioned *The Lay Shaft Drive is Down*. All works courtesy of the artist and Kate MacGarry London.

Ingrid Pollard would like to express her gratitude to Croydon College, Northern Print Studio, the BALTIC Artist Award for their support in the production of *Seventeen of Sixty Eight*, and LBH and ArtLab, Preston for their support in producing *There Was Much Interruption*. She would like to acknowledge Graeme Miles' song *Sea Coal*, referenced within her series *Regarding the Frame*.

Camara Taylor would like to acknowledge the support of Glasgow International 2024, Collective, Edinburgh, and Cubitt Gallery, for the commissioning and production assistance of the following works: *Untitled (Paul's Hand)*, *Untitled (Melo's Fists)*, *Untitled (re/decomposition 4, 1871, 2021, 2022)*, and the *Untitled (re/de/composition)* suite of works.

TALKS AND EVENTS

All events in the exhibitions programme are Donate What You Can. If you would like to donate to support DCA's artistic programme, please select a ticket option from £2-£8; otherwise please select £0 for a free ticket.

For more information and to book tickets visit www.dca.org.uk

Meet the Artists

Fri 6 December, 18:00–18:45

Gallery 2

Please book in advance

Join Helen Cammock, Ingrid Pollard, and Camara Taylor for a discussion about *Soft Impressions* with Tiffany Boyle, DCA's Head of Exhibitions, ahead of its official opening.

Introduced by Director of DCA, Beth Bate, the event will be followed by a short audience Q&A.

In the Evening There is Feeling: Listening Group with Su Shaw

Thu 23 January, 18:00–19:30

Create Space

Please book in advance

In the Evening There is Feeling is DCA's reading and listening group. It takes its name from Gertrude Stein's 1914 book *Tender Buttons* and focuses, in an informal and welcoming way, on texts from the worlds of art and literature, and selected musical works.

Over the course of this event, led by artist, producer and musician Su Shaw, and DCA's Exhibitions team, we will spend some time listening closely together to a selection of songs and compositions that influenced the artists, including Tracy Chapman, Ella Fitzgerald, Brittany Howard, Moor Mother and The Paragons.

Digital copies of the track list will be sent out to all participants after booking a place. You can listen to the selected music on YouTube and stream it on many other online platforms.

Su Shaw is a Scottish-Portuguese sound artist, musician and producer who creates under the alias SHHE. Her work explores themes of identity and connection at the intersection of sound, space, environment, and ecology.

In the Evening There is Feeling: Reading *English Magic*

Thu 20 February, 18:00–19:30

Create Space

Please book in advance

For this session, led by DCA's Exhibitions team, we will be considering one of Ingrid Pollard's selected books: *English Magic* by Uschi Gatward, a collection of short stories published in 2021.

Digital copies of excerpts from the book will be sent out to all participants after they have booked a place.

Guest Speaker: Kirsty Hassard

Wed 26 February, 18:00–19:30

Gallery 2

Join us for an evening discussion centred around new commissions created by artist Helen Cammock in response to the history of jute production in Dundee, and the life and work of activist and mill worker Mary Brooksbank (1897-1978). Curator Kirsty Hassard will discuss the making of jute and its role in the shaping of Dundee. This event will be introduced by DCA's Head of Exhibitions Tiffany Boyle, and will be followed by a short Q&A.

Kirsty Hassard is a curator and fashion historian. She is currently a curator in the exhibitions department at V&A Dundee, and previously worked in the Furniture, Textiles and Fashion department at V&A South Kensington. She was co-curator on *Tartan*, V&A Dundee's first major in-house exhibition.

She has worked on a range of exhibitions including *Night Fever: Designing Club Culture* (2021) and *Mary Quant* (2020) at V&A Dundee and *Balenciaga: Shaping Fashion* (2017) at V&A South Kensington. She has published on women and work, and the relationship between fashion and print culture in the 18th century.

In Conversation: Lisa Williams and Prof. Susannah Thompson

Thu 13 March, 18:00–19:30

Gallery 2

Join us for an evening discussion centred around the exhibition, the artists' work and the histories they engaged with – ranging from social reformer, abolitionist, orator, writer Frederick Douglass, to artist Robert S Duncanson, Dundee's jute mills, and historic pub signage and architecture. This event will be introduced by DCA's Head of Exhibitions Tiffany Boyle, and will be followed by a short audience Q&A.

Lisa Williams is an author, poet and founder of the Edinburgh Caribbean Association. She curates a range of arts events across Scotland to promote Caribbean culture. She runs educational and anti-racist programmes and leads walking tours focusing on Edinburgh's Black history. She is an Honorary Fellow in the School of History, Classics and Archaeology at the University of Edinburgh, and currently undertaking a PhD at the University of St Andrews.

Professor Susannah Thompson is an art historian, writer and critic, who received her PhD in History of Art from the University of Glasgow. She is Professor of Fine Art at Manchester School of Art (Manchester Metropolitan University), and has previously held posts at The Glasgow School of Art and Edinburgh College of Art.

ARTISTS' CHOICE SCREENINGS

Artist Choice Screenings are selected by the exhibiting artists to expand on and complement the themes explored in their exhibition.

The following films have been selected by Helen Cammock, Ingrid Pollard and Camara Taylor. Please see our website for prices and to book tickets.

The Watermelon Woman

Cinema

Tue 14 January, 20:30

Selected by Helen Cammock.

Fae Richards was a beautiful yet obscured Black actress from the 1930s. Despite appearing in many films, she only ever received one credit: *The Watermelon Woman*. The mystery of who she was perplexes Cheryl (Cheryl Dunye), a young Black filmmaker. She sets out to solve it by making a documentary about the forgotten star.

Garnering critical and audience acclaim, the romantic comedy is dedicated to the memory of, and inspired by, forgotten Black actresses and is now regarded as a landmark film in New Queer Cinema.

Director: Cheryl Dunye / USA / 1996 / 1h25m / 15

For One More Hour With You

Cinema

Tue 11 February, 18:30

Selected by Ingrid Pollard.

Italian filmmaker Alina Marazzi lost her mother at a very young age, but this documentary comes close to finding her again.

Through a vivid collage of home movies, diary entries, photographs and letters, Marazzi constructs a fragmented portrait of a lovely young mother struggling with depression. Lacking the proper care, Marazzi's mother died by suicide in the early 1970s.

Now, her daughter resurrects her mother virtually, through image and sound, highlighting the endurance of familial love.

Director: Alina Marazzi / Italy / 2022 / 55m / 15 / Italian with English subtitles

West Indies: The Fugitive Slaves of Liberty

Cinema

Wed 12 March, 20:15

Selected by Camara Taylor.

One of Med Hondo's enduring masterpieces, this stunning, rarely screened MGM-inspired musical was, in its day, the most expensive African film ever made.

Adapted by writer Daniel Boukman from his own work and seven years in the making, it takes place entirely on

a single set – an enormous slave ship symbolising the relationship between Europe and the Caribbean – as it explores hundreds of years of history, including both the forced migration of the Atlantic slave trade and the 20th century immigration of Afro-Caribbean subjects.

A vast musical fresco, *West Indies...* is a miraculous achievement, boasting a breathtaking array of filmic techniques alongside dazzling choreography, wide-ranging musical styles, sharp satire and captivating and poignant lyricism; all part of a rousing whole that invites the viewer to join in the struggle to help transform the world.

Director: Med Hondo / France /
Algeria / Mauritania / 1979 / 1h53m /
18 / French with English subtitles

FOR YOUNGER VISITORS AND FAMILIES

Create Space

Tue – Sun, 11:00–18:00

Free, drop in

Children must be accompanied
by an adult

Drop in to have a go at DIY art making activities which will be inspired by the use of text and lettering in banners, prints and on textiles in the exhibition.

Create Space is a comfortable and imaginative space in which people of all ages can see, think, make and do together. The space includes displays, child-safe materials and art activity sheets inspired by the current exhibition plus an invitation to display what you make on the wall.

Our art library for children is also there for you to browse and the Play Box is a small, safe play space for very wee ones and their grown-ups.

Create Space is occasionally closed for workshops: please check our website for full opening hours.

Family Art Lab

Sun 12 January, 11:00–13:00

Sun 9 February, 11:00–13:00

Sun 16 March, 11:00–13:00

Donate What You Can: £0-£8

Please book a ticket for everyone who is coming along, adults and children.

Suitable for ages 3+ accompanied
by an adult

Family Art Labs, held in Create Space, offer relaxed time and space to get making as a family, with creative activities and techniques presented by local artists. Try to come for the start and introduction, then you can stay as long as you like or leave when you feel you need to.

You can expect a gallery visit, lots of different materials and we will be printing in each session. You could be using woodblock letters, making your own stamps, making impressions or pulling a screen print!

Messy Play for 0-3s

Tue 10 December, 10:30–11:30

Fri 13 December, 13:00–14:00

Sun 15 December, 10:00–11:00

Donate What You Can: £0-£8

Please note: tickets are now per mat.

One mat is suitable for one baby or toddler (ages 0-3) and 1-2 adults

Join our Art at the Start team in Create Space for messy, sensory and creative sessions for little ones. Sessions will be inspired by the exhibition with activities designed to engage our youngest visitors together with their big people.

You can expect an art activity, a sensory play activity and lots of ideas for things to do at home or out and about. Each session will be led by an art therapist and an artist tutor as part of our Art at the Start programme in partnership with the University of Dundee.

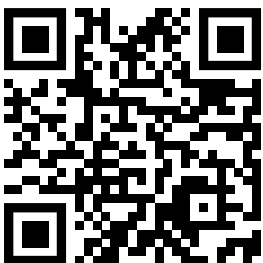
AUDIO DESCRIPTIONS

Listen to audio descriptions written by artist and visual describer Juliana Capes as she describes key works in the exhibition.

With more than 15 years' experience providing audio descriptions and interpretation for galleries across Scotland, Capes has developed a poetic and emotional describing style which expands on and illuminates artworks in new ways, particularly for audiences who are blind, have low vision or sensory impairments.

This audio tour will move through the exhibition, offering visual descriptions of selected artworks on display. Capes will spend time elaborating on the exhibition to encourage slow looking, listening and contemplation.

The tour is accessible on your own device through the Bloomberg Connects app and DCA's SoundCloud which you can access by scanning the QR code below.



LARGE PRINT, AUDIO & BRAILLE

Large print, audio and braille versions of this leaflet are available, please ask a Visitor Assistant for more information.

BLOOMBERG CONNECTS

The Bloomberg Connects app is available for download from Google Play, the App Store, and via the QR codes at the entrances to our galleries. On it, alongside our content you'll find free digital guides to cultural organisations around the world.

Offering a new way to explore our exhibitions programme, the app allows you to listen to our exhibition notes, watch exclusive artist interviews, and find out what's on.

Please see our website and the Bloomberg Connects app for further details. For assistance locating these recordings, please speak to one of our Visitor Assistants.

ACKNOWLEDGEMENTS

The artists would like to collectively thank DCA: Director Beth Bate; Tiffany Boyle and the Exhibitions Team; and DCA Print Studio, for their work in enabling the realisation of *Soft Impressions*.

To Adrian Murray, Elliot Killick and DCA's Gallery Technicians Anton Beaver, Guilia Gentili, Jessie Giovane Staniland, Marc Johnston, Mickey Fenton and Tanith Marron; they extend their gratitude for the installation of their work at DCA.

DCA would like to thank Ruth Clark for documenting the exhibition, Ross Matheson for framing, and Robertsign for vinyl and stencilling work.

Helen Cammock would like to express her personal thanks to Laura Shacham; Marion Ferguson, Claire McVinnie, Katie Ravenscraig, Marianne Livingstone and Scott Hudson in DCA Print Studio; Ella Gregory; Kate MacGarry, London; Government Art Collection, London; The Line, London; the University of Dundee Archive Services; The House Mill, Bow; Verdant Works, Dundee; and the writing of Mary Brooksbank and the permission to reproduce her writing here from her estate.

Ingrid Pollard would like to thank for their support in the production of her new work Marion Ferguson, Marianne Livingstone and Scott Hudson in DCA Print Studio. She would like to credit the book *In the Dream House* by author Carmen Maria Machado as

an important reference for her in the creation of her print commissions in *Soft Impressions*. At the University of St Andrews, she would like to thank Dr Catherine Spencer, Jess Burdge, Eilidh Lawrence and Laura Brown. Final thanks to Pauline Monckom, and VARC (Visual Arts In Rural Communities).

Camara Taylor would like to extend their gratitude to friend and Access Worker Rowan Markson, and to Andrew Black and Tako Taal for additional access support. With additional thanks to Matthew Arthur Williams; Collective Text and especially Emilia, Ciaran, Klarissa and interpreters Kitty and Sula; to niall tessier-lavigne, 饜桐 aĩ tung and Francis Dosoo for sonic collaborations old and new; Alistair Gow and Murray Robertson at Glasgow Print Studio; Sharif Elsabagh; Khalil Habrih; Yasmine Harrison; Annie Hazelwood; Tessa Mackenzie; Sulāiman Majali and Alex Sarkisian. To all at DCA and those who have supported existing works which appear in the show, in particular Rabz Lansiquot; Imani Mason Jordan; Siobhan Carroll; Rachael Simpson; Richard Birkett; Poi Marr and Pelumi Odubanjo; and the organisers and participants of *A Growth Class*.

Soft Impressions is supported by:

The Ampersand Foundation; Diversity Art Forum; and The Harry and Margery Boswell Collection of Scottish Art at the University of St Andrews.

JUST ASK

Our friendly Visitor Assistants are always happy to help with your questions.

KEEP IN TOUCH

Keep up to date with the very latest from DCA by visiting www.dca.org.uk or by following us on Facebook, X and Instagram. Share your thoughts on the exhibition using **#helloDCA**.

SUPPORT DCA

Our exhibitions are always free to access, but DCA is a charity and donations are welcome and appreciated. You can tap to donate at one of the contactless points in our building or donate online at dca.org.uk/support/donate-to-dca Thank you for your support!



This leaflet is printed on recycled paper. DCA is proud to be an Active Member of the Gallery Climate Coalition: for more information about our work to reduce carbon emissions, visit our website.



Libraries
& Museums