



Dr Reiko Goto Collins
Collins and Goto Studio
Room 1M, Glasgow Sculpture Studios
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Nice colour, powerful in the landscape.

EDUCATION

2006-2012 PhD, Gray's School of Art, Robert Gordon University, Aberdeen, Scotland, U.K.
1983-1987 MFA, Painting, San Francisco Art Institute. San Francisco, California, U.S.A.
1972-1976 BFA, Joshibi University of Art and Design, Tokyo, Japan

CAREER

2023 – present Visiting Research Fellow, Bath Spa University
Member of the Executive Board, Scottish Artists Union
2022 – present international associate of RMIT Arts and Ecologies Research Network (AEGIS)
2018 – present Member of Living Organisms and Their Choices, Research Network, U. Edinburgh
2016-17 *Uncertain Human Future Councils*, I-IV councils organized by Consortium of Humanities Centers and Institutes, Clark University and Institute of Advanced Study of Humanities, University of Edinburgh, and, Scotland, U.K.

My artistic subject matter is the life of nature.

By contemplating nature, I seek to renew my identity. Research interests include the relationship between humans, living things and the environment. Supported by ideas about empathic relationship with more-than-human others informed by the philosophy of Edith Stein. With additional reading in phenomenology and biosemiotics.

EXHIBITIONS

- 2024 *HAKOTO: Portach | Bog, and Artificial-Bog-Intelligence*. Presented in an exhibition of 2024 Landscape, Ecology & Environment Research Residencies (LEER). Collaborators included Chris Malcom and Noel Hefe. The exhibition was curated by Sean O'Riley.
Peace Arbor with Reiko Goto with Yoko Ono. Garden Development and performance, with Hakoto. With indoor exhibition with a video presentation of *HAKOTO: HAWTHORN 11.04.2024*; and a reading area with a library of ecofeminist history and philosophy. Curator Caroline Gausden.
Hakoto at Cckpt • Sound Art • Data Sonification, a large group exhibition and series of performances that began in Düsseldorf then traveled to Köln,
- 2019 *Plein Air: The Southern Appalachian Forest*. Turchin Center for the Arts, Mayer Gallery, Appalachian University, Boone, North Carolina.
Plein Air in the 'Resounding Change Exhibition, at John W. Bardo Gallery and Performing Arts Centre, Western Carolina University.
- 2017 *The Center for Nature in Cities presents: The Caledonian Decoy, At the Intermedia Gallery, CCA, Glasgow*.
Plein Air – Live at the Kibble Palace, at the Kibble Palace, Glasgow Botanic, Glasgow.
- 2016 A Tree is a LIVING Thing (The Piper Schelling Experiments). In the *Future Stratigraphy* at the University of Sydney, Australia
Plein Air at *Common Ground*. The UK Arts and Humanities Council's Creative Commons event. Co-curated by Stacey Boldrick and Henry Chapman. Presented at the University of York in an ongoing performance for three days.
- 2015 Sound of a Tree, Curated by Georg Dietzler. In Visual Sounds: Bioakustische Musik, ON - Neue Musik Köln, Cologne Germany.

PUBLICATIONS and ARTICLES

Collins, T., Goto Collins, R. (2024) *HAKOTO: Portach | Bog, and Artificial-Bog-Intelligence* discussed in the Landscape, Ecology & Environment Research Residency Report. Edited by S. O'Riley.



Collins, T. (2023) "Environmental Artworkers." In *Field: The Journal of Socially Engaged Art Criticism*, Winter Issue 23. Ed. Grant Kester. Special Issue on Newton and Helen Mayer Harrison, Editor Tatiana Sizoenenko. Online <https://field-journal.com/issue-23/field-issue-23>. University of California at San Diego.

Collins, T., Goto Collins, R. (2023) "Ancient boglands and the Irish Peat Industry: Does Culture Mitigate Ecocide?" In *Rethinking Art and Creativity in an Era of Ecocide: Embodiment, Performance and Practice*. Eds, Jones, O., Parry, B., Pigott, A., London, UK: Bloomsbury Press, Arts and Visual Culture.

Goto Collins, R (2023) "Listening to The Web of Life: empathy, dual reality, capacity for experience, and working with a horse." In *Field: The Journal of Socially Engaged Art Criticism*, Winter Issue 23. Ed. Grant Kester. Special Issue on Newton and Helen Mayer Harrison, Editor Tatiana Sizoenenko. Online <https://field-journal.com/issue-23/field-issue-23>. University of California at San Diego.

Collins, T., Goto Collins, R. (2023) "Ancient boglands and the Irish Peat Industry: Does Culture Mitigate Ecocide?" In *Rethinking Art and Creativity in an Era of Ecocide: Embodiment, Performance and Practice*. Eds, Jones, O., Parry, B., Pigott, A., London, UK: Bloomsbury Press, Arts and Visual Culture.

Goto, R. Collins, T. (May 2022) "Horse, Empathy and Sign: becoming a part of the Houyhnhnm's environment." In *Arts, Special Issue*. Eds. Catarina Silva Lebre Elias, H., Cruzeiro, C, Douglas, A., Madeira, C., Basel, Switzerland: MDPI Publishing <https://www.mdpi.com/2076-0752/11/2/46/htm>

Collins, T., Goto Collins, R. (2020) *Deep Mapping: Lough Boora Sculpture Park*. Offaly Tullamore, Ireland; Offaly County Council.

Collins, T., Goto Collins, R. (2019) *Plein Air: The Breath of Trees*. Exhibition Catalogue. Turchin Center for the Arts, Mayer Gallery, Appalachian University, Boone, North Carolina. Glasgow: Scotland: Collins & Goto Studio.

Collins, T., McLean, R., Collins, R.G. (2019) *There is a Work in the interpretation of the Work* in the *Journal for Visual Art Practice*, (Vol 18 – 2019, Issue 3) Pp. 221-237. Abingdon: Taylor and Francis.

Collins, T., Goto, R.G., Malcolm, C, Dietzler, G. (2019) *Plein Air | Sylva Datum Musica*. Frankfurt, Germany: Gruenrekorder.

The Collins + Goto Studio are known for long-term projects that involve socially engaged environmental art-led research and practices; with additional focus on empathic relationship with more-than-human others. Methods include deep mapping and deep dialogue. Recent work involves the cultural meaning of conservation boglands and cutaway peatlands in Ireland *Deep Mapping | Lough Boora Sculpture Park* (2020). A focus on deep mapping a Caledonian Pine forest in Scotland: *Future Forest: The Blackwood, Rannoch Scotland* (2015), *Sylva Caledonia* (2016), *Caledonian Decoy* (2017). A sculptural instrument *PLEIN AIR* involves a live tree and translates photosynthesis and transpiration into real-time sound. It was presented in North Carolina (2019) Glasgow (2017) and Cologne (2016). They have also developed relational approaches to climate change integrating empathy, science and technology, *The Ethical Aesthetic Impulse* (2010), *CO2 Edinburgh* (2013). Earlier work focused on post-industrial public space and ecological recovery it includes *Nine Mile Run* (1997-2000); and *3 Rivers 2nd Nature* (2000-2005). Outputs include artworks, exhibitions, seminars, workshops, and publications that embrace an arts-led dialogue and deep mapping methods of research-and theory-informed public practice.

They rose to a level of senior research fellows over a period of ten years while working at the Studio for Creative Inquiry at Carnegie Mellon University. They would move to the UK as Tim accepted a job as associate dean for research and development at University of Wolverhampton where he was also first appointed as Professor of art society and environment. He is the founding director of the Centre for Art, and Design Research and Experimentation (CADRE). Reiko began a funded PhD at the same time at Robert Gordon University in Aberdeen. As Reiko completed her PhD Tim left academia and they reopened the studio. They have had separate appointments as Visiting Research Fellows, at the Institute for Advanced Studies in the Humanities, University of Edinburgh. Tim was later appointed as Honorary Research Fellow, School of Social Science, University of Aberdeen. They are currently both Research Fellows at Bath Spa University. They have worked together for over thirty years, often collaborating on research, writing and exhibiting with other artists, planners, natural scientists, engineers and technologists as well as historians and philosophers .