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# REFLECTIONS GLASS: WATER: ART: SCIENCE

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#### 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 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.



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



Image: Kevin Greenfield

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* tied in 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.

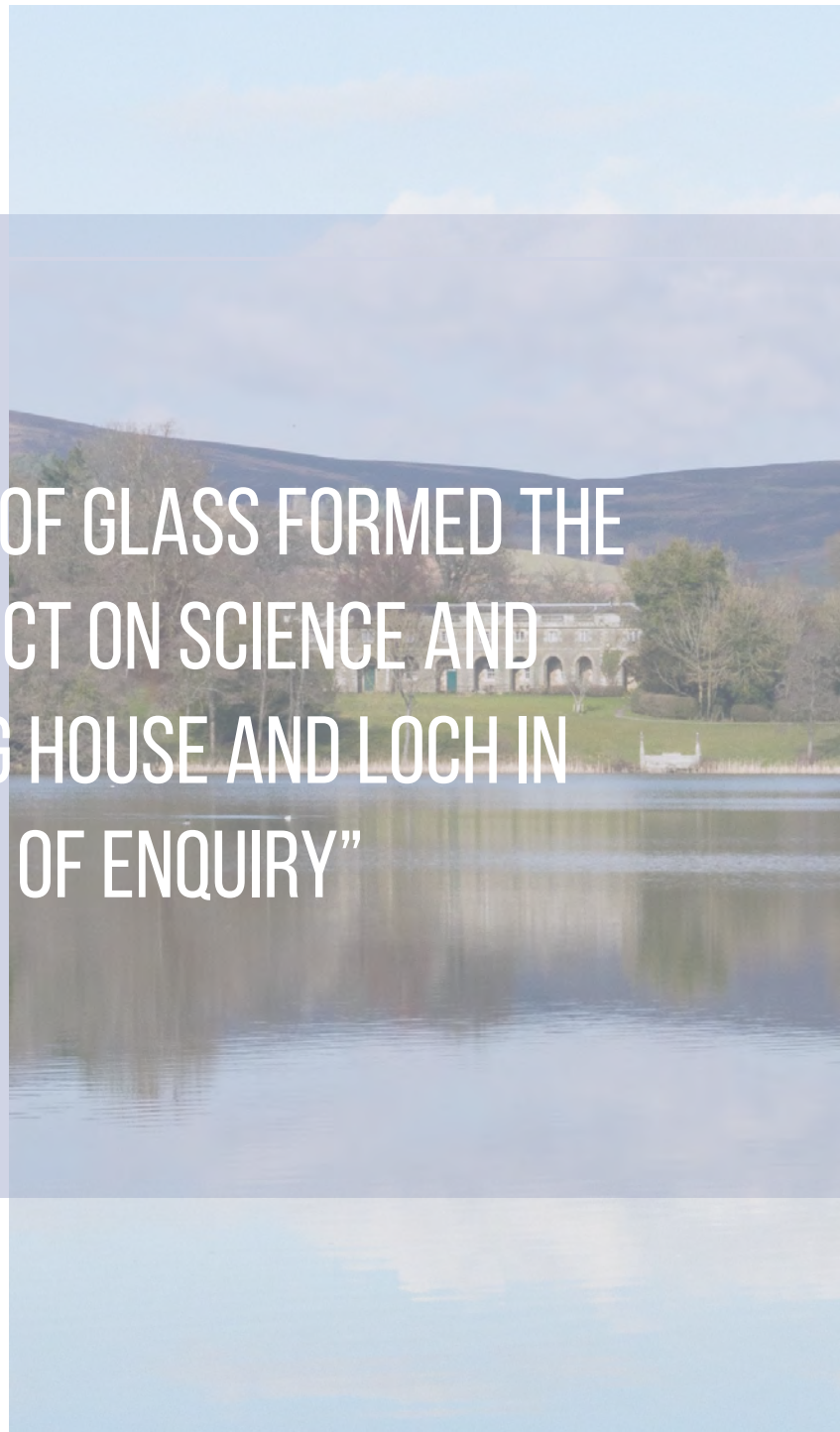
Colin Gilmour  
Selkirk CARS  
Project Officer



## OUTSIDE - THE HAINING RESIDENCY

COLLABORATION  
MAKING

“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”









## INTRODUCTION

### REFLECTIONS: GLASS: WATER: ART: SCIENCE

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.

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>

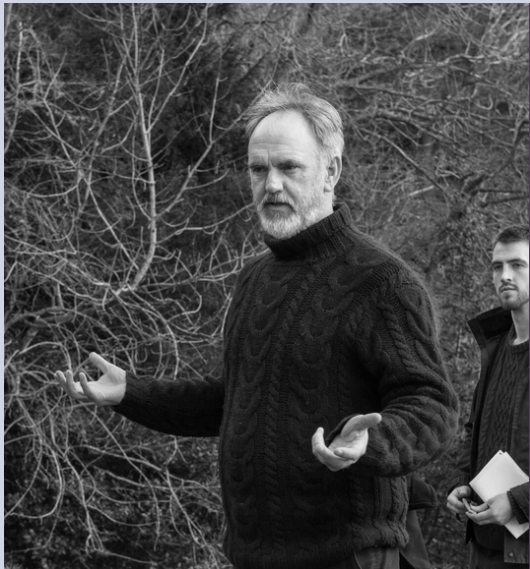


Image: Kevin Greenfield



UNIVERSITY OF SUNDERLAND  
INGE PANNEELS

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.



UNIVERSITY OF EDINBURGH  
DR DORIAN WISZNIEWSKI

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.



PHOTOGRAPHER  
KEVIN GREENFIELD

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.



AGENT PROVOCATEUR  
KERRY JONES

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.



AGENT PROVOCATEUR  
CHARLIE POULSON

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.



AGENT PROVOCATEUR  
FELICITY BRISTOW

Felicity is an architect and artist based in the Scottish Borders, whose work often involves working direct with space, such as the Hidden Doors in Edinburgh and recently the Dak project in Jedburgh. Her understanding of space was particularly evident in the curating of the exhibition. She also managed to find some time to make some site-specific work during the Residency.





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.





ARTISTS:  
Mark Timmins  
Isabell Buenz  
Claire Pençak  
Jenna Agate  
Kevin Greenfield  
James Wyness  
Chris Maginn  
Irene Campbell  
Will Levi Marshall  
Phoebe Marshall  
Helen Douglas  
Niall Campbell  
Siobhon O'Hehir



EDINBURGH UNIVERSITY STUDENTS:  
Samantha Harrison  
David Stirling  
Elena Sorokina  
Jen Love  
Klará Svobodová  
Eva Setz Canadas  
Mariana Salido Aguilera  
Alice Vivoda  
Patricia Schlee



UNIVERSITY OF SUNDERLAND STUDENTS:

Helen Pailing

Ruth Brenner

Elizabeth Fryer Kelsey

Sienna Griffin Shaw

Danny Rollitt

Jonathan Michie



















COLLECTIVE EXPEDITIONS  
 Images (from left): 1,3,4 Kevin Greenfield, 2 Samantha Harrison



## WATER, ARCHITECTURE, ART AND CO-CREATIVITY

*Art and Architecture are the products of **collective labour**. Art and architecture have the capacity for investing ethical hope through spatialising something of our **subjectivity**.*

I have begun this reflection on our Festival of Architecture event, Reflection, with two seemingly opposing statements on what we may think the purpose of art/architecture to be. I will elaborate briefly through this text how each statement can be understood but, importantly, also how they can be considered to be more complimentary than their obvious differences might otherwise suggest. I will also take the opportunity to show how the theme of Reflection, especially pertaining to the material practices of art and architecture as they have considered the materiality of water and glass, addresses and offers some way of coming to terms with the seeming contradictions between art and architecture and the individual and collective enterprises of each.

These reflections are offered not so much to make any major claims about how worthwhile our event was but how important it is to bring different expertise together in events that have no instrumental objective. This is not to say that what we have put together an event with no objective beyond the inner activities of the group. 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 fellow 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 or 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 event 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 art is 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 (or architect, who, for the sake of this short discussion, we can assume has very similar propensities towards the act of creation), a very specifically focussed individual, to make something that we can call artistic.

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 art represents this unity; and/or, art is irreducible 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 moves 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 bastardised but 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 collectivity either to the sum of individual egos or to the impenetrable Gnosticism of the connoisseurs. However, in such a vacuous social world of inability to collectively reason, conventionally the ‘institution’ and the ‘artist’ take up the polarity of the issue: on the one hand, society is supposed to grant the institution the privilege for navigating the mythological landscape of art on their behalf and trust that they get it right and hold

in high esteem all that should be considered collectively heroic and virtuous; on the other hand, the artist is liberated from any collective responsibility and granted the privilege of special insight and gift to act heroically and provide the virtuous with sufficient virtuosity. In other words, an abrogation of critical engagement with the question gives license to the institutions to operate curatorial agendas that are deemed to be good for the general un-informed public, whilst individuals who may find themselves incapable of accessing works are comforted by the authority given to them to make judgements based either on what they feel they are supposed to understand by it, on autobiographical experiences or some combination of the two. In this sense the artistic institution, conventionally, is no different from the political institution – it acts top down and limits any bottom up activity to what it deems appropriate, relegating everything the bottom offers as merely subjective, without expertise and without consensus.

Here I am reflecting on an event entitled *Reflections* where groups of architects and artists came together in 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), now operating as a public amenity run by a charity for the benefit of the people of Selkirk in the Scottish Borders (yet another political and cultural story). A group of architects came from Edinburgh to the north (10 people); a group of glass artists came from Sunderland to the south (7 people). A third strand of creative energy came from a range of professional artists who operate within the territory of operation, local Scottish Borders’ communities (12). There were others who also came to participate in the group: for example, young film makers from a youth initiative in Edinburgh (3); art foundation students from the local Border’s College Art and Design Foundation (10); and at least one artist/photographer who operates from the studios in the refurbished stables of the Haining. The overall grouping of producer/carers

reflected on the theme of reflection: one might suggest a myopically intense mise-en-abyme of self-referential production (in the sense of art reflecting on art reflecting through art and the art of reflection).

Or was it so self-centred and hermetic? Was this gathering dealing with the fundamental question of the politics of art? Really, they were looking, ostensibly, at the relations between water (a theme presented by Wiszniewski) and glass (a theme presented by Panneels), coupled through the overarching theme of reflection, in the very nice but slightly faded Picturesque setting of the house, stables, dovecot, follies and lake (another political-cultural story, I mean notions of the Picturesque). On the face of it, it was a simple pretext: let’s do some glass works. This was a gathering of many constituencies: locally based artists either representing themselves or their local communities in the borders; and at least three institutions – the University of Edinburgh, the University of Sunderland and The Haining, with the

same questions as to whether the individuals in these groups were representing their own, their group leaders’ or their institutional interests. However, not that we actually set out a rule in order to surmount any territorial claims that might come from these constituencies, but there was a tacit understanding of a basic working rule in the art experiments: there was no top and no bottom to the groupings; and there was no top-down or bottom-up presumption to our productions. No teachers instructed and no students looked for instructions. Those who had some technical insights offered technical advice. However, no one predetermined what art was or what it ought to be. Everyone was guided by the event. Everybody was equally individually and relationally co-creative to a context, a theme and sub-theme of materials: we, the grouping of artists and architects, reflected at the material interface between situation, water and glass.

Returning to the two italicised statements that begin this reflection, they paraphrase two points the Italian political philosopher/activist Antonio Negri makes in a letter to his old ‘N’ Group artist conspirator Manfredo Massironi. The statement I place in inverted commas in the second paragraph also comes from Negri. My reflection is not a case of Negriphilia (apologies for the pun). I simply have an appreciation that his missive reflections and the history they refer to on the relationship of art to individual and collective production and reception provide a useful precedent for this reflection. Negri is well known for his reconstructed theorisation of factories and other workplaces as communities of sociality and cultural exchange and against them acting only as instruments of capitalist and corporate production with any would-be sociality steered from top-down as an extension of corporate branding. Members of our group may or may not have called upon any knowledge of Negri and those radical Italian and French thinkers and practitioners he calls upon to assist in their own individual and collective

productions, but I have reflected on this previously and hold something of this possible paradigm shift in mind when engaging in any art/architecture individual/collective practice. I would suggest Negri’s reflections have relevance for us at this event because we established ourselves as a collective of varied artists/architects and we engage in this very question whether or not we take it on directly. However, I fully appreciate the question of a possible paradigm shift in how we see the full network of political-cultural-econommic working relations is not yet fully embraced by our society, institutions and individuals and might never be a fully resolved matter. However, the question of a possible shift is clearly important and so charged that it affects how all practitioners operate and constituencies are formed and has historically worried some institutions to the extent that it constrains practices and even removes the liberty of those that take the question seriously enough to go against the conventional paradigms (Negri was incarcerated for four years in Italy between 1979-1983 and a further six years between 1997-

2003 – yet another political and cultural story).

I offer here a brief elaboration of something of his experience and insight that might point towards why our work at the Haining makes an important contribution to the theory and productions of inter-disciplinary practice. His insights are crucial to the themes of our reflections, but might even move beyond architects and artists working together to touch upon a working paradigm of community and what we can seriously consider as a ‘common’ of community.

What we can also see in these two opening statements is a further claim about art. This further claim I suggest can orient the way we work the relation between individual and collective production. Negri reminds us that art is art if it holds **an ethical function**. Many of us are aware of the complexities of dealing with art as politics. However, at the root of all politics is this ethical function. I think most artists know this at least intuitively. What drives



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 this ethical function is, and it is why we have the audacity to call ourselves artists? I would argue that so long as we launch an ethical hope and impart our skills in doing so we uphold an art, no mater its medium. I would suggest that not only does the trajectory of an ethical hope contribute to the definition of art it also marks a way for how we might traverse and navigate the necessary oscillatory dynamically shifting connections between individual and collective production.

Negri's reflections, and they are reflections because he is considering the work of the 'N' Group, the *Operaisti* and the *Autonomists*, in reverse, afterwards and afterwards, in the 1980s about the 1960s and 1970s, from a distance (from France, where he was in exile from Italy), through the rhetorical device of a letter (that is, with a

would-be but absent correspondent but, nonetheless, dialogical, where reflection on a would be answer is part of its method – and some would say the very same processes are employed in the production of art, whether individual or collective), and in the reflective brilliance brought to his own situation by conversations with others considering similar ethical issues (for example, those he calls the French Heideggerians, that is, Foucault, Deleuze, Guattari and Derrida).

I am not going to deal with this in sufficient detail here. However, in summary, what I suggest Negri points towards, as the ethical basis of his political philosophy, is a possible unification of and at least dialogue between the two great materialisms or experientialities: the unity of **empirical** measure (for example, as we can see in the machinic impersonal fabrications and reproducibility of the 'N' groups op-art) and politico-poetic **ontology** (for example, as we can see through the legacy of the *Operaisti* and *Autonomists* in the work of the Situationists,

like Constant Nieuwenhuys, or currently in some aspect of the Occupy movement, where the performative/ experiential dimension and material situation of the political artist and the works/events go hand in hand). In either philsopohical trajectory there is a commitment to an abstract process. Not everything can be directly representational. Communication is indirect as well as direct. However, rather than thinking about specific art production or some form of guiding aesthetic, I think what is more at stake here is a reconciliation between the collective and individual that we see in how an art project might bring together two traditionally conflicting philosophies: empiricism conventionally seeks objective measure as the unifying agency between different points of view; and phenomenology conventionally moves from idiolectic poetic language to present work, less as personal view-point, less representationally as something to be understood, and more as a simple experience and potential sociolectic opening (a move from private language to shared language – a communitarian act).

This working relationship between empiricism and phenomenology allows us to reflect on the measures and experiences we undertook in the Haining. We consider not only that the varied constituencies of the gathered interests deal with the political question, we also consider the two materials in question throughout the event embody it: glass and water. We claim not only what materials but also by how we work with materials naturally embeds an ethical dimension. Water and glass open ecological/environmental questions. I would argue they embed another fundamental question, of how we consider our relations to the world. Water and glass in our work mediate not only how we work together in the world but also how we work together with the world.

Glass is the material par excellence in architecture that simultaneously points us away from and towards our being-in-the-world. I offer the following quotation from the introduction to Vilém Flusser's essay on Rain to help elaborate and substantiate this point [Natural: Mind,

trans Rodrigo Novaes Maltez (Minneapolis: Univocal, 2013)].

*"The observation of rain through a window is accompanied by a sensation of coziness. Out there, the elements of nature are at play and their purposeless circularity turns as always. Whoever is caught in its circle is exposed to uncomfortable forces, a powerless part of its violent gyrations. In here, different processes are at play. Whosoever is inside directs the events. Hence the sensation of shelter: it is the sensation of one who is within history and culture contemplating the meaningless turbulence of nature. The drops that hit against the window [glass], projected forth by the fury of the wind but incapable of penetrating the room represent the victory of culture against nature. When I observe the rain through a window [glass], I not only find myself out of the rain, but also in a situation opposed to it. This situation characterizes culture: the possibility of a distanced contemplation of nature."*

In his para-phenomenological analysis of the correspondence between culture and nature, Flusser outlines what is at stake in his opening to his own reflection on rain. Reflection on rain is a reflection on water, which is a reflection of the world on water, which is also a reflection on how glass acts to divide us or connect us to the water-ways of rain and how the water-ways of nature might reflect how we sit in nature. Glass has undergone great technological advances from the early stages of the twentieth century and has come to represent the modern condition of architecture and perhaps also, then, the modern condition per se. The modern condition might be described through the metaphor of glass: where we have brought the relationship between man and nature simultaneously to the largest expanse and thinnest of films that connect and disconnect us from Nature. Glass can dramatically place us in the midst of the dilemma of our willingness to be part of Nature or apart from it. Architects and artists are used to traversing this line through the traditions of their own disciplines.



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. It’s *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).



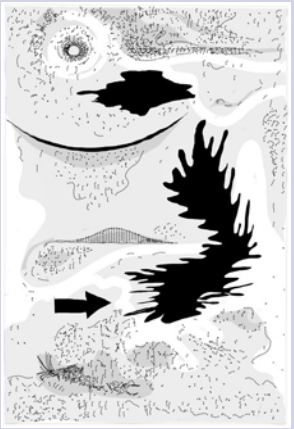
WATER CYCLE  
Images: Kevin Greenfield



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 form rivers that run to the sea. And 4., water evaporates from the sea and rises to form clouds. And so 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, fronting 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: recognising 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)



MIXED WEATHER

*Images: Dorian Wiszniewski after Klee*















SHARING SKILLS  
Images (from left): 1,2,4 Inge Panneels, 3 Sienna Griffin-Shaw









Images: Kevin Greenfield





## ON GLASS, MAKING AND SPACE

## GLASS:

Glass as a material plays a key role in architecture and science. *Reflections: glass: water: art: 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 the invention of glass in the West was pivotal, not only in terms of architecture, but was also critical to the development of science. The existence of skilled glassmakers in medieval Venice in particular, made the development of glass lenses possible, which in turn led to the invention of telescopes and microscopes, which lead to the proliferation of Western science despite

China's technical superiority at the time. Macfarlane argues that the mirror in particular became a tool of thought. By shifting vision literally, the view allowed for introspection and internalisation and for an alternative view of the world to emerge and the idea of 'the other' to emerge. This was the catalyst for a change in thinking in the Middle Ages thus heralding the Renaissance. René Descartes was the first to articulate this separation of body and mind, and Cartesian dualism has pervaded 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 painting. In the 21st century, artists have used shifting perceptions afforded through the use of mirror, rather than through the medium of painting, enabled by both the availability of mass-produced materials along with a shift in practice, but more of which later.

*Re-awakening* (2004) by artists Langlands and Bell, is an exemplary piece of art using the qualities of mirrored glass to completely alter our perception of space. The wall-to-wall covering of the chapel floor of Mount Stuart on the Isle of Bute, in mirrored glass, reflected the ornate structure of this small room. It was the artists' intention to 're-awaken the space through this full scaled mirrored installation, enabling people to focus on the role and history of the chapel' drawing the eye upwards to the vaulted ceiling. The *Mirrorbox* created during the residency by Elena Sorokina, Samantha Harrison and David Stirling similarly altered our perception of the water of the Haining Loch, with the floating mirror box gently 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 marble floor of the grand hall of the Haining, distorted the perception of space, to the point that a visiting dog to the exhibition, walked straight into it. The installation on the floor of the Hall, *Out of Kilter* by Ruth Brenner,

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 Pailing, refracted 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 - whose 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 pictoresque manner. It inspired the eponymous black glass cast piece by Inge Panneels. Placed during the exhibition in the tall windows of the Haining library, it reflected both the architecture and sky scape beyond.

The *Transposition* piece by Klara Svobodova 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 Vasilauskaite award-winning sculptural works 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'.

MAKING:

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 the art/craft debate. Craft depends on skill; art integrates that skill – and good art requires its mastery. Where then does this leave the craft of making in the production of an artwork?

During the exhibition, two technical glass demonstrations by two glass artists as part of the ongoing nationwide Craft Scotland campaign ‘Meet Your Maker’ allowed the public to see glass making in action and thus engender a better understanding of the knowledge and skill involved in the making processes of glass techniques. There has been a proven correlation between people understanding the skills embedded in ‘making’ and the intrinsic value this imparts on handmade objects.

Heather Gillespie demonstrated the traditional skills of glass engraving to the audience visiting the Reflections exhibition on Sunday 1 May 2016, with technical support from North Lands Creative Glass, who had pioneered the concept of ‘wild engraving’ by taking the engraving tools out into the landscape . Away from the context of the artist studio, the demonstration focussed the attention entirely on the act of making.

With support from the University of Sunderland and the Haining Charitable Trust, Zoe Garner demonstrated flameworking in glass to the audience visiting Reflections on 8 May. Flamework is a technique used primarily to construct laboratory glass ware such as flasks, beakers, test tubes, vials and pipettes. Glass is a transparent material, and can be sterilised easily, which makes it ideal for scientific experiments and observation. Zoe has been perfecting her making skills for many years and took the viewers through the steps of constructing one of her DNA sculptures.

As the building is an empty shell, all tools, materials and equipment were brought to site. The glass making skills introduced to the artists during the residency were rudimentary as the building is an empty shell and thus all tools, materials and equipment had to be brought to site. Simple glass cutting techniques were introduced and glass bonding techniques were available. Otherwise simple methods using thread, twine, rope, nails and wire were used in the construction. This low-tech approach encouraged experimentation.

A treasure trove of different types of glass was offered; hand-made, dichroic, float, mirrored, blown and pressed glass were available in either sheet, vessel or rod form. Coloured glass samples from the University of Sunderland glass stores and a donation of architectural glass samples from the German conglomerate Schott, were supplemented with a stack of ordinary window glass and mirrored glass and donated boxes of drinking glasses from a pub, meant that both vessels forms and

flat glass sheets were available to experiment with. These materials formed a key component of the investigations.

During the residency, and the subsequent exhibition, the artists more of less disregarded the traditional role has played in architecture. Niall Campbell brought an existing stained glass panel of mundane qualities, but that belonged to his late father but placed it strategically in the small stream feeding the top of the Loch, its colours reflected in the water. In *Absence*, the window with the religious overtones of its traditional iconography became a portal, looking into the past, with the burn continually ‘washing away, cleansing, purifying our memory and soul’.

Several of the artists had brought works to site which had not originated at the Haining but were used either as a material through which to investigate the site or which contributed or continued other, separate investigations. Felicity Bristow brought in a collection of five hand made

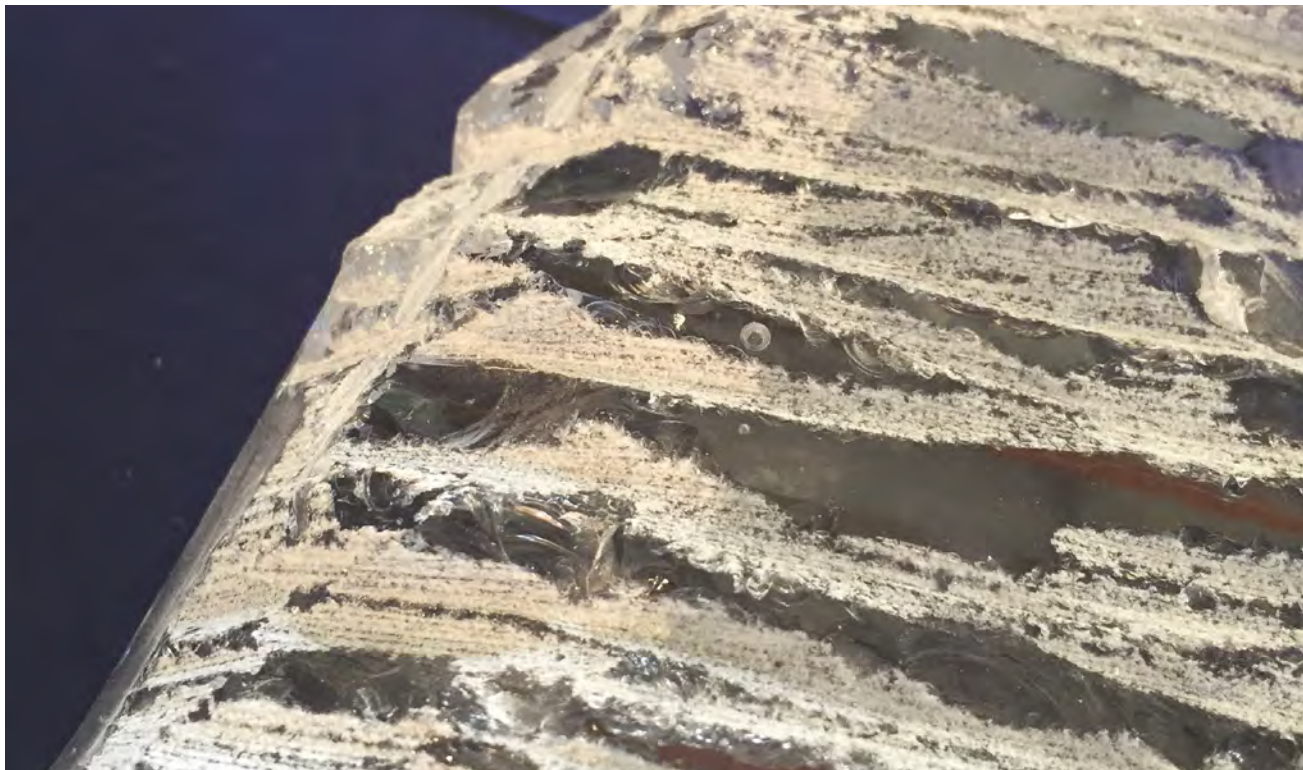
books made up of blotting paper onto which were threaded bright orange fishing floats. The pieces were ‘cast’ into the loch and slowly found their own way in the rhythm of the current, before being reeled in, forever distorted and marked by their journey in the water.

The selections for the *Reflections* exhibition included many works on film. Whilst glass might have proven the inspiration for many works and as a tool through which to reflect, refract and distort light and therefore our perception of space, film emerged as a strong medium chosen by the artists. It is both easily accessible and transportable and ideally placed to record the sound and movement of reflections on water, the explorations of places and the ability to condense extended working practices into compressed further experiences. The act of the ‘casting’ of the books was recorded and thus this temporary and ephemeral action forever immortalised. The making of the *Wreath* was both a collective action in its making as in its performance; a short choreographed

sequence of moves accompanied by chant was the only record of its launch. The magical temporality of the *Tape Doodles* by Helen Pailing and Chris Maginn is forever frozen in material suspension in digital format. It is only be revisiting the images that the fleeting reflection of the landscape in the shimmering black tape is visible. The intervention of Will and Phoebe Marshall in the hills surrounding the Haining grounds, was an equally temporal intervention: two sods of earth, each from a distinct site, was transposed to the other thus altering the status-quo with no witnesses other than the photographic record made by the artists.

In the context of glass art, engaging with a multi-disciplinary approach to practice, the move away from object towards performance based practice is ongoing, as evidenced in notable exhibitions and award winning works. The eight-minute short film by three young artists Anne Dupre, Anne Brodie and Louise





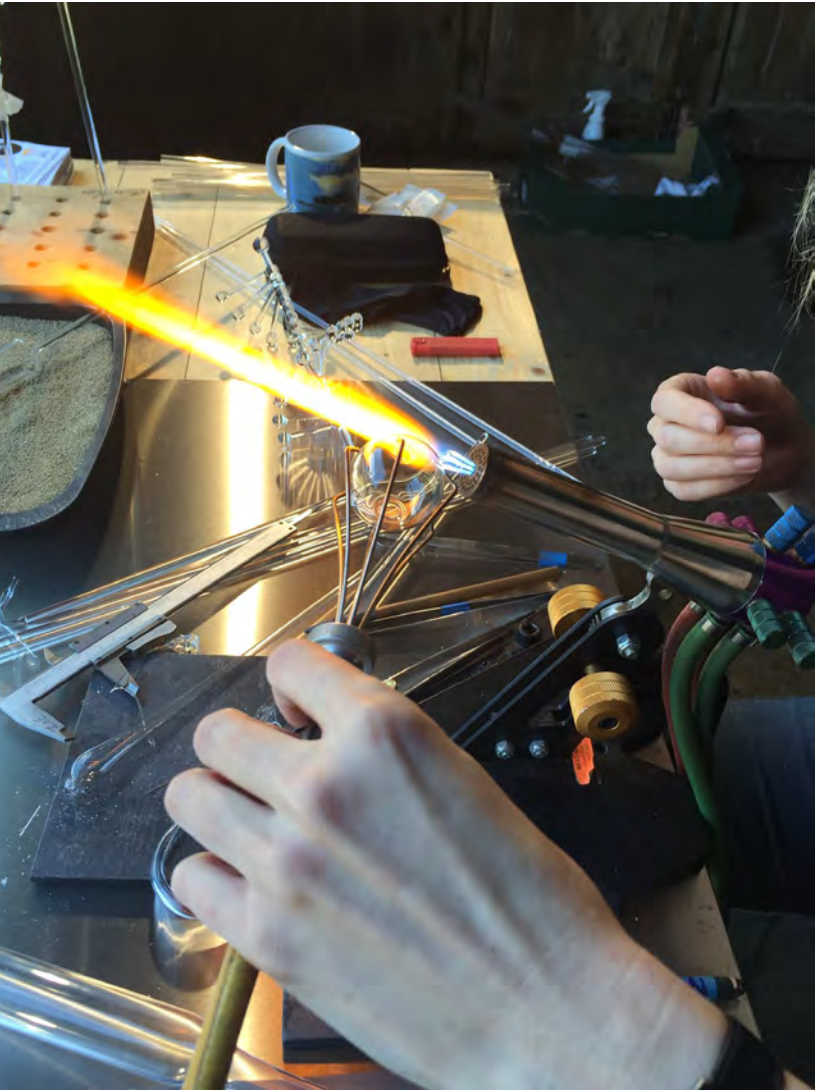
MEET YOUR MAKER - HEATHER GILLESPIE  
*Images: Inge Panneels*





MEET YOUR MAKER - ZOE GARNER

Images: Inge Panneels





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 counter part 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-Kelsey patiently threaded small silver and gold together to 'weave' glass rods together with bright red thread 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 cellophane 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.



MATERIAL EXPLORATION  
Image: Kevin Greenfield





MATERIAL EXPLORATION  
*Images: Kevin Greenfield*





SPACE

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 Glen 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 byword for the action of making art, but related to the word ‘praxis’ which is the process by which a theory, lesson, or skill is enacted, embodied, or realised. The site of production of art works can thus also be located outside of the artist studio. The move of art out of the gallery and into the landscape itself, had been part of

broader shift in artistic practice, outlined by the art theorist Rosalind Krauss in 1979 as the ‘expanded field’ which started to define both arts practice and theory with ideas, which are traditionally geographical terms; notions of space, place and site. The engagement of visual art with space, has thus a long and rich tradition which has moved beyond the depiction of landscape but instead of an embodiment of space. This thus, is a shared practice between artists and architects. Yet, the practices of both are clearly very different. For one, architects have to work within the boundaries of legislative frameworks, which artists do not necessarily need to.

Space has traditionally been mapped through the measuring and drawing of a map or floor plan. The visual language of space made manifest in a floor plan, indicates not just simple interconnected spaces but also as a way of directing movement of people within those spaces . The aerial view afforded in both the floor plan of buildings and a map as such, offer connections

between different spaces and places, which would hitherto be unseen. In Mapping New Cartographies and 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 is no coincidence as it was part of a broader shift in artistic practice. The artist and researcher Iain Biggs has called the practice of deep mapping as an ‘essaying’ of place, interconnecting different and disparate strands of knowledge positions and perspectives of narrative into a multi-layered, experiential account of a place . The residency at the Haining thus afforded an essaying of place through the different working practices of the artists gathered; through movement, sound, image and materials. *Figuring Space* evolved from the explorations of the dark cellar space at the Haining by several of the

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, ‘thus creating intersecting angles of geometric measure’ which delineated a precision which conversely, paradoxically became the movement defied as miraculously expanding and contracting lines of viscosity, emitting from the hands (of the mover) . They developed this concept into *Figuring Space*; space embodied in the physical exploration of key architectural spaces as explored a series of short film projections. In *figure line plane*, a film projection (2 films - 6 mins looped), the artists explored the space of the High Sunderland Studio, designed by architect Peter Wormersley in 1972 for textile

designer Bernat Klein. This iconic modernist architecture - currently lying empty – was explored using the Vitruvian Man’s proportions through the body, appearing and disappearing in the oblique angles of the full height glass screens, which the artist observed were made of perfect proportions. A second film, *pitch shaft beam*, was displayed on an open MacBook and with a split screen showing simultaneously three looped short film ‘sketches’ which explored different architectural spaces in the Borders through body movement, and using the 1.5m lengths of borosilicate glass rod as a measure: the boat hut at the Haining, a temple at Dryburgh (1817) and the Haining cellar (1795). Glass rods were used in 1784 to measure out the baseline for the triangulation measurements of the UK by William Roy as a precursor of the 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











Image: Alice Vivoda









Image: Mark Timmins

















Image: Sienna Griffin-Shaw



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

Inge Panneels, Mark Timmins  
GALA WATER

Elizabeth Fryer-Kelsey  
DOOCOT

Ruth Brenner  
HAMMOCK

Inge Panneels, Niall Campbell  
HIVE

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

Ruth Brenner  
INTERVENTION

Mariana Salido Aguilera, Eva Setz Canadas, Patricia Schlee, Alice Vivoda  
EDGES

PROJECTS WITHIN HAINING HOUSE

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

Mark Timmins  
PROJECTION

Helen Pailing  
UNTITLED

Kevin Greenfield  
UNTITLED

Felicity Bristow  
BOEKEN DRAW-ING(S)'

Helen Pailing, Chris Maginn  
TAPE DOODLES

Isabell Buenz  
BULRUSHES

Inge Panneels, Mark Timmins  
PAPER BOATS | SHIP OF SOULS

Felicity Bristow  
CASTING BOOKS

Elena Sorokina, Samantha Harrison, David Stirling  
MIRRORBOX

Jen Love, Klara Svobodova  
TRANSPPOSITION

Niall Campbell  
ABSENCE

Will Levi Marshall, Pheobe Marshall  
UNTITLED

OUTSIDE - THE HAINING RESIDENCY

PROJECTS



Helen Pailing, Chris Maginn  
TAPE DOODLES  
*Images: Helen Pailing*







Image: Helen Pailing







Niall Campbell

## ABSENCE

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

*Images: Kevin Greenfield*







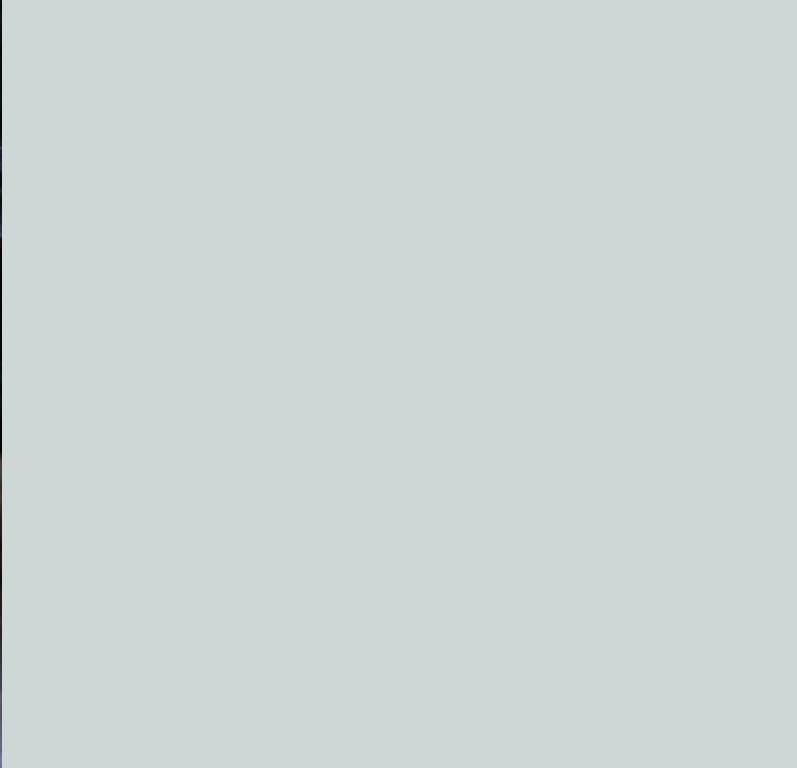
**Felicity Bristow**

**BOEKEN DRAW-ING(S)'**

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

*Images (from left): 1 Kevin Greenfield*

*2,3 Inge Panneels*









Isabell Buenz

## 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 Haining 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 Bristow*





Inge Panneels, Mark Timmins  
SHIP OF SOULS  
*Images : Inge Panneels*









Elena Sorokina, Samantha Harrison, David Stirling  
**MIRRORBOX**

The refectlions 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*

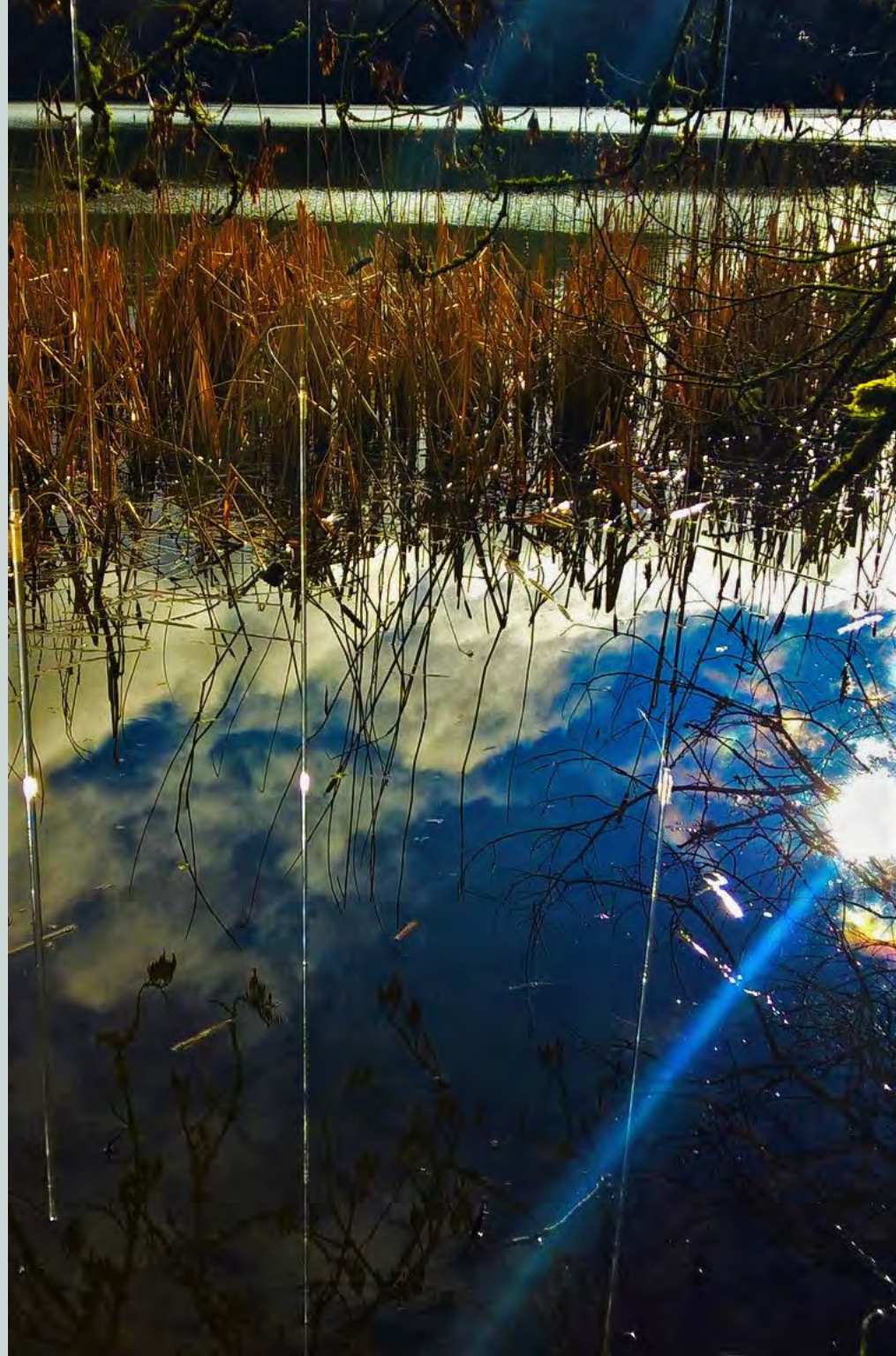






Image: Alice Vivoda









Jen Love, Klará Svobodová

# TRANSPOSITION

*Images: Klará Svobodová and Jen Love*







Jenna Agate, Helen Douglas, James Wyness  
CONSTRUCTION WITH GLASS RODS AND TORCHES  
*Photograph by Kevin Greenfield*







Inge Panneels, Mark Timmins  
GALA WATER  
Found object  
Images: Inge Panneels



Inge Panneels, Niall Campbell  
HIVE  
Temporary installation with sound.  
*Images: Inge Panneels*







**Ruth Brenner**

**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 unusable 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*





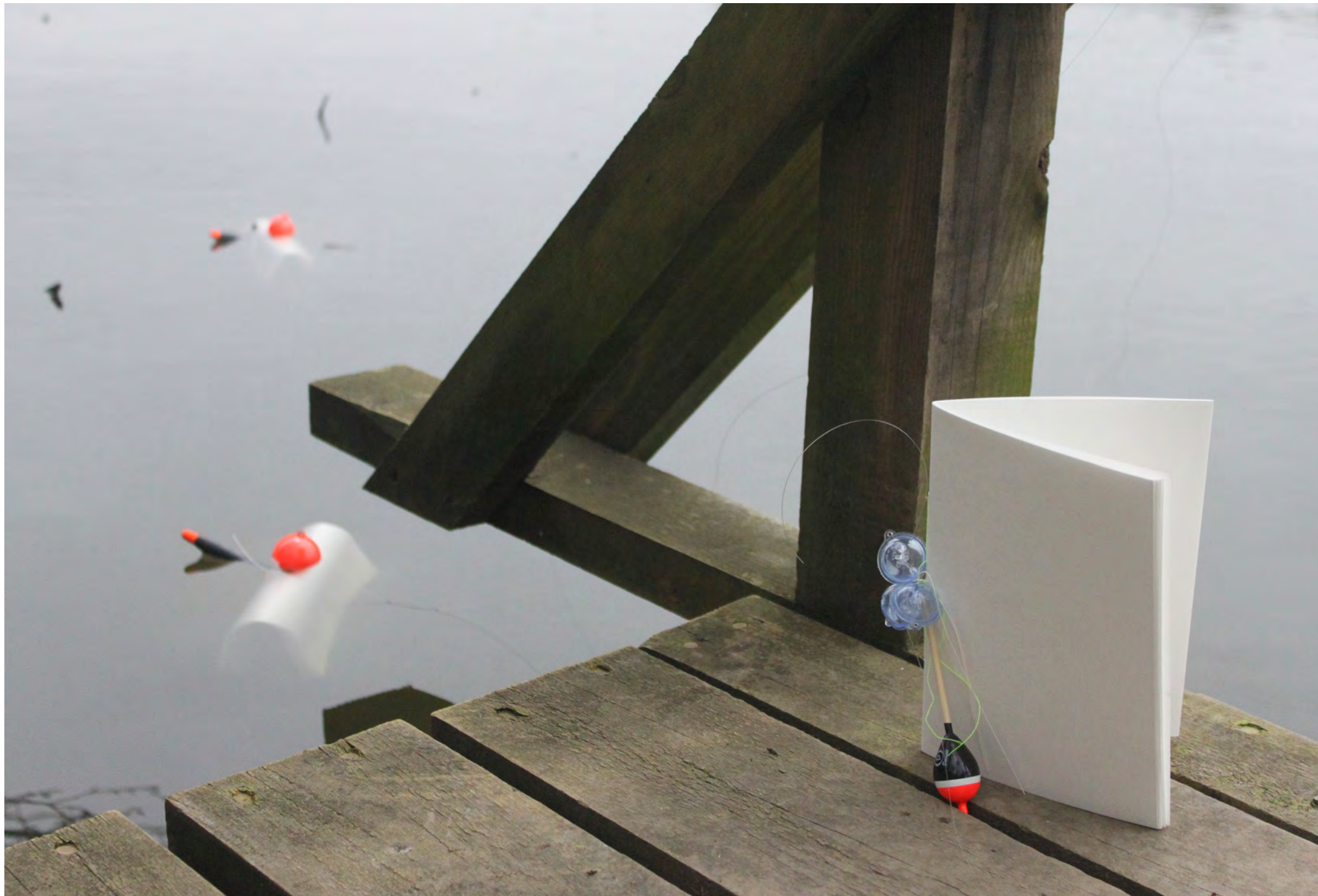
Felicity Bristow  
CASTING BOOKS  
Performance at the Haining Loch  
Images: Felicity Bristow















Isabell Buenz, Dr Dorian Wisznieski, Elizabeth Fryer-Kelsey  
UNTITLED  
*Images: Elizabeth Fryer-Kelsey*

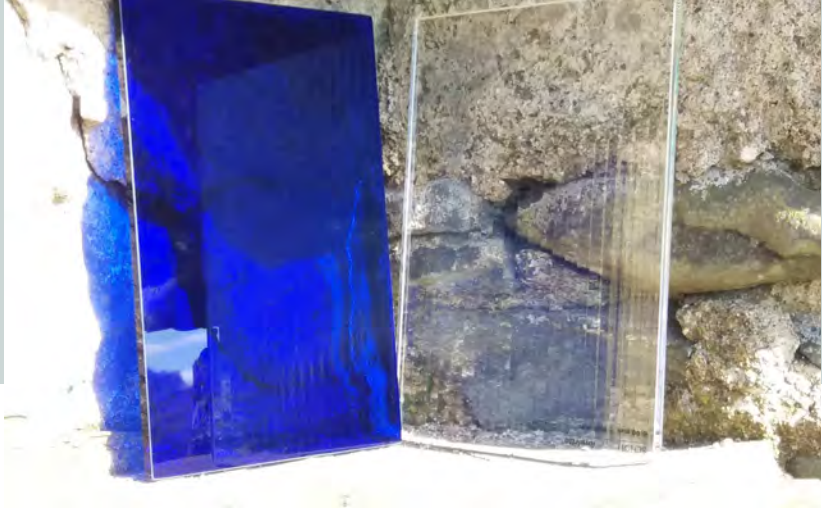




Elizabeth Fryer-Kelsey

DOOCOT

*Images: Elizabeth Fryer-Kelsey*





Kevin Greenfield  
UNTITLED  
*Image: Kevin Greenfield*





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

WREATH

*Image: Danny Rollitt*







'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

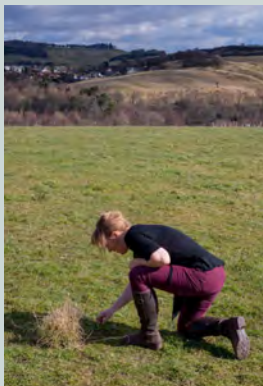
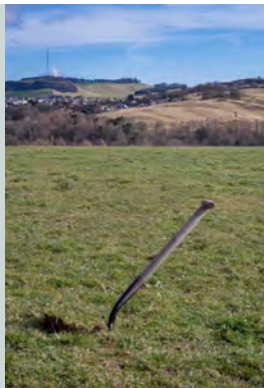


Will Levi Marshall and Phoebe Marshall

## UNTITLED

The transposition of a sod from one location to another  
thus altering the status quo.

*Image: Will Levi Marshall and Phoebe Marshall*









**Helen Pailing**

**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.

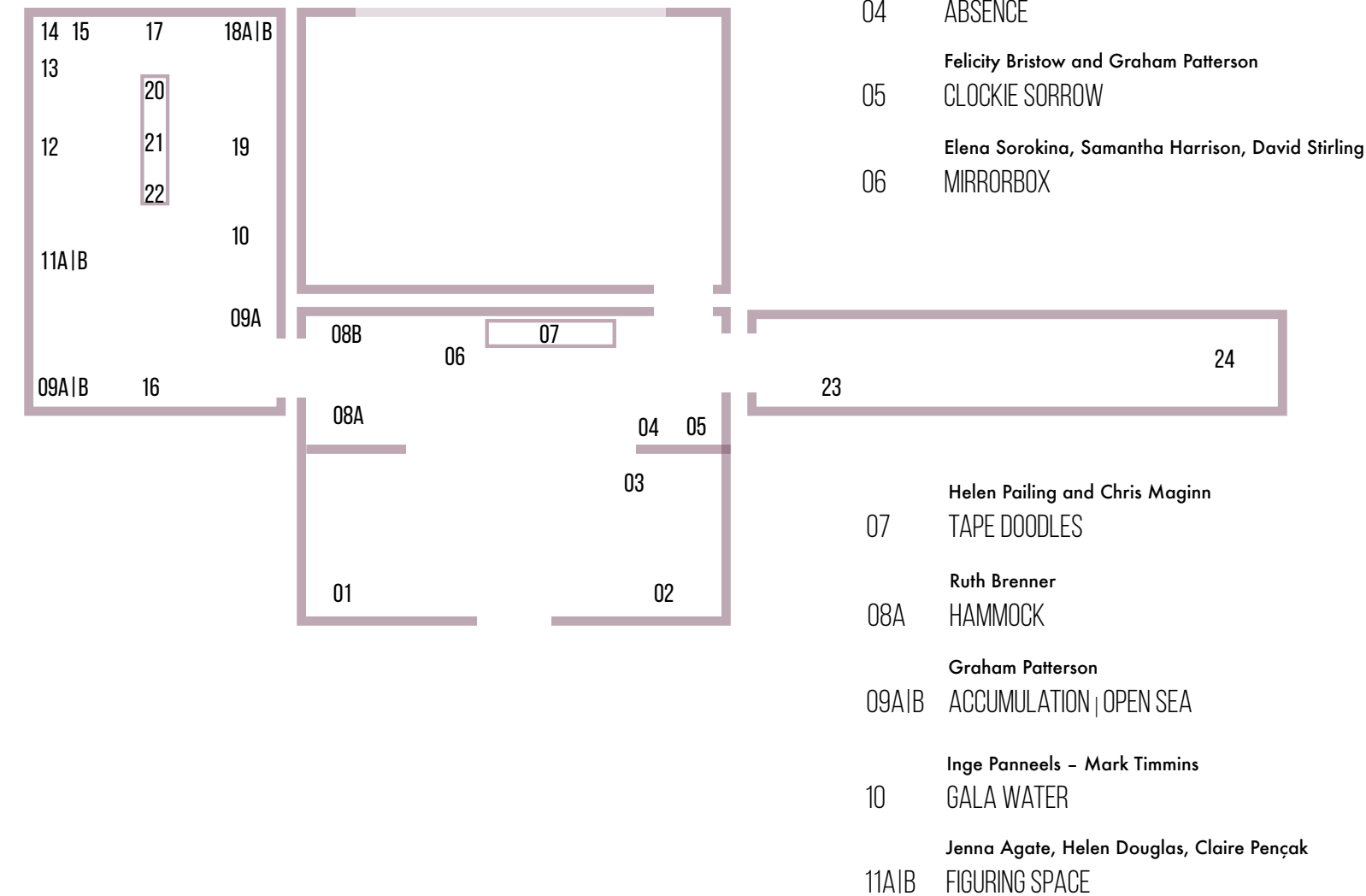
*Image: Felicity Bristow*







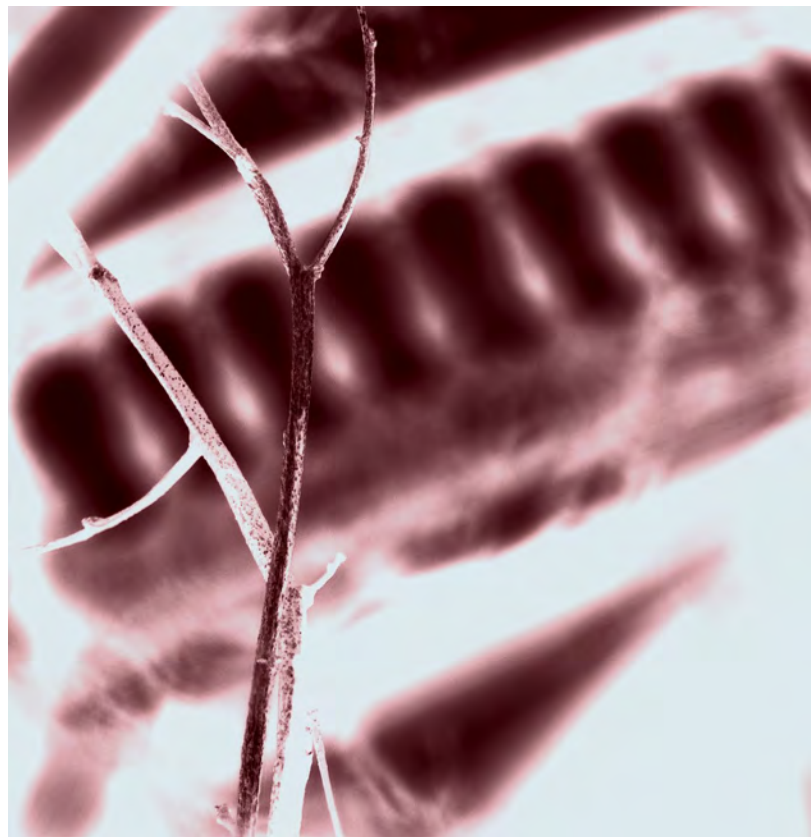
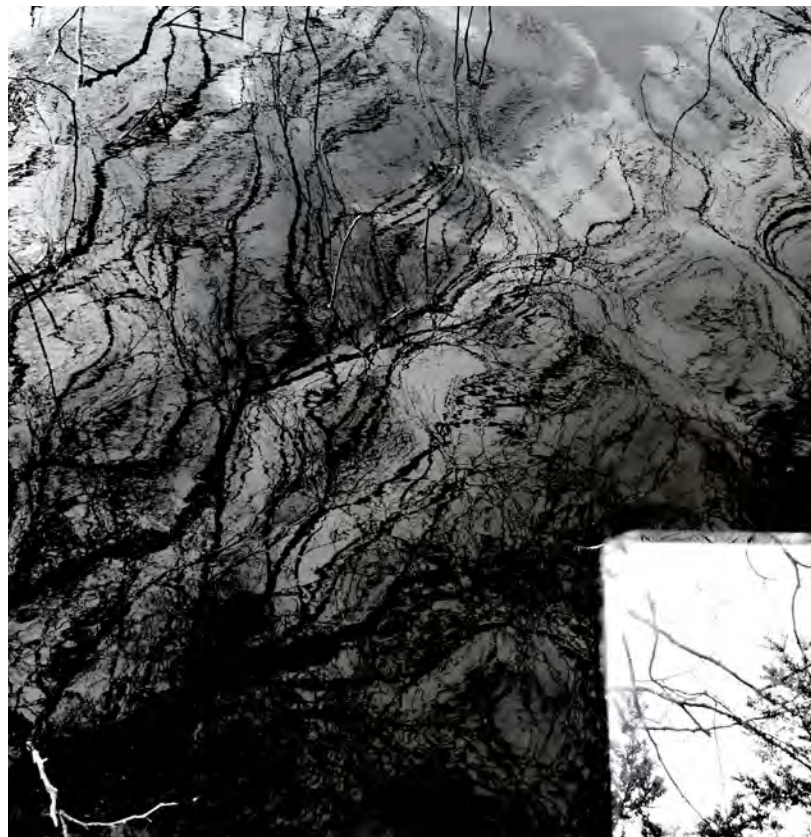




## INSIDE - THE HAINING EXHIBITION

PROJECTS





Siobhan O' Hehir  
 IN REFLECTION  
 Photographs, digitally altered on Japanese papers and acetate

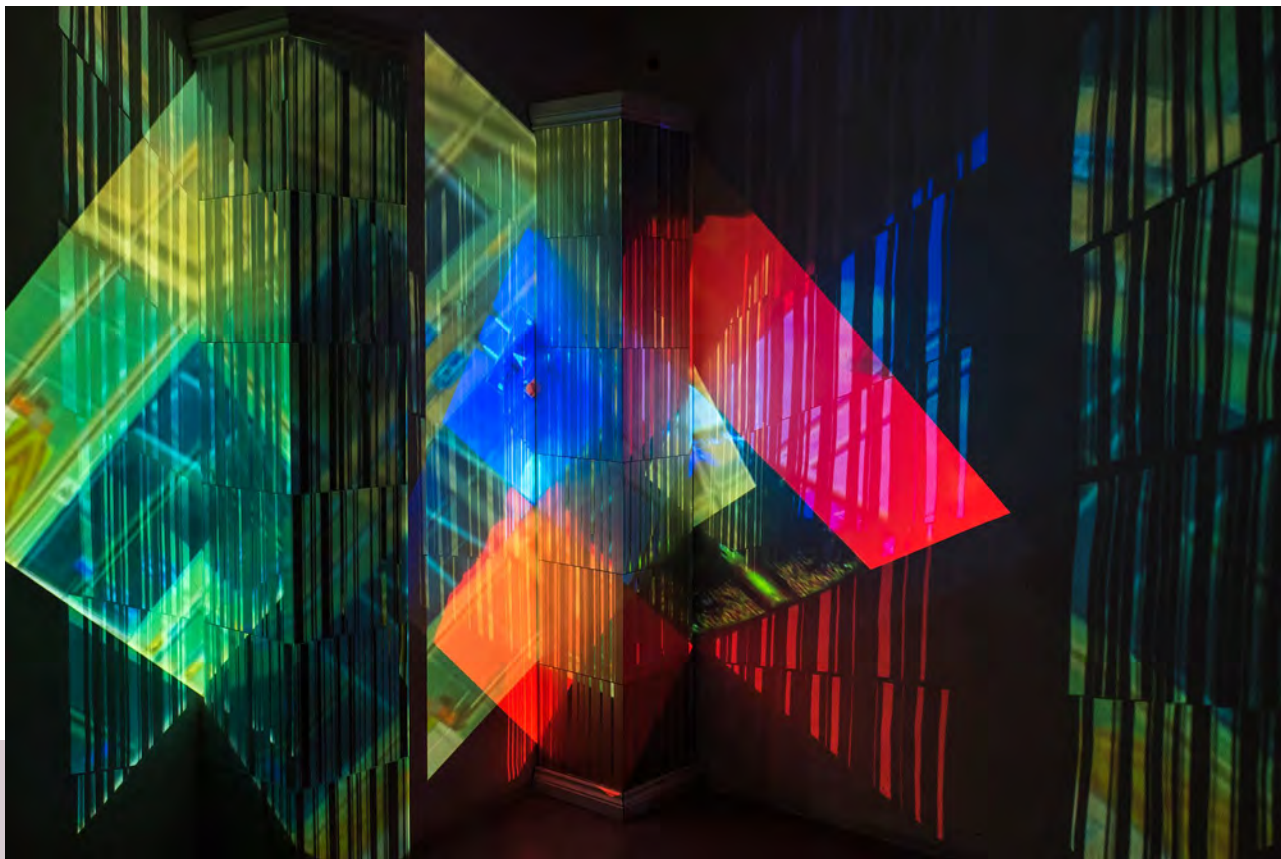
The images were made using a small hand held mirror positioned on the ground to capture fragments of the house and the surroundings. Other images were made by moving glass rods in the sunlight reflecting of the water in front of the reeds.

Images: Siobhan O' Hehir









**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 Panneels*





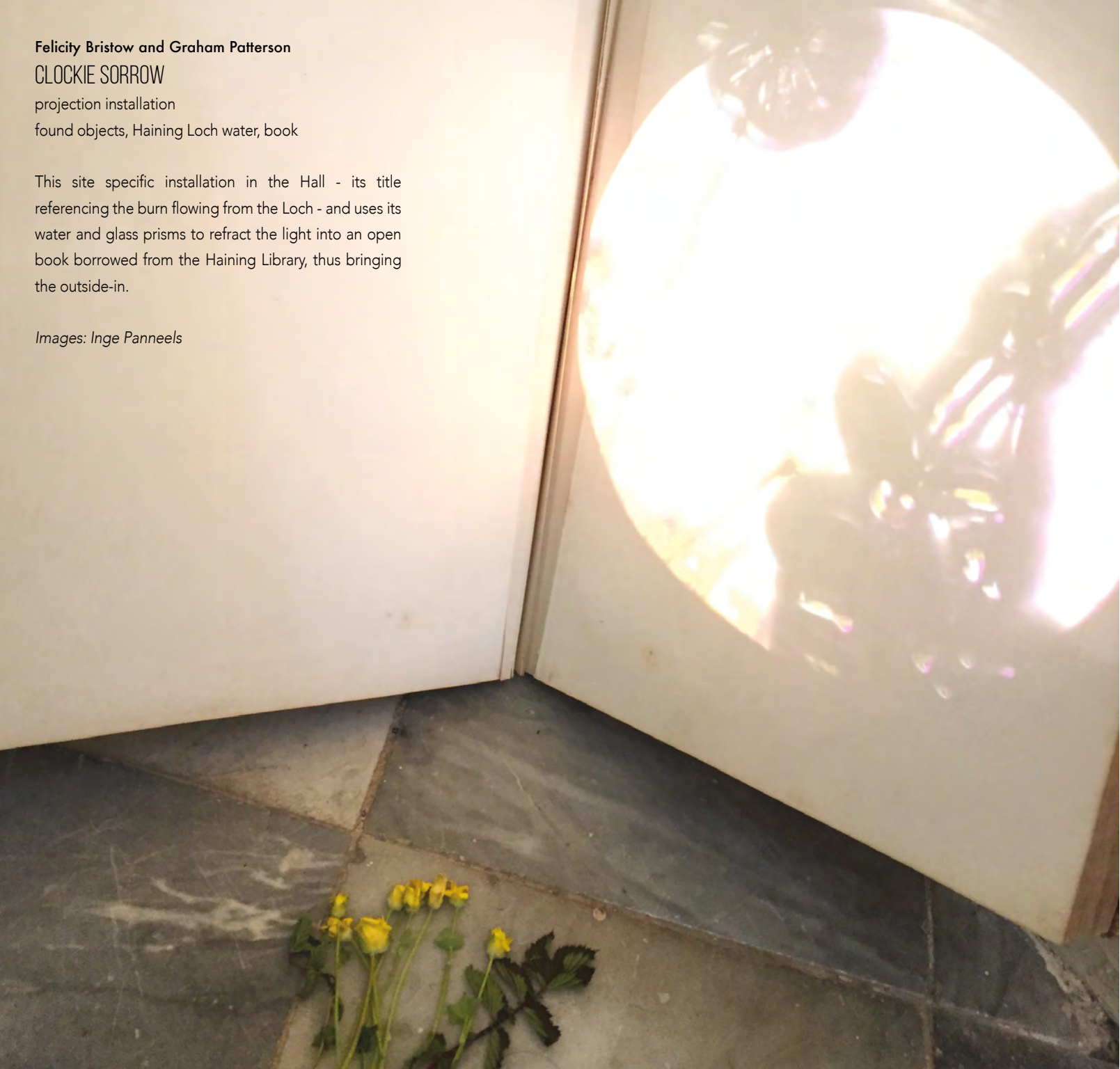
Felicity Bristow and Graham Patterson

CLOCKIE 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 Sorokina, 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 Panneels*









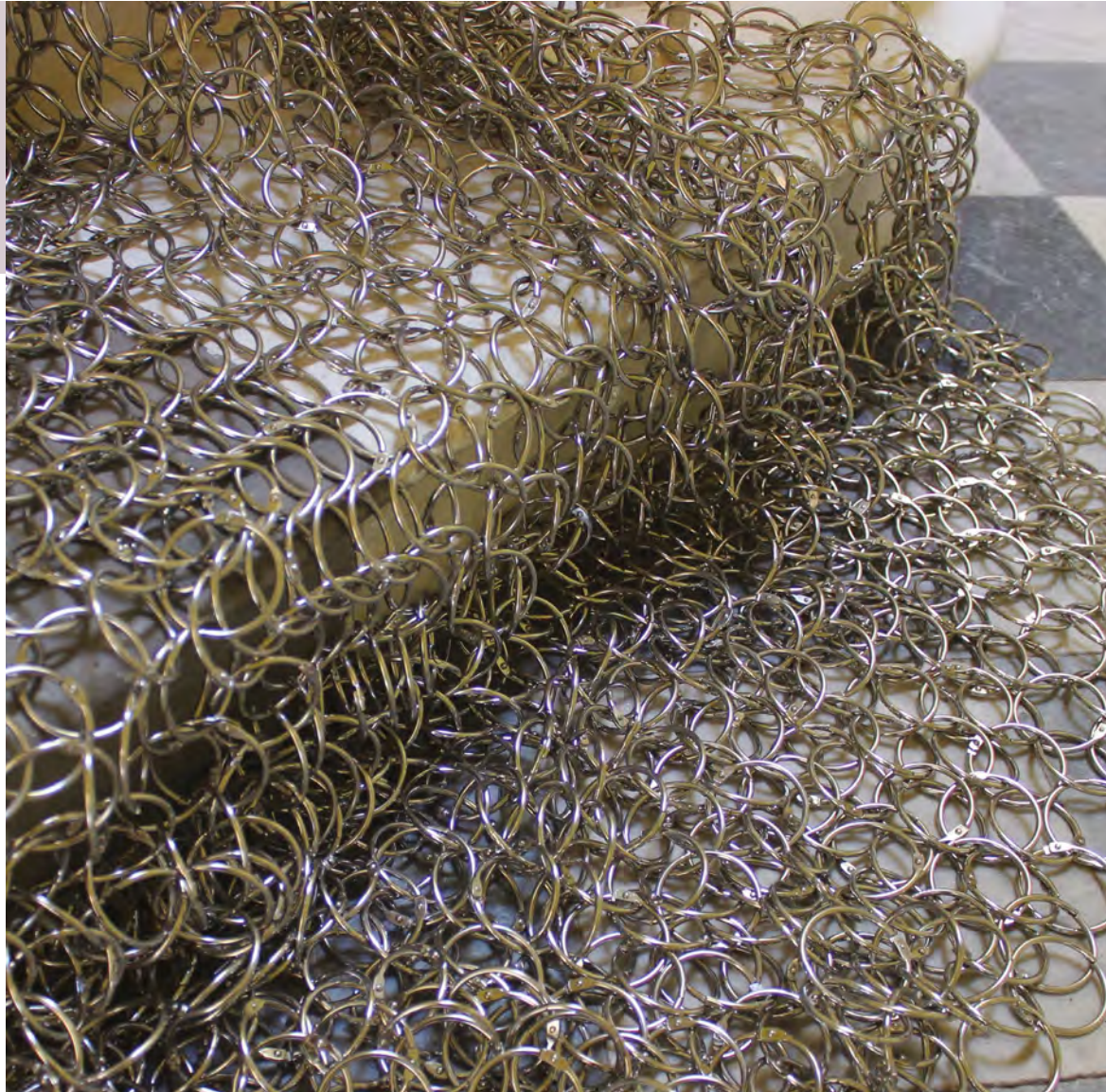
Ruth Brenner

CASCADE

Nickel plated steel.

Evocative of the water cascading over the rocks.

Image: Inge Panneels







**Graham Patterson**  
 (L) ACCUMULATION  
 Medium Format Projection

(R) 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 Patterson  
 UNTITLED  
 Images: Inge Panneels



Graham Patterson, Felicity Bristow  
 UNTITLED  
 Images: Inge Panneels

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.





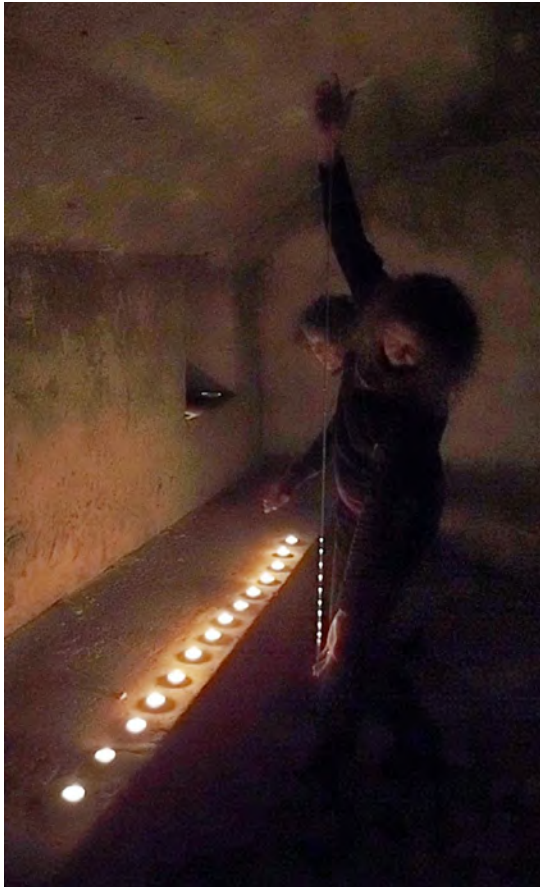
**Jenna Agate, Helen Douglas, Claire Pençak**  
**FIGURING SPACE**

figure line plane - film projection (2 films - 6 mins looped)  
High Sunderland Studio, Peter Wormersley, 1972

pitch shaft beam - MacBook (split screen 3 film projection  
4.30 mins looped): boat hut, Haining; temple, Dryburgh  
1817; cellar 1795.

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*











Jen Love and Klará Svobodová  
 TRANSPOSITION  
*Images: Inge Panneels*







*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 Panneels**  
**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 Vasiliauskaite**  
**'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 Tutsek 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 Panneels*





**Inge Panneels**

## CLAUDE GLASS

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*

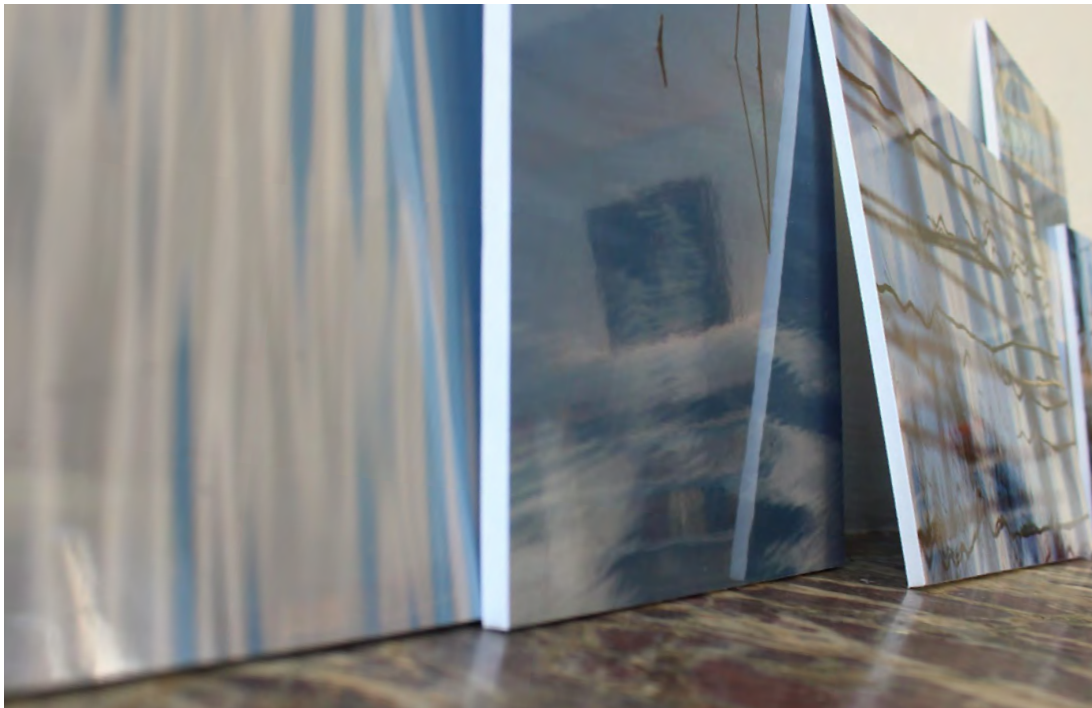




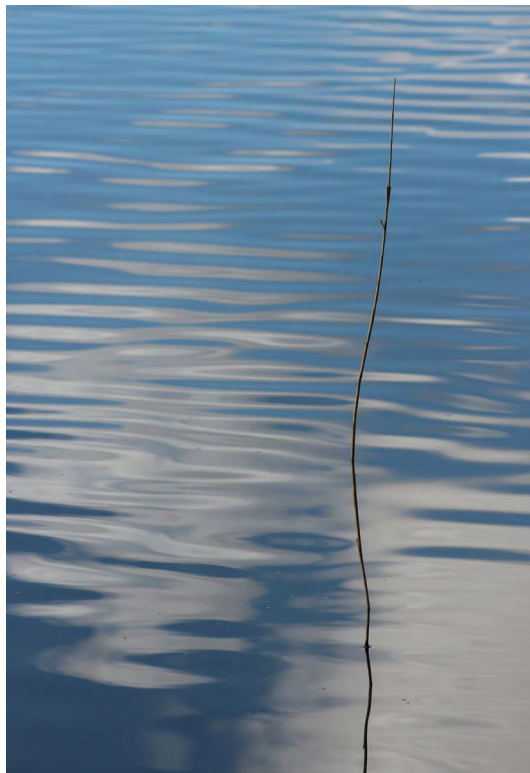
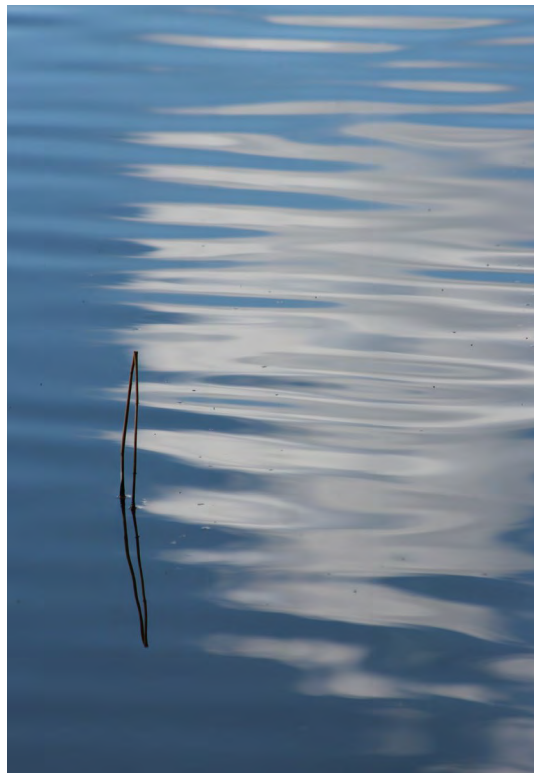
**Mark Timmins**  
**REFLECTED SHAPES**

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*





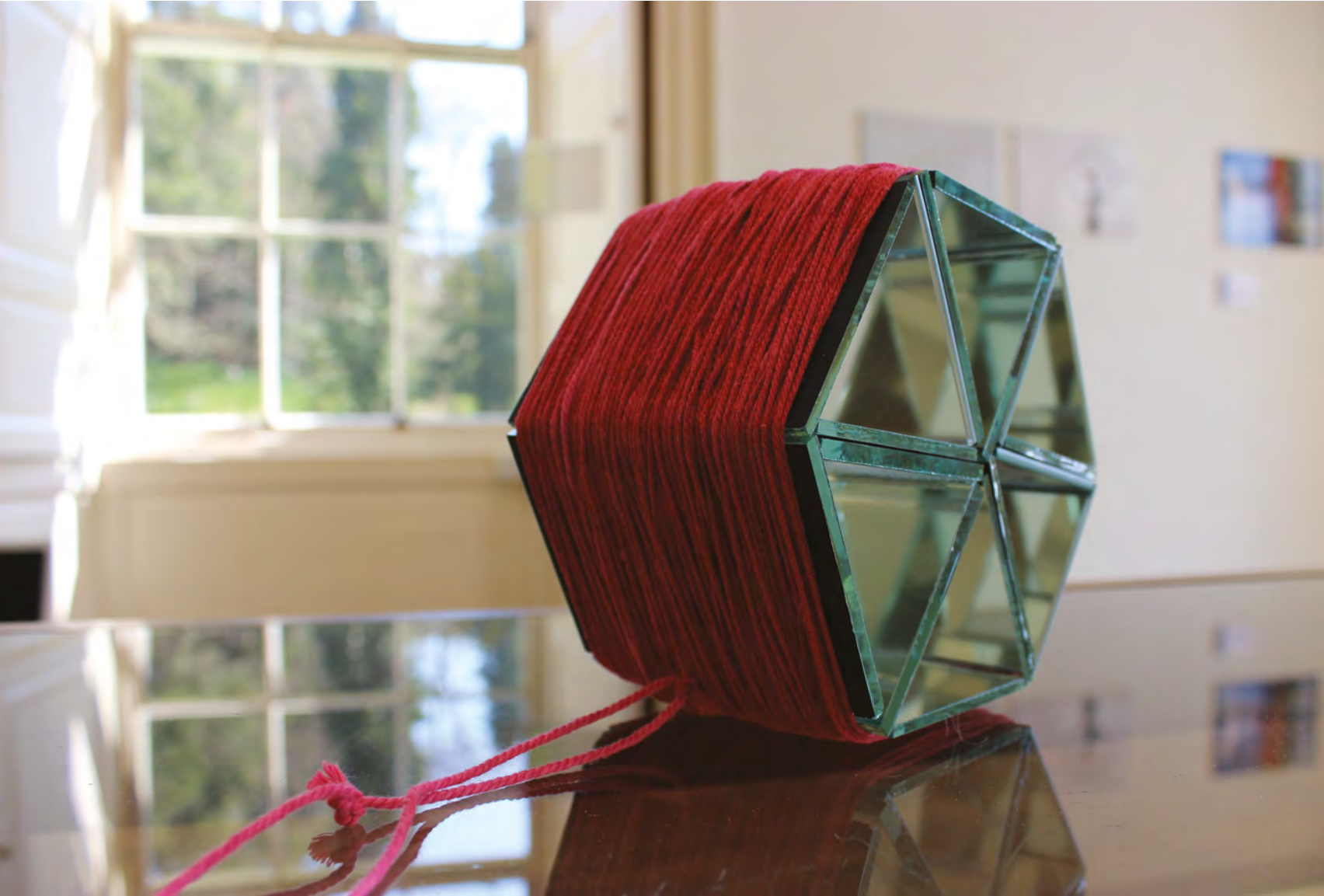




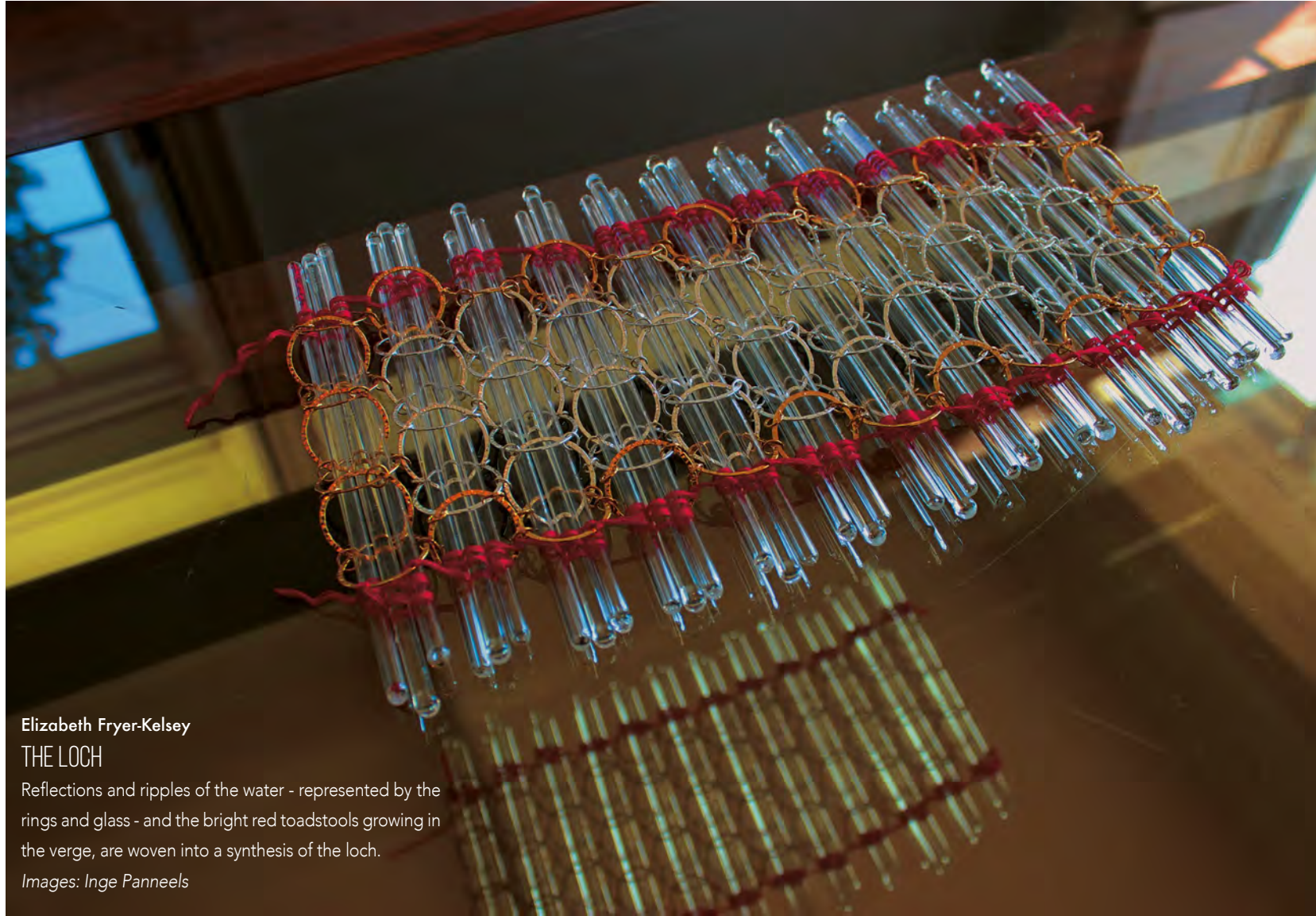
**Helen Pailing**  
**KALEIDOSCOPE**

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'.

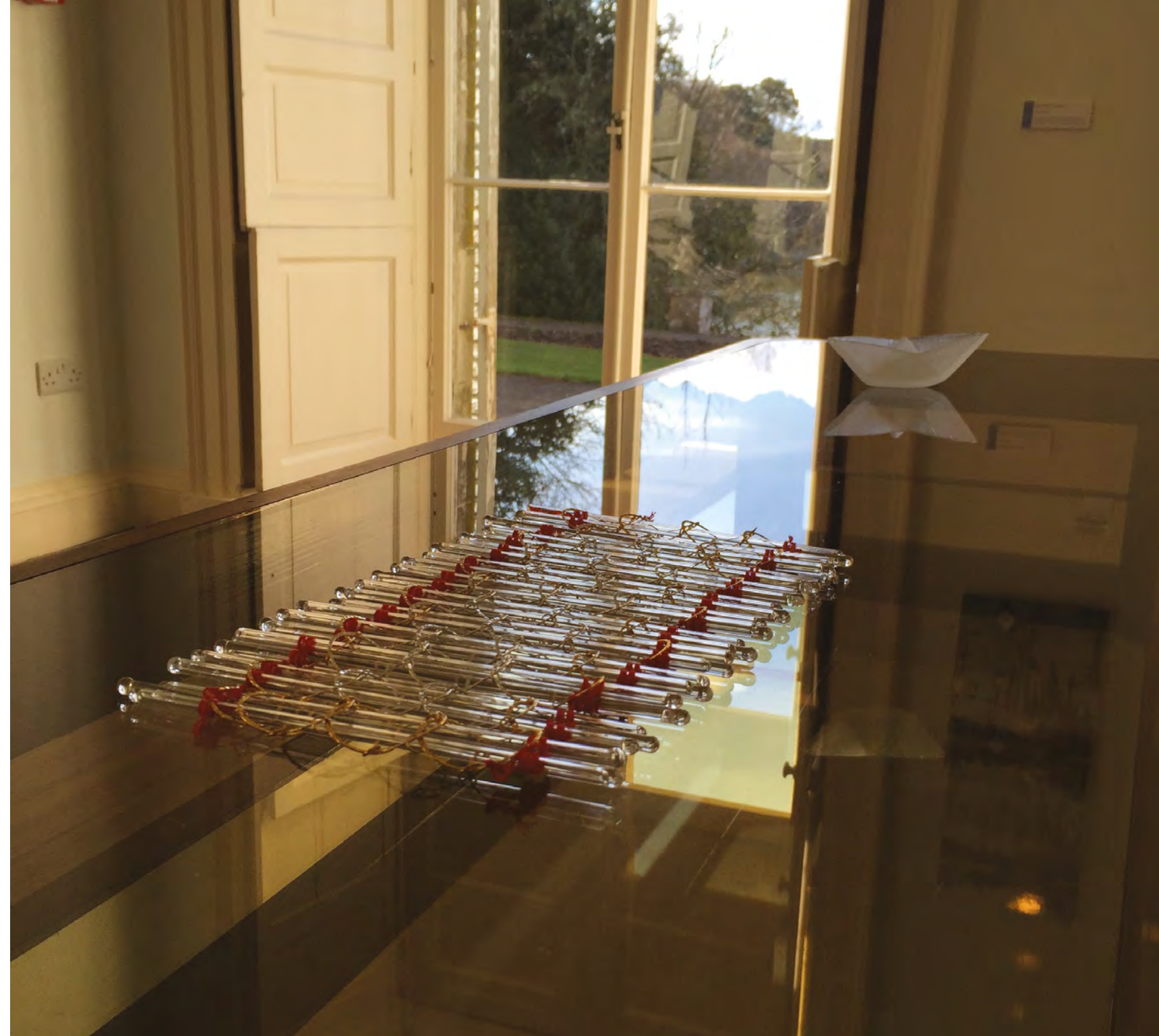
*Images: Inge Panneels*



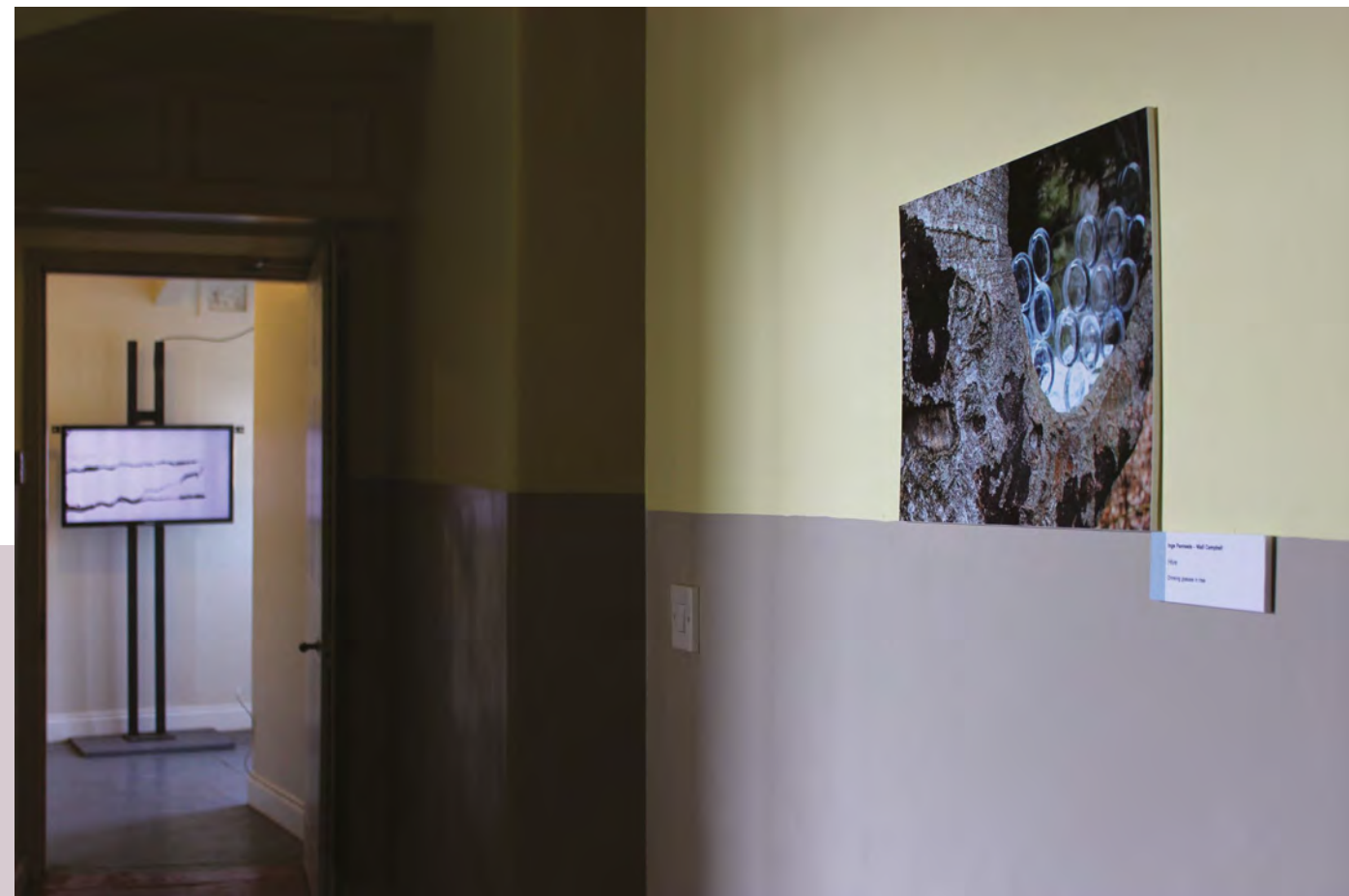
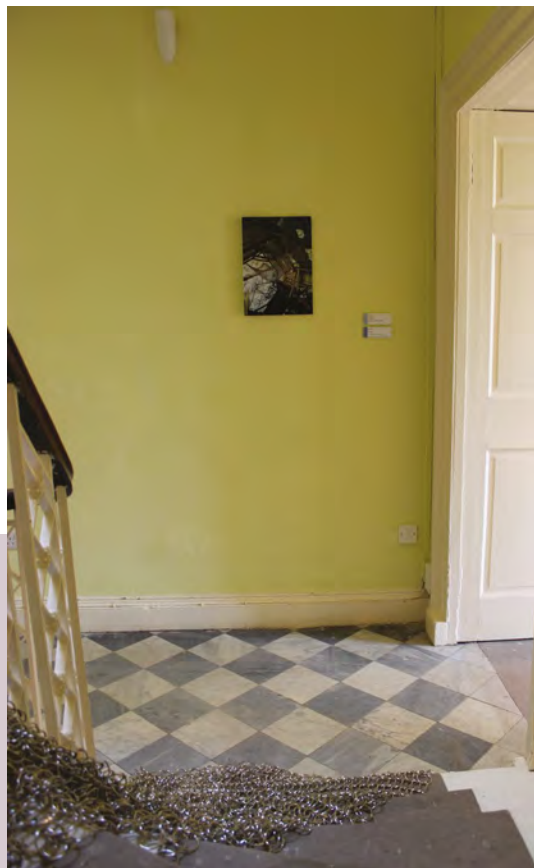




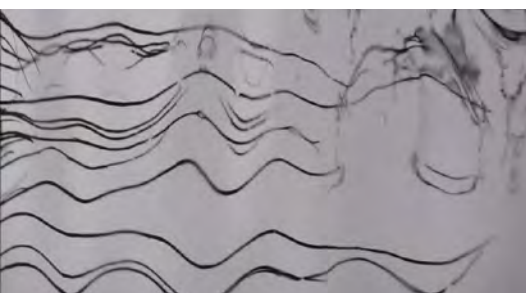
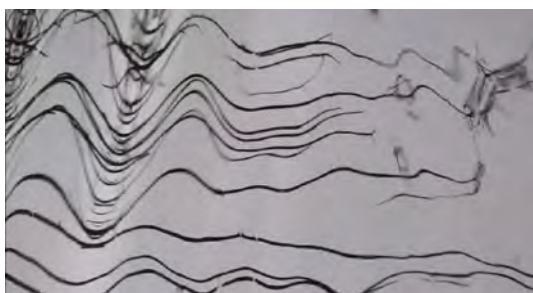
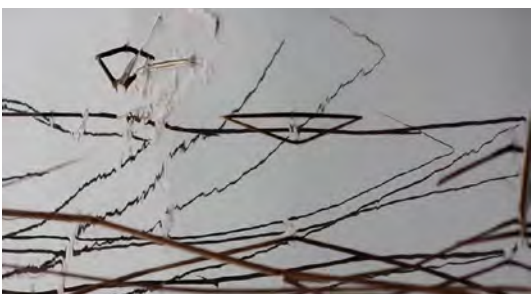
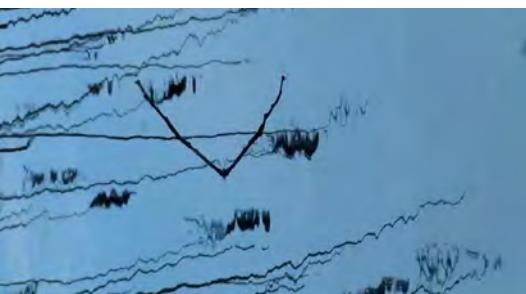
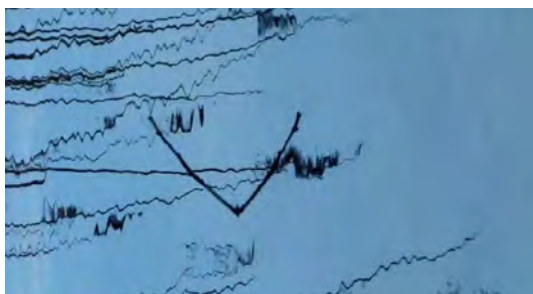
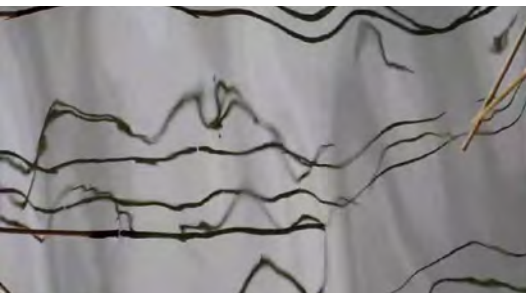
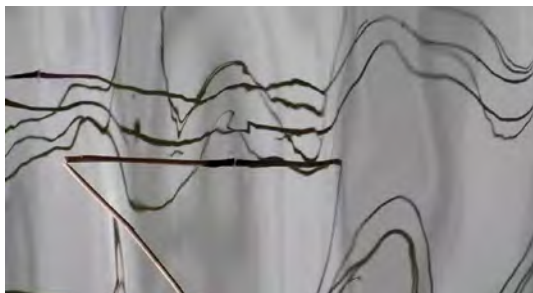
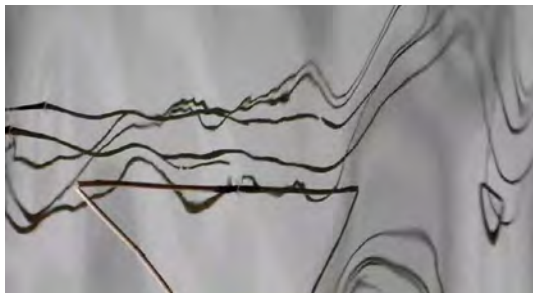
Elizabeth Fryer-Kelsey  
**THE LOCH**  
Reflections and ripples of the water - represented by the rings and glass - and the bright red toadstools growing in the verge, are woven into a synthesis of the loch.  
*Images: Inge Panneels*











**Mark Timmins and James Wyness**

## SINGULARITIES :: BIFURCATIONS

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*







Image: Mark Timmins



## AFTERWORD: ON LEARNING

Reflections was a programme of events which aimed to ‘reveal space’ through ‘making’ with a focus on glass based interventions. This event followed the Second International Symposium on Architectural Glass in 2012 and the inaugural glass lecture by Mike Davies CBE on 12th November 2015, both of which were professional outreach projects organised by the National Glass Centre at the University of Sunderland. It follows a long tradition of ‘real life’ student opportunities such as fabricating glass for TV show Hell’s Kitchen, travelling and designing in developing countries for Trade Craft and installing outdoor works for the Enchanted Parks project with Gateshead City Council. The Reflections programme demonstrates that a shared community of practice is enriching for both students and professional artists alike. The sharing of skills proved key to a genuine exchange of information and therefore a development of ideas and practice, which was mutually beneficial. It also reached out to a community of professional artists, in a context that levelled the playing field.

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.

Prevailing 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 unknown 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 locus 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 creative 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 a rich career already prior to joining further studies. Several of the professional artists learnt

new skills from students and commented on the fact how they enjoyed the exchange and how it challenged them in their own practices.

The ‘kind of exchange’, a phrase coined by pedagogues Alison Shreeve, Ellen Sims and Paul Trowler in their eponymous article, explains the mutual exchange of practice by osmosis, which was evident in discussion during and after the Residency. This approach to learning is about ‘a community of practice’ a term defined by education theorist Étienne Wenger (1998) even though the concept is age-old, and routed in the apprenticeship model, typifies learning in art and design education. The concept provides a useful perspective 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 practices . 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 transformatory potential in the conclusion suggests that “geography and art might not merely offer one field as a model or form of critique for the other, but rather could instead demand that we 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.

Whilst the title of the *Reflections* programme had the tag line of *glass: water: art: science* , perhaps it would have been good to invite scientists working in other fields than architecture, engineering and material sciences, to partake. This would have added another dimension of ‘knowing’. As such it is worth reflecting more broadly how small interventions such as those evidenced in 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 indeed new knowledge creation or emerge, which are crossing the boundaries of disciplines, practices and materials. The residency, and the subsequent exhibition, articulated both the model of creative practice (the kind of exchange) as a means of thinking and learning, and the model of creative geographies, as a means of creating new knowledge about the place of the Haining.

Inge Panneels  
June 2016  
National Glass Centre  
University of Sunderland







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/c1cek>

Figuring Space - Helen Douglas: <https://vimeo.com/171536592>



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