



Where do I end and you begin

Derek Tyman

From 1997 to 2016 I worked in collaboration with artist Emma Ruston exhibiting nationally and internationally. Projects with Ruston combined large-scale sculptural constructions or reconstructions of specific objects or spaces, that referred to historical and cultural events. In order to critically examine ideas of collaboration and participation, artists and cultural producers were invited to participate in projects.

As part of the Glasgow 2014 Cultural Programme, Edinburgh Art Festival in partnership with City Art Centre presented *Where do I end and you begin* a major international exhibition of art selected by five curators from Commonwealth countries. Over 20 international artists were invited to explore and interrogate the ideas, ideals and myths which underpin notions of community, common-wealth, and the commons. The exhibition featured work by Amar Kanwar, Antonia Hirsch, Arpita Singh, Brian Jungen and Duane Linklater, Derek Sullivan, Gavin Hipkins, Kay Hassan, Kushana Bush, Mary Evans, Mary Sibande, Masooma Syed, Naeem Mohaiemen, Pascal Grandmaison, Rebecca Belmore, Shannon Te Ao, Shilpa Gupta, Steve Carr, Tam Joseph, Uriel Orlow, Yvonne Todd.

My project with Ruston *Stop Thief!* (a new commission) included- a large tent like structure *Flaghall* made up of hundreds of hand-stitched imaginary national flags and formed the fulcrum for two further works: *Conquest, Colonialism and the Commons*, a 20 minute video lecture we commissioned by Edinburgh based writer and activist Andy Wightman. Presented inside the *Flaghall* the video explored the 'historic interconnections' between Britain's colonial past and land ownership in contemporary Scotland; The second work *Stop Thief!* (readings), involved 'collective readings' compiled from texts which link 'corporate financiers, witches, scapegoats, stories of forests, and the commons. Performed simultaneously by eight actors occupying the four floors of Edinburgh's Art Centre, the 'readers' words spilled out from *Flaghall* across the entire exhibition, as a metaphorical reference to land grabs and stolen commons.

The exhibition was accompanied by a full colour catalogue with essays by the curators.

Exhibition

Where do I end and you begin, Edinburgh Festival, City Art Centre, Edinburgh, 1 August - 19 August 2014.



Where do I end and you begin

Derek Tyman

Exhibition Images



Flaghall Installation view, Wood, fabric material, table, stools, monitors, books.



Flaghall Installation view, Wood, fabric material.



Flaghall Installation view, Wood, fabric material.
(Work by Mary Evans to right of image)



Flaghall Detail, Wood, fabric material.



Detail *Stop Thief* performance.



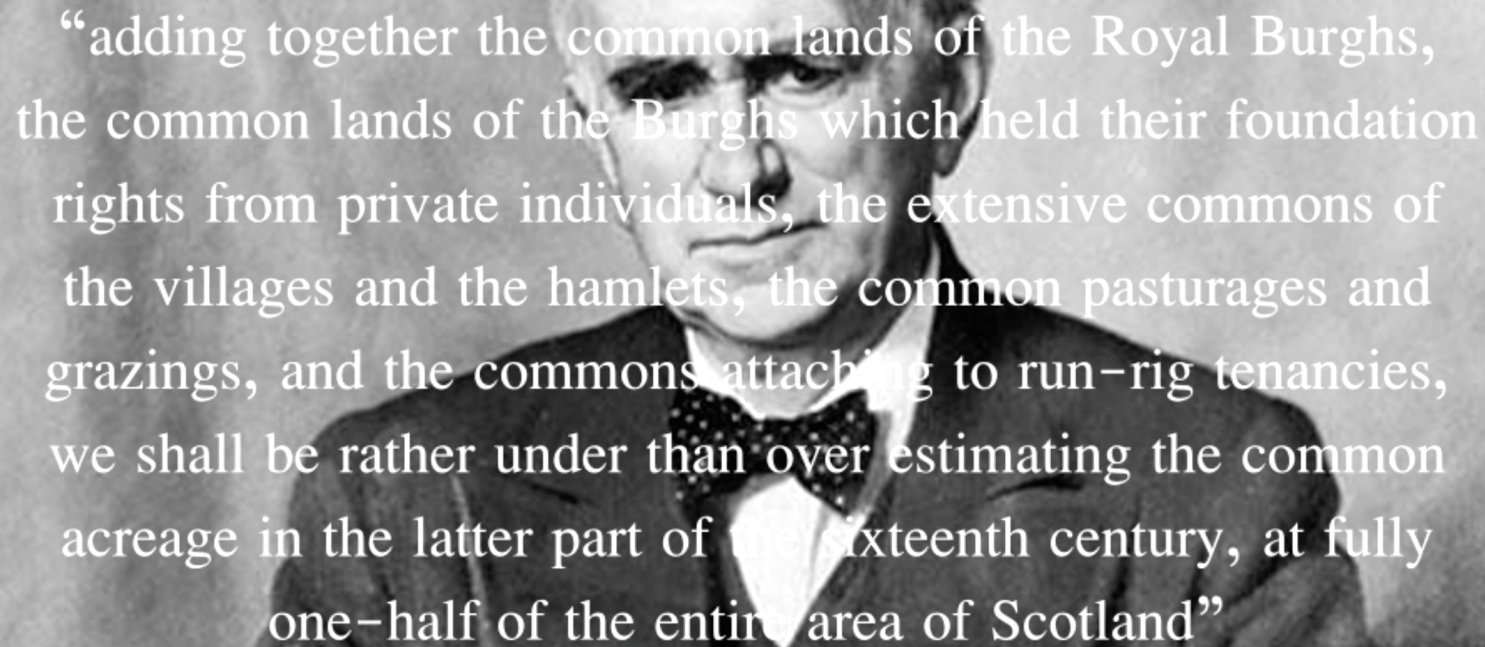
Detail *Stop Thief* performance.



Detail *Stop Thief* performance.



Documentation of Andy Wightman public talk as part of *Stop Thief* project.



“adding together the common lands of the Royal Burghs, the common lands of the Burghs which held their foundation rights from private individuals, the extensive commons of the villages and the hamlets, the common pasturages and grazings, and the commons attaching to run-rig tenancies, we shall be rather under than over estimating the common acreage in the latter part of the sixteenth century, at fully one-half of the entire area of Scotland”

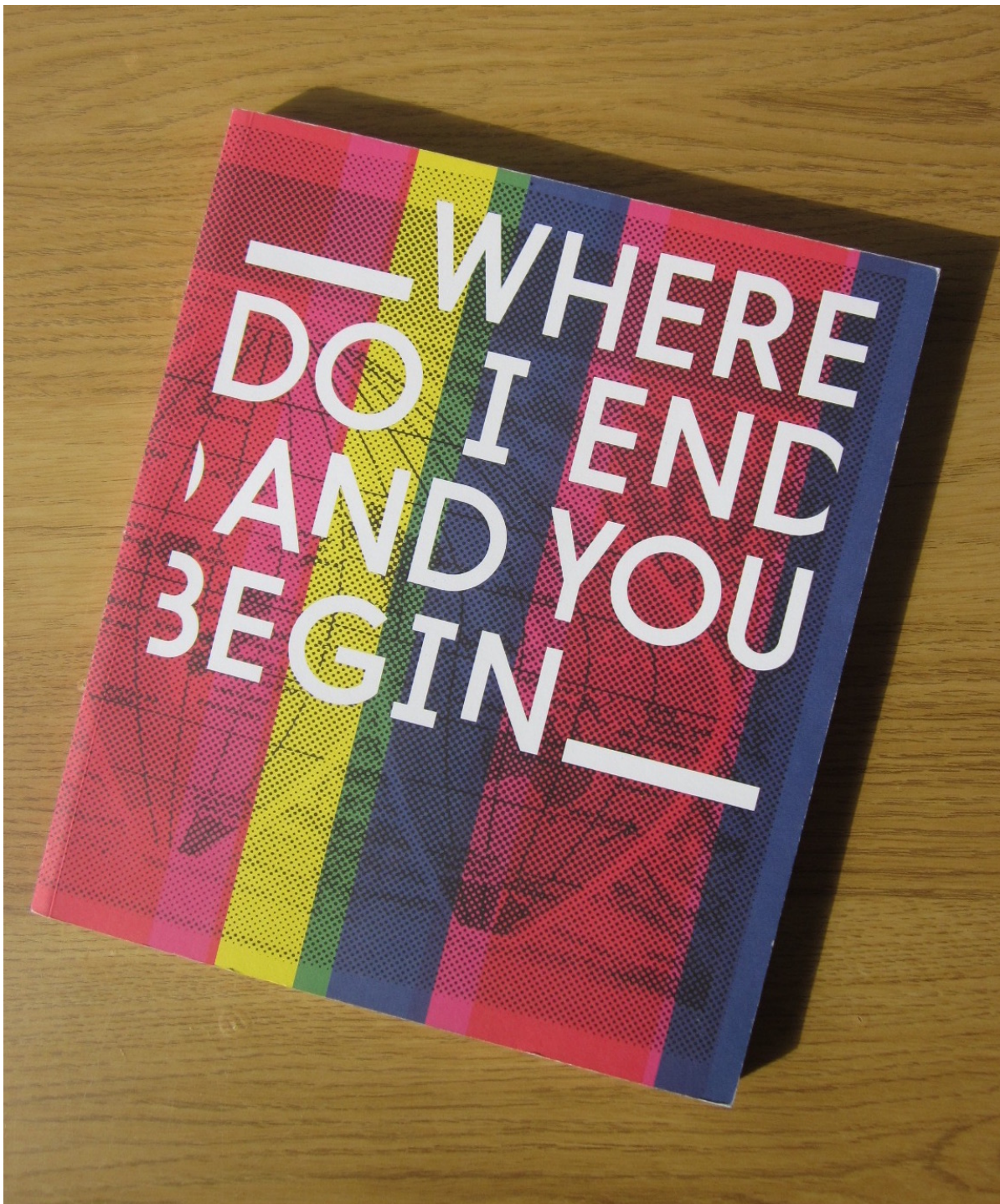
Still from Andy Whightman's film *Conquest, Colonialism and the Commons*.



Where do I end and you begin

Derek Tyman

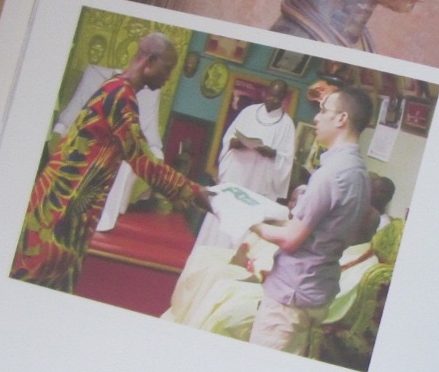
Exhibition Catalogue



Where do I end and you begin
A4 exhibition catalogue,
full colour, 136 pages,
ISBN 978 0 9929909 0 9



Uriel Orlow, *Last Wax*, 2007, 7-channel video installation with sound, duration & dimensions variable, video still. Courtesy of the Artist and Seventeen, London



Uriel Orlow, *The Virtue*, 2009, video with sound, 15 min 18 sec, video still. Courtesy of the Artist and Seventeen, London

84 WHERE DO I END AND YOU BEGIN Uriel Orlow

EMMA RUSHTON AND DEREK TYMAN



Emma Rushton and Derek Tyman, *Pipitall*, 2005-present, mixed media, dimensions variable, installation detail. Courtesy of the Artists

Interior pages of catalogue showing artist page (right)



Where do I end and you begin

Derek Tyman

Exhibition Materials

ADMISSION
FREE

EDINBURGH
ART
FESTIVAL

1 August to 19 October 2014

—WHERE DO I END AND YOU BEGIN—

Edinburgh Art Festival, in partnership with the City Art Centre, presents a major exhibition of contemporary art selected by five curators from Commonwealth countries as part of the Glasgow 2014 Cultural Programme, during the year of Homecoming Scotland. Taking its title from a work by Indian artist Shilpa Gupta, the exhibition invites perspectives from across the Commonwealth to explore the ideas, ideals and myths which underpin notions of community, common-wealth, and the commons.

Through new and recent work by over 20 artists, *Where do I end and you begin* considers what it means to join 'common' with 'wealth'. The exhibition offers international perspectives on the range of associations the idea of Commonwealth evokes, from the challenge of 'being in common' in a truly global world, to the common good, common land, public ownership and alternative exchange systems.

As well as taking over four floors of the City Art Centre with sculpture, video work, installations and painting, the exhibition will continue off-site at the Old Royal High School on Regent Road and locations throughout the city (until 31 August). More information is available at www.edinburghartfestival.com.

Participating artists include Rebecca Belmore (Canada); Kushana Bush (New Zealand); Steve Carr (New Zealand); Mary Evans (Nigeria/UK); Pascal Grandmaison (Canada); Shilpa Gupta (India); Kay Hassan (South Africa); Gavin Hipkins (New Zealand); Antonia Hirsch (Germany); Tam Joseph (UK); Brian Jungen & Duane Linklater (Canada); Amar Kanwar (India); Naeem Mohaiemen (UK); Uriel Orlow (Switzerland/UK); Emma Rushton & Derek Tyman (UK); Mary Sibande (South Africa); Arpita Singh (India); Derek Sullivan (Canada); Masooma Syed (Pakistan); Shannon Te Ao (New Zealand) and Yvonne Todd (New Zealand).



Emma Rushton and Derek Tyman, *Flaghall*, 2005, mixed media, installation detail



Kay Hassan, *My Father's Music Room*, 2007-2008, mixed media, installation view, Photograph by Wayne Oosthuizen, Courtesy of the artist

**AS GLASGOW HOSTS THE XXTH COMMONWEALTH GAMES,
THIS EXHIBITION INVITES PERSPECTIVES FROM ARTISTS
ACROSS THE COMMONWEALTH TO EXPLORE THE IDEAS AND
IDEALS WHICH UNDERPIN CONCEPTIONS OF COMMON-WEALTH,
COMMUNITY AND THE COMMONS.**

Taking its title from a work by the Indian artist Shilpa Gupta, the exhibition brings together the individual perspectives of five curators working in Canada, India, New Zealand, South Africa and the UK, who have collaborated with us and each other to select new and recent work by over 20 artists.

The selected artists reflect a wide range of geographies and generations, with artists born in decades ranging from the 1940s to the 1980s. Considered collectively, a myriad of individual experiences and understandings of cultural, political and personal histories are reflected within the exhibition.

Together the artworks explore Commonwealth as a historic and contemporary construct, and reflect on the intricate and often contradictory network of meanings and associations evoked by the joining of the word 'common' with 'wealth'; from the challenge of 'being in common' in a truly global world, to ideas of the common good, common land, public ownership and alternative exchange systems.

The exhibition is presented on the ground, first, second and third floors of the City Art Centre; with additional off site presentations during Edinburgh Art Festival (31 July – 31 August) at the Old Royal High School and other locations in the city.

GROUND FLOOR

DEREK SULLIVAN (Toronto, Canada)

Kiosk, 2005/2014

Derek Sullivan's *Kiosk* is based upon the typical street-corner poster kiosks found in photographer Eugène Atget's images of turn-of-the-century Paris. Extracted and built using available materials, Sullivan's *Kiosk* is a distant facsimile of the original, and yet seems familiar. The artwork is both a sculpture and a functioning kiosk: a bucket of glue at its base is open for anyone to use. Sullivan invites artist collectives and visitors alike to post printed matter to its surface over the course of the exhibition.

MARY SIBANDE (Johannesburg, South Africa)

I'm a Lady, 2009

Sophie, a domestic maid, is a recurring character in Mary Sibande's work and references generations of black women (contemporary and historic) who have endured domestic oppression and exploitation. *The Allegory of Growth* marks a profound shift in Sibande's practice. No longer is the figure dressed in Sophie's elaborate blue and green garments, domestic apron and head-wrap (the markers of domestic servitude) as in the print *I'm a Lady*; now the figure is dressed in purple and gives birth to creatures that become an extension of herself into the world.

YVONNE TODD (Auckland, New Zealand)

Ethical Minorities (Vegans), 2014

Yvonne Todd's photographic series walks the fine and fraught line between social documentary and highly staged studio photography. Sourced from a list of respondents to ads she took out in vegan gazettes and online bulletin boards, the resulting ensemble of participants become strange pin-ups for their culinary and moral cause. The enigmatic relationship the artist shares with her sitters is reinforced by the lack of 'treatment' they receive; it is the very straightness of these photos that makes them so confronting and oddly disarming.

FIRST FLOOR

MARY EVANS (London, UK)

Transplanted, 2014

Mary Evans' large wall frieze is reminiscent of a regency period interior, complete with dados, faux frames and niches. Within this architectural frame, silhouetted heads and figures of those Evans describes as 'known and unknown' individuals, along with the names of tropical plants that have also become familiar as women's names, interact to create an environment that considers the contrasting histories and migratory patterns of human and plant life.

MASOOMA SYED (New Delhi, India)

*I am not from the North, My complexion is not much too white,
Become a Diurach, Spirits, Colour Bar* (2012)

Masooma Syed's series of exquisite architectural models is created from discarded cardboard drinks packaging. The five structures play with associations around the word 'spirit' – from the intoxicating drink to the notion of the divine. The cardboard packaging is juxtaposed with other images from magazines, print media and the artist's personal photographs, to create free-wheeling 'zones of contact', where different histories of colonialism, globalisation and racism collide and cities and people from the past and the present arrive on the same stage.

Monday 25 August

Edinburgh Art Festival Tour: Open Tour

1pm
Free, no booking necessary
Edinburgh Art Festival Kiosk,
George Street, EH2 3EY

Curator's Tour: Sorcha Carey

3pm
Free, no booking necessary
City Art Centre,
2 Market Street, EH1 1DE
Part of *Where do I end and
you begin*

Tuesday 26 August

Edinburgh Art Festival Tour: Festival Projects

1pm
Free, no booking necessary
Edinburgh Art Festival Kiosk,
George Street, EH2 3EY

Spotlight Tour

3pm
Free, no booking necessary
City Art Centre,
2 Market Street, EH1 1DE

Yann Seznec in conversation with Martin Parker

6.30pm
Free, but please book in advance
at www.edinburghartfestival.com
Out of the Blue,
36 Dalmeny Street, EH6 8RG

Wednesday 27 August

The First World War: New Art for a New Type of War

12.45pm
Free, no booking necessary
Hawthornden Lecture Theatre,
Scottish National Gallery,
The Mound, EH2 2EL

Edinburgh Art Festival Tour: Open Tour

1pm
Free, no booking necessary
Edinburgh Art Festival Kiosk,
George Street, EH2 3EY

Titian in Ten

From 2pm
Free, no booking necessary
Scottish National Gallery,
The Mound, EH2 2EL

Picture or Poem? The Poetry of Art and the Art in Poetry

6.30pm
Tickets £10 (£8), book at
www.edinburghartfestival.com
The Queen's Gallery,
Palace of Holyroodhouse,
The Royal Mile, EH8 8DX

Film Club: Embassy Gallery, Edinburgh

7pm
Free, but please book in advance at
www.edinburghartfestival.com
CodeBase, Argyle House, 3 Lady
Lawson Street, EH3 9DR

Thursday 28 August

Free bus to Jupiter Artland

Departs 10am, returns 3pm
Free, including entry to
Jupiter Artland. Book at
www.edinburghartfestival.com
Leaves from and returns to West
Register House, Charlotte Square

Edinburgh Art Festival Tour: Scottish Art

1pm
Free, no booking necessary
Edinburgh Art Festival Kiosk,
George Street, EH2 3EY

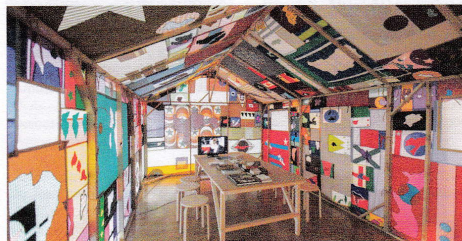
Spotlight Tour

3pm
Free, no booking necessary
City Art Centre,
2 Market Street, EH1 1DE

The House of Adelaida Ivanovna

7pm
Free, book your tickets by emailing
mme.ivanovna@gmail.com
Top Floor, Ocean Terminal
Shopping Centre,
Ocean Drive, EH6 6JJ

Events Focus: Stop Thief!



Emma Rushton and Derek Tyman, *Flaghall*, 2005–2014, photograph by Stuart Armitt.

Emma Rushton and Derek Tyman's *Flaghall*, part of our exhibition *Where do I end and you begin*, is a space of potential multiple uses – a community hall, exhibition space or meeting place. As part of the exhibition the artists have re-imagined *Flaghall* as a reading room where texts, talks and performances are brought together under the title *Stop Thief!* As part of the programme you can attend a talk by writer and activist Andy Wightman, author of *The Poor Had no Lawyers*, and a live intervention in the gallery where a series of readings by actors illuminate the themes explored in the work. Both events take place on Saturday 30 August at City Art Centre and are free to attend.

Events Focus: Yann Seznec



Yann Seznec and the Yann Seznec Fan Club, photograph by Stuart Armitt.

Yann Seznec's *Currents* is one of our festival commissions for 2014, housed in a Police Box on Easter Road. Constructed entirely from recycled computer fans, the work is a physical and sonic experience, drawing on real-time weather data from around the world to move air around the visitor. The work has been co-commissioned with PRS for Music Foundation's New Music Biennial, and Seznec has made a set of musical instruments to accompany the installation. He will perform using the instruments at both his Artist Talk with Martin Parker on Tuesday 26 August, and at a special performance as the festival closes on Sunday 31 August at Trinity Apsie. Both events are free to attend, with tickets available through our website.