Artists and Interdisciplinarity in Treescapes Research

Coille Dhubh Rainich

David Edwards
Forest Research

AHRC Treescapes Session 1
8 Oct 2020
**The Black Wood project**

**The ‘Future Forest’ workshop**

*Kinloch Rannoch November 2013*

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**Public Talk / A Panel Discussion**
Friday, 22 November, 19:30 - 21:00
at the MacDonald Loch Rannoch Hotel, Rannoch, Perthshire, PH16 5PA, 01822 622 201

Come and take part in a discussion about the Black Wood of Rannoch.

You are invited to attend a public talk and panel discussion, part of a workshop set up to consider ideas and models of cultural awareness, ethical responsibility and public access to historically significant Caledonian forests like the Black Wood of Rannoch.

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**Public Walk in the Black Wood**
Saturday, 23 November, 10:00 - 12:00
Meet at the Forestry Commission sign at the Caperhoover and of the Black Wood, or if you need a lift, speak to Anne Bannin about receiving a seat in a van leaving the Loch Rannoch Hotel by 8:30AM (07716053188).

A guided walk with Anne Bannin and Rob Coeger, Black Wood Ranger and EC ecologist. Mary Chambers, Rannoch Forest and Paths Volunteer, and David Fiddler, Loch Rannoch Conservation Association.

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**BLACK WOOD WORKSHOP OVERVIEW**
Anne Bannin - Artist, Poet and Black Wood Advocate
Tom Collins and Inuka Goto - Artists, Glasgow

**RESPONDENTS**
Jane Dekker - Rannoch and Tummel Tourism Association
Pete Tellam - Forestry Commission, Scotland
Paul McDermot - Perth and Kinross Countryside Trust

**SPONSORS**
Forestry Commission Scotland Community Seedcorn Fund
Imagining Natural Scotland, Creative Scotland Programme
Landscape Research Group

RSVP to collinadgoto.com
Detail of *Coille Dubh Rainich (The Black Wood of Rannoch)*
Reiko Goto and Tim Collins, 2015
Comh-Chomhairle Bràghad Albainn (The Breadalbane Deliberation)
Tim Collins and Reiko Goto (with Sara Ocklind), Translator: Beathag Mhoireasdan, 2015 (Photo T. Collins)
The Caledonian Everyday
Convened and hosted by Chris Fremantle, ecocastscoland

At Summerhall, In the Anatomy Lecture Theatre
Summerhall Place, Edinburgh EH1 3JS

The Caledonian Everyday is a series of 4 discussions that will focus on the cultural importance of the Caledonian forests of Scotland. Details on the speakers will emerge on ecocastscoland.net over the coming weeks.

Sunday 12 April at 2.30pm
Paul Tisdall, Chair of the Caledonian Research Group will introduce this exhibition entitled: The Coffee, Tea & Co.
Mornie George and Gerry Livesey will discuss key questions about inspiring the future of forests in Scotland.

The exhibition is open to the public from Sunday 5 April to Wednesday 15 April 2020.

Key Questions:
Who knows what about the ancient woodlands of Scotland? Management of forests is no longer restricted to the interests of a narrow set of beneficiaries. Who looks after and who is responsible for the forests?

What can the arts and humanities contribute to an understanding of the environmental history of the forests? How can we work together to embed the Caledonian forest tradition in the cultural landscape?

How can we utilise the arts and cultural institutions of Scotland to understand the relationship with ancient woodlands and forests? What can we learn from the arts and humanities so that we continue to make cultural connections?

Key questions will be addressed in a series of public sessions held over 4 days leading up to the exhibition’s opening on Sunday 5 April at 2.30 pm.

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Black Wood of Rannoch

by Tim Collins on November 1, 2013 in The Forest is Moving

Above is a sketch, an image created for an exhibition ‘Eden3: Trees Are the Language of Landscape’, presented at the Tent Gallery in Art Space and Nature at Edinburgh College of Art, University of Edinburgh in May 2013. It sets the threshold for the work that began in July 2013.

In 2012 we had chosen the Caledonian forests of Scotland as a topic of research and creative inquiry.
FUTURE FOREST
The BLACK WOOD
RANNOCH, SCOTLAND

Tim Collins and Reiko Goto
Collins & Goto Studio, Glasgow, Scotland
Art, Design, Ecology and Planning in the Public Interest

with David Edwards
Forest Research, Roslin, Scotland
The Research Agency of the Forestry Commission
WetlandLIFE: Taking the bite out of wetlands

Managing mosquitoes and the socio-ecological value of wetlands for wellbeing

- Valuing Nature Programme – NERC, ESRC, AHRC

- University of Greenwich: Tim Acott, Adriana Ford
- Natural Resource Institute: Gay Gibson, Frances Hawkes,
- University of Bristol: Peter Coates
- Cranfield University: Anil Graves, Joe Morris
- University of Brighton: Andrew Church, Neil Ravenscroft
- Public Health England: Jolyon Medlock, Alex Vaux
- Forest Research: David Edwards
A Gothic mystery of ‘fallen women’ and the

dark history of the Thames...

After surviving a near-fatal breakdown and finding herself raised by the

Warrior Brothers in the imposing Wakeham House, a forbidding manor,

years later, Wakeham House is restored into

an elegant country home and Eulalia returns, fresh from a break

up and eager for the restorative calm of the Thames. But her

architectical neighbour, Manor, fills her head with the river’s

murky past and with stories of science and art who were obsessed

with the drowned women who were washed up on its banks.

V.H. Leslie’s short stories have been published widely. She has

also had three and a half novels published in Scotland and Taff

Towers. In 2023, she won a Hawthornden Fellowship and the

Lightning Tree Chapter Prize. This is her first novel.

15 MAY 2016

“V.H. Leslie’s story is not that you

are conscious of just how good it is.

Stephen Volk

www.forestry.gov.uk/forestreresearch
Not so long ago, when a drystone wall was being repaired near Charter House, on the Mendip, a glass bottle was found in the wall. It contained a message, a love message from a young woman. Research showed that the message dated to 1914. The woman and the young man to whom the message was addressed were in love. Their families would not agree to the relationship because the young man came from a working class family and the woman from a professional class family. The reason the note from the woman was still in the bottle was that he had gone off to the war and never returned to collect it and leave one for her.

Anonymous
Some reflections on what works and why:

- **Positionality**: the freedom to ‘go in as a person’ – less constrained by the methods and values of formal decision-making

- **Knowledge**: hammering out understandings of values and meanings on the artist’s own subjectivity – in ways which speak to others

- **Impact**: shaping the social discourse in which decisions are made – rather than eliciting evidence to inform the policy cycle

- **Collaboration**: a commitment to interdisciplinarity / epistemological equality without instrumentalising artists within a predefined agenda – plus proper remuneration!