Reflections: glass: water: art: science

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REFLECTIONS GLASS: WATER: ART: SCIENCE

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Over 530 people attended this short exhibition, and the series of events taking place during the exhibition period. This publication is a record and analysis of the processes, works and discussion which took place during Reflections: glass: water: art: science, dissected through both the lens of creativity as a process and making art.

Introduction

Reflections: glass: water: art: science

The Reflections programme was an extensive schedule of events, which can be divided into two core parts; an artist residency, which took place in March 2016 and an exhibition, supported by a series of public events in May. Reflections was a satellite event of Scotland’s Festival of Architecture taking place during the Year of Innovation, Design and Architecture (YIAD 2016), a Scottish Government initiative.

Reflections: glass: water: art: science was developed from an original idea by Inge Panneels from the University of Sunderland, in collaboration with several partners.

The Artist Residency was supported by Selkirk Conservation and Regeneration Scheme (CARS), CABN (Creative Arts Business Network), National Glass Centre Research at the University of Sunderland, Edinburgh College of Art, Edinburgh School of Architecture and Landscape Architecture (ESALA) and the Haining Charitable Trust.

During the residency, the thirty-three participants were able to explore the site of the Haining through the experimental creative use of glass, allowing artists from diverse working practices access to a material perhaps not accessible or available to them.

It is notable at this juncture that the participants at this event were local, national, European and international – at least ten different countries were represented (Poland, Mexico, Ukraine, Ecuador, Italy, Germany, Czech Republic, England, Scotland and Belgium).

The exhibition and the supporting events were supported by Creative Scotland, the Borders Science Festival, the RIAS Festival of Architecture, the Edinburgh Architects Association (EAA) and Selkirk CARS. The exhibition showcased the works of twenty artists, using glass, film, photography, sound, sculpture and found objects to create works.

Over 536 people attended this short exhibition, and the series of events taking place during the exhibition period.
The main aim of CABN (Creative Arts Business Network) is to develop the professional creative sector in the Scottish Borders through a diverse programme of support. Although the focus of CABN is on creative micro-businesses across all artforms, it also engages with, and provides support to sectoral organisations and community groups – including The Haining Trust in the development of their vision for this unique space and setting for contemporary art.

Reflections: glass: water: art: science provided a valuable opportunity for multi-disciplinary artists and students to come together and explore collaborations in a site specific context at The Haining. Such opportunities are rare for artists locally, and the high quality, artist-led Reflections creative lab was one which CABN was very keen to support. Place Making is a key theme of our work, and the development of the work from the lab weekend into the final exhibition articulated this beautifully. There was a real synergy between the work and the unique setting of the Haining. CABN supports process and development, and Reflections provided a rich experience for all those taking part which I believe will impact on their practice in the future.

Supporting the lead artists - all Borders based - was important for CABN in terms of valuing the quality and range of skills inherent in the region.

The Reflections exhibition and programme of talks and workshops also enabled a wider audience of peers and the general public to engage with the project through high quality offerings linked to the Year of Innovation, Architecture and Design. Reflections: glass: water: art: science was a very special project, developed by Inge Panneels who is highly respected and worked so hard to realise such a rich offering. I believe that the impacts of Reflections will ripple through the creative sector in the Borders and beyond – not just for those who engaged directly with it, but more widely through the dissemination of the documentation of the project.

The Borders is a place to engage with, and a place where contemporary practice is developed – I believe that this is a key message delivered through Reflections: glass: water: art: science.

Mary Morrison
Creative Arts Business Network (CABN)
Live Borders

Selkirk Conservation Area Regeneration Scheme (CARS) is focused on the heritage led regeneration of Selkirk town centre and the engagement of the local community in the history and heritage of the local area. Reflections: glass: water: art: science is aligned with the aims and objectives of Selkirk CARS both by encouraging use of the category A listed Haining House and surrounding landscape, as well as engaging with local creative practitioners developing site specific artworks with a traditional craft material.

Selkirk CARS committed support at the outset of the Reflections project to assist in the development of external funding packages, strengthening the economic impact to the Scottish Borders, and the Royal Burgh of Selkirk in particular. With over 530 people attending the exhibition and various complimentary events, Reflections: glass: water: art: science ensured that the community benefitted greatly from exposure to the national Year of Innovation, Architecture & Design, the Festival of Architecture and the Borders Science Festival.

Colin Gilmour
Selkirk CARS
Project Officer
“THE MATERIAL OF GLASS FORMED THE FOCUS THROUGH WHICH TO REFLECT ON SCIENCE AND ARCHITECTURE WITH THE HAINING HOUSE AND LOCH IN SELKIRK AS THE PHYSICAL PLACE OF ENQUIRY”
On 20-22 March 2016, a group of professional artists and students worked alongside each other in a three day intensive creative lab. The collaborative nature of the residency was centred on sharing working practices and working with the material of glass on the site of the Haining.

Three Scottish Borders based artists, sculptor Charlie Poulson, multi-media artist Kerry Jones and architect and artist Felicity Bristow used their own experience as practitioners to support, and work alongside, the other artists in their role as ‘agents provocateurs’.

Six under and postgraduate students from the Glass and Ceramics department from the University of Sunderland took part, together with nine postgraduate architecture students from Edinburgh University. Ten students from the BTEC Level2 Art and Design Foundation course at Borders College joined them on Monday 21st March 2016. This took them out of their usual surroundings and challenged them to work in an experimental manner.

Introduction
Reflections: glass: water: art: science

This diverse group of students worked alongside a group of thirteen Scottish Borders based professional artists. Their practices ranged from painting, photography, paper and print, to sound, film, dance and choreography.

The opportunity for local artists to partake in an artist residency has a precedent in the short Creative Lab, organised by CABN in April 2012, when the Haining, a grand manor house on the outskirts of the town of Selkirk, was first bequeathed to the people of Selkirkshire.

Despite the diversity in experience, practice and ages, this group of 33 creative practitioners worked together, investigating the site of the Haining loch and house, exploring glass in both an experimental and experiential manner. Some of the resulting work can be seen in a blog where some artists posted reflections on the residency: https://reflectionsglasswaterartscience.wordpress.com
Inge is an artist and academic with extensive experience of working in a public art context across the UK, with a studio in the Scottish Borders, working on site-specific projects and using mapping as a methodology. She is an active researcher and part-time Senior Lecturer at the National Glass Centre, University of Sunderland. She originated and developed the concept for the Reflections project in the context of the Festival of Architecture and contributed her experience of working with glass.

Dorian is an architect and academic in ESALA, ECA, University of Edinburgh, and partner in Wiszniewski Thomson Architects. Built and award winning project work has been published and exhibited nationally and internationally, with core interests being the architectural-political-philosophical overlap on issues of representation and production. His research on how water impacts space provided a good theoretical framework for the Residency.

Kevin is a photographer and documentary maker whose studio is based in the Haining. He documented the process of the Residency and filming the Meet Your Maker glass demonstrations during the exhibition. He provided technical and logistical support but also managed to find some time to collaborate with some of the other artists during the Residency.

Kerry is a multi-media artist based in the Scottish Borders whose work incorporates film, sound, archives. Her recent work includes the People’s Museum in Selkirk. Kerry’s knowledge of digital film as a member of the Moving Image Collective, proved a real asset for the artists in assembling footage and impressions taken during the Residency.

Charlie is a sculptor based in the Scottish Borders, who works in three distinct areas: sculpture, growing sculpture and drawing. Charlie’s consummate making skills and knowledge, supported by his wonderful studio on wheels – a van with a treasure trove of tools – made him an excellent agent provocateur; a role which he took up with gusto to cajole, encourage and help the artists.
Ten students from the BTEC Level 2 Art and Design Foundation course at Borders College joined the Residency on Monday 21st March 2016. This took them out of their usual surroundings and challenged them to work in an experimental manner.
documenting the environment

Images: Samantha Harrison
THE LOCH
Image: Ingie Farnwaite
COLLECTIVE EXPEDITIONS

Images (from left): 1,3,4 Kevin Greenfield, 2 Samantha Harrison
Art and Architecture are the products of collective and individual enterprises of each. Everybody practices for a range of reasons. Their settings are usually an aspect of their reasons. Our hope was simply to place in proximity a range of committed practitioners at various levels of experience from varied but related disciplines who all share commitment towards material production that traverses the very line that art necessarily has to cross – the line between the necessary and unnecessary. We determined to create a setting whereby a range of future producers/carers could share what they actually care about and how they usually go about producing/caring and sharing. For me, this was an exercise in caring for the environment, material production and the communicative potential of abstraction – in other words to re-affirm at least to operate an experiment in coming to terms with “the abstract collective essence as the basis of art” and perhaps even how art operates as a constituent part of how community can develop. The outputs of this experiment express how the gathered group care about our environment, how they make things for a specific environment but also, as importantly, how an environment creates the context for how people may co-create and form themselves, at least and perhaps most importantly, temporarily, as a community; oscillating between individuality and collectivity.

I have emboldened the terms that hold the two seemingly contradictory positions: we are placing in the same frame both the suggestions that art is a collective output and an aspect of individual existence. In other words, on one hand there is a claim that art and architecture are made by and for many people. However, on the other hand there is a claim that it takes the act of an artist to make something that we can call artistic. This is not to say that what we have put together an event which a range of committed practitioners at various levels of experience from varied but related disciplines who all share commitment towards material production that traverses the very line that art necessarily has to cross – the line between the necessary and unnecessary. We determined to create an environment that creates the context for how people may co-create and form themselves, at least and perhaps most importantly, temporarily, as a community; oscillating between individuality and collectivity.

What is at stake in this contradiction is the fundamental question that troubles all art production: is art for the many or for the few? It can be claimed that it is a false question; either individuals and collectives are presumed to be aspects of each other and in making for ourselves we also make for others, hence, all represents this unity, and/or, art is irrefutable to such territorialisation because it transcends its material considerations. The first assertion has some substance. However, this latter assertion regularly comes with a formula: art is for art’s sake. That is, art is free from any claims upon it by individuals or groups. However, this, in my view, seems to exacerbate the tension the question holds. This assertion places art in the realm of mythology and simultaneously mythologises art production and artists. It can be argued that “art for art’s sake” really just simply shifts responsibility for the production of art, simultaneously, the responsibility for art movies towards would-be experts that frequently present themselves as wise or pious enough to understand what constitutes art, and away from those who generally do not engage in artistic production and know insufficiently about such practices to offer anything other than mere opinion.

This fundamental difficulty, one might even call it: the fundamental problem of the politics of art, also leads to the reductively bacteriaded and equally well-proliferated Kantian equation that art is about beauty and “beauty is in the eye of the beholder”. However, this equation really doesn’t help very much either because it simultaneously gives the responsibility of art to everyone and to no one: it proposes art as an entirely subjective experience, subjecting collective or at least to the sum of individual egos or to the impenetrable Gnosticism of the connoisseurs. However, in such a vacuous social world of inability to care about our environment, how they make things for others, hence, all represents this unity, and/or, art is irrefutable to such territorialisation because it transcends its material considerations. The first assertion has some substance. However, this latter assertion regularly comes with a formula: art is for art’s sake. That is, art is free from any claims upon it by individuals or groups. However, this, in my view, seems to exacerbate the tension the question holds. This assertion places art in the realm of mythology and simultaneously mythologises art production and artists. It can be argued that “art for art’s sake” really just simply shifts responsibility for the production of art, simultaneously, the responsibility for art movies towards would-be experts that frequently present themselves as wise or pious enough to understand what constitutes art, and away from those who generally do not engage in artistic production and know insufficiently about such practices to offer anything other than mere opinion.

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of the Haining. The overall grouping of producer/carers who operate from the studios in the refurbished stables Foundation (10); and at least one artist/photographer students from the local Border's College Art and Design communities (12). There were others who also came to within the territory of operation, local Scottish Borders' communities (another political and cultural story). A setting, The Haining, a Georgian house and grounds with a lake (designed and built c.1790 by a wealthy family – a political and culturally situated story in itself), coupled through the overarching theme of production (in the sense of art reflecting on art reflecting material interface between situation, water and glass). We, the grouping of artists and architects, reflected at the creative to a context, a theme and sub-theme of materials: everybody was equally individually and relationally co-informed by the event. My reflection is not a myopically intense mise-en-abyme of self-referential exchange and against them acting only as instruments to their institutional interests. However, not that we have some technical insights offered technical advice. No teachers instructed the groupings; and there was no top-down or bottom-up presumption to our productions. No teachers instructed, but might even move beyond architects and artists radicals, Italian and French thinkers and practitioners he radical Italian and French thinkers and practitioners he reconstructed theorisation of factories and other workplaces as communities of sociality and cultural production and collective production and reception provide a useful precedent for this reflection. Negri is well known for his old ‘N’ Group artist conspirator Manfredo Massironi. His insights are crucial to the themes of our reflections, the theory and productions of inter-disciplinary practice. Here I am reflecting on an event entitled Reflections at the Unive
them to be artists? How we see ourselves in relation to others is the fundamental ethical question at the root of all politics. How many of us launch an ethical hope through our work? Perhaps we all do, whatever we think of all politics. How we see ourselves in relation to others is the fundamental ethical question at the root of all politics. How we see ourselves in relation to others is the fundamental ethical question at the root of all politics. How many of us launch an ethical hope through our work? Perhaps we all do, whatever we think of all politics. How we see ourselves in relation to others is the fundamental ethical question at the root of all politics. How many of us launch an ethical hope through our work? Perhaps we all do, whatever we think of all politics. How we see ourselves in relation to others is the fundamental ethical question at the root of all politics. How many of us launch an ethical hope through our work? Perhaps we all do, whatever we think of all politics.
However, fundamentally they reflect on a common issue. Glass occupies the between of man and nature; glass art plays in this abyss – naturally, it reflects it but really it is also suspended and suspends us within it. Glass is both natural and technological; it embodies the “abstract collective essence” as its medium.

I have been working on the theme of water for a few years, in Scotland, Sardinia and most recently in the context of India and its monsoon aqua-land-scape. My Indian experience of water has been the most dramatic: for example and quite obviously, immediately after arriving at my hotel in the Bombay Fort area, late August 2013, I went for a walk. In five minutes I had been soaked to the skin. It was very humid. Sticky. I was wet with sweat. The day went from brilliant sunshine to dark looming cloud in a matter of moments with a subsequent deluge. Streets became rivers in an instant. It is true they went back to streets again very quickly afterwards. However, it astonished me to think that here was a place that even though it clearly has an abundance of water, it is a very wet place, there are regular reports in its newspapers of water shortages. There are tank-trucks everywhere removing and delivering water – in all shades from brown to clear. Historically Bombay was known for its beautiful “sweet” water. Its Mithi river translates as such. It has great lakes in the North of its peninsula. Bombay is like many places in the world. Its relationship to water has somewhat soured.

My friends and academic colleagues Anuradha Mathur and Dilip da Cunha, who operate from the University of Pennsylvania and various institutions in India, take our relationship to water very seriously. They have been working on water from a sensibility developed through reconciling a deconstruction of western philosophy as it meets historically layered Indian spatial and philosophical practices. In opening the conversations on water at The Haining event, I borrowed from their recent presentation to us in the University of Edinburgh to elaborate how we might try to forge a richer, deeper and temporally intelligent relationship with water. They began their lecture by invoking Paul Klee’s diagram from his notebooks (Volume 1, The Thinking Eye, London: Lund Humphries, 1961 (p.402). I sketched a version of it on the paving stones on the terrace between the garden room and the loch as a declaration of a possible point of departure for how the Haining event might begin to think water. I think Klee’s feeling and motion drawings are an inspiration not only for how we might take our lines for a walk, but maybe also for how we may take water for a walk and ourselves for a physical and conceptual walk through an aqua-land-scape. The artifice of the Picturesque loch/ lake beyond the ha-ha of the garden with its poisonous algae due to poor water flow was pertinent to this reflection (yet a further political and cultural story).
The diagram of the water cycle most of us understand and can call to mind from our early school years. It holds a paradigm that we may wish to re-consider. It is a cycle. It can begin at any point. 1. There are clouds. 2. Rain falls from clouds onto sloping hills. 3. Rain collects and forms rivers that run to the sea. And 4., water evaporates from the sea and rises to form clouds. And it goes on. What Klee wants us to think about is the motion as much as the lull of weather. He gives us a drawing of mixed weather (see fig. right). The mix of weather stirs our feelings. What Mathur and da Cunha want us to think about is as significant. They want us to reflect on how we see the world. They are concerned about how water has become a negative thing, a problem to be solved, Nature to be tamed. We have fixed our view of the world on only one of these processes and think of it as reality. Rather than perpetuate this absurdity of posing ourselves against nature they take their lead from Klee and suggest that we need to enter this world of temporal flux. They, as many of us, feel that we can no longer develop projects that only seek to hold back water to fixed lines, draw our maps as though rivers have fixed edges, make rivers to conform to fixed edges and alongside which we can then build our cities, frontline the water as though it was either only an amenity of leisure or a commodity of production. Water is an ecology that propels all other ecologies. Mathur and da Cunha, like Klee, like ourselves at the Haining, begin this question through framing another question: recognizing its temporal flux, how then do we draw water? At the Haining we complicated this question a little more. How do we use glass as a means for reflecting on water, for reflecting on how we might give measure to a deep and meaningful political-poetic ontology of an aqua-land-scape? Our productions offer no set answers to such questions. However, they at least launch work on a trajectory of ethical hope with commitment to “the abstract collective essence as the basis of art,” which I think exemplifies how an inter-disciplinary community can work to form themselves around “common” values.

Dorian Wiszniewski, June 2016
Edinburgh College of Art, Edinburgh School of Architecture and Landscape Architecture (ESALA)
Drawing Lines; Taking Measures
Images: Dorian Wiszniewski
SHARING SKILLS

Images (from left): 1, 2, 4 Inge Panneels, 3 Sienna Griffin-Shaw
Glass as a material plays a key role in architecture and science. Reflections: glass and science is a programme of arts events in which glass was used, literally and metaphorically, to ‘reflect’ on science and architecture, with the Haining House and Loch as the site of enquiry.

The Romans were the first to start using glass in an architectural context; mouth-blown glass sheets were inserted into small window spaces to keep out the elements. The anthropologist Alan Macfarlane asserted that glass enabled Renaissance western philosophical thought and culture for nearly five hundred years. Macfarlane also remarks that glass enabled Renaissance artists, through the use of mirrors, to shift and change their vision and to work out the ‘cheating of the eye’ in their paintings. In the 21st century, artists have used glass to transform space, to the point that a visiting dog, marble floor of the grand hall of the Haining, distorted turning in the water and shifting the reflected views as it moved. It offered simultaneous glimpses of both water and sky. The same piece, when placed on the checked floor-to-wall covering of the chapel floor of Mount Stuart, reflected not only the collapsing structure of boathouse in its construction, the mirror tiles also reflected parts of the architecture. The disjointed tiles, at odd angles to the floor pattern, refracted the walls and window, thus making you take notice of the architectural detailing and the portrait on the wall. The angled mirrors in the Kaleidoscope piece, made by Helen Pulling, reflected the view and also altered our perception of the landscape beyond. It was inspired by the eponymous invention in 1897 by Sir David Brewster – a physicist from Jedburgh– who, through studies on optics had informed it. Similarly, the 17th century painter Claude Lorrain invented a small, slightly convex black glass, or mirror, as a means to frame the landscape. The Claude glass, was used extensively by the picturesque landscape painters of the 18th and 19th century to reflect the landscape in a picturesque manner. It inspired the eponymous black glass cast piece by Inge Pannels. Placed during the exhibition in the tall windows of the Haining library, it reflected both the architecture and sky scope beyond.

The Transposition piece by Kira Scozobbo and Jen Love made exceptional use of the particular qualities of dichroic glass, a glass which was initially developed by NASA as a colour filter to selectively let light of a small range of colours pass through, whilst reflecting others. It is applied as an interference filters for laboratory use in science but has since become a wonderful and diverse material for artists and architects to use. Depending on the angle of the light, the colour cast will change. A seemingly blue glass, might cast a yellow shadow, and when the light shifts what might appear as a pink glass, could be casting a green shadow. The suspension of the two intersecting panes of glass, allowed the glass to move; fleeting glimpses of colour were drifting in and out of focus. Its placement is space; whether suspended in mid air, or floating on the current of the loch, explored the ephemeral nature of this glass. It was placed in the exhibition in context alongside the works of two international artists who have used dichroic glass to transform architectural spaces. The work of Lithuanian artist Neringa Vasiulevaitė was juxtaposed with the architectural work of American artist Ed Carpenter.

Thus the qualities of glass to transform space, beyond its defined role in architecture, outside of the realm of the ecclesiastical or the decorative, glass has instead been used to jolt our perception of the ‘everyday’.

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Thus the qualities of glass to transform space, beyond its defined role in architecture, outside of the realm of the ecclesiastical or the decorative, glass has instead been used to jolt our perception of the ‘everyday’.
Craft theorist Glen Adamson asserted that the grounding of craft in material specificity is oppositional to the ambition of modern art to achieve a purely visual effect. This binary opposition of between the material and the optical (2007) is one of the root causes of the dichotomy of craft in material specificity is oppositional to the ambition of modern art to achieve a purely visual effect. This 'binary opposition of between the material and the optical (2007) is one of the root causes of the dichotomy of craft in material specificity is oppositional to the ambition of modern art to achieve a purely visual effect. This 'binary opposition of between the material and the optical (2007) is one of the root causes of the dichotomy of craft in material specificity is oppositional to the ambition of modern art to achieve a purely visual effect. This 'binary opposition of between the material and the optical (2007) is one of the root causes of the dichotomy of craft in material specificity is oppositional to the ambition of modern art to achieve a purely visual effect. This 'binary opposition of between the material and the optical (2007) is one of the root causes of the dichotomy of craft in material specificity is oppositional to the ambition of modern art to achieve a purely visual effect. This 'binary opposition of between the material and the optical (2007) is one of the root causes of the dichotomy of craft in material specificity is oppositional to the ambition of modern art to achieve a purely visual effect. This 'binary opposition of between the material and the optical (2007) is one of the root causes of the dichotomy of craft in material specificity is oppositional to the ambition of modern art to achieve a purely visual effect. This 'binary opposition of between the material and the optical (2007) is one of the root causes of the dichotomy of craft in material specificity is oppositional to the ambition of modern art to achieve a purely visual effect. This 'binary opposition of between the material and the optical (2007) is one of the root causes of the dichotomy of
Gilbert Scott, Roker Breakfast, cooking and making a traditional English breakfast in the theatre of the glass hot shop at the National Glass Centre in Sunderland, was the winning entry for the Bombay Sapphire Glass Prize in 2005. Artists such as Gillian Hobson, whose light installation Shaping Light Nr 4 (2015) was included in the Reflections exhibition and her recent work transcends the material of glass, instead focusing on its ephemeral reflective qualities and capturing it on silent film. It is a work, which unlike physical works made of glass or other sculptural materials, is easily transported, transmitted and transferred. Two works by the Finnish artist Riikka Haapasaari, were also showcased in an afternoon of short films on Saturday 7th of May. The Hug (2014) provided a counterpart to the new work Figuring Space, which was specially created for the Reflections exhibition and was on display in the library during the exhibition and The Hammock (2014) provided a topical link with the work of the same title made by sculptor Ruth Brenner during the residency and latterly displayed on the staircase under the title Cascade. Here, one material object had two distinct incarnations as two different works, simply by changing the context and placement of the work in time and space, and only the digital record as its testament.

The extensive use of photography and film to record both process and outcomes and the accessibility of these technologies, led to the material of glass being used as a pure means rather than a defined product or finalised piece of work as a means-to-an-end. It could be argued that the Moving Image Collective, a community outreach project from the international Alchemy Film Festival, which has its home in the Scottish Borders town of Hawick, has made an impact on the community of artists operating in the Borders. Kerry Jones passed on her skills from the Collective as did photographer Kevin Greenfield.

The simple enjoyment in the contemplative process of ‘making’ was also evident in several works which appeared during the short residency. Elizabeth Fryer-Harley patiently threaded small silver and gold together to ‘weave’ glass rods together with bright red threads into an exquisite blanket reflecting the ripples of water and the bright red toadstools growing in the verge. Irene Campbell wove the coloured strands of transparent cellulose into a tightly wound basket of shimmering colour. She had initially suspended those strips in the window of the dining room, thereby catching the sun and utterly transforming the room with a riot of colour.

On the Sunday evening, over the course of a shared evening meal, Mark Timmins instigated a session of collective paper boat making. Each participant making a boat to the shape and size they felt inclined to do, without the need for conformity. These were then quietly launched the next day by Panneels and Timmins, in a simple homage to refugees, including children, crossing perilous waters to try and reach safer shores; the politics of water.

The material exploration; of how to resolve how to put things together, whether using glass, found objects or digital data, was a key tenet of the three days. Making thus became a collective activity; of working together to glue parts of glass together; of constructing a wreath of collected deadwood; of folding a flotilla of paper boats over dinner, and challenged the archetypal idea of the lone craftsman or artist working in their studio.
Work, practice and site are three words, which might define contemporary art practice. As the architecture students under the supervision of Dr. Dorian Wisniewski observed, and paraphrasing craft theorist Glenn Adamson: this means that anything made by an artist can be a work; anything an artist does can be a practice; and anywhere this happens can be a site. Artwork, has therefore ceased to be an object but could be an experience, a film, a performance, an installation...Practice thus became a shared practice between artists and architects. Yet, the practices of both artists do not necessarily need to. Within the boundaries of legislative frameworks, which are clearly very different. For one, architects have to work between artists and architects. Yet, the practices of both fields of knowledge positions and perspectives of narrative territories (2006), architectural critic Janet Abrams and writer Peter Hall describe the act of mapping “a means of observation, analysis and synthesis of ideas that draws on different practices including design, architecture and engineering” as the consolidation of disparate fields of knowledge. That mapping became much more pronounced during the Land Art movement of the 1960s and 1970s. Theorist Rosalind Krauss in 1979 as the ‘expanded field’ of observation, analysis and synthesis of ideas that draws on different practices including design, architecture and engineering”. They also noted that they glass rods themselves were constantly in movement, lit up by the reflective light of small tea light candles in the dark cellar space, thereby creating intersecting angles of geometric measure which delineated a precision which conversely, paradoxically became the movement defied as 'sketches' which explored different architectural spaces in the Borders through body movement, and using the 1:50000 scale of Ordnance Survey maps as the rods were more reliable than the wooden yard sticks or the metal chains which were prone to contracting and expanding depending on the weather conditions: “There never has been so great much care and accuracy”.

**SPACE**

Figuring Space; space embodied in artists during the residency, involving sound, movement, glass and photography. In their original collaboration in the cellar space, the artists had noted how the proportion of the stretched arms of the movers holding the glass rods as straight rod measures, were reminiscent of the proportions of the famous drawing of the Vitruvian Man by Michelangelo. They also noted that they glass rods themselves were constantly in movement, lit up by the reflective light of small tea light candles in the dark cellar space, thereby creating intersecting angles of geometric measure which delineated a precision which conversely, paradoxically became the movement defied as ‘sketches’ which explored different architectural spaces in the Borders through body movement, and using the 1:50000 scale of Ordnance Survey maps as the rods were more reliable than the wooden yard sticks or the metal chains which were prone to contracting and expanding depending on the weather conditions: “There never has been so great a proportion of the surface of the Earth measured with so much care and accuracy”. Inge Panneels June 2016 National Glass Centre University of Sunderland
WORKING WITHIN THE LANDSCAPE
Images: Kevin Greenfield
OUTSIDE - THE HAINING RESIDENCY

PROJECTS WITHIN HAINING HOUSE

Jenna Agate, Helen Douglas, James Wyness
CONSTRUCTION WITH GLASS RODS AND TORCHES

Mark Timmins
PROJECTION

Helen Pailing
UNTITLED

Jonathan Mickle, Sienna Griffin-Shaw, James Wyness, Chris Maginn, Jenna Agata
WREATH

Ruth Brenner
INTERVENTION

Mariana Salido Aguilera, Eva Seta Canadi, Patricia Schiwe, Alice Vivoda
EDGES

Isabell Buenz, Dr Dorian Wisznieski, Elizabeth Fryer-Kelsey
UNTITLED

Inge Panneels, Mark Timmins
GALA WATER

Elizabeth Fryer-Kelsey
DOODLE

Ruth Brenner
HAMMICK

Inge Panneels, Niall Campbell
HIVE

Jonathan Mickle, Sienna Griffin-Shaw, James Wyness, Chris Maginn, Jenna Agata
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Kevin Greenfield
UNTITLED

Felicity Bristow
BOOKEN DRAWING

Helen Pailing, Chris Maginn
TAPE DoodleS

Isabell Buenz
BRUSHES

Inge Panneels, Mark Timmins
PAPERBOATS | SHIP OF SOULS

Felicity Bristow
CASTING BOOKS

Elena Semskina, Samantha Harrison, David Stirling
MIRRORBOX

Jan Love, Klara Svobodova
TRANSPOSITION

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Elena Semskina, Samantha Harrison, David Stirling
MIRRORB
Helen Pailing, Chris Maginn
TAPE DOODLES
Images: Helen Pailing
Neil Campbell

ABSENCE

The window as a portal, looking into the past, the stained glass with religious overtones, whilst the bum continues to wash away/cleanse/purify our memory/soul.

Images: Kevin Greenfield
Felicity Bristow

BOEKEN DRAWINGS

Hand cut blotting paper, linen thread, ink, brine, found mirror with nicotine - Varied Edition

Images (from left): 1 Kevin Greenfield
2,3 Inge Panneels
Bulrushes

These man-made bulrushes aim to contrast with the natural reeds in colour, texture and vibrancy. At the same time, these delicate pieces blend into the natural background to allow the visitor to discover them by chance or through careful observation, creating a feeling of having come across a well-kept secret.

Images: Isabell Buenz
Inge Panneels, Mark Timmins

PAPER BOATS

This installation on the water of the Hayling Loch was a collaborative piece of the artists and a comment on the perils of water in the context of the current refugee crisis.

Images (from left): 1 Inge Panneels, 2 Mark Timmins, 3 Felicity Bindloe
The reflections produced by this alternate imaging device provided new and unusual perspectives of ‘the edge’ providing a new perspective on the blurred edges between water and ground, above and below.

Images (from left): Will Levi Marshall, Kevin Greenfield
Mariana Salido Aguilera, Eva Setz Canadas, Patricia Schlee, Alice Vivoda

EDGES

Images (from left): Alice Vivoda, Sienna Griffin-Shaw
Jen Love, Klará Svobodová

Transposition

Images: Klará Svobodová and Jen Love
Inge Pannseels, Mark Timmins

GALA WATER

Found object

Images: Inge Pannseels
Inge Panneels, Niall Campbell

HVE
Temporary installation with sound.
Images: Inge Panneels
Hammock, 2016 (Boathouse, The Haining)
Nickel plated steel, hooks and rope
A 30 kilo chain male net was suspended from the fragile boathouse roof to make a hammock, creating a tension between the collapsing boathouse and the weight of the usable hammock.

Images (from left): 1. Kevin Greenfield, 2,3 Inge Panneels
Ruth Brenner

INTERVENTION – STREAM, 2016 (THE HAINING)
Aluminium and water

Inspired by the combination of reflective surfaces and water, a number of rocks from the stream were wrapped in aluminium and placed back in the water, scattered over the length of the stream.

A machined aluminium form disrupts the flow of the stream.

Images: Ruth Brenner
Felicity Bristow
CASTING BOOKS
Performance at the Haining Loch
Images: Felicity Bristow
Isabell Beenz, Dr. Dorian Wisznieski, Elizabeth Fryer-Kelsey

UNTITLED
Images: Elizabeth Fryer-Kelsey
Jonathan Michie, Sienna Griffin-Shaw, James Wyness, Chris Maginn, Jenna Agata

WREATH

Image: Danny Rollett
WREATH - CONSTRUCTION, PERFORMANCE AND LAUNCH

Images: (left page) Kevin Greenfield, (right page) Danny Rollitt
WREATH - CONSTRUCTION, PERFORMANCE AND LAUNCH

Images: (L) Danny Rollitt, (R) Kevin Greenfield
UNTITLED
The transposition of a sod from one location to another thus altering the status quo.

Helen Polling

**REED DRAWING**

The piece echoed the reflections of the hollow reeds in the water as well as the architectural detail of the staircase carefully placed above a mirror, encouraging viewers to look up.

Images: Kevin Greenfield
Mark Timmins

PROJECTION

This playful installation emits a speech bubble of images from the mouth of the classical bas-relief portrait set into the wall of the Hall.

Image: Felicity Bristow
Siobhan O’Hehir

IN REFLECTION

Photographs, digitally altered on Japanese papers and acetate

The images were made using a small hand held mirror positioned on the ground to capture fragments of the house and the surroundings. Other images were made by moving glass rods in the sunlight reflecting of the water in front of the reeds.

Images: Siobhan O’Hehir
Images (from left): Siobhan O’Hehir, Inge Panneels
Gillian Hobson

SHAPING LIGHT NR. 4
Projection with light and glass
2015

Image (L) Joolze Dymond, (R) Inge Panneels
Ruth Brenner

OUT OF KILTER

Mirror, wood, rope and mixed media
In response to the collapsing boathouse.
Images: Inge Fanneels
Felicity Bristow and Graham Patterson
CLOKIE SORROW
projection-installation
found objects, Haining Loch water, book

This site specific installation in the Hall - its title referencing the burn flowing from the Loch - and uses its water and glass prisms to refract the light into an open book borrowed from the Haining Library, thus bringing the outside-in.

Images: Inge Panneels
Elena Semkina, Samantha Harrison, David Stirling

MIRRORBOX

The reflections produced by this alternate imaging device provided new and unusual perspectives of ‘the edge’ providing a new perspective on the blurred edges between water and ground, above and below.

Images (from left): 1, Will and Phoebe Marshall, 2,3 Inge Pannewik
Ruth Brenner

CASCADE
Nickel-plated steel.
Evocative of the water cascading over the rocks.
Image: Inge Panneels
Graham Patterson

(1) ACCUMULATION
Medium Format Projection

(2) OPEN SEA
35mm Projection
Images: Inge Panneels

Site specific installations in the Library, in the available space of the deep glass crockery cupboard and the bookshelves, using old fashioned projectors and glass slides and negatives to create evocative images projected onto the door (Accumulation) or onto the pages of found books (Open Sea).
Graham and Felicity also re-arranged the books on the bookshelves, finding hidden treasures in both the pages of the books as well the books themselves, such as in the gilded pages of the books, turned inside out, reflecting the light in the room.
Figuring Space is an exploration through the moving body and film of very different architectural structures and spaces in the Scottish Borders. A dark vaulted cellar, a pitched roof wooden boat hut, a classical columned round temple and an iconic glass and concrete modernist studio, have all been reflected upon. Illuminated by light, the medium of glass and the human body, a cross referencing relationship has been found between inside and out, body and building.

Images: (left page) Kevin Greenfield, (right page) Helen Douglas
Jan Lane and Klará Svobodová

TRANPOSITION

Images: Inge Farnwool
The projects represented by these three artists, have all used dichroic glass in both a sculptural or architectural manner, thus changing and reflecting and refracting the light.

(Center) Inge Potrnals
FRAGMENTS OF CHANGE (2012)
Fragments of Change maps 500 years of record keeping at the John Gray Centre in Haddington, East Lothian and involved close collaboration with architect Gloria Lo and Schott manufacturing to deliver this highly specialist glass.
Images: Jürgen Doom

(Left) Neringa Vasilèvaite
‘400-700 NM / 1,’ (2015)
Neringa is a Lithuanian artist whose work with dichroic glass is pushing the material as a sculptural material.
This work is now in the Alexander Tusaek Stiftung collection

(Right) Ed Carpenter
SILVER THAW (2006)
The bevelled and dichroic glass elements placed in the water of the pool outside of the new Redmond building in Washington City, USA, creates fractured views and colourful reflections of the architecture.
Images: Ed Carpenter
Douglas Hogg
CORINTHIAN SHARD
(2008)
This painted detail from a commission for Edinburgh City chambers by eminent stained glass artist and educator Douglas Hogg sums up his work as an expressive painter whose work in stained glass includes work for Her Majesty the Queen and St. Paul’s Cathedral. Douglas gave a talk as part of the Reflections programme, which included a series of evening talks about glass, science and water.
Images (from left) Douglas Hogg, Inge Pannier
Named after the black Claude glass, used in the late 18th and 19th century by picturesque landscape painters as a device with which to frame the landscape. Claude glasses have the effect of abstracting the subject reflected in it from its surroundings, reducing and simplifying the colour and tonal range of scenes and scenery. Here, it is reflecting both the architecture inside and the sky outside.

Images: Inge Panneels
Felicity Bristow
CASTING BOOKS
Performance at the Haining Loch
Images: Inge Panneels
Mark Timmins

REFLECTED SHAPES

The images of the moving water were photographed, bringing into focus the abstracted shapes formed by both the pattern of the water ripples and the reeds intersecting the surface of the Loch. The still images were mounted onto glossy photo board, reflecting the light and shapes from inside the room. The collection of images was displayed onto the highly patterned red marble fireplace, thus creating another layer of pattern and texture.

Images of exhibition: Inge Panneels
Helen Pilling

KALEIDOSCOPE

Inspired by a presentation by Dr Dorian Wiszniewski from Edinburgh University about considering water cycles from alternative viewpoints, a kaleidoscope construction was made, using cut mirror glass and string. The kaleidoscope was invented in 1817 by Sir David Brewster, a man from Jedburgh, in the Scottish borders. The word is derived from the Ancient Greek and translates as ‘observation of beautiful forms.’

Images: Inge Panneels
Reflections and ripples of the water - represented by the rings and glass - and the bright red toadstools growing in the verge, are woven into a synthesis of the loch.

Images: Inge Panneels
The Singularities :: Bifurcations short film was made as a collaboration which synthesises the visual qualities of the moving images reflected in the water, and the visualisation of sound waves. It is an investigation, through video and electronic music, of chance and necessity, determinism and randomness, as these manifest themselves in natural phenomena, mathematics and digital synthesis. Its title references the mathematical terms used in catastrophe and chaos theory.

Images: Mark Timmins and James Wyness
The short time frame of the residency and the lack of technical infrastructure (compared to say a studio or faculty) and sharing practices with artists whose practice is not rooted in material practices, but rather work with ephemeral practices such as dance, movement, sound resulted in a focus on experiential and temporal works being created. As has become evident in the process of ‘making’, learning has both a material and physical dimension. There is recognition of the whole person’s involvement in learning; it is not simply a matter of cerebral activity, but a bodily learning that involves the emotions and senses.

Paving way of pedagogies in art and design are centred on experiential learning. Both the process of ‘making’ and social learning fundamentally informs signature pedagogies in art and design teaching. The learning through process involves living with uncertainty and unforeseen outcomes. Learning has a visible dimension: you can see learning through work in progress. This process is learnt through reflection.

We learn by doing and making, by enacting out what it means to become an artist. The exchange fostered in the Reflections residency, thus enabled students to understand what it means to be a professional artist, with all the socially situated understanding that comes with that. The focus of knowledge creation can be said to belong in the social world beyond university, not necessarily generated through the more traditional research practices within the university. The world of practice beyond university is therefore a critical part of learning within the university.

Conversely, what became evident in the three days of the ‘Making’ lab, is that this process was by no means a simple one way exchange between those at the beginning of their career and those with extensive experience of practice. For one, students were at various stages in life, with some having had various career already prior to joining the residency, with short intense periods of working in a collaborative and cross disciplinary manner, might be developed into more rigorous approaches, which could lead to more genuine collaborative works and be developed into more rigorous approaches, which could lead to more genuine collaborative works and perspectives on knowing and learning, and one which artists are instinctively good at. A growing number of people and organisations in various different sectors have started to use this model to improve their performance in other contexts outside of creative practice. Creative practice has been increasingly acknowledged as a useful model for integrated and lateral thinking, with growing recognition that entrepreneurial and scientific creativity stem from the same neurological impulses. The key skills of creative practice are contributing to both academic research and entrepreneurship. The geographer Harriet Hawkins describes in her book For Creative Geographies (2014), how the engagement of artists conducting field work in a geographical context, are not merely ‘illustrating’ space, but are genuinely contributing new knowledge.

A crucial statement on this transformative potential of the concept suggests that "geography and art might move beyond the existing horizons of both" (p.241). As such, it stands very well for Hawkins’s view that artistic experiment “has the potential to transform the field on which it is working”, pushing beyond normative conceptions of geography to provide us with possibilities to experience and think about the world differently.
Credits:
Concept and Project Development: Inge Panneels
Photography: Kevin Greenfield and the Artists
Text: Inge Panneels and Dorian Wiszniewski
Contributions: Mary Morrison (CABN), Colin Gilmour (Selkirk CARS)
Layout: Samantha Harrison, Jonathan Michie, Sienna Griffin-Shaw

Video Links:
Film: Crafts in Architecture - ‘GLASS’: https://vimeo.com/168263616
Shaping Light 4 Film - Gillian Hobson: http://www.gillhobson.com/#!/about1/c1/1aok
Figuring Space - Helen Douglas: https://vimeo.com/17153692

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Martin Day

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