**Commission**

**Max Mara Art Prize**

**for Women:**

**Helen Cammock**

**Che si può fare**

**25 June – 1 September 2019**



**Large print texts and labels**

**Please return after use**

Helen Cammock’s installation features printmaking, film and live performance inspired by the vocal tradition of lament in seventeenth-century Baroque music and contemporary voices she encountered in her time spent across Italy.

Cammock (b. 1970, UK) is the recipient of the Max Mara Art Prize for Women, a biennial award that enables a UK-based artist to make new work resulting from a six-month residency in Italy. In 2018, Cammock spent time to Bologna, Florence, Rome, Venice, Palermo and Reggio Emilia where she immersed herself in local archives and libraries; and met female activists, dancers, historians, members of religious orders, migrants and refugees.

Cammock was interested in how the lament – a form that also characterises jazz and the blues - could express both resistance and resilience. She learnt to sing a seventeenth-century Italian pre-opera lament and was drawn to the plaintive words of *Che si può fare (what can be done)*, an aria composed by Barbara Strozzi (1619 – 1677) and to the compositions of Francesca Caccini (1587 – 1641). Although both female composers were recognised in their time they have been overlooked until recently. Cammock celebrates their words and music in a duet performed with jazz trumpeter Sheila Maurice-Grey connecting early Baroque-era lament with contemporary sorrows and resistance.

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Through Cammock’s residency and through the people she met she has produced an interconnecting body of work; colour saturated vinyl-cut prints where line suggests vocal and musical sounds; and a screen-printed frieze with words and images scrolling along its surface. A multi-screen film presents a visual and aural collage of people, places and times where Cammock and her collaborators leave their own ‘audible fingerprint’.

Turner Prize-nominated Helen Cammock was chosen as winner by a panel of four judges chaired by Whitechapel Gallery Director Iwona Blazwick, OBE; Vanessa Carlos, Director Carlos/Ishikawa Gallery, London; Marcelle Joseph, collector; Laure Provoust, artist and Rachel Spence, writer.

Following its presentation in London*,* the exhibitionwill travel to Collezione Maramotti in Reggio Emilia, Italy in October 2019.

An illustrated catalogue includes a recording of *Che si può fare* sung by Helen Cammock, and contains newly commissioned texts by Rizvana Bradley; Taylor Le Melle, Laura Smith, and an interview with the artist and guest curator, Bina von Stauffenberg.

Performance date: 22 August 7pm

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**Labels**

From left to right:

Ubuntu

2019

Ink on Japanese Vinyl

Chorus II

2019

Screenprint on paper

Chorus I

2019

HD video, multi-screen projection

1 hr 16mins

Harp

2019

Vinyl cut print

Voice

2019

Vinyl cut print

Trumpet

2019

Vinyl cut print

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Chorus III

2019

Rehearsals and performance, choreographed by Helen Cammock, Federica Parretti and Becky Warnock; music: Ciaccona composed by Francesca Caccini

Performed by Smitry Azad, Ella Belenky, Helen Cammock, Kim Dexter, Delia Gaitskell, Nisha Halai, Tania Joseph, Nikkita Juliet, Daniele Lamarche, Jasmine Pajak, Federica Parretti, Alma Ramnauth, Aoife Scott, Deeksha Soni and Becky Warnock