

# FELLOW

GSSoA

Issue 16

The magazine of The Glasgow School of Art





Cover Image: Model, Jonathan Saunders' Collection photographed in the Reid Building, 2014. Image courtesy: Sunday Herald/ Evening Times

→ **BRIEFING**

**Phoenix Bursaries**

100 graduates of the GSA's School of Fine Art have been awarded a Phoenix Bursary to enable them to develop their practice after May's fire in the Mackintosh Building. The GSA established the Phoenix Bursary programme in the immediate aftermath of the fire to ensure that all the 2014 graduates affected by the fire were able to develop their practice and create a new body of work. The programme has been supported by a £750,000 grant from the Scottish Government.

Graduates are being provided with studio space and academic support at 21 universities and art schools around the world, with 40 graduates choosing to stay in Glasgow at the Whisky Bond, where the GSA has created special studio space. The programme will culminate in a group exhibition held at the GSA this summer. In the mean time, follow the progress of the graduates on the Phoenix Bursary blog at [gsaphoenix.blogspot.com](http://gsaphoenix.blogspot.com)

**The Mackintosh Appeal**

We are enormously grateful to all those people who have donated since last May to The Mackintosh Appeal. We now look forward to work commencing on restoring the Mackintosh Building to a fit and inspiring place for our students. If you would like to find out more about how you can support The Mackintosh Appeal, please visit [www.gsa.ac.uk/support-gsa](http://www.gsa.ac.uk/support-gsa)

**Architects' Shortlist for the Mack**

GSA has announced the names of the architects' practices shortlisted to lead the restoration of the Mackintosh Building. The five-strong shortlist, which follows completion of the PQQ process, comprises Avanti Architects, John McAslan + Partners, LDN Architects LLP, Page \ Park Architects and Purcell. The five practices have been invited to present detailed proposals on their approach to the restoration and the appointment made in March. [gsa.ac.uk/mackrestoration](http://gsa.ac.uk/mackrestoration)

Welcome to Issue 16 of The Glasgow School of Art's Flow magazine, which comes with our apologies that it has been some time since you last received a printed copy.

As 2015 begins we look back on 12 months that proved to be very challenging for the whole GSA community, a year full of enormous highs and lows.

In April 2014 we opened the Reid Building, our new and purpose-built campus building on Renfrew Street, designed by Steven Holl Architects (New York) and JM Architects (Glasgow). On 22nd May this building was named AJ100 Building of the Year by the Architects' Journal.

The following day, at 12.27pm on Friday 23rd May 2014, a potentially catastrophic fire engulfed the west wing of the Mackintosh Building and although thankfully everyone was safe, our staff, students and friends around the world watched on in shock and sorrow.

Thanks to the decisive actions of the Scottish Fire and Rescue Service, our iconic Building was defended with skill and extraordinary bravery, and as the smoke cleared, it became apparent that all was not lost.

The GSA is a creative and resilient community, and we are determined to ensure that whilst activity in the Mack may have come to a temporary halt on 23rd May last year, our ambitious vision for the School has not.

In the immediate aftermath of the fire the GSA staff and students rallied. Incredibly, Degree Show, a Fine Art Showcase and graduation took place, and our postgraduate taught programmes continued over the summer, concluding with the Graduate Degree Show in September 2014. Since September 2014 the School has been operating 'business as usual' with staff and students decanted from the Mackintosh Building relocated to other GSA buildings and new premises

in the Tontine Building in the Merchant City.

Progress is being made on plans for the restoration of the Mackintosh Building. The Building is now wind and water tight, and is being cleared, with services being reinstated to allow works to commence. Specialists from Kirkdale Archaeology are excavating the remains of the Mackintosh Library, the outcomes of which will inform its restoration. The recruitment of an internal project team is progressing and the appointment of a design team and an external project management team to undertake the restoration has commenced. A special Board Committee has been established under the leadership of Eleanor McAlister OBE to oversee the restoration project. Our aim is that the Building will be fully restored and operational as a working art school again between 2018 and 2019.

Within these pages you'll find more on the precious archives and collections that survived the fire, how alumni have created a resource of images of the Building, and how you can follow the progress of our 2014 graduates in receipt of Phoenix Bursaries – bursaries developed with support from the Scottish Government to help restore and develop 2014 fine art graduates' practice in studios gifted in creative institutions around the world, from Mexico to Mongolia.

We thank you for the overwhelming messages of support that we have had from our friends and alumni from across the world over the course of 2014. You have helped us more than you can possibly imagine.

Our very best wishes for 2015.

Professor Tom Inns  
Director  
[gsadirector.blogspot.co.uk](http://gsadirector.blogspot.co.uk)

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# MAKING WAVES

THE GSA'S GRADUATE DEGREE SHOW IS NOW FIRMLY ESTABLISHED AS A HIGHLIGHT OF GLASGOW'S CREATIVE CALENDAR, AND OUR POSTGRADUATE COMMUNITY CONTINUES TO GROW AND DEVELOP. WITH THIS IN MIND, THIS EDITION OF MAKING WAVES DIPS INTO THE WORLD OF OUR POSTGRADUATE ALUMNI FROM ARCHITECTURE, DESIGN AND FINE ART.

## GSA Ambition

We will be a global leader in studio-based learning and research, collaborating locally, nationally and internationally, transforming thinking by developing creative approaches with new audiences.

### As a creative organisation:

- We value disruption – encouraging critical thinking and experimentation
- We value diversity – in our people, thought and outlook
- We value responsibility – to our planet, each other, and those we work with
- We value place – our heritage, traditions and our city
- We value collaboration – with our colleagues and external partners

[www.gsa.ac.uk](http://www.gsa.ac.uk)

**Julia Maclean**  
*MDes Fashion + Textiles 2012*

*Knitwear Designer and participant of Wool School 2012, which saw fashion and textiles students from Universities throughout the UK paired with a top retailer (in Julia's case, Pringle of Scotland) to produce a wool rich jumper sold as part of Wool Week 2012. From 2014 Julia has taught on the GSA's Masters Fashion and Textiles programme.*

### What attracted you to the Graduate Fashion + Textiles programme at the GSA?

I was keen to expand my understanding of knitwear, and develop a more independent method of working. I was attracted to the School's reputation, and also keen to be in a place that is culturally very exciting and dynamic.

### What opportunities has studying at the School given you?

I was successful in gaining sponsorship from cashmere spinner Todd & Duncan through the support of my tutor, Beca Lipscombe. This allowed me to produce a luxurious finish to my knitwear, as well as allowing me to invest in other areas of my collection.

### What was your experience of the Masters Promenade like?

The Promenade was my first fashion show and I was really nervous! Saying that, I did really enjoy the atmosphere throughout the day – it was great to have a group of models and a hair and makeup team who were so enthusiastic to be involved in the Promenade. As each show was completed there was a new round of celebrations backstage – a few drinks were had! There is a real buzz seeing your collection in a sleek, professional context with peers, tutors, friends and family finally seeing it in its fabulous entirety.

### What was it like developing your collection alongside the diverse range of designers on the MDes programme?

I could never have imagined there would be Canadian, Columbian, Japanese, Taiwanese and Glaswegian students on my course! We helped each other through the year by offering knowledge and support where the other lacked. Learning about each designer's work experience, training, traditions and cooking was perhaps one of the best aspects of the year.

### Tell us about your involvement with Wool Week.

The GSA was partnered with Pringle of Scotland for Wool Week, and in March 2012 we were given a brief to design towards; the jumper had to be 80% wool and inspired by the menswear brand's signature style and history. Through researching the history of menswear design at Pringle I



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decided to focus on the Argyll pattern that also appeared in my Master's collection. I found out that I had won in May, and I travelled to London to meet Pringle of Scotland's creative director, Alistair Carr, to finalise the design for production, which was an amazing experience.

### Scotland has a rich history of producing talented textile and knitwear designers. As a recent graduate, do you intend to stay in Scotland to pursue your design career?

I almost undertook an MDes in London, but I'm so glad I chose to study at the GSA instead. There is something to be said for studying in Scotland and being able to form your own opportunities. Glasgow has such a strong creative community which makes it easier to network and form important contacts. I undertook a residency at Gray's School of Art in Aberdeen, where I developed a range of knitted accessories, and now I've returned to GSA community to teach on the M.Des Fashion and Textiles.

- 2 Will Chadwick
- 3 HBO VEEP Promotion Tour in front of the Archives in the 700 block of Pennsylvania Avenue, Washington DC.  
*Eivert Barnes Photography*
- 4 Analogue Social meeting at the Centre for Contemporary Arts

“BECAUSE THE DDS IS A FULLY OPERATIONAL COMMERCIAL FACILITY, THE STAFF ARE ACTIVELY WORKING IN THEIR RESPECTIVE FIELDS. I STRONGLY BELIEVE THAT IT IS IMPORTANT TO LEARN FROM PEOPLE WHO HAVE GENUINE EXPERIENCE IN WHAT IT IS THAT THEY ARE TEACHING...”



**Will Chadwick**  
*MDes Sound for the Moving Image 2010*  
 Sound FX Editor and Dubbing Mixer, credits include  
 The Inbetweeners Movie, VEEP (HBO) and Cuckoo (BBC)

**Nils Aksnes (MEng Product Design Engineering 2010) and David Ross (MEng Product Design Engineering 2009)**  
 Designers, Founders of Analogue Social  
[www.analoguesocial.net](http://www.analoguesocial.net)

**What attracted you to the GSA and the Digital Design Studio (DDS) in particular?**

In contrast to other more one-directional film programmes, the MDes encouraged looking at the bigger ideas of how sound and image can work together. Although there was a core curriculum, there was a real sense of flexibility to focus your studies and research on what interests and excites you. Because the DDS is a fully operational commercial facility, the staff are actively working in their respective fields. I strongly believe that it is important to learn from people who have genuine experience in what it is that they are teaching and that the direction you receive is based on real world experiences.

**You studied at the DDS in the first intake of the MDes Sound for the Moving Image programme. What was being a part of the community of students and tutors at the DDS like?**

There's a great sense of diversity at the DDS. Because of the nature of the courses, you get a real mix of people coming to study, all with different backgrounds, ideas and goals. This unique mix of people combined with a course structure that actively encourages and promotes collaboration and experimentation, both within your own course and between students from different courses, makes for a really fun and fruitful creative environment that I have not experienced elsewhere. I still keep in contact with people I studied with, and we've helped each other to find work where possible.

**What were your first steps into a professional career?**

I knew that if I was to start a career I needed to have a good portfolio of work that really speaks for me, and so I worked on quite a few projects whilst studying. One of the projects I worked on was with Arup Acoustics, who share a building with the DDS. We worked together with Theatre Cryptic to design a revolutionary Ambisonic Audio Exhibition that premiered at the Edinburgh Science festival.

**What was your first job after graduating?**

I set myself up as a freelance Sound Designer, working with various studios in Glasgow and London. My first paid job was with Glasgow-based audio post-production company Savalas as Sound Designer on Zack Snyder's *Sucker Punch*. We were working directly with Warner Brothers and Animation Director Ben Hibon (responsible for creating the animation in *Harry Potter and the Deathly Hallows*) on a series of short animated films that were to appear on the DVD release as bonus features. This was a really important project for me; it gave my CV credibility and also gave me confidence to deliver on high profile jobs under pressure. That, and I got to make the sounds of Dragons, Orcs, Robots and Steampunk Nazi Zombies!

**What projects have you been involved with since then?**

In June 2011 I was invited to join Jumbuck Film & TV, a sound post-production studio in London. One of my first jobs here was as assistant mixer on the *Inbetweeners* movie, which really gave me my first proper taste of mixing on that scale: just getting to sit behind the desk where great blockbuster films had been mixed and being able to be a part of something that was going to be watched by millions was really exciting for me. Since then I have progressed to Supervising Sound FX Editor and Dubbing Mixer, recently mixing my first full series; *Cuckoo*, a new comedy for BBC Three.

**What are your ambitions for the future?**

In the last year I've really started to enjoy mixing – it's more often than not the last stage in the film making process, where all the various sound elements come together with the finished picture, and it's your job to shape and craft them in a way that really helps to tell the story. I would like to mix my first feature film within the next 2 years, although for now I'm enjoying learning with every new project. In the long run my ambition is to just keep working on bigger and bigger projects and build a reputation for creating top quality, exciting and immersive soundtracks, both in the cutting room and in the dubbing theatre.

**Tell us a bit about Analogue Social.**

*Nils:* We're an open design collective who meet monthly in Glasgow for a drink and a chinwag. The monthly gatherings are very informal, a chance for people to catch up and discuss their work with likeminded folks, and are attended by a variety of practicing designers from different disciplines. We held our first collective exhibition in Glasgow at the Telfer Gallery, and have hosted a Pecha Kucha and pop-up exhibition/shop at The Lighthouse.

**How did the founding of Analogue Social come about?**

*Nils:* After we graduated David and I moved into a two-and-a-half bedroom flat, and used the half bedroom as a shared studio. We realised that we missed the collaborative and creative environment that we had whilst studying at GSA and wanted to make something that would recreate that atmosphere.

*David:* I did an internship in Rotterdam after I graduated, and the design scene over there is great. There was a real sense of community amongst designers which I thought wasn't as present in Scotland.

*Nils:* When we started Analogue Social we were aware of online networks like Central Station, but there didn't seem to be much face-to-face contact with other practitioners. We were also aware that we didn't want AS to be a formal event, where networking is almost forced upon you. We wanted to form a social network that wasn't online, and so we founded AS in February 2011 with two other GSA graduates, and started meeting at the CCA.

**How did that progress to the exhibition at The Telfer gallery?**

*David:* We'd been meeting for 18 months, and it got to the stage where we felt there needed to be another facet of the collective. An exhibition of Analogue Social-ers seemed like a natural progression from what we were already doing. Ten of us took part in a six week collaborative project that resulted in designers from all disciplines working together on the exhibition.



5 Anthony Schrag  
 6 Concept drawing, Sabeya Ali  
 7 Merchant City Futures, Sabeya Ali  
 8 Sabeya Ali



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**Anthony Schrag**  
*Master of Fine Art, 2005*  
 Artist and Visiting Lecturer, GSA

**How did your time on the MFA programme affect your artistic practice?**

When I came to the course in Glasgow from where I was previously based in Canada, I was still under the assumption that art had to be object based, and during the MFA I started to unravel and question that. I started making participatory work, and since then have collaborated with a large number of social groups, attempting to be a catalyst for ideas.

**Which of these projects stands out for you?**

One of my favourite projects was with Deveron Arts in Huntly, just outside Aberdeen. It's a great model for the kind of work I do – they don't have a venue; instead the village is the venue. A lot of men from the village work on offshore oil rigs, and there are not many men in the village at all, which led to a series of small projects around the idea of male role models – I acted as a 'rent a dad' for families with absent fathers, and at the end of it we did a project called *A Perfect Father Day*.

**You were commissioned as an artist in residence at the Edinburgh Art Festival in 2012. How did this come about?**

In 2011 I did a residency at the Talbot Rice gallery in Edinburgh, which resulted in a series of walks around the city exploring remnants of beauty. After that, the curator Pat Fisher put me forward for the Art Festival: the theme was looking at the city in a different way, and for this I developed a series of tours. Some of them were quite experiential, such as a blindfolded tour, or a nap tour with visitors dreaming their own city; and some of them were more knowledge based, with facts and information to pass on. There were ten very different tours and ten very different ways to see the city, and I was called the Tourist in Residence.

**You're based in Edinburgh now – do you still keep links with Glasgow?**

I still maintain a lot of ties with Glasgow, through guest tutoring at the GSA and keeping in touch with friends who are here. I'm currently doing some tutorials with the second year Sculpture and Environmental Art folks, and I'm doing some workshops with them that explore collaboration and video and other things.



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**Sabeya Ali**  
*MArch by Conversion 2011*  
 Architectural Assistant at 3DReid, Glasgow

**What was your first placement after graduating?**

After a temporary summer job at 3DReid, I started a two month internship at Pansolution International, based at Tsinghua University in Beijing. Having never lived away from Glasgow it was a big decision, but inspired by two other GSA students who worked there, I pounced on the chance. Whilst there, I lead a team designing a masterplan the size of Venice – the overwhelming scale was mind-blowing. The fast pace, culture, and work ethic were all part of a steep learning curve: communication was often difficult, the late nights and tight deadlines were challenging, but the whole experience was incredibly rewarding.

**You've continued to travel widely since then – what experiences stand out for you?**

Since leaving university, I have travelled to Toronto, Paris, Dubai and Kuala Lumpur, documenting experiences on my Studio Blueprint blog. Travelling has allowed me to see the differences in architectural approach and the wider built environment across the world, and how people use space in between and create a sense of place. A particular highlight of the past two years was the opportunity to design a house near Faisalabad, Pakistan, which I saw from concept to completion. To have my own design, the way it was envisaged, come to life for the first time was an unforgettable feeling.

**What has your experience working at an architectural firm in Glasgow been like?**

Since returning to 3DReid, I have quickly absorbed a new layer of understanding the architectural field right now, the importance of business development and bringing work into the office to survive. From working on a retail development in Portree one day, to a 400,000sqm exhibition centre in Changsha the next, the hard work never stops. Persisting on having a wide view of the work in the office has given me the chance to see a new Glasgow landmark, the Emirates Arena, come to life through site visits. I am currently working on an extravagant office development in Dubai that I have seen develop from concept to tender stage. Being involved in a range of projects, size, location and stage have meant continual research, adaptability and curiosity.

**Have you taken part in any other projects in Glasgow since returning?**

I was involved in a project for the Merchant City Futures conference, organised by Graven Images and Glasgow Urban Lab. The project entailed designing and presenting a proposal for King Street Car Park. The idea of designing radical 'What if?' ideas was to spark imagination and conversation over the potential of the site and wider Merchant City. Taking full advantage of presenting the project and being involved in the workshops resulted in networking with some of Glasgow's most influential designers and architects. Meeting people has been important to get connections for potential work and if not anything else, some good advice and encouragement.

**“WHEN I CAME TO THE COURSE IN GLASGOW FROM WHERE I WAS PREVIOUSLY BASED IN CANADA, I WAS STILL UNDER THE ASSUMPTION THAT ART HAD TO BE OBJECT BASED, AND DURING THE MFA I STARTED TO UNRAVEL AND QUESTION THAT.”**

1 Andy MacMillan pictured at *Our Lady of Good Counsel*, Dennistoun. Image: Epic Scotland.

→ BRIEFING

**GSA Growth in Highlands and Islands**

The GSA is expanding its presence in the Highlands and Islands by joining forces with development agency Highlands and Islands Enterprise (HIE). The two organisations are already partners in GSA's Institute of Design Innovation (InDI) in Forres. Now HIE and GSA plan to expand on the present model with anticipated investment of up to £10 million over the next four years, providing new opportunities for students, and support an estimated 20 new jobs.

**Scottish Ten project continues**

The Scottish Ten, a collaborative project between the GSA's Digital Design Studio (DDS), Historic Scotland and CyArk, has announced its fifth and final international site: the Nagasaki Giant Cantilever Crane in Japan. The iconic crane, which was built in 1909, is still regularly used today by the Mitsubishi group, and is a major landmark within Nagasaki Harbour. It also has a connection to Scotland – it was constructed by the Motherwell Bridge Company. The project aims to digitally document Scotland's five UNESCO World Heritage Sites and five international heritage sites using the DDS' laser-scanning and visualisation technology.

**Honorary Doctorates**

Two GSA alumni received Honorary Doctorates at June's Graduate Ceremony – acclaimed architect Andy Bow of Foster + Partners, and Professor Janice Kirkpatrick, co-founder and Creative Director of leading design studio, Graven. Painting and Printmaking graduate Alex Kuusik won the Newbery Medal for best student, and a special Honorary Newbery Medal was awarded to the Scottish Fire and Rescue Service for its invaluable efforts to save the Mackintosh Building from fire.

# GSA NEWS



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**First Degree Show at GSofA Singapore**

GSA history was made on the 1st July 2014, with the opening of the inaugural GSofA Singapore Degree Show. Held at the newly opened SIT@TP (Singapore Institute of Technology at Temasek Polytechnic) building where future GSofA Singapore classes will be conducted, the exhibition showcased work by over 100 students following Communication Design and Interior Design programmes at our first overseas campus. "For the students Degree Show is a key moment in their development as designers, a showcase of innovation and a launch pad for their professional careers," said GSA Director Professor Tom Inns. "The first Degree Show in Singapore has illustrated the high calibre of creativity of the young designers which they will now apply in their professional work. We wish them every success as they go forward."

There was also cause for celebration at the first ever GSofA Singapore Graduation on 4 July, led by GSA Director Professor Tom Inns and attended by a large number of GSA staff from both Glasgow and Singapore campuses. More information on our campus in Singapore, and projects from Degree Show 2014 can be found on our website at [www.gsa.ac.uk/degreshowsingapore](http://www.gsa.ac.uk/degreshowsingapore)

**Reid Building named AJ Building of the Year**

The latest addition to our campus, the Reid Building, has been named the *Architects' Journal* AJ100 Building of the Year Award 2014. Sponsored by Philips, the annual award is given in recognition of the finest building completed by any of the UK's top 100 practices during the past year. The Reid Building was the unanimous choice of the judges, beating off competition from eight other shortlisted designs by leading architectural practices including Foster + Partners and Hopkins Architects.

The building was designed by Steven Holl Architects and Glasgow-based firm JM Architects, the latter of which was nominated for the award. "JM Architects' role in making this bold, complex building should be recognised," said Rory Olcayto, acting editor of the AJ. "The role of executive and associate architects in the creation of good and great buildings needs to be more fairly acknowledged. The AJ and its jury for this award category is proud to take this lead."

See the special supplement in this issue of *Flow* for more on the Reid Building.

**New Tours at the GSA**

Whilst work goes on to restore our world-famous Mackintosh Building, a new tour has been developed in place of the tours of the interior of the building. Led by the GSA's award-winning student guides, the new 'Mackintosh at the GSA' tour gives visitors an insight into the Charles Rennie Mackintosh story – from student to master architect and designer. The tour gives visitors exclusive access to CRM's famous designs in our new furniture gallery in the award-winning Reid Building.

Complementing the new tours, the GSA offers two special two and a quarter hour City Walking Tours. The 'Glasgow Style' tour is an introduction to the achievements of Mackintosh and his contemporaries, and the 'Glasgow Miracle' tour investigates the development of the city's unique contemporary arts scene.

All tours begin at the Window on Mackintosh interpretation space in the Reid Building and run 7 days a week (except the Glasgow Miracle tour, which runs Fridays and Saturdays only) – timetables can be found on our website at [www.gsa.ac.uk/tours](http://www.gsa.ac.uk/tours)

→ BRIEFING

**Remembering Emeritus Professor Andrew MacMillan OBE, 1928 – 2014**

The whole GSA community was saddened to hear the news of Andy MacMillan's passing aged 85 on 16 August last year. Professor Tom Inns, Director of the GSA, summed up these feelings:

"Andy's association with the GSA spanned more than seven decades from student to Head of the Mackintosh School of Architecture and latterly as Emeritus Professor. He was one of the greats of post-war British architecture and his legacy is visible not only in his buildings but in the lives and work of generations of architects whom he taught, challenged and enthused. He was a generous, inspirational man and everyone who met him came away better for having done so."

**ELIA Conference**

In November 2014, the GSA and the Royal Conservatoire of Scotland co-hosted the 13th European League of Institutes of the Arts (ELIA) Biennial Conference, the largest conference on higher arts education worldwide. The conference focused on the relationship between the creative and the city and the dynamic interplay between place, culture, creativity and the artist.

**2014 REF Results Announced**

The results of the 2014 REF (Research Excellence Framework), the UK-wide exercise to assess the quality of higher education research, which were published in December underline the GSA's position as a world-leader in Art and Design research. The GSA has the largest Art and Design research base in Scotland, and assessment of its work saw 61% of the work submitted classed as world-leading/internationally excellent. [results.ref.ac.uk](http://results.ref.ac.uk)

**Creative Industries Federation**

GSA is delighted to have joined the Creative Industries Federation which was established in late 2014 as the UK-wide membership organisation for the public arts, cultural education and creative industries. [creativeindustriesfederation.com](http://creativeindustriesfederation.com)



1 Plaster cast in Mackintosh Building  
second floor corridor, post fire.  
© mcateer photograph



# REDISCOVERED TREASURES

## GSA ARCHIVES & COLLECTIONS

Following an extensive operation to evacuate the GSA's vast Archives and Collections from the Mackintosh Building, our team of archivists share some of the rediscovered highlights from the vaults, along with news of recent additions to this invaluable resource.



- 2 *Pharisees & Rabbis* (from *Salome*), Dorothy Carleton Smyth, c1900
- 3 *Decorative Animal*, Shirley Tweedale (1959)
- 4 *Cabbages in an Orchard*, Charles Rennie Mackintosh (1894)
- 5 *Cabbages in an Orchard; The forms and forms of Charles Rennie Mackintosh and Graham Fagen* (Exhibition view)
- 6 *Textile Design Sample*, Sylvia Chalmers, c1950s
- 7 A selection from the Stoddard Templeton Design Library, used in the *Interwoven Connections* exhibition



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→ **The Archives and Collections Centre holds a variety of paper archives and artwork on paper, the majority of which survived intact, or with minor treatable water damage.** These include over 2,000 boxes of records created by the School and its students and staff, the archive of the architectural firm Gillespie Kidd & Coia, the School Governors' notes, and photographs and ephemera relating to Glasgow and the School's exhibitions and events. This material provides the foundation of the School's history, and these items are often the first to be relied on by visitors of the Centre.

We also hold several original works by Mackintosh, including his watercolours and architectural plans. Three of these watercolours were exhibited in the Reid Gallery as part of alumnus Graham Fagen's summer 2014 GENERATION show *Cabbages in an Orchard*. Fagen was invited by the GSA's Exhibitions department to research Mackintosh in the Archives, and used his findings as a catalyst for the creation of a body of new artwork with the same title as one of Mackintosh's watercolours. This is an excellent example of how the archives continue to provide a rich source of inspiration for artists, designers, architects and writers of today.

The GSA's textile collection spans from the 16th century up to the present day and contains a diverse selection of works, including pieces by Sylvia Chalmers, Kath Whyte, Fraser Taylor and many more. We also hold the Stoddard Templeton Design Library, part of the carpet company's vast archive, which was recently used as the basis of a research project and exhibition, *Interwoven Connections*, by Textiles lecturer Helena Britt.

The textile collections suffered no direct damage from the fire, but some were exposed to water as the blaze was extinguished, meaning they had to be brought out from storage boxes to be dried and aired. This provided the Archives and Collections team with a unique opportunity to see all the textiles laid out at once – a wonderful rediscovery of treasures usually packed away, and a miraculously fortunate consequence of an otherwise terrible event.

The Mackintosh Building has always hosted a number of plaster casts comprising human

figures, architectural fragments, plaster reliefs, plaster friezes, marble reliefs, tondos and busts. These figures have occupied the halls of the Mack from the late 19th century onwards. Originally used as teaching aids, the casts are generally based on classical statuary and were sourced from Roman, Greek and later Italian and Medieval periods. Alongside our largely surviving collection of plaster casts, the vast majority of our object collections – including ceramics, furniture and jewellery – survived the fire unscathed.

Although the Archives and Collections office is currently closed to visitors, we are still

happily pursuing a broad collection that shows the work of students and the school across its life span. This year has seen some very interesting additions to the collection, including works from graduating students across Fine Art, Architecture and Design from Degree Show 2014.

One of the newly acquired works is *Vinewood* by Sculpture and Environmental Art alumnus Tim Dalzell, a topographical sculpture

of a hill from *Grand Theft Auto*, depicting sediment layers beneath the virtual world. Dalzell's work, which often draws inspiration from virtual environments, won him the 2014 Chairman's Medal for Fine Art.

We also purchased work from Silversmithing & Jewellery graduate Liu Tong, whose Degree Show featured a variety of playful pieces of jewellery combining metalwork with plastic animal models. Tong's piece will be presented in the Window on Mackintosh visitor centre in the Reid Building, helping to illustrate the School's timeline through archives.

**For a continuing look at the work of the Archives and Collections Centre, including news on acquisitions, rediscovered treasures, and practitioners using the archive, visit the blog: [gsaarchivesandcollections.wordpress.com](http://gsaarchivesandcollections.wordpress.com)**

**To find out more about the GSA's Archives and Collections Centre, visit: [www.gsa.ac.uk/archives](http://www.gsa.ac.uk/archives)**

GS&A

“THIS IS AN EXCELLENT EXAMPLE OF HOW THE ARCHIVES CONTINUE TO PROVIDE A RICH SOURCE OF INSPIRATION FOR ARTISTS, DESIGNERS, ARCHITECTS AND WRITERS OF TODAY.”

- 1 Entrance to Conservatory, second floor  
Sian McQueen
- 2 Second floor studio  
Cassandra Philpot, 1979



# PAIN SPLATTERED SINKS AND DEGREE SHOW PARTIES

The GSA was overwhelmed with tributes and offers of support in the days and weeks that followed the fire in the Mackintosh Building. One of the most fittingly creative of these came from Lizzie Malcolm, an alumna living and working in the Netherlands. As work begins to restore the parts of the building damaged in the fire, Lizzie talks about the website she developed in response to that day in May – the Mac Photo Archive.



- 3 Exterior  
Jane Mjolsness, October 1990
- 4 Sink in loggia, second floor  
Rachel
- 5 Second Floor Studio  
Collette Rayner, June 2012



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→ Like many fellow classmates, I have maintained a deep connection with The Glasgow School of Art. It is not unusual to feel a bond with or sense of nostalgia for the place you developed your creative voice, but the GSA seems to present something very special through both the curriculum and the physical environment.

Having studied on the Visual Communication programme (now Communication Design) for four years from 2006 – 2010 I worked daily in the Foulis building, with a view from my desk across to the Mackintosh Building.

My nostalgia was amplified when a colleague informed me of the May 23rd fire on Renfrew Street. Though many people, myself included, were stunned to see the library destroyed, we also wanted to help however we could and to pay tribute to the Building and the School itself. I felt that creating an avenue that would allow alumni to contribute their own experiences of GSA would be a fitting response.

I am sure that on the day of the fire there was an enormous spike in the number of Google image searches and Wikipedia hits for the Mackintosh Building. I myself looked online to augment my own memories. However, the results are almost exclusively images of the exterior of the building. I wanted to provide a more comprehensive representation of the building and its central position within the School, and so began developing the Mac Photographic Archive. The intention of the project is to concentrate on gathering a comprehensive record of the interior of the Building, from the people who have used it since its completion in 1909.

Using floor plans, users can tag their photos with the floor and room in which their photograph was taken and estimate a date of capture. They can also add a description or a memory to the photograph, to elaborate on the

circumstances of the image. These texts range from very objective descriptions to emotional memories, with people appearing eager to share their personal experiences of the Building.

Another interesting aspect of the archive so far is the range of styles of photographs that have been uploaded. There are many different photographic techniques, from modern SLRs and phone cameras to medium format slides and pinhole cameras. Because many of the contributors are GSA students and alumni, the level of photography is high and certainly varied. There is a deliberate feeling to these images and they go further than just a documentation of Mackintosh's architecture.

The Mac Photo Archive contributors obviously have a strong connection with the Building, and their photographs are a record of their time and experiences there, revealing how the building has been used for over 100 years – from paint splattered sinks to degree show parties, studio workspaces and class photos on the front steps.

The number of contributions to the archive has been very encouraging. I expected some activity from within the GSA community, and indeed, word spread fast to alumni through Facebook and Twitter. Somewhat unexpected was the response from further afield, only confirming the influence that the building and GSA has in the art, design and architecture communities. There have also been contributions from tourists and visitors from decades past declaring fond memories of their visit to Glasgow.

Although the fire was the catalyst to create the archive, I feel that it does not need to be tied to that specific event. By physically and temporally tagging the photos, there are many other options for visualising the information that the archive gathers. There is potential to tag photos with a greater precision of location than just rooms, as well

as extending the concept to other buildings. The website also works directly from a smartphone, so there is the possibility to walk throughout the rooms and corridors and directly load images to the website, from every square inch of the Building.

The archive is both a tribute to the Mackintosh Building, and an attempt to experiment with new methods of gathering and viewing – particularly historical – information. As a result of the era of digitisation, most institutions hold large digital archives, but often have limited or outdated interfaces to display the contents. Interfaces have therefore gained a new significance and can be a powerful tool to expose archival contents.

Specific to the collection of photographic documentation, the ubiquity of the personal camera means our surroundings are more documented than ever before. We hope the archive can be a simple example of the opportunity the Internet provides for collecting this kind of visual documentation from thousands of sources at once, uncovering images that would never have been seen otherwise.

The project was built in collaboration with my partner Daniel Powers. Originally from Detroit, Daniel is also a designer/developer and we have worked together as designers in The Hague for four years. We both have a strong interest in the relationship between technology and information, in the way it is available and interacted with, but also the way it is gathered and maintained. In September, alongside partners Susana Carvalho from Portugal and Kai Bernau from Germany, we established Open Work, a new design studio in The Hague.

Visit the archive and contribute your own images at [www.the-mac-photo-archive.net](http://www.the-mac-photo-archive.net)  
GSA

- 1 Jonathan Boyd with the Commonwealth Gold medal that he designed
- 2 *The Golden Tenement*, Neil McGuire and Marianne Anderson with Elizabeth Campbell, Hamish Dobbie and Hamilton & Inches. Panel, Scotland Can Make It. Photo Credit Gordon Burniston

→BRIEFING

**Commonwealth Papercut**  
Alumna Christine Thomson (Textiles, 1978), also known as 'the Papercut Artist', produced the invitation for the Queen's Baton Relay launch at Buckingham Palace – a lasercut depiction of the Palace based on her original drawing. Thomson also produced a limited edition souvenir papercut featuring Commonwealth athletes, sports and venues, which was available for the duration of the Games. Thomson previously produced a work based on the Mackintosh Building, and was invited to create a commemorative print for the official opening of the Reid Building in April 2014.

**John Lewis Sculpture Contest**  
To celebrate its role as Official Department Store Provider of the Commonwealth Games, John Lewis ran a sculpture competition for 2014 graduates to create a sculpture inspired by the Games made entirely from everyday household items. Alumna Myra Ostacchini (Sculpture and Environmental Art, 2014) was the winner for her depiction of a diver made entirely of stainless steel teaspoons, which was displayed in the Glasgow branch of the department store for the duration of the Games.

**Tartan printing at CAT**  
The tartan fabric used to make the dresses worn by female medal bearers at the Games was printed by the prestigious Centre for Advanced Textiles (CAT), based at the GSA. The Centre provides a commercial digital fabric printing and textile design service, consulting to large and small manufacturers as well as to individuals. Its digital printing machines allow designs and images to be printed straight from a computer screen onto fabric, and are among the most state-of-the-art in the country.

# GSA AT THE GAMES

Last summer, Glasgow hosted the largest sporting event ever to be held in the city – the 2014 Commonwealth Games. GSA alumni, staff and students were involved at each stage of the Games – from designing the baton that travelled the world before the Games started, to helping establish a legacy for the Games after the final medal was won.



**Medals at the GSA**  
The medals coveted by every athlete taking part in the 2014 Games were designed right here at the GSA – by alumnus, tutor and award-winning designer Jonathan Boyd. Jonathan worked with a team of eleven specialist jeweller-makers in the Silversmithing & Jewellery department to hand make each Gold, Silver and Bronze medal, an incredible achievement for the School and the department. The medals – over 1,380 in total – were created in top-secret conditions, using a series of complex and skilled processes resulting in each medal being truly unique.  
Jonathan graduated from the GSA with First Class Honours in Silversmithing and Jewellery, and is now a lecturer in the department. He is also the winner of many prestigious awards and grants, including the Donald Dewar award for exceptional Scottish talent. Jonathan uses advanced digital technologies in his work as well as using hand crafted skills and traditional metalworking techniques.



**Queen's Baton by 4c Design**  
Alumni-founded design engineering company 4c Design were chosen to create the 2014 Queen's Relay Baton, a symbolic object that visited all 70 competing Commonwealth Nations and Territories ahead of the Games. The relay is a tradition unique to the Games that seeks to unite the two billion citizens of the Commonwealth in a celebration of sport, diversity and peace. The design team, led by Product Design Engineering alumni and 4c founders Will Mitchell and Robin Smith, beat competition from companies across the city to design the baton, which travelled the world over a period of 288 days.  
The design and fabrication of the baton was firmly rooted in Glasgow and Scotland. The look of the metal lattice frame was influenced by Glasgow's rich industrial and architectural heritage. The handle was a tribute to both Scotland's natural resources and its shipbuilding heritage – it was made of elm wood sourced from the Isle of Cumbrae, and was constructed using a boatbuilding technique called bird-mouthing. The baton also contained a granite 'gemstone' at the very top of the baton, which was embellished by the same team who worked on the Games medals in the GSA's Silversmithing & Jewellery department.

→BRIEFING

**Closing Ceremony**  
The GSA ended the Games on a high note, with a role in the Games' Closing Ceremony on 3 August. Students' Association president Will Judge, his predecessor Sam de Santis, and a small group of students led a parade of Games volunteers into the arena with a banner reading 'Let Glasgow Flourish', the City's motto.

**Scotland Can Make It!**  
Scotland Can Make It! – a series of unofficial souvenirs inspired by the Games – was commissioned by Culture 2014 and developed by Panel, a Glasgow-based curatorial practice established in 2010 by alumna Lucy McEachan (Fine Art, 2000) and Catriona Duffy. Scarves, jelly-moulds, an audio-visual app and more were created by some of Scotland's leading artists and designers, including a large number of GSA alumni. Each is a unique collaboration between designer and industry that reflects Scotland's industrial heritage, past and present. The souvenirs were launched alongside a diverse programme of events, united in their consideration of the souvenir as a memento, and what bearing this has on Scottish identity. The project follows on from a similar series they produced in 2012 to coincide with the Olympics in London.

**Cultural Branding by Jim Lambie**  
The distinctive branding of the Games' Cultural Programme was designed by Sculpture & Environmental Art alumnus and Turner Prize nominee Jim Lambie. The branding – incorporating colourful stripes and stars – drew inspiration from the famous façade of the Barrowland Ballroom, as well as Lambie's popular floor-based work *Zobop*, which was installed at the Fruitmarket Gallery in Edinburgh for the duration of the Games.



## → BRIEFING

**Clyde-sider Stories**

In addition to the more high profile contributions to the Games, a large number of GSA staff and students were involved as Clyde-siders – the Games-time volunteers who assisted with everything from directing spectators to venues, to performing in the Opening and Closing Ceremonies. Some of the staff and students involved share their experiences.

"My role at the Games was as one of the placard bearers in the Opening Ceremony, leading the countries around in the all-important Athletes Parade. The 'placard' itself was a Scottie dog – our family pet, Lina. Each dog wore a tailor made coat bearing the name of the country in a Mackintosh font. Me and my dog lead out Brunei Darussalam and St Vincent & the Grenadines.

"The dogs' involvement was kept secret until the opening night and proved to be incredibly popular. The dogs themselves coped extremely well and enjoyed their time in the limelight and all the attention – and for me, being in the Opening Ceremony was a great opportunity."

— *Graeme Bell,*  
Product Design student

"I was a Netball Photo Team Member within the Press Operations area. This involved sitting courtside with the photographers ensuring they were able to get the shots and angles they needed and making sure they adhered to the guidelines set by the venue. I volunteered as I wanted to be a part of the biggest event to hit Glasgow in my time – I had no preference over what role I had, I just wanted to be involved in some way. The Games was an amazing experience. I met some people that I now have the pleasure of calling friends. Seeing the sport and the athletes so close gave me an appreciation of netball that I'd never had before (and made me realise how short I am!). Glasgow was alive and totally buzzing; it made me proud to be a Glaswegian."

— *Fiona Blair,*  
Student Fees Administrator



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**Beyond the Finish Line**

Postgraduate students in Design innovation were involved in a live project mentoring young entrepreneurs as part of Legacy 2014, an initiative developed alongside the Games to ensure lasting benefits for Glasgow and Scotland. The programme, *Beyond the Finish Line*, was led by Glasgow organisations Firstport and icecreamarchitecture, and aimed to mobilise young people aged 16–30 in Glasgow to regenerate their local areas by setting up social enterprises. 15 individuals or teams were given the support, mentoring, space and funds they needed to test their ideas for a social enterprise in the 6 months leading to the Commonwealth Games, with six months of further support after the Games.

During the first six months of the programme, four teams of students on the GSA's MSc International Management & Design Innovation programme provided business support and mentoring for four clients involved in the programme – participating businesses *The Dream Machine*, a sensory immersion experience with mental health benefits; *Hungry Window*, a space for creativity open to all; *In Bloom*, a youth culture magazine with a focus on equal opportunities; and *Urban Catch*, offering sustainable food education and workshops.

The programme aimed to create and develop sustainable social enterprises, delivering lasting social benefits to local areas around Glasgow – one of the major motivations of Legacy 2014.

**A GENERATION of contemporary art**

A wealth of Fine Art alumni and tutors were featured in GENERATION, a landmark series of exhibitions celebrating contemporary art in Scotland over the last 25 years. The series formed a large part of Culture 2014, the programme of performance, exhibitions, events and screenings that accompanied the sporting events of the Games. GENERATION featured works of art by over 100 artists in over 60 galleries, exhibition spaces and venues across Scotland between March and November 2014.

A large-scale group show across Edinburgh's National Galleries formed the heart of GENERATION, re-presenting iconic works from alumni including Alison Watt, Christine Borland, Douglas Gordon and Karla Black. This was complemented by solo presentations from the likes of Jim Lambie, Cathy Wilkes and Toby Paterson, and one-off performances from Raydale Dower, Charlotte Prodder and Sue Tompkins at Tramway.

The programme also looked to the future of contemporary art in Scotland with *Information*, a group show at Paisley Museum by current MLitt Fine Art Practice students. The show was a response to the 1989 exhibition of the same name, also held at Paisley Museum by GSA students, many of whom would go on to be key names in Scottish art – Claire Barclay, Martin Boyce, Douglas Gordon and Ross Sinclair, among others.

## → BRIEFING

**Clyde-sider Stories**

"I worked on the International Artist Initiated (IAI) programme of exhibitions, public art, events, performance and publications, organised by David Dale Gallery & Studios. IAI was part of Glasgow Culture 2014, and presented as part of the Commonwealth celebrations. Six artist initiated organisations from the six Commonwealth territories were invited to contribute. I worked as the Volunteer Co-ordinator & Gallery Supervisor – sharing the role with a GSA graduate. I was responsible for managing all elements of volunteering for IAI, working with a team of 16 volunteers. I was also responsible for the day-to-day running of the three gallery spaces used for the project. This was a great opportunity which allowed me to meet lots of new people – including the international organisations which I often worked closely alongside. Connecting such a wide scope of practice enabled me to learn how a diverse variety of artist led initiatives function. The experience was also valuable for my professional development. It's expanded my understanding of both local and international practice, and helped to give me direction in what I hope to achieve after graduating."

— *Kirsty Mellon,*  
Silversmithing & Jewellery student

"I was a Games Maker at London 2012 – a huge success for London as well as myself personally – so when Glasgow 2014 advertised for volunteers I had no hesitation in applying. My role was Equipment Team Member for the Triathlon event based at Strathclyde Park. The main part of my role was organising the sport equipment and setting up on race days, and storing athletes bikes which had to be signed in and out. One of the good parts of my role was it involved lots of contact with the athletes and coaches, which made me really feel part of the Games. As with London 2012, the athletes were fantastic with the volunteers, and showed lots of respect for the time and enthusiasm we showed."

— *Brian McIntyre,*  
3D Making Technician



1 Still from *Spectators* (2013),  
Ross Hogg

# ALUMNI NEWS

## → BRIEFING

### MakeWorks recognised by Core77

Alumni-founded design organisation MakeWorks has been recognised in the Strategy and Research category of the prestigious Core77 Awards for the MakeWorks Tour. MakeWorks was founded in 2012 by Product Design alumna Fi Scott as a directory of Scottish manufacturers and suppliers, to encourage local fabrication in art and design. a three month design-research expedition. The aim of the MakeWorks Tour was to find, visit, map, film and photograph 180 Scottish factories, makers and workshops in 90 days. The information gathered kickstarted the MakeWorks Directory, a digital tool supporting the aims of the project, launched in July 2014.

### Scotland + Venice

Alumnus Graham Fagen (Sculpture & Environmental Art 1988) has been selected to represent Scotland at the 56th International Art Exhibition, the 2015 Venice Biennale, the largest and most prestigious visual arts exhibition in the world. Almost all of the artists chosen to represent Scotland at the Biennale have been GSA alumni, including Turner Prize winners Simon Starling and Martin Boyce. Fagen also recently exhibited at the GSA for GENERATION, with a project based on the GSA's Charles Rennie Mackintosh archives.

### AJ Architect of the Year

Mackintosh School of Architecture alumna Kirsten Lees made the prestigious 2014 Architects' Journal Woman Architect of the Year Shortlist. Kirsten is a partner at Grimshaw Architects, and her current projects include The Wimbledon masterplan, London; Koç Contemporary Art Museum, Istanbul, and Bangor University Arts and Innovation Centre, Wales.



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### Timorous Beasties x Kate Bush

Alumni-founded textile design company Timorous Beasties collaborated with Kate Bush last summer, creating a canvas for her sold out London show *Before the Dawn*. The design was used in the programme for the concerts, held at London's Eventim Apollo, and was also sold as a limited edition print.

Commenting on the collaboration on the Timorous Beasties website, designers Alistair McAuley and Paul Simmons wrote: "When Kate Bush asked Timorous Beasties to design a canvas for her *Before The Dawn* performance, we embarked on a wonderful collaboration: a lyrical dream-scape; salt weed-beds tangling into a sky of tungol stars and helicopters; gladsome blackbirds stirring before the lofsang dawn chorus."

Timorous Beasties was established in 1990 by Textiles graduates McAuley and Simmons, and continues to create prints, fabric, wallpaper and a variety of other products from its Maryhill studio. The studio has collaborated widely with brands such as Nike, Fortnum & Mason, Liberty London and Philip Treacy, and has produced design for cultural clients including Edinburgh International Festival, Penguin and Granta. Timorous Beasties opened its first retail shop in 2004 on Great Western Road in Glasgow, and a central London showroom opened in 2007.

### McLaren centenary celebrations

The ground-breaking film and animation work of alumnus Norman McLaren was celebrated in a Scotland-wide festival, McLaren 2014, from April to August of his centenary year. A series of special events, screenings and performances were held in venues across the country, including the GSA, where a series of his early shorts were screened accompanied by music from the Glasgow Improvisers' Orchestra. The Glasgow Film Theatre also hosted screenings of animation work from GSA alumni including McLaren, David Shrigley and recent graduate, BAFTA-winning Ross Hogg.

### Ross Hogg BAFTA success

Alumnus Ross Hogg (Communication Design 2013) proved he's one to watch by winning the Best Animation award at the BAFTA in Scotland New Talent Awards for his short film *Spectators*. The film, which was featured in Degree Show 2013, is an observational animation that inverts the expected focus of a football match, turning attention to the audience. The film reveals the diversity of character found among football spectators – a group often presented in a negative light in mass media representation.

Ross had previously been nominated for a BAFTA in Scotland award for his other Degree Show film, *The Man Who Mistook His Wife for a Hat*, a hand-drawn animation based on the influential psychology book by Oliver Sacks. Both films have featured in a large number of international film festivals, from Glasgow, Edinburgh and London to Holland, Ottawa and Hamburg.

Ross created 2014's animated Christmas card for the GSA, which was launched on December 12 and can be viewed at [vimeo.com/114006580](http://vimeo.com/114006580)

## → BRIEFING

### Toby Paterson and Scottish Ensemble

Alumnus Toby Paterson (Drawing & Painting 1995) collaborated with the acclaimed musicians of The Scottish Ensemble in September to create 20th Century Perspectives, a site-specific, immersive experience bringing together music, visual art and architecture. The event was set in the Anderston Centre, a Modernist landmark not normally accessible to the general public.

### Weston Beamor Award

2014 Silversmithing and Jewellery alumna Lindsay Hill has been awarded the prestigious Weston Beamor Award at New Designers, for outstanding work incorporating innovative use of computer aided design. Judges at the London exhibition for new design talent commented that 'Lindsay's passion for and knowledge of jewellery making processes, both new and traditional, caught the judges' eyes. The conceptual ideas behind her collection and technical execution make Lindsay our winner.' Hill was awarded for her Degree Show work 'Imperfections', a collection of oxidised silver jewellery based on gemstone structures.

### MaxMara Art Prize

The prestigious Max Mara Art Prize for Women 2014 was awarded to Corin Sworn (MFA, 2009), who was selected from a distinguished shortlist including Beatrice Gibson, Melanie Gilligan, Judith Goddard and Philomene Pirecki. The Max Mara Art Prize for Women is a biannual award established in 2005, awarded in collaboration with the Whitechapel Gallery. It is the only visual art prize for women in the UK and aims to promote and nurture female artists.



2 & 3 Stills from *It for Others* (2013), 16mm film transferred to digital video by Duncan Campbell. Courtesy of Duncan Campbell and Rodeo Gallery.

# ALUMNI NEWS

## → BRIEFING

### The Skinny Showcase 2014

2014 Fine Art Photography alumna Melanie Letore was chosen to feature in arts magazine *The Skinny's* showcase of recent graduates at the 2014 Edinburgh Art Festival. Staged at The Creative Exchange in Leith, the exhibition featured work by four recent graduates from Scotland's art schools. Melanie's photographic series *Places*, which was featured in the showcase, was created in 2013 and 2014 in various locations in Great Britain, France, Switzerland and Italy, where she worked as an Information Assistant for the Scotland+Venice exhibition at the Venice Biennale.

### BAFTA in Scotland nominations

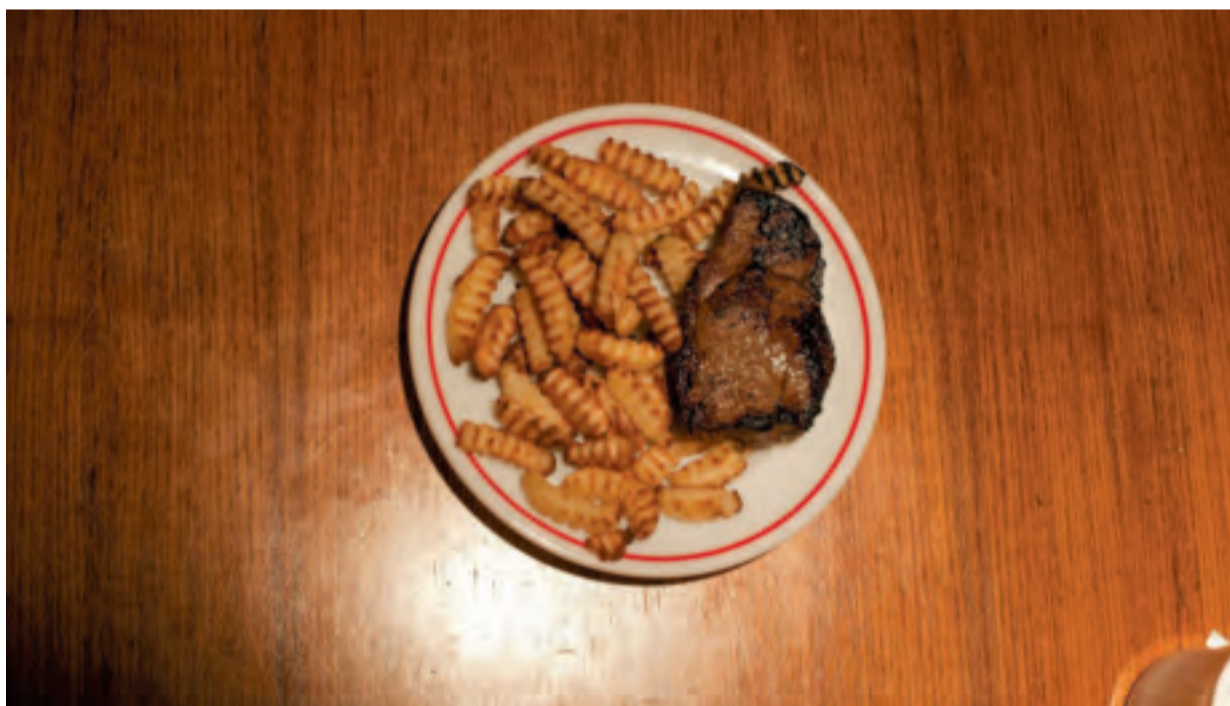
GSA alumni Ross Hogg, Cara Connolly and Martin Clark were all nominated for 2014 BAFTA in Scotland Awards. Ross (Communication Design 2013) was nominated in the Animation category for his Degree Show film *Spectators*, and Cara and Martin (Fine Art Photography, 2003 and 2000), who work collaboratively, were nominated in the Short Film category for *Exchange and Mart*, their debut fiction short which also screened at the Sundance Film Festival earlier this year.

### Alasdair Gray celebrations

Writer, artist and alumnus Alasdair Gray's 80th birthday was marked with a season of shows focusing on his visual work in late 2014. Exhibitions and events were held across the city, in venues such as GoMA, Kelvingrove Museum and Glasgow Print Studio. The GSA exhibition *Spheres of Influence II* (Reid Gallery 22 Nov 2014 – 25 Jan 2015) was part of the season, providing an alternative reading of Gray's work through the prism of others' works, both historical and contemporary. Other alumni featuring in the show included Hanna Tuulikki, Peter Howson and Oliver Braid.



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## → BRIEFING

### 21 Revolutions continues

The Glasgow Women's Library project *21 Revolutions* – featuring work from a number of GSA alumni and staff members – continued its tour of venues around the country with an exhibition at Platform in Easterhouse throughout November. The project was devised in 2011 to celebrate the 20th anniversary of the library, and features commissioned artworks by alumni such as Ciara Phillips, Claire Barclay and Delphine Dallison, as well as tutors Amanda Thomson, Shauna McMullan and Nicky Bird. Our chair, alumna Muriel Gray, also contributed a written piece to the project. A book documenting the project was launched in March 2014, and the exhibition has previously been shown at the CCA and the Royal Scottish Academy. The Women's Library itself was co-founded by a GSA alumna – Adele Patrick, a graduate of the Fashion + Textiles department.

### Fourth Plinth Commission

Sculpture and Environmental Art alumnus David Shrigley has won the Trafalgar Square Fourth Plinth commission for 2016. His winning proposal, *Really Good* – a giant bronze of a 'thumbs up' – will be unveiled in 2016. Shrigley has previously been nominated for the Turner Prize in 2013, and has shown widely in the UK and internationally. *Really Good* is his first commissioned civic sculpture, and will be the 11th artwork to occupy the plinth since the Fourth Plinth programme began in 1999.

### Duncan Campbell wins Turner Prize 2014

Duncan Campbell has become the fifth GSA alumnus to win the coveted Turner Prize, awarded to an outstanding British artist under the age of 50. Campbell – who graduated from the Master of Fine Art programme in 1998 – won for his presentation at the Scottish Pavilion of the 2013 Venice Biennale. The presentation consisted of the 1953 film essay *Statues Also Die* alongside his response, *It for Others*, a film which featured choreography by Michael Clark and explored the commercialisation of African art.

In total, three GSA alumni were nominated for this year's prize, the largest number of our graduates to be nominated in one year. Also nominated were Tris Vonn Michell (Fine Art Photography, 2005), who is noted for his semi-improvised presentations, and Ciara Phillips (MFA, 2004), who works with screen-printing and participatory workshops.

The nominations are also notable for featuring a member of GSA staff: As well as working as a practising artist, Ciara Phillips also tutors on our Painting & Printmaking programme.

The GSA has previously produced four previous Turner Prize winners – Douglas Gordon, Richard Wright, Simon Starling and Martin Boyce – and our alumni make up 30% of nominees since 2005, and 40% of winners over the past decade.

1 *The Drouth Five-Oh – cover image Ciara Phillips*

# EVENTS

Details of all our current and future events can be found at [www.gsa.ac.uk/events](http://www.gsa.ac.uk/events)

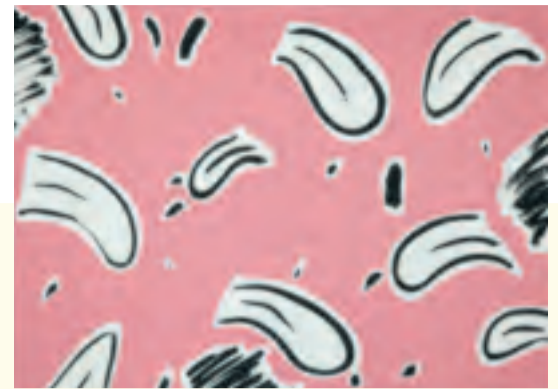
***Drouth Five-oh***  
***17 January – 13 February 2015***  
***Venue: Reid Building Ground Floor Corridor***  
 The GSA celebrates the 50th issue of quarterly magazine *The Drouth* with an exhibition presenting artwork from all 50 magazine covers. The magazine, published in Glasgow, was founded in 2001 by current GSA PhD student Mitch Miller and the Mackintosh School of Architecture's Professor Johnny Rodger, and aims to give space to writers and artists to stimulate debate on literature, film politics, reportage, visual culture, music and architecture. A number of events will run alongside the exhibition, including a lecture on running a magazine, and the launch of the 50th issue, with a cover designed by Turner Prize nominee and GSA tutor Ciara Phillips.

***The Politics of Craft: after Ford***  
***7 February – 8 March 2015***  
***Venue: Reid Gallery, The Glasgow School of Art***  
 This exhibition takes as its inspiration the notion of Arts & Crafts as a resistance movement and its evolution through modernism to become a cornerstone of how we understand the contemporary design object. The show, developed by Grizedale Arts, engages with historical ideas relating to both mass mechanical reproduction and craft in order to encourage contemporary art and design to have a use. Part of the exhibition, *Anchorhold*, is an architectural structure and meeting place designed for one-to-one meetings for the duration of the exhibition.

***Professorial Lectures: Johnny Rodger / Ken Neil***  
***5 March 2014 / 30 April 2015***  
***Venue: Reid Auditorium***  
 Newly appointed Professors Johnny Rodger and Ken Neil give a public lecture. Professor Rodger explores the symbols of justice and the spaces where justice is supposed to take place in Scotland (5 March) and Professor Neil, Head of Research at GSA, discusses the art and design academy.

***Kellenberger – White***  
***13 March – 12 April 2015***  
***Venue: Reid Gallery Auditorium***  
 Graphic Design Agency Kellenberger – White presents the process of several graphic identities, engaging with the inside of the Reid Building as if it were a page.

***Building On – Mackintosh***  
***17 April 2015***  
***Venue: Reid Auditorium***  
 The Building On – Mackintosh symposium formed a part of the Scotland+Venice contribution to the international Venice Architectural Biennale, bringing together professionals and the public to explore and identify key questions and cultural themes raised by the restoration of the Mackintosh Building. The second symposium will be held at the GSA.



## SPONSORS & DONORS

The Glasgow School of Art is grateful for the support of all of our donors and sponsors including those acknowledged here. We are also grateful to all of those who support The Glasgow School of Art Development Trust and whose generosity will be acknowledged elsewhere.

- |                             |                                  |                                  |                                  |   |                                    |
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| Burness Paull LLP           | Fat Buddha                       | Italian Cultural Institute       | Resonance Capital                | Trust                                       | Thomas Tunnock Ltd                 |
| Mr J D Campbell             | Friends of Glasgow School of Art | J Paul Getty Jr Charitable Trust | Mr & Mrs Robert & Alison Scobie  | The DWT Cargill Fund                        | Mrs Anne Thomson                   |
| Dr Helen Cargill-Thompson   | Front Page Ltd                   | Keppie Design Ltd                | Mr & Mrs Andy & Hanneke Scott    | The Gillian Purvis Trust                    | W M Mann Foundation                |
| Reverend Christopher Carson | Ms Christine Hamilton            | Mrs Eileen Kesson                |                                  | The Gordon Fraser Charitable                | Wholefoods Giffnock                |
| Cass Art                    | Mr Stephen Henson                | Mr & Mrs Alec & Melanie          |                                  |   |                                    |
| Mrs Catriona Cattell-Jones  |                                  |                                  |                                  |   |                                    |