

# Exits and Entrances

To find audience-facing forms for translating an ongoing dialogue, between artist and writer, around ideas of the invention of a romantic mythos of a specific landscape.

Alan Currall (The Glasgow School of Art), Prof Emeritus Prof Colin Cruise (Aberystwyth University)

Over the course of a year, and along a regular walking route, Currall produced a series of photographs of small, but modestly spectacular, hill pools in the Scottish Southern Uplands. These pools, formed as a result of historical lead mining activity in the area, sit atop the hill that stands behind Currall's home. When a friend and former tutor, Emeritus Professor of Art History, Colin Cruise saw these photographs he felt compelled to respond through a collection of poems written from the perspective of these pools. Currall's own existing research around ideas of knowledge, belief and perception found a

provocative foil in Cruise's interest in the Romantic, and the imaginative potential of invented mythology. During an extended period of dialogue they worked on several ideas for the future development of this project, which may include a publication and/or exhibition. In this particular work, for the '*Practicing Landscape: Land, Histories and Transformation*' exhibition, Currall has reworked a number of these photographs for video, and created a soundtrack to accompany Cruise's own readings of a selection of his poems.



Stills from the video, *Exits and Entrances*, (2020), Alan Currall

# National Islands Plan – Embedded Artist

Following work undertaken on the *‘Law, Arts & Island Resilience’* project, Susan Brind and Monica Laiseca (GSA) invited visual artists living on Scottish islands to apply for a Residency and Commission responding to the development of Scotland’s first ever National Islands Plan. The selected artist, Saoirse Higgins, joined the consultation team on a number of events taking place on different islands in the summer of 2019. Higgins is producing new work based on this experience for exhibition.

Monica Laiseca, Susan Brind, (The Glasgow School of Art), Islands Team (Scottish Government)

Saoirse Higgins, the artist selected to be National Islands Plan – Embedded Artist, is based on Papa Westray; a small island in Orkney with a population of 88 people. She brings an environmental focus to her work as well as extensive experience of working in community settings. Her work is directly focused on environmental concerns and the

sustainability of island life. In addition to undertaking this commission, she is currently in the process of completing PhD research by practice under the title, *‘Survival tools for the Anthropocene’*.

*Commission funded by Scottish Government.*



*Animal Pens, Lochmaddy Harbour, North Uist*



*Atlantic Coast, Westray*



*Birsay wind farm, Orkney*



*Cut turfs, North Uist*



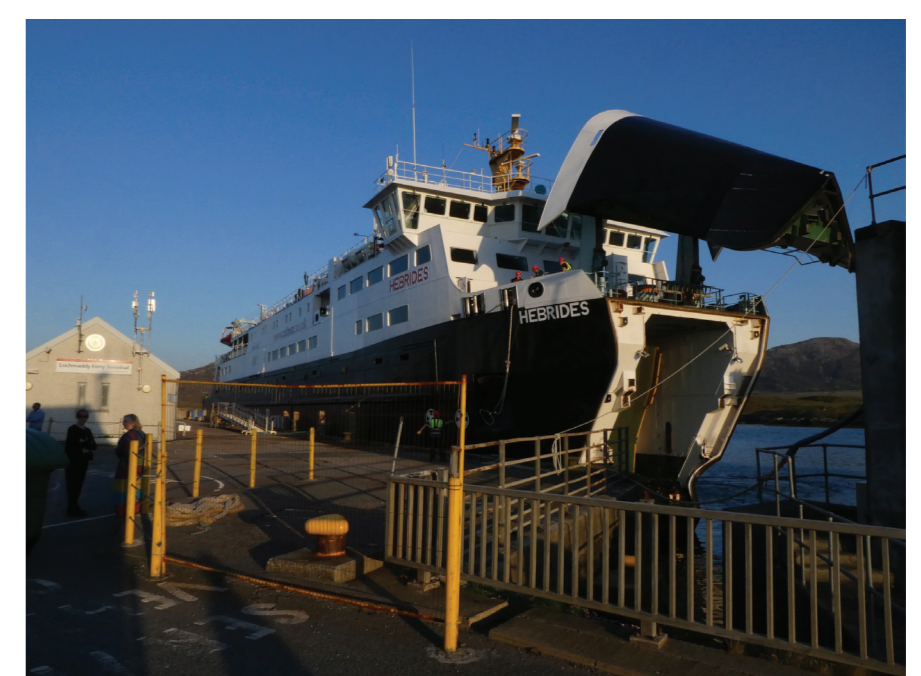
*Inter-island travel – Kirkwall to Papa Westray*



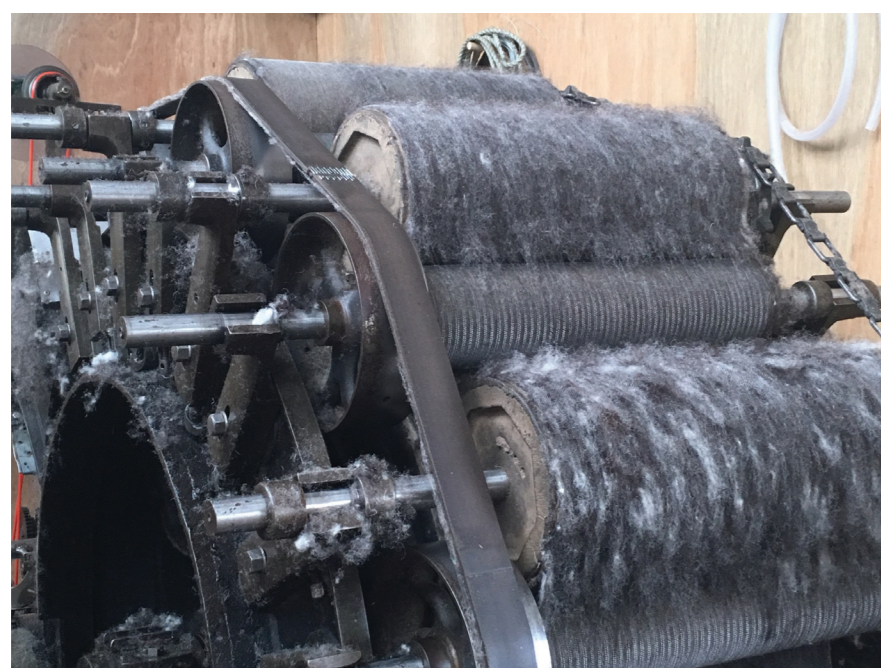
*Orkney Isles view*



*Transport and fuel*



*Hebrides Ferry, 2018*



*Uist Wool – machines, Grimsay*



*Uist Wool – yarns, Grimsay*



*Berneray Beach*

All photos Susan Brind, (2018-19)

# Revisiting two works: Raging Dyke Network (2012) and Heritage Site (2014–2016)

The aim is to demonstrate how the vernacular postcard has been instrumental in leading to alternative voices that reveal a landscape's latent histories.

*Raging Dyke Network*: Nicky Bird (The Glasgow School of Art), Alice Andrews (volunteer, Glasgow Women's Library) *Heritage Site (2020 version 1)*: Nicky Bird, Stuart Jeffrey, Clare Graham & Mike Marriott (The Glasgow School of Art), Calder History Group, Mark Daniels (New Media Scotland), Isabella Mason Kirk and family

This research takes two existing works in which the vernacular postcard has been instrumental in leading to alternative voices that reveal a landscape's latent histories. By revisiting *Raging Dyke Network* (originally 2012) and restaging *Heritage Site* (originally 2014-2016) in 2020, Bird considers the passage of time for both works, and the collaborations so essential to their realization. For *Heritage Site*, this has shifted from living memory to history as the work's storyteller – and her generation – has now passed. For *Raging Dyke Network*, the cultural landscape of LGBTQ and accompanying discourses have evolved significantly.

*Raging Dyke Network* (RDN) was commissioned by Glasgow Women's Library. *Raging Dyke Network* was a group of radical separatist lesbians active in the late 1990s. It spanned across 52 locations from the UK, Europe, Canada and USA. At the network's centre was an activist in Norwich, who donated materials – including personal letters and zines –

to the Glasgow Women's Library and the Lesbian Archive in 2000. The postcard series represents the network's scale and makes visible an overlooked history, without revealing personal and political content of a group who identified themselves through their separatist gender politics.

*Heritage Site* (2014-2016) centred on an industrial heritage landmark known as the 'Five Sisters' on the edge of West Calder, West Lothian in Central Scotland. 240 metres high, these spoil heaps, products of the oil shale mining industry active in the 19th century until the early 1960s, were given Scheduled Ancient Monument status in the 1990s. *Heritage Site* responded to local community memory of a house that is buried deep within the Five Sisters. Prompted by an Edwardian postcard of Westwood House and the memories of Isabella Mason Kirk, the project asked how can art and heritage visualisation practices come together to investigate a site of layered histories, memory and imagination?



Raging Dyke Network.

*Raging Dyke Network*, 2011: No 2 of 20  
Nicky Bird with Alice Andrews  
Courtesy the artist and Glasgow Women's Library



*Heritage Site*, 2014-2016  
Nicky Bird  
Photographic postcard, photographer R. Braid c.1910  
Courtesy the artist and Davie Rennie

# Cabinet Interventions, Pollok House

This research project explored the relationship between historic and contemporary representations of Scottish national identity and landscapes and how these get articulated through our cultural institutions and national collections. A collaboration between contemporary artists and The National Trust for Scotland, and located within Pollok House, *Cabinet Interventions* developed new and original research into the role, potentials and limitations of material culture in defining place.

Shauna McMullan, Susan Brind, Joanna Peace (The Glasgow School of Art), Karen Cornfield (Pollok House), The National Trust for Scotland

Through the cultivation of an artist-led, practice based, research group, artists interpreted, questioned and responded to the context of, and collections within Pollok House, creating contemporary objects, events and environments that framed and initiated new dialogues, and contributed to the future, creative, cultural consciousness of Pollok House and The National Trust for Scotland.

Specific to this application were dedicated artist research residencies within the House, and workshops at the conclusion of the residency

period. These ran from Summer – Winter 2017, culminating in an exhibition by the participating artist-researchers in Pollok House, in Spring 2018.

Participating artists were: Ruth Barker, Susan Brind & Jim Harold, Jasper Coppes, Alan Currall, Sarah Forrest, Shona Macnaughton, Duncan Marquiss, Shauna McMullan and Joanna Peace.

*'Cabinet Interventions'* was funded by the Royal Society of Edinburgh.



*Reflections on family portrait with self-portrait*, 2018, Alan Currall  
Single-channel video  
Photo: Bastian Thuesen



*A cheek, the side of a nose, the white of an eye, the curve of an ear*, 2018, Sarah Forrest. Performance reading  
Photo: Bastian Thuesen



*Buzzard Feedback*, 2018, Duncan Marquiss. Sound work with car  
Photo: Bastian Thuesen



*I gladly strained my eyes to follow you*, 2018, Shauna McMullan  
Guided tour with commissioned texts  
Photo: Bastian Thuesen

# #3M\_DO\_2019 research network

This interdisciplinary research network was formed to: discuss, observe, explore and expand understandings of the archaeology of the contemporary, across and beyond Scotland; to enable the development of a research culture to create and inform approaches for Scotland's contemporary archaeology; and to create avenues of discourse with policy makers, archaeologists, artists and others about the contemporary archaeologies of Scotland.

Iain Anderson, Dr Alex Hale, Mark Scott (Historic Environment Scotland), Dr Kenny Brophy (University of Glasgow), Dr Stuart Jeffrey, Sue Brind, Jenny Brownrigg, Dr Gina Wall (The Glasgow School of Art), Dr Jim Harold, Birthe Jorgensen (independent artists), Cara Jones (Archaeology Scotland), Professor Sian Jones (University of Stirling), Daniel Lee (Orkney Research Centre for Archaeology), Dr Gavin MacGregor, Dr Paul Murtagh (Northlight Heritage), Dr Mhairi Maxwell (V&A Museum of Design, Dundee), Dr Jeff Sanders (Society of Antiquaries of Scotland), Dr Antonia Thomas (University of the Highlands & Islands)

The term 3M (dis)organisation is a mashup of the ubiquitous nature of the 3M Company (eg Scotch® tape), and the idea of contemporary archaeology in Scotland, occupying a space into the third millennium.

Contemporary archaeology can be considered in two parts:

- A methodological approach that encourages archaeologists to engage with the contemporary world as a suitable subject for archaeological study, and by exploring traditional and new methodologies
- It also provides opportunities for archaeologists to develop new theoretical approaches, which archaeological discourse requires.

Two research questions at the heart of the project:

- What are the roles and opportunities for contemporary archaeology in Scotland today?
- How can contemporary archaeology benefit communities and engage with major social issues of the day in Scotland?

The project has comprised of a series of knowledge sharing workshops, in Glasgow, Aberdeen, Orkney and Edinburgh to look at the following themes:

- Episode 1: Glasgow, focusing on different encounters with a sense of place within the City;
- Episode 2: Aberdeen, exploring concepts and practices of art/archaeology, graffiti and street art as a material evidence, beyond official narratives, of contemporary archaeology (in collaboration with the Nuart festival);
- Episode 3: Stromness, Orkney, experiencing a range of historic and contemporary archaeology sites and landscapes across Orkney, including those relating to renewable energy;
- Episode 4: Edinburgh, discussing how to develop this research network to further explore urgent issues within contemporary archaeology.

*Historic Environment Scotland were funded by the Royal Society of Edinburgh to develop this research network.*



Episode 2, Aberdeen workshop, Nuart Festival, Aberdeen  
Photo: Susan Brind (2019)



Episode 1, Glasgow workshop  
Photo: Susan Brind (2019)

# Portal

Hugh Watt's work aims through a practice-led research approach to explore the relationship between nature, culture and spirituality within the Scottish landscape.

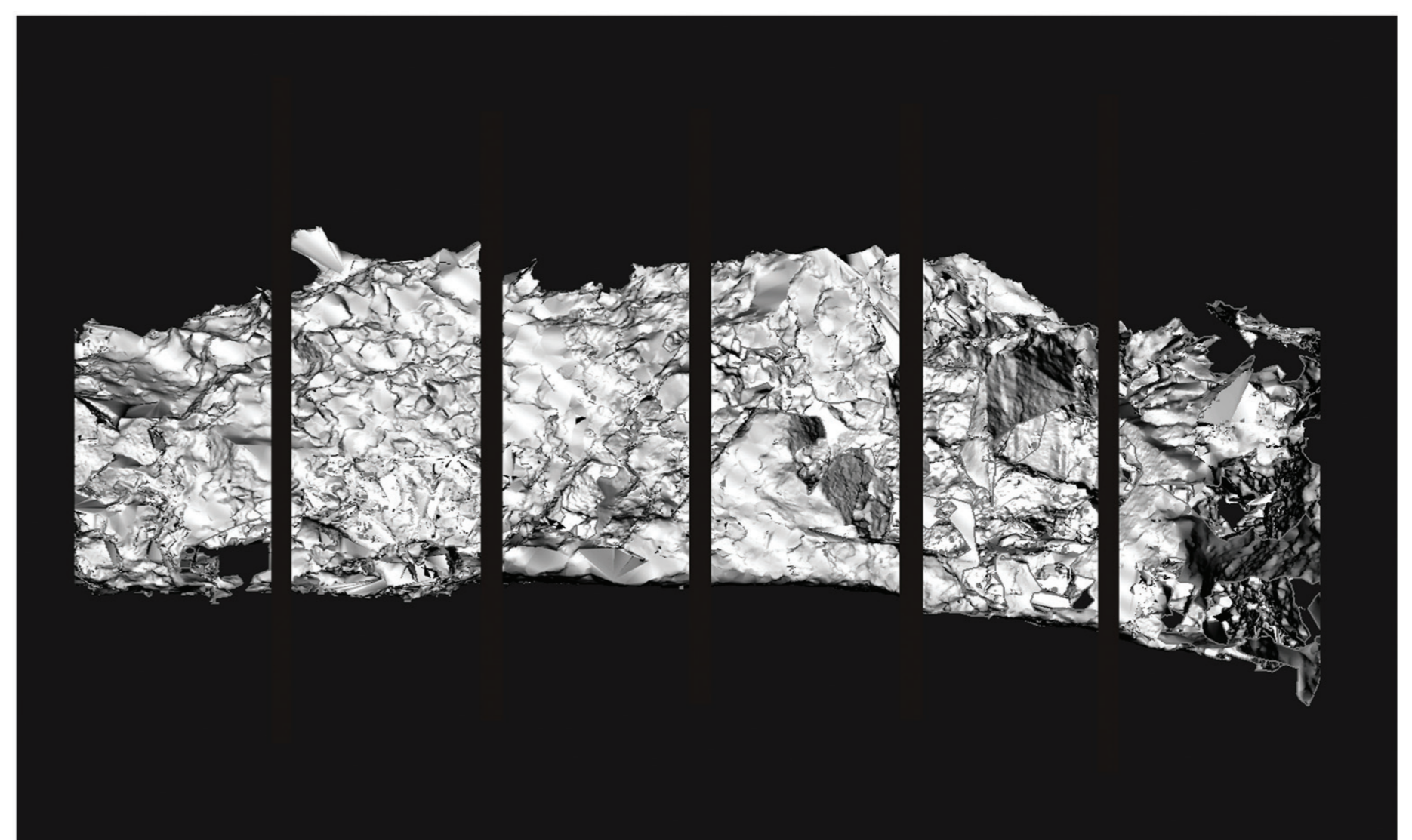
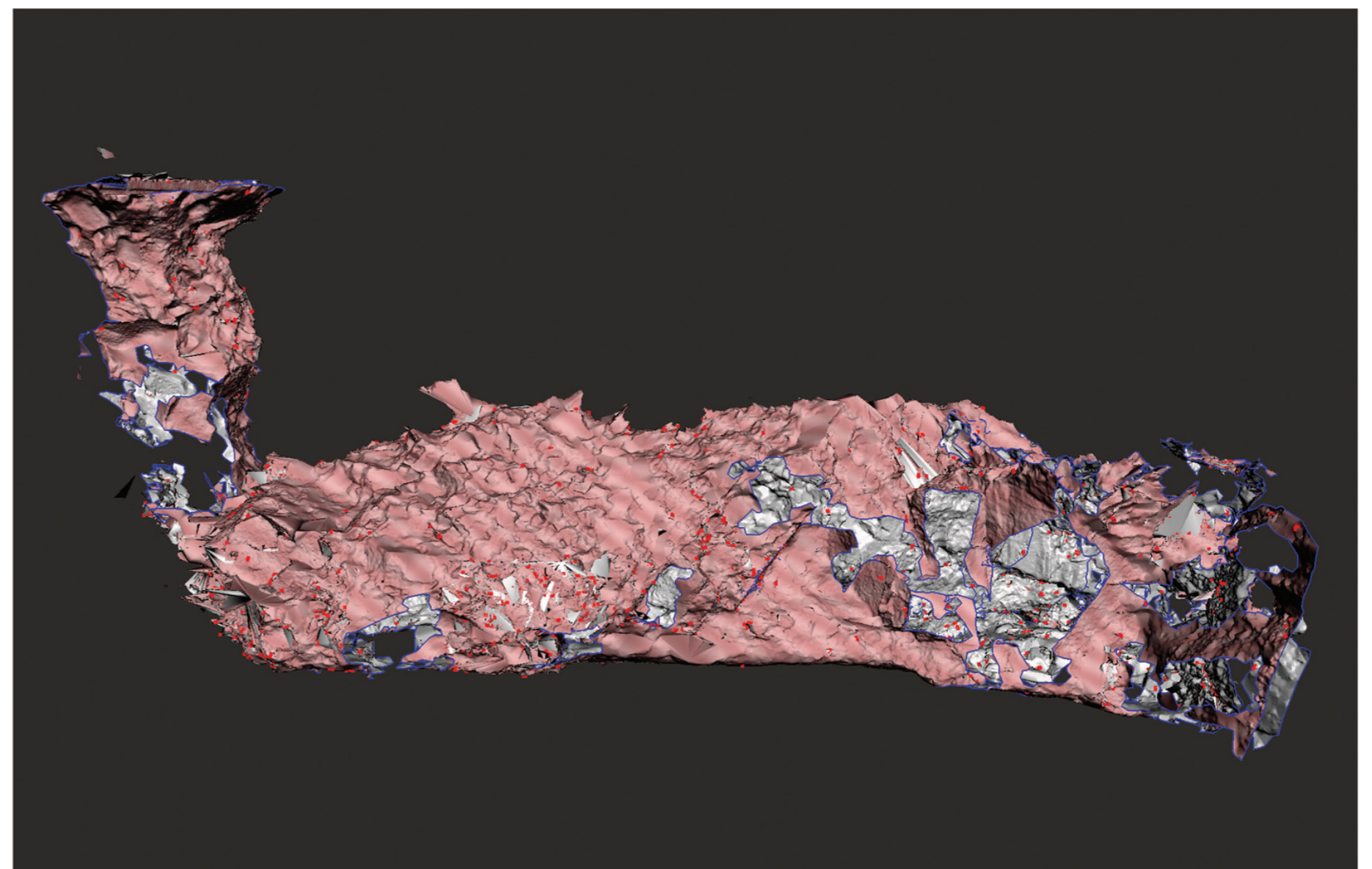
Hugh Watt (The Glasgow School of Art), Martin Wildgoose (Archaeologist / AOC Archaeologist Group)

Through inter-disciplinary enquiry with archaeologist Martin Wildgoose, Watt has been undertaking field trips to two locations on Skye, namely High Pasture Cave and Cave of the Seed. Watt is interested in how these sites, from mid bronze age, through to the Iron age, were occupied and used during the mid-bronze age and iron age, prior to its closure in 80 BC. In particular, Watt's research has drawn on the use of these underground spaces as ceremonial spaces. For the exhibition, Watt proposes to show new video work which explores the notion of a

threshold or liminal space, within landscape that connects the physical with the spiritual. In addition, he will also show a new piece which works with a 3D scan of, the cave's area known as 'Bone Passage'. Watt has experimented with having a scaled down 3D print, cast in plaster, which is about the size of a human spine. He is interested in how this print can make reference to the human body and also tree roots, trees being that which was understood to sit between the physical and the spiritual.



*Portal-Slippage*, (2019-20). Hugh Watt



*Portal-Bone Passage 57° 12' 50" N, 6° 0' 40" W*, (2019/20), Hugh Watt

# Creative Centre for Fluid Territories

Formally established in 2016, the Creative Centre for Fluid Territories (CCFT) is an international, peripatetic, research group which interrogates how interdisciplinary research practices contribute to and share critical insights about place making, belonging and occupation.

Susan Brind, Dr Jim Harold – Visiting Lecturer, Shauna McMullan (The Glasgow School of Art), Prof Yiorgos Hadjichristou (University of Nicosia, Southern Cyprus), Prof Duncan Higgins (Nottingham Trent University & University of Bergen), Andrew Lock (Doctoral Researcher), Prof Johan Sandborg (University of Bergen), Linda Lien (Independent Designer, Bergen), Dr Ana Souto (Nottingham Trent University)

CCFT is an academic network, seeking to consider the role of practice-based research methods in shaping narratives of place through a series of nomadic dialogues and travelling colloquia. Through its research processes, the Group aims to address the following questions:

- In what ways does a nomadic and dialogic encounter with other place(s) deepen cultural, philosophical, and political understanding?
- How can the complex histories held in landscapes be critically interpreted and represented?
- Can creative practice transform places or our perception of them?

CCFT in particular has focussed to date on three sites – the Norwegian village of Telavåg and the abandoned, former inter-communal Cypriot village

of Agios Sozomenos and the divided city of Nicosia. Telavåg was rebuilt in its entirety after World War II by its surviving former inhabitants, having been raised to the ground by occupying forces in 1942. With its proximity to the UN De-militarized Buffer Zone, and its current status as an environmental resource, Agios Sozomenos provides a powerful, multi-layered and poignant location and focus for creative inter-communal and ecological research and dialogue. In late 2019, work by the Group was displayed in two military tents, erected by UN soldiers, in an area of Nicosia now part of the UN De-militarized Buffer Zone. Throughout the day and into the evening, the work displayed here, and at the Home for Cooperation (a space for inter-communal dialogue), provided a focus for presentations and conversations with visitors from both North and South Cyprus, as well as UN personnel, as part of Buffer Fringe 2019.



CCFT tent and grove for the showing of 'Urban Glendi', Buffer Fringe, Nicosia, 2019 in the UN De-militarized Buffer Zone  
Photo: Jim Harold



CCFT tent for 'Urban Glendi', Buffer Fringe, Nicosia, 2019, interior view  
Photo: Jim Harold

# Law, Arts & Island Resilience

A central tenet of the Islands (Scotland) Act 2018 was to better understand the unique needs of Scotland's island communities to facilitate decision making. The 'Law, Arts & Island Resilience' research project was part of this process, considering the way in which the Arts might offer a powerful means through which the identities, geographies and cultural characteristics of island communities could be communicated.

Dr Francesco Sindico, Nicola Crook – PhD Researcher (Strathclyde Centre for Environmental Law and Governance), Susan Brind, Dr Nicky Bird, Justin Carter, Dr Gina Wall and Monica Laiseca (The Glasgow School of Art)

This project explored how the Bill would promote resilience on Scotland's islands and the role of arts in the implementation of key legislative principles. The project focused on North Uist as a case study and, through a series of 3 workshops, jointly facilitated by Strathclyde Centre for Environmental Law and Governance (SCELG) and Reading Landscape members, engaged the island's creative and wider community with a view to developing potential art-led strategies through which arts might play an important role in implementing key principles of the Bill. The overall objective was to develop the networks and working relationships between communities, artists, policy, law, and sustainability experts, and identify potential art-led strategies through which the arts might add value to the anticipated policy and legislative changes.

The Islands (Scotland) Act has at its core the goal to island proof Scottish legislation and policy. "What this means is that all future Scottish law and policy should fully take into account its effects on island communities. The latter has been empowered through two main instruments: the "National Islands

Plan" and the provision of "island communities' impact assessment"." (SCELG website)

After the successful conclusion of the Law, Arts & Island Resilience Workshops on Uist, two further outcomes emerged:

- Dr Sindico's unit, SCELG, was awarded the consultancy to assist the Scottish Government Islands Team in the implementation of the Islands (Scotland) Act through two main instruments: the "National Islands Plan" and the provision of "island communities' impact assessment".
- Monica Laiseca and Susan Brind, School of Fine Art GSA, secured Scottish Government funding for the commissioning of a National Island Plan Embedded Artist; an artist whose role it was to follow the National Island Plan Consultation process and to make work in response to that experience.

*Funded by the Royal Society of Edinburgh.*



Workshop 1: Taigh Chearsabhagh, Lochmaddy, North Uist, (2018)  
Photo: Susan Brind



Uist causeway – from the air, 2018  
Photo: Susan Brind



# Scalan Mills, Art and Archaeology: exploring interdisciplinary methods

Scalan comprises a group of 'A' Listed buildings, located on the north edge of the Cairngorm massif, in a post-industrial and rural landscape. Over many years, the interior walls of the threshing mill became inscribed by farm labourers with graffiti which now forms an intense visual surface covered with drawings of wild and domestic animals, weather reports, and other written text, the earliest dating from 1874.

Susan Brind, Jenny Brownrigg, Dr Gina Wall (The Glasgow School of Art), Birthe Jorgensen, (Independent Artist), Dr Alex Hale (Historic Environment Scotland)

Initial research questions:

- What are the benefits to creative practice of situating Scalan Mills within the expanded field of writing?
- How might our understanding of landscape be enriched by reading this place as a site of inscription which correlates with the archaeological concept of palimpsest?
- How might this rendering of place respond to an interdisciplinary methodology which deploys archaeological fieldwork, site writing and practice-as-writing (photography, performance, spatial practice) to engage with the landscape as archive?

Interdisciplinary research methods:

- Archaeological and creative field research including drawing, photography, video and audio recordings;
- Reflexive research methods including participatory group work, spoken word and performance;

- Active response to the site – 'reflection-in-action';
- 'Reflection-on-action' methods, following the field trip.

Outputs:

- Collaborative archaeological plane table survey;
- 'Site and Sight', Community workshop at Scalan (April 2019);
- Data gathering work in the form of workshop participant audio recordings have contributed to the Tomintoul and Glenlivet Landscape Partnership Oral History Project archive.
- Conference presentation, 3 November 2019 to the *Contemporary and Historic Archaeology in Theory* conference London: 'Exploring triangulation: Archaeology, Art and a third space for imagining and speculation'.

*Funded by The Glasgow School of Art Research Development Fund and Historic Environment Scotland.*



Scalan North Barn, (2016). Copyright: HES DP 242895



Scalan Mills, North Steading, (2019)

# Early 20th Century women photographers and filmmakers in Scotland

The main aim of this ongoing research is to show the breadth of work the women made, inspired by highland and island landscapes, as well as Scotland's city life.

Jenny Brownrigg (The Glasgow School of Art)

Research themes include how the women recorded communities; the ways in which they captured historically significant moments and often changes to ways of life, work and industry; how they observed; how they observed place and nature; and how they recorded the place of women in both rural and city society. This research will result in a survey exhibition at City Art Centre, Edinburgh, in early 2022.

Brownrigg is currently researching thirteen women, including Edinburgh photographer Violet Banks (1886-1985). Veronica Fraser, an archivist at Royal Commission on the Ancient & Historical Monuments of Scotland (RCAHMS) wrote about Banks' life in 'Vernacular Buildings' (P67-78, 'Vernacular Building 32', Scottish Vernacular Buildings Working Group 2008-2009, ISSN:0267-3088):

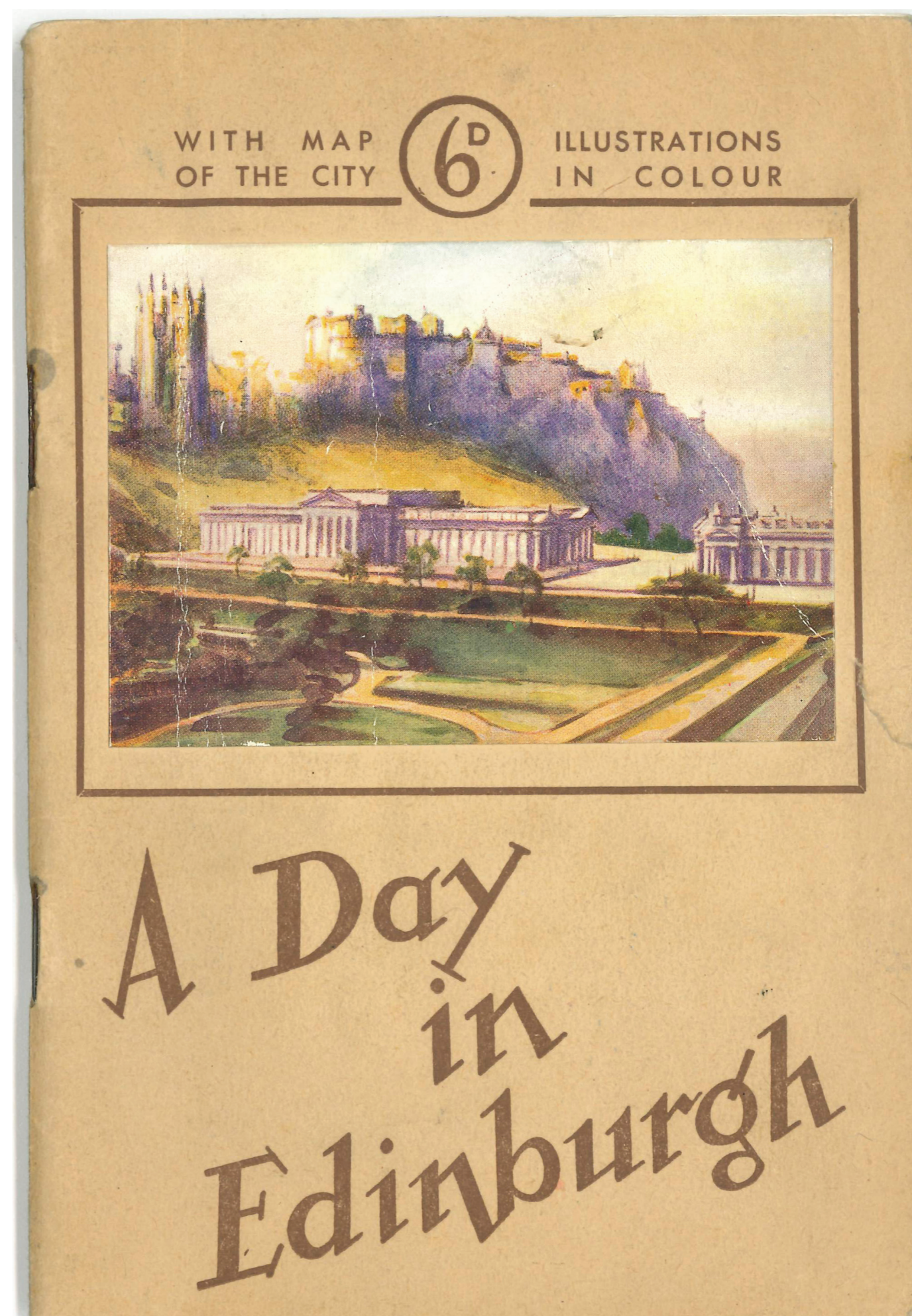
*'Violet Banks (1886-1985) was born near Kinghorn, Fife and educated at Craigmont, Edinburgh, and at ECA (Edinburgh College of Art). In 1927 she was senior arts mistress at St. Oran's, a private school at Drummond Place, Edinburgh'.*



Woman Crofter, Uist, Violet Banks (date unknown)

Banks' photographs of the Hebrides were the result of a tour she made during the late 1920s / early 1930s. In 1935, Violet Banks established her own commercial photography studio in Edinburgh, going on to take numerous photographs of Scotland's capital city.

Brownrigg presents ten original photographs that Banks' produced as postcards as well as one brochure entitled 'A Day in Edinburgh' (1934, Grant & Murray). Brownrigg has collected these items via separate eBay purchases, an action mirroring the precarity of women's work in archives. Indeed, Banks' own photography of the Highlands and Islands only came to light when discovered by John Dixon of Georgian Antiques, in a drawer in a sideboard that had been part of a furniture purchase and then gifted to Royal Commission for the Ancient and Historic Monuments of Scotland (RCAHMS) to become The Violet Banks Collection.



*A Day in Edinburgh*, (1934, Grant & Murray), Photographs by Violet Banks and J. Campbell Harper, writing by H.B. Kay

# Through A Northern Lens

This on-going Public Seminar Series 'Through a Northern Lens', shares ideas, histories, aesthetics and questions that are attached to the 'North'.

Co-organisers: Dr Frances Robertson, Dr Nicky Bird (The Glasgow School of Art)

*Through A Northern Lens* started in October 2016 with the topic *Women, Picture, Place*, in which guest speakers from Scotland and Finland presented research findings on women photographers and film makers addressing 'the North' in the 1930s. The October 2017 event addressed the theme of *Place Image, Heritage and Archaeology*. The seminar in October 2018 was on the theme: *An Auto-ethnographic Turn*.

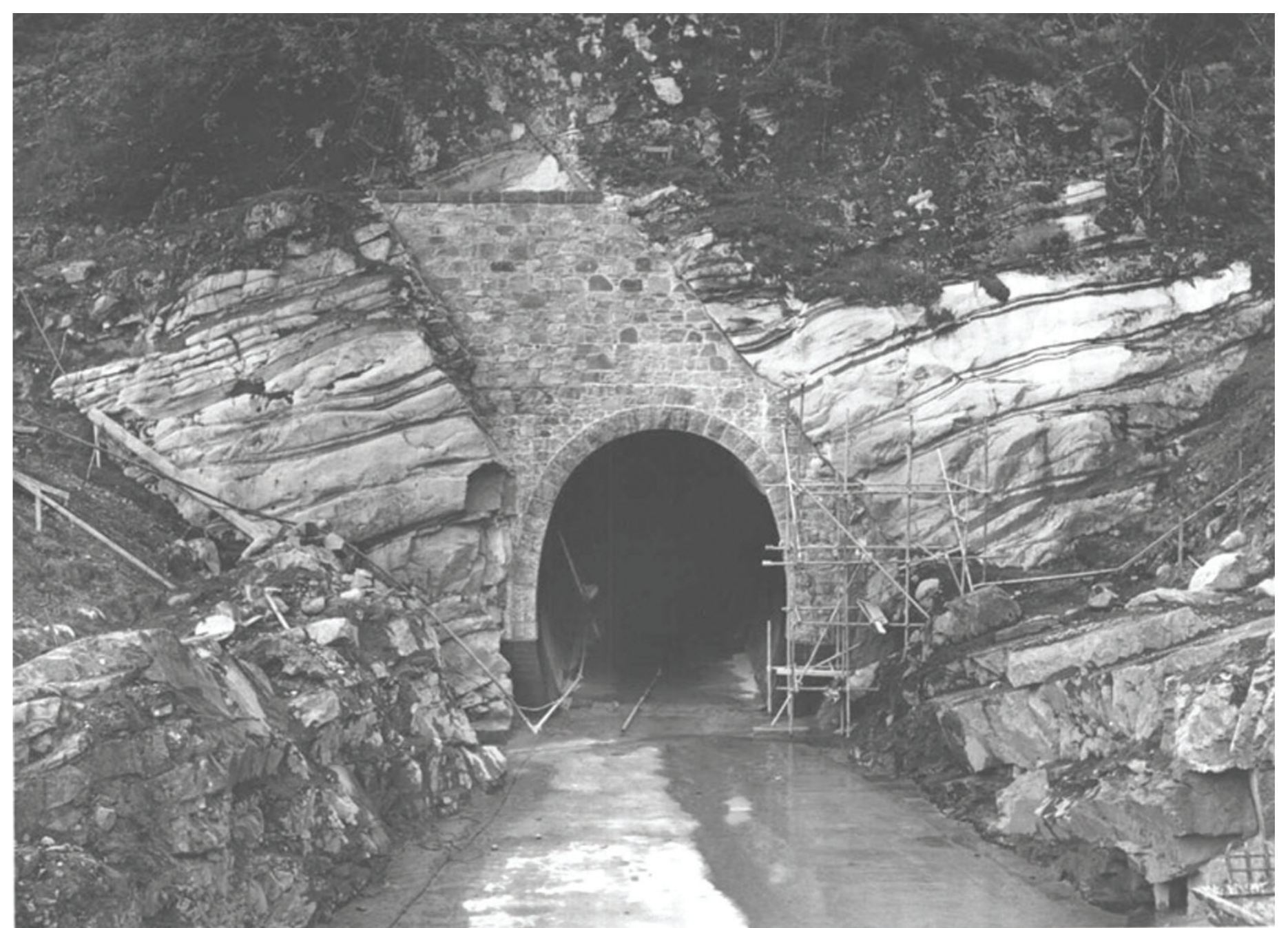
*Women, Picture, Place* (2016) developed a discussion and promoted research links around the topic of the role of early women photographers / filmmakers and representations of 'the North'. All the photographers /filmmakers discussed started work in the politically charged atmosphere of the inter-war period. Speakers included Jenny Brownrigg (GSA); Mervi Lofgren (University of Lapland, Rovaniemi, Finland); Shona Main (PhD Research Student, University of Stirling / GSA) and Dr Sarah Neely (University of Glasgow).

*Place Image, Heritage and Archaeology* (2017) developed conversations and research links around themes including layered sites of history; individual and community memory; tangible and intangible forms of heritage; archaeology and destruction; cultural memory and material culture. Speakers included Dr Frances Robertson (GSA); Dr Nicky Bird (GSA); Stuart Jeffrey (GSA); Dr Gina Wall (School of Fine Art, GSA); and Sheena Graham-George (PhD Research Student, School of Fine Art, GSA). Respondents: Dr Rachael Flynn (University of West of Scotland); Dr George S Jaramillo (Herriot-Watt University).

The 2018 seminar '*An Auto-ethnographic Turn*' explored aspects of auto-ethnography as an approach to observation and field work that has been adopted in various ways in art and design research and practice. '*An Auto-ethnographic Turn*' featured speakers including Teiji Wallace-Lewis (Ph.D. Research Student, School of Fine Art, GSA); Dr Rachael Flynn (University of West of Scotland); Dr George S Jaramillo (Herriot-Watt University); Dave Loder (GSA). Respondent: Dr Ranjana Thapalyal (GSA).



"It's our parents who didn't see us", August 1957 Olive Wallace, Inherited family snapshot, From the Wallace family archive. Courtesy of Teiji Wallace-Lewis



NORTH OF SCOTLAND HYDRO-ELECTRIC BOARD. MORISTON PROJECT. CONTRACT No. 50. No. 150. Ceannacroc Tunnel. Ceannacroc Generating Station. Tailrace Tunnel. View of portal from bridge deck. 2/7/56.

North of Scotland Hydro-Electric Board. Moriston Project. Contract No. 50. No. 150. Ceannacroc Tunnel, Ceannacroc Generating Station. Tailrace Tunnel. View of portal from bridge deck, 2/7/1956