

WWW.CCA-DERRY-LONDONDERRY.ORG

## CONTOURS OF THE COMMON I

Located on the banks of the river Foyle, in a landscape of remarkable natural beauty, lies a city which is uniquely visible to itself. From most vantage points, especially within the historic city walls, you encounter

The city's public spaces are the starting point for the latest exhibition at CCA. Contours of the Common is a show of artworks and events, shaping, being shaped by, and critically reflecting what makes a space or an object common or shared. Typically, commons are resources that are owned collectively or shared among communities, and can include everything from natural resources to computer progammes. The artists invited to respond to the project - Lara Almarcegui, Amy Balkin, Andrew Dodds, Andrea Geyer, Seamus Nolan, Sean Lynch, and Johan Tirén - thoughtfully reflect on how space is constructed and how it influences our actions and experiences.

The map you are holding in your hands is a guide to the city. It calls attention to the permanent public artworks that form the daily experience of the place, and identifies a series of temporary pieces commissioned for Contours of the Common. It allows users to experience the city and its art anew. In addition to highlighting permanent and temporary public artworks, the written histories on the map offer lenses through which you can understand the architecture and urban planning that form the city.

# **ARTISTS' PROJECTS**

### JOHAN TIRÉN WHEN I CLOSED MY EYES ALL I COULD HEAR WAS THE SOUND OF THE PAST

CCA SATELLITE NO. 28, THE CRAFT VILLAGE Responding to the omnipresent symbol of the oak leaf and the important history of this site as a former oak grove, Johan Tirén's newly commissioned sound piece When I Closed My Eves All I Could Hear Was the Sound of the Past fills the gallery space and public square that it sits on with the sounds of a contemporary oak forest. The soundscape of a city is a commons that is rarely acknowledged unless a noisy party or concert disturbs a neighborhood however, the constant hum of electrical fixtures, the rumble of cars, and the cries of horns and sirens continually condition our sense of the space around us. After his stay in Derry~Londonderry, Tirén returned to Sweden where he endeavored to find an oak forest where he could experience and record its noises. When I Closed My Eves All I Could Hear Was the Sound of the Past. offers a subtle and poignant intervention into the aural environment of the city.

## 2 AMY BALKIN THIS IS THE PURLIC DOMAIN

CCA SATELLITE NO. 28, THE CRAFT VILLAGE

Amy Balkin's This Is the Public Domain is an ambitious project which plays an important role in questioning the ideas of public domain and the commons within the context of this exhibition and more importantly in a very real way in Tehachapi, California. The work is an attempt to create a permanent international commons in the American West. Sharing the 2.64 acres of land in question will begin when Balkin has found a judicial solution for the handover of the property which she purchased in 2003. It is hard to

imagine before viewing the extensive documentation and video of the piece just how difficult it is to make something private into something public on a global scale. The project is an excellent reminder that when it comes to the public domain. things are often not what they seem. For example, for the purposes of this exhibition, we are treating the walls of the city as public space, since they are used like streets or parklands and managed by Derry City Council, However, the fact that they are owned by a London-based society called The Honourable The Irish, conditions their place in the minds of the city's inhabitants.

#### 3 ANDREW DODDS A PATTERN TO MAKE THE CITY BY THE WALLS OF DERRY

LONDONDERRY In his essay "The Agency of Mapping: Speculation, Critique and Intervention" landscape architect and theorist James

As a creative practice, mapping precipitates its most productive effects through a finding that is also a founding; its agency lies in neither reproduction nor imposition but rather in uncovering realities previously unseen or unimagined, even

across seemingly exhausted grounds. (413) This form of slow uncovering described by Corner is at the heart of Andrew Dodds' new work, A Pattern to Make the City By. Dodds, with the assistance of local ecologist John Wann, identified and mapped the micro-flora that has managed to penetrate the walls of the so-called maiden city. Many kinds of barely noticeable lichen, moss and flowers have gained a foothold in the folds and fissures of the city's most visible feature. Once mapped, Dodds compiled the findings into a publication so that anyone who is curious can repeat the exercise and see what's there. The process of looking for

life on the walls makes you move slowly. requires focus and attention to detail. These characteristics contrast with the everyday use of the walls as a shortcut around the city, and both its historical and contempo rary interpretations.

#### 4 ANDREA GEYER SPIRAL LANDS / A PLACE IS NOT AN OR IECT VARIOUS SITES / SEE MAP

Spread across three commercial billboards in the city, Andrea Geyer's Spiral Lands/A place is not an object, calls attention to way these large-scale advertisements condition our experience of public space. They may be situated on private land but they confront us continually, like loud wallpaper for the city. With this work, Gever disrupts the familiar flow of ads. inserting striking views of what is commonly called "Monument Valley," a piece of land situated on the northern edge of the Navajo Nation. European audiences are familiar with the land depicted due to the use of color images of this landscape for iconic cigarette adds prevalent until the 1990s. The black and white nature de-familiarizes the image in this context and Geyer's text "A Place Is Not An Object" invites the viewers to consider that a landscape is always the representation of actual land through visual regimes of power. Because of the myth of Manifest Destiny, the United States of America are rarely recognized as a colonial country, and the popular image of the West as shown on billboards and in movies, is rarely contextualized as a document of a site of an ongoing struggle for social, economical and historical justice for the Indigenous communities that have lived on these lands for centuries. On the contrary, the image is usually associated through advertising as a symbol of a Western concept of freedom. Gever's larger body of work Spiral Lands addresses the role of photography, art and culture in the process of colonialization. It proposes a different photographic and textual historiography, that allows for all voices that make the history of these lands to become audible and present

#### 5 SEAN LYNCH

#### THE PROJECT (CONTINUED)

CCA SATELLITE NO. 28, THE CRAFT VILLAGE With this map we have attempted to signpost all of the permanent public artworks that exist in the outdoor spaces of the city. Sean Lynch's practice is research-based and often involves delving into overlooked, forgotten, and highly layered narratives and bringing them together in clusters of new text, archival material, images and sculptures that work together to tell many stories at once. Lynch has approached the history of public art in Derry~Londonderry as a part of a larger ongoing piece called The Project (Continued), he offers a freely-distributed publication, taking Jimmie Durham's 1988 Untitled public intervention in Derry as its starting point. Back then, in association with the Orchard Gallery. Durham issued a call for the public to submit evidence in any form, about any subject or situation. to form part of a sculpture sited by the city walls. Re-animating this scene, Lynch has gathered together a collection of images in local newspapers of the time,

possible inclusions for Durham's work Each acts as ephemera for reported or 'evidenced' activities in the city: trade union pickets, gun finds, book and exhibition launches are all featured.

### 6 SEAMUS NOLAN VIEW POINTS

CCA SATELLITE NO. 28, THE CRAFT VILLAGE Like Lynch and Durham, Seamus Nolan is engaging with temporary or changing narratives of the city. His piece View Points is a series of three city tours in which the attendees are invited to suggest views of the city for the group to look at, and also to share their points-of-view on the urban environment throughout the tour. This open-sourcing strategy is a live version of one of the newest kinds of commons, online forums, Like Wikipedia Nolan's work serves as a platform for the telling of stories and sharing of views between neighbors and strangers alike. Tours will meet at the CCA Satellite at

## 7 LARA ALMARCEGUI INTERNATIONAL GARDEN FESTIVAL 2004

possibility, rather than as evidence of past

failings. As we look at vacant sites within

Derry~Londonderry in 2012, it is with a

the potential to revitalize disused space in

development of urban space is a collective

sense of anticipation and excitement for

the coming year, however, the use and

process which will progress and remain

loaded with potential for common use in

2014 and beyond.

No. 28, The Craft Village on Saturday,

free and open to everyone, check the

calendar for times.

September 22nd, Saturday, October 6th,

and Saturday, October 27th, All walks are

CCA SATELLITE NO. 28, THE CRAFT VILLAGE As Derry~Londonderry progresses with a PLANNING POINT OF VIEW great sense of anticipation towards 2013, City of Culture, it is worth considering what the effects, both positive and negative, can come from such large-scale events. Responding to an invitation from the Liverpool Biennial in 2004, Lara Almarcegui created International Garden Festival Liverpool 2004, a work which takes the 1984 International Garden Festival as its subject. As a participant in one kind of mega-event, she gives insight into the legacy of another such episode. The garden festival was a pioneering regeneration project led by the Merseyside Development Corporation, founded in the wake of the Toxteth riots. However, in the place of oaks". end, only part of the development plan was realised. Left to nature and public initiative the site is now terrain for skate-boarders, graffiti artists, and overgrown wilderness. The occasional exotic plant, ornamental bridges, or sculptures are the only reminders of the lofty plans that propelled the International Garden Festival forward. Throughout her practice. Almarcegui works with empty spaces and wastelands as places of

## DATA+STRATA

## DATA+STRATA: DERRY~LONDONDERRY2012

NO. 28, THE CRAFT VILLAGE A conceptual and perceptual threedimensional map, created by March Level 1 students from the University of Ulster School of Architecture and Design with support from PLACE, O2Think Big. Somewhere To and CCA Bather than an attempt at creating a likeness of every city building, the model is an interpretive. layered mapping of key buildings, artifacts images, timelines, and graphics. These layers aim to reflect more unspoken aspects and views about various social, historical and physical attributes of the city as gathered through students' own explorations, investigations and research on the ground with local people.



## ■ ARCHITECTURAL HISTORY ■

### COMPILED BY CATHERINE MCCORMICK & DAITHI MACLAIMHIN

A BRIEF HISTORY OF LONDONDERRY/ DERRY/ DOIRE FROM AN ARCHITECTURAL /URBAN

#### PRE-PLANTATION HISTORY

- The city of Derry~Londonderry, rising on the banks of the river Foyle, is bounded on its east side by the broad curve of the river, not quite five miles upstream from its estuary and the broad reaches of Lough Foyle. It is set on a roughly regular hill whose axis runs from north-east to south-west, and on the west, bounding the city on the other side from the river, lies low marshy ground, known as Bogside. The name of the city, always popularly called Derry, is taken from the Irish Doire which means "a
- -St. Columb founded his first abbey in 546. Derry's history goes back at least to
- In early history it lay at a conjunction of the two main parts of the territory of the Cenél nEógan people, in Inishowen and Tirowen, whose leading families are represented in more modern times in the surnames of McLaughlin and O'Neill, and by the Cenél Conaill, whose name is the main element of Tirconnell and who are represented by the surname of O'Donnell and others

#### PRE- PLANTATION SURVIVAL

- Between 1613 and 1618 some parts still bear association with the medieval period. Three sites have the strongest continuing associations, though archaeological investigations may reveal
- St Augustine's Church, within the walls. is a remodelling (from the mid Nineteenth Century) of an Eighteenth Century church in the Classical Style.
- The Long Tower, to the South and below the ridge of the hill is reputed to be on

the site of the great church or 'Tempul Mor' of the medieval city.

—St Columb's Well, a site associated with the Saint from an early period and the subject of particular veneration on the Saint's Day of 9 June. It is marked by a cast iron Victorian pump.

FOR THE FULL HISTORY, PLEASE SEE CCC-DERRY-LONODNDERRY.ORG



# ARCHITECTURAL TOURS OF DERRY~LONDONDERRY

#### TOURS RUN IN WEEKLY ROTATION (SEE CALENDAR) £7 P P DURATION APPROX 11/2 - 2 HOURS

Explore the architecture, design and urban context of Derry~Londonderry through our walking tour. Our guides are people with a passion for architecture. Led by architectural graduates providing excellent nentary, offering a unique perspective of the city's most representative and

Book the tour by emailing info@cca-derrylondonderry.org or calling Marie Lynch at: 07891 836 482

## CALENDAR OF EVENTS

# INTRODUCTION / ARTIST Q&A

FRI. SEPT. 21, 7 - 9 PM. CCA (10-12 ARTILLERY ST)

Curators introduction and Q & A with artists Andrew Dodds, Seamus Nolan and

#### **OPENING**

SAT. SEPT. 22, 5 - 7 PM. CCA SATELLITE. FREE

#### ARCHITECTURAL TOUR WITH MARIE LYNCH

SAT SEPT 22 2 PM SAT. SEPT. 29, 2 PM.

SAT. OCT. 6, 2 PM. SAT. OCT. 13, 2 PM. SAT. OCT. 20, 2 PM. MEET OUTSIDE CCA. £7 P.P.\*

## **VIEW POINTS WITH SEAMUS NOLAN**

SAT SEPT 22 6 PM SAT. OCT. 6. 12 PM (NOON). SAT. OCT. 27, 12 PM (NOON) MEET AT CCA SATELLITE, FREE

# FLORIAN WÜST: LINE DESCRIBING A CITY

THURS, OCT. 18, 7PM. **CCA SATELLITE. FREE** 

Line Describing a City: a film based lecture about West Berlin in the '80s by artist and curator Florian Wüst

CONVERSATION: SEAN LYNCH (ARTIST) & **DECLAN MCGONAGLE (CURATOR)** SAT. OCT. 27. 3 PM. **CCA SATELLITE. FREE** 

\*Sign up to the events by emailing info@cca-derry-londonderry.org at least one day prior to event.