

- PRESS RELEASE -



The Tent Gallery, in Art Space and Nature
Edinburgh College of Art Evolution House
University of Edinburgh, 78 Westport,
Edinburgh, EH1 2LE, Scotland
Phone: 0131 651 5800
Hours: T-F 12 to 4:45PM or by appointment on Saturday.

The Collins & Goto Studio presents an on-going series of works with trees, including *Eden3* an installation of trees and technology that provide an experience of photosynthesis through sound, and *Caledonia: The Forest is Moving* a series of expeditions and related inquiry about specific forests. The exhibition includes a brief overview of previous work from Pennsylvania and California to provide context for the current creative inquiry.

This work has evolved through collaboration with other artists, musicians, scientists and technicians. The exhibition is partially sponsored by Trilight Industries, Glasgow. Engineering support for the development of *Eden3* is provided by Solutions for Research, Bedford. Special thanks to Helen de Main, Sogol Mabadi and Chris Fremantle.

Exhibition - April 22 to May 25, 2013
Opening - Thursday April 25, 4 to 6 PM

Artist's Talk - Thursday May 16, 4 to 6 PM
Collins and Goto will host an open discussion with friends and colleagues about their work and the role of art in relationship to a changing environment.

Space is limited please RSVP if interested in attending the artist talk
rsvp@collinsandgoto.com

BACKGROUND

Tim Collins and Reiko Goto are environmental artists working together since 1985. They are interested in changing ideas about all aspects of environment, nature and society. With training and experience in art, design and planning they explore questions of aesthetics, democratic discourse, freedom and empathy in relationship to people, places and things. They met at the San Francisco Art Institute, they worked from that city for many years before becoming visiting professors then research fellows in the Studio for Creative Inquiry at Carnegie Mellon University; where they directed *Nine Mile Run (1997-2000)* and *3 Rivers 2nd Nature (2000-2006)*. These were social and environmental artworks developed within a research structure. The work was focused upon shifts of perception, experience and value. The projects would result in seminars, residencies, and exhibitions with international participation. The work was developed through strategic intention then constant reflection and writing. Outcomes included ecological restoration, new public spaces and changes to land use policy; as well as new networks supporting regional artist-practitioners.

They have lived and worked in the UK for over seven years and in Scotland for the past three years. Until recently they have both been immersed in academia and have both completed PhD's dealing with art and nature in theory and practice before returning full-time to the studio in 2012. Speaking recently about their work on the *Caledonia* project they have said:

Scotland is an amazing place to be right now with the newest national parks in the world, a 2006 policy projecting 25% forest cover and 2003 laws that provide the public with the right to access Scottish land and waterways. The 'how' the science of forest development and management is clear; the values and the 'why' are less so. Where science works from the general to the specific to clarify ideas and approaches the arts and humanities work from the specific to the general, generating critical imagination and experience that clarifies and reveals emergent aesthetic and ethical virtues.

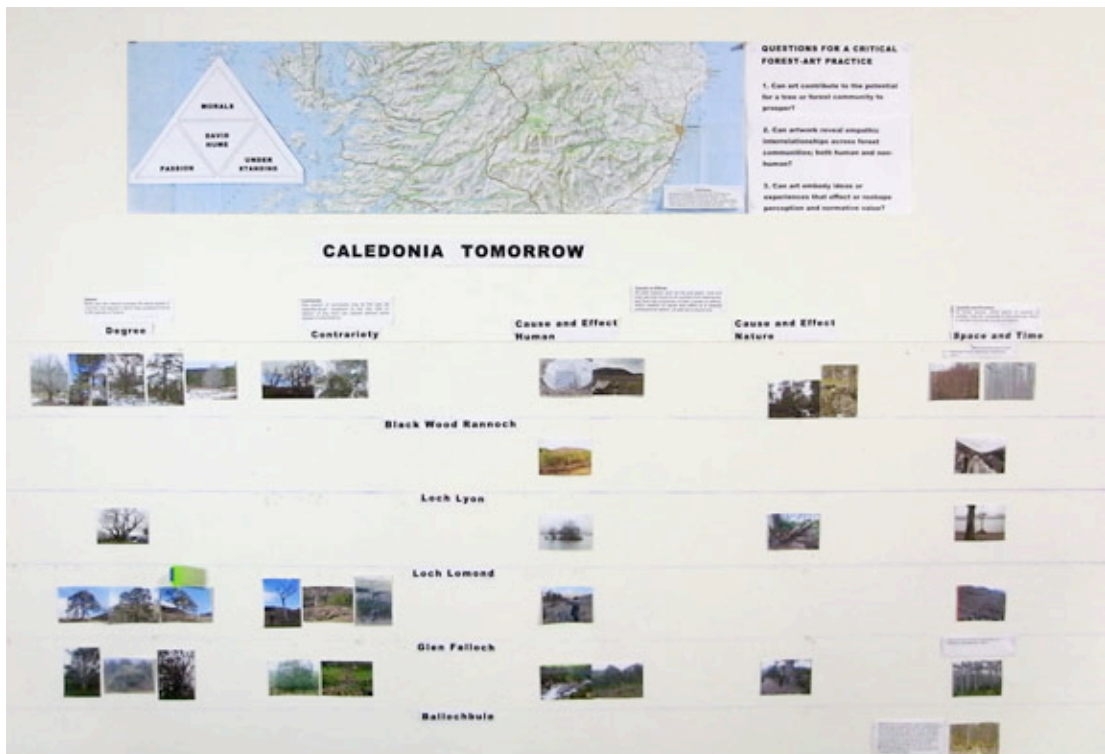
Collins and Goto believe that the relationship between forests, cities art and culture in Scotland can benefit from rural and urban forms of critical forest-art practice. They are not interested in 'art in forests' but rather the idea of art as interface with forests or correspondent to forests with an impact on public ideas, experiences and human values. Historic examples of this kind of work include Alan Sonfist's *Time Landscape* in New York City (1978); Joseph Beuys' *7000 Oaks* for Kassel Germany (1982); and Tim Stead's *Axes for Trees* which established the concept and practice of community woodlands in Scotland (1987). The question is how to extend this genre to questions of the 21st Century with the anthropocene challenging moral responsibility for all living things and climate change forcing a radical rethink of life on earth. As Bruno Latour put it during his recent Gifford lectures in Edinburgh we must all come face to face with what it means to become 'earthbound'. Reclaiming the forms, imaginaries, meanings and cultural values of the Caledonian and Scottish rainforests through art practices with others - might be one step forward.



PRE-EXHIBITION PHOTOGRAPHY



Plein Air version 3.0, the final version 5.0 of the sculptural interface will be exhibited in the gallery.



In-studio concept sketches in relationship to walks and thoughts prior to for the exhibition (Nov 2012)