

Artists and Interdisciplinarity in Treescapes Research

ved public interest as a result of that on-going success. Finally we will touch on the ideas that 'the forests are on the n




Coille Dhubh Rainich

David Edwards
Forest Research

AHRC Treescapes Session 1
8 Oct 2020

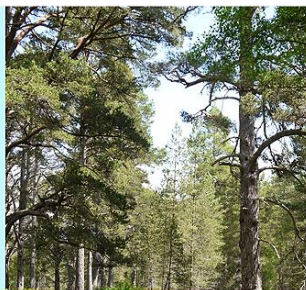




Public Talk/ A Panel Discussion
Friday, 22 November, 19:30-21:00
 at the MacDonald Loch Rannoch Hotel
 Kinloch Rannoch, Perthshire, PH16 5PS, 01882 632 201

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.



THE FOREST IS MOVING

A Future Forest Workshop in Kinloch Rannoch

Public Walk in the Black Wood
Saturday, 23 November, 10:00-12:00

Meet at the Forestry Commission sign at the Gamgahouran end of the Black Wood; or if you need a lift speak to Anne Benson about reserving a seat on a bus leaving the Loch Rannoch Hotel by 9:30AM (07786 063 678).


A Guided walk with: Anne Benson and Rob Coope, Black Wood Ranger and FC ecologist, Mary Chambers, Rannoch Forest and Paths Volunteer, and David Friskney, Loch Rannoch Conservation Association.

BLACK WOOD WORKSHOP OVERVIEW
 Anne Benson - Artist, Host and Black Wood Advocate
 Tim Collins and Reiko Goto - Artists, Glasgow

RESPONDENTS
 Jane Dekker - Rannoch and Tummel Tourist Association
 Peter Fullerton - Forestry Commission, Scotland
 Paul McLennan - Perth and Kinross Countryside Trust

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

RSVP@collinsandgoto.com





The 'Future Forest' workshop Kinloch Rannoch November 2013



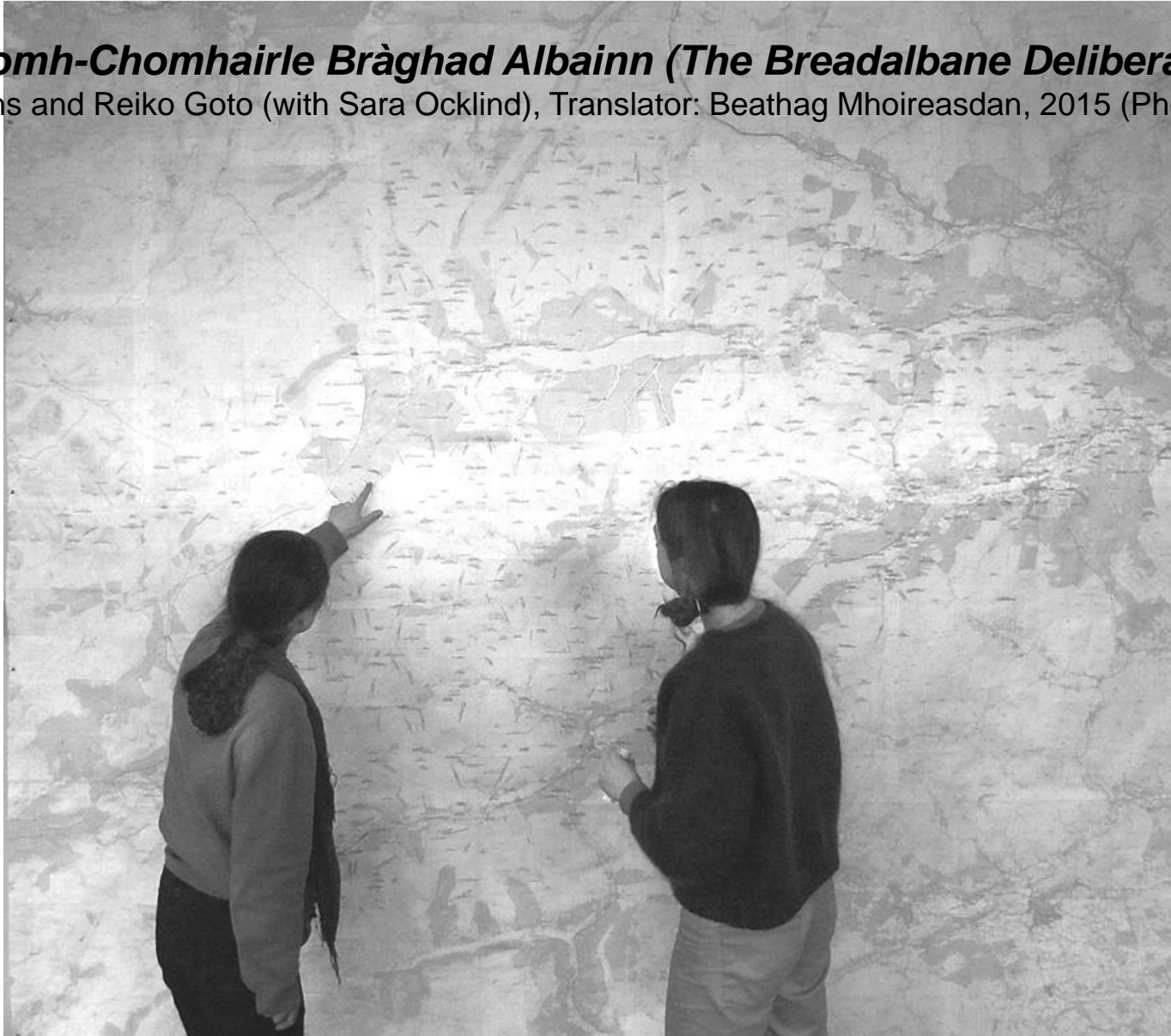


Detail of ***Coille Dubh Rainich (The Black Wood of Rannoch)***
Reiko Goto and Tim Collins, 2015



Comh-Chomhairle Bràghad Albainn (The Breadalbane Deliberation)

Tim Collins and Reiko Goto (with Sara Ocklind), Translator: Beathag Mhoireasdan, 2015 (Photo T. Collins)





SYLVA CALEDONIA

Collins and Goto Studio • Gerry Loose and Morven Gregor • Chris Fremantle, ecoartscotland

Summerhall, Edinburgh, Scotland, 2015



The Caledonian Everyday

Convened and hosted by Chris Fremantle, ecoartscotland

At Summerhall, in the Anatomy Lecture Theatre
Summerhall Place, Edinburgh EH9 1PL

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 ecoartscotland.net over the coming weeks.

Sunday 12 April at 2-3:30pm

Paul Tabbush, Chair of the Landscape Research Group will join the exhibition artists Tim Collins, Reiko Goto, Morven Gregor and Gerry Loose to discuss key questions about imagining the future of forests in Scotland.

The 2nd discussion with curators, Saturday 25 April at 2-3:30 pm

The 3rd discussion with invited artists, Saturday 9 at 2-3:30 pm

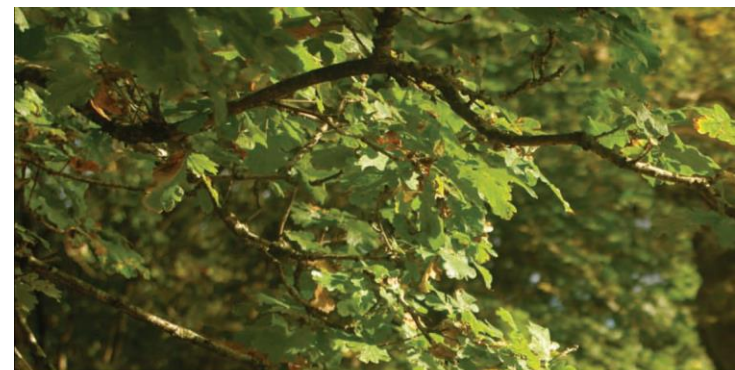
The last discussion with foresters, Saturday 16 May 2-3:30 pm

Key Questions

Who knows what about the ancient woodlands of Scotland? Management of forests is no longer restricted to issues of extraction vs biodiversity. Who decides how and what to manage? Who benefits? Who speaks for the forest and other living things?

What can the arts and humanities contribute to well-being of the non-human? The iconic and of the everyday: where is the Caledonian forest embodied in the central hall? Can a deeper ecological community and its aesthetic experience be nurtured within a city?

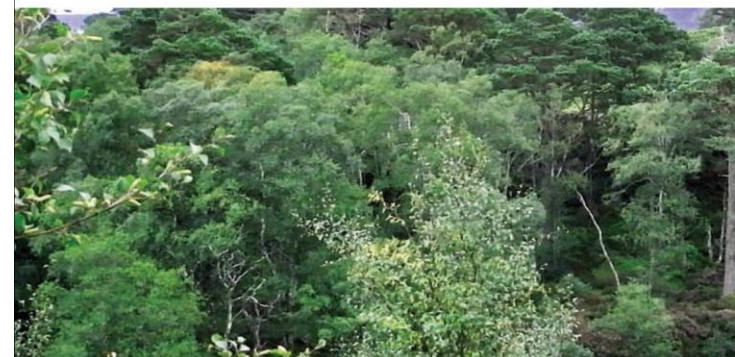
How can the arts and cultural institutions of Scotland enrich our relationship with ancient woodlands and forests? We know that the arts and humanities can create connections. What are the examples of practices making these connections?



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Coille Dhubh Rainich



Black Wood of Rannoch

ing that shapes culture as surely as culture shapes it. We want to consider the historic moment when the Black Wood w

Imagining Natural Scotland

Background Information Sessions Projects Conference Publication Blog

1. A Critical Forest Art Practice.

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



Text with a map showing the 35 remaining Caledonian Forest patches in Scotland.

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.

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Recent Posts

- 2. A Critical Forest Art Practice: Onsite in the Black Wood.
- Making Space for Water
- Imagining Barnacle Geese on Islay
- Scotspine Portraits INS Exhibition
- A New EIA for Natural Scotland – Project Update

Recent Comments

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



Supported by
The National Lottery
 through Creative Scotland



 **Forestry Commission Scotland**
 Coimisean na Coilltearachd Alba

Year of Natural
 Scotland 2013

landscape
 research
 group

 **Forest Research**

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**























ITCHING FO

wind moves - reed move
horizontal wave - gra

SAT. 2PM
Dr. FRANCIS
HAWKES
'MOSQUITOES +
WETLANDS'











Memory:

My father telling us of his
Sunday School Outings in the
late 1930's/40's. They would have
to walk from Ashcroft to the station.
How excited they all were about the
Steam train journey to Gorton and
How lovely to be able to do
that today!

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.



NAME: JILL R.

This has always been a peaceful,
tranquil place to visit, and an
especially good place for an
afternoon picnic!! A paddling
bitten would be nice though.---



Please post me in the Word Hide and visit wetlandlife.org
to view your contributions and for news about the Hide & Seek Project

Anonymous

My father in law used to
work here in the 50's
drying peat. He came out
to see the Marsh harriers
from the tower hide.
We have scattered his
ashes in a place he loved.



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!