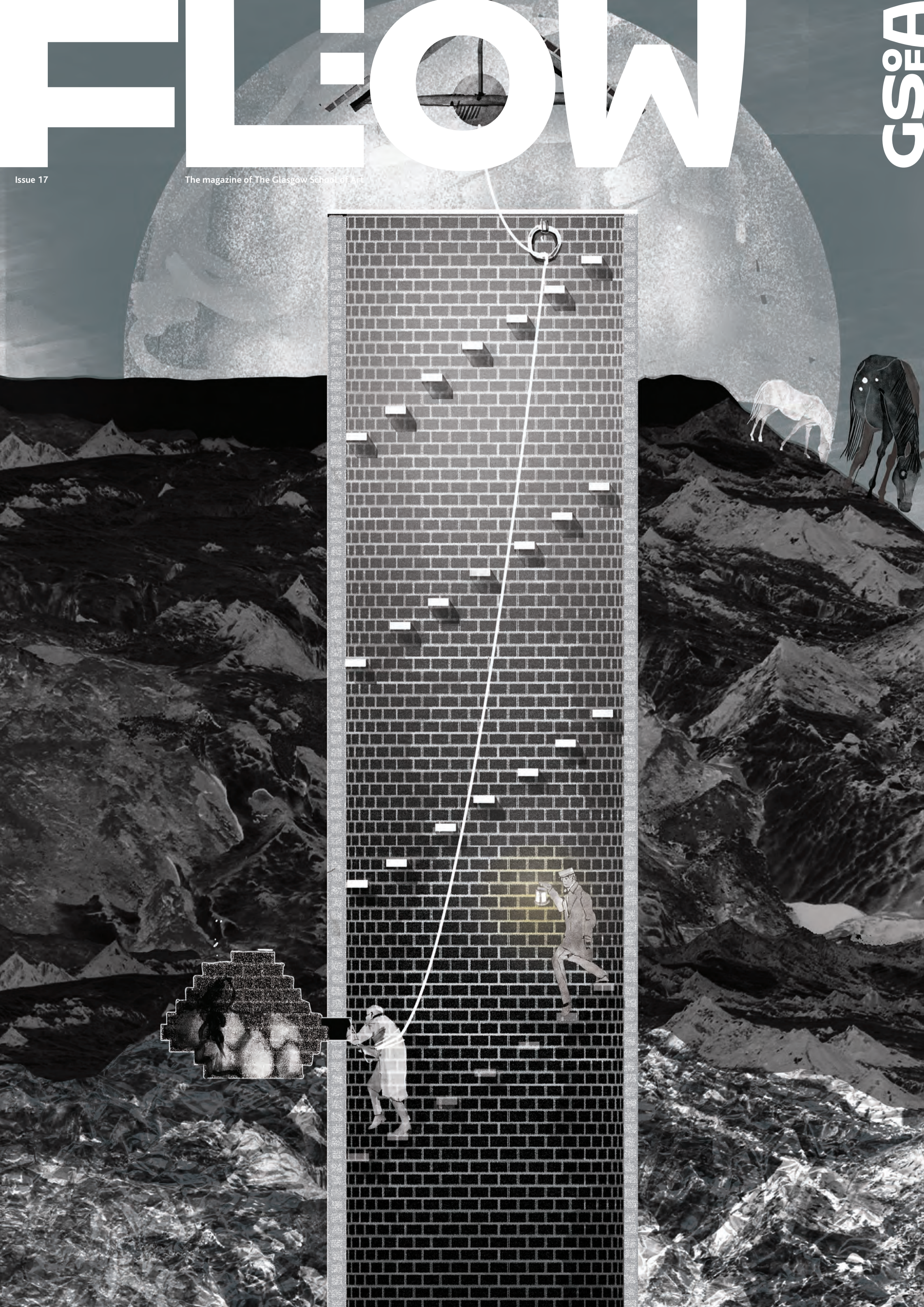


FLOW

GSA

Issue 17

The magazine of The Glasgow School of Art



Cover Image:
Treasure of Abbott Thomas,
an illustration by Lauren Li Porter
(DipArch, 2012)

1 Stills from *Identical*,
Kevin Walls

WELCOME

Welcome to Issue 17 of *Flow* magazine, The Glasgow School of Art's magazine for supporters, friends and alumni.

It has been a summer of events at and beyond the GSA; three degree shows – two undergraduate degree shows in Glasgow and Singapore and the MFA show in Glasgow, with many subsequently taking their shows to London.

We've had continuing successes by our alumni to be proud of, including another BAFTA winner to add to our tally as Kevin Walls, a graduate from the Digital Design Studio's Sound for the Moving Image master's programme, picked up a BAFTA Scotland award for his film soundtrack. Kevin is part of a tradition of success by GSA graduates in film and television and in this issue *Making Waves* (p3 – 5) talks to Kevin and other recent graduates about their journey into a competitive industry.

There has been much progress on the Mackintosh Restoration project, from the appointment of the GSA Project Management Team and the selection and engagement of the full team of consultants who will help us take this project forward. A design team led by Page/Park Architects was appointed in March, and over the past few months the team has been undertaking painstaking research into the design, history and construction of the Building that will underpin the design and our forthcoming strategy for restoration. From page 7 you can read more detail about our progress and plans, and you can follow updates on our website at www.gsa.ac.uk/mackrestoration

Finally our Phoenix Bursary exhibition in July saw 90 fine art alumni exhibit in the Reid Building after a year of developing and rebuilding their practice following last year's events. With support from the Scottish Government, donors and academic institutions across the world, artists had been given vital studio space across the world, and right here in Glasgow, as well as funding and specialist workshops. The achievements and spirit of this great group of artists over the past year have been incredible and we very much look forward to following their future successes.

Professor Tom Inns
Director
The Glasgow School of Art
gsadirector.blogspot.co.uk

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GSA ONLINE

- 2 **Facebook**
Keep in touch with friends and the School's goings-on:
www.facebook.com/glasgowsschoolofart
- 3 **Twitter**
Come tweet with us at: www.twitter.com/gsofa
- 6 **Flickr**
For downloadable images of the School, departments, artwork etc.
www.flickr.com/glasgowsschoolart
- 7 **Vimeo**
Video and film available free to view from a range of GSA activities: vimeo.com/glasgowsschoolofart
- 11 **Tumblr**
A rolling look inside the studios of the GSA, and a round-up of student, staff and alumni successes:
gsofa.tumblr.com
gsasuccesses.tumblr.com

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Charity Registration Number: SC012490. © The Glasgow School of Art, 2015.

BRIEFING

QS University Rankings

The GSA was revealed as one of the top ten art and design institutions in the world in the 2015 QS World University Rankings. The rankings highlight the best international education institutions based on academic reputation, employer reputation and research impact. The GSA also ranked third in the UK for art and design education.
www.topuniversities.com

Further accolades for Reid Building

The Reid Building, the most recent addition to our campus, continues to collect awards over a year after its official opening. The building, designed by Steven Holl and JM Architects, collected the Best Educational Building and Architecture Chairman's awards at the Scottish Design Awards. It was also a winner in the Best Design through Innovation category at the RICS Awards. These are the latest in a long line of accolades for the building, which was also named Building of the Year in the Architects' Journal's prestigious AJ100 in 2014.

New tours of the Reid Building

Visitors to the GSA now have the opportunity to take a closer look at our award-winning Reid Building on weekly tours every Saturday at 3pm. Led by one of our group of student guides, the tours examine the architectural concepts of the building, and its homage to Mackintosh's use of natural light. The new tours are offered in addition to the popular Mackintosh at the GSA and City Walking Tours, and can be booked online at www.gsa.ac.uk/tours

MAKING WAVES

THE GSA HAS A LONG HISTORY OF PRODUCING ALUMNI WHO HAVE FOUND SUCCESS IN THE FILM INDUSTRY, FROM OSCAR-WINNING DIRECTOR AND ACTOR PETER CAPALDI TO BAFTA-WINNING MAKE-UP ARTIST MORAG ROSS. AS THE SCHOOL LOOKS TO DEVELOP ACADEMIC PROGRAMMES IN MOVING IMAGE, WE SPEAK TO SOME RECENT GRADUATES WORKING IN ALL ASPECTS OF FILM WHO ARE BECOMING ONES TO WATCH.

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

Kevin Walls

MDes Sound for the Moving Image 2014
Sound Engineer, Composer and Filmmaker,
winner of the 2015 BAFTA Scotland New Talent Award for Sound

Can you tell us a bit about your time on the MDes Sound for the Moving Image programme? How did your practice progress while you were studying at the GSA?

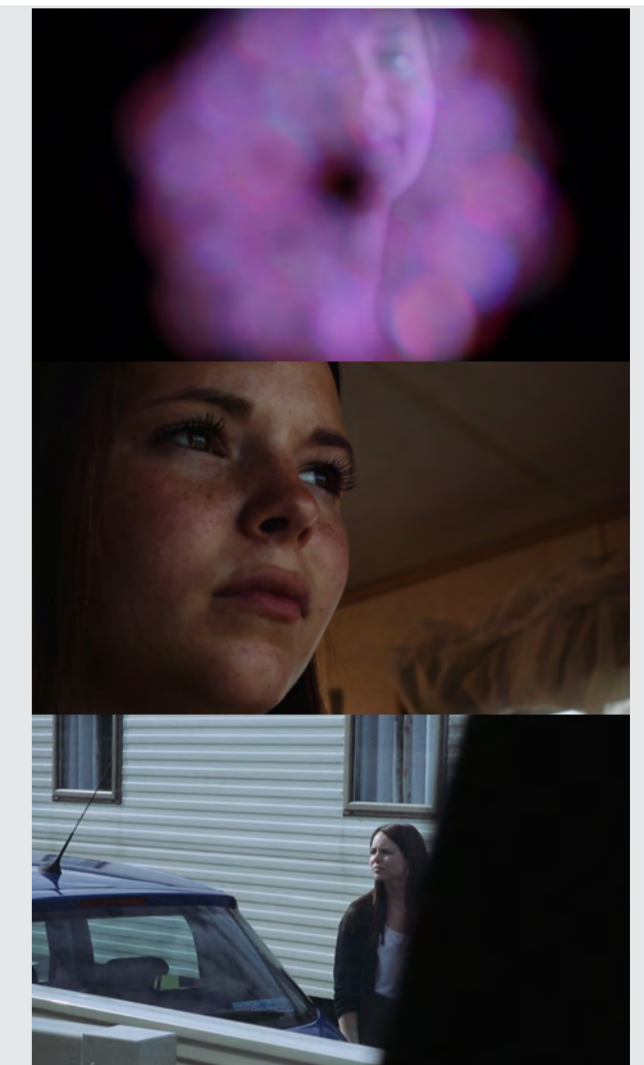
The programme was a lot of fun and a lot of hard work too, but it never really felt like work. When I left school I started studying film, music and theatre. I ended up studying sound production for four years, but I always had a strong interest in film. After I graduated, I found that sound production wasn't as creatively fulfilling as I'd hoped, so I began dabbling with sound for film which allowed me to use the technical skills I'd learned at university in a more creative manner. I'd always wanted to write a film but it was one of those things I never really got round to doing. Progressing to the Sound for the Moving Image programme really gave me the drive and the confidence to do it. The programme really challenged me, pushed me and ultimately gave me the confidence to believe in my own abilities. It was the best possible opportunity for me to develop and refine my skills in a supportive and inspiring environment. I loved every second of it; even the reading!

You had quite a lot of roles on your BAFTA-winning short 'Identical' – writing, directing, sound design, composing - what was it like balancing these?

I actually think it streamlined the process. I knew what I wanted to do visually and aurally when I was writing the script so there were never any differences in opinion or any creative differences like the ones you'd experience if you were working with a team of people. The film was also a research project, so having complete creative control really allowed me to explore everything I wanted to with regards to the research side of things. It made things a little bit tricky when I was writing the script because I constantly had to consider the academic purpose of each scene. However I think those limitations forced me to be more creative and I really quite enjoyed the challenge.

What have you been working on since graduating?

Since graduating I've made a number of documentary-style short films for corporate entities, musicians and artists, and I've worked on a number of shorts as a sound designer. I'm working on the Foley for a short action film at the moment and I'm in talks with a producer and director regarding the sound for a feature film; I'm keeping busy! I'm in the very early stages of writing another short sci-fi film, that I'd quite like to shoot within the next year, and I've been developing a short online series for the BBC focusing on the Glasgow music scene.



What is it like working in film in Glasgow?

I love Glasgow – the city, the music, the people, the museums – but a lot of work I've been doing has been through contacts I've made online. There's a lot of micro-budget filmmaking going on in Scotland and I'm finding I'm beginning to make a lot more contacts at that level. This is great as it's giving me a chance to hone my skills in a practical setting and the projects are usually more interesting. At the moment, I'd much rather work on interesting projects for little money than work on repetitive projects for a lot of money. I'm not too sure about what kind of facilities are available in Glasgow as I do the majority of my work from home although I know there is an incredibly supportive and helpful group of filmmakers working in and around Glasgow. I do know that the facilities at the DDS are excellent. I loved getting to use the studios there during my master's project. The Electronic Media Studio at the GSA is a great resource too. Without either of those facilities, I would never have been able to make my first film.

www.kevinwalls.com

- 2 Ross Hogg
- 3 Still from *Spectators*,
Ross Hogg
- 4 Still from *Scribbledub*,
Ross Hogg



Ross Hogg
BA (Hons) Communication Design 2013
Animator and Filmmaker, winner of the 2014 BAFTA
Scotland New Talent Award for Animation

Can you tell us about the first animations you made on the Communication Design programme?

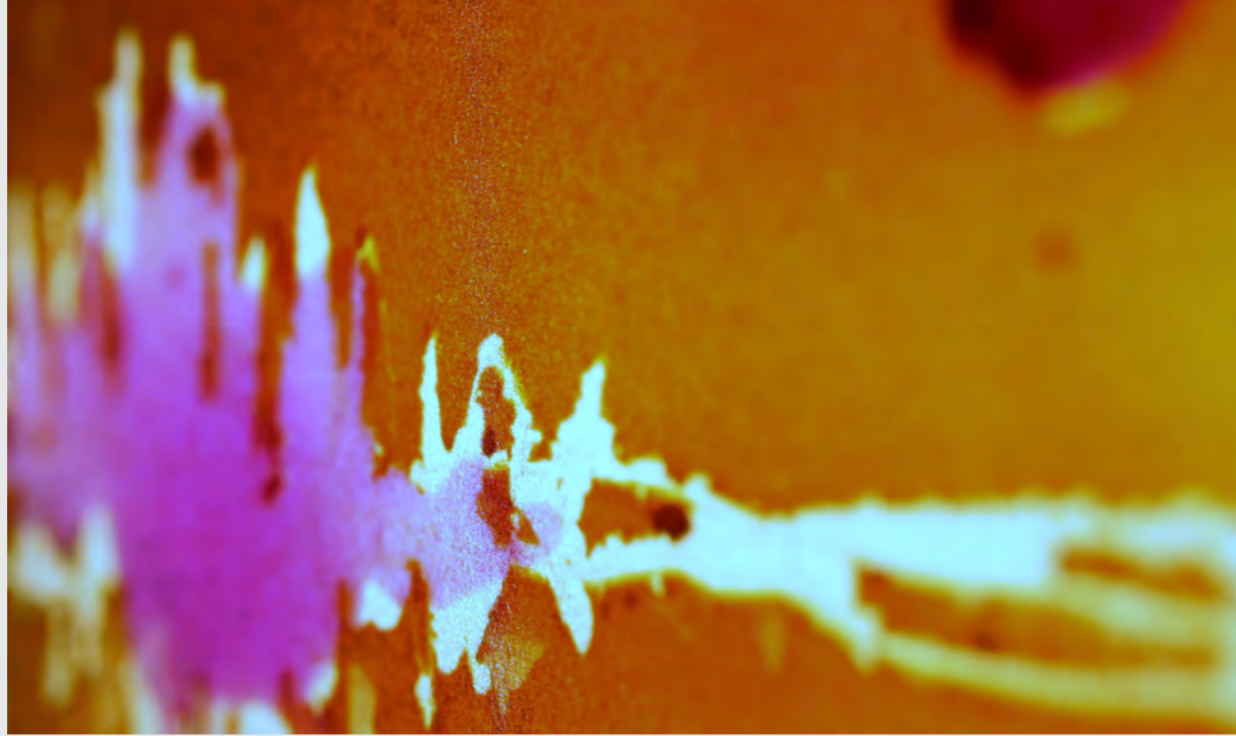
I made my first attempt at animating (if I can call it that...) during my third year, once I had specialised in illustration, in response to a 'narrative' brief. As I had always loved experimental drawing, mark-making and working in a very hands-on way, I decided to use that opportunity to try to make some drawings move. As I'd never done anything like it before it was quite exciting – I remember working straight through the Christmas holiday, painting acrylic on thousands of sheets of acetate, and wondering why I'd chosen to make a film...

How did your practice progress while you were studying at the GSA?

I think it progressed drastically. I had to learn the more technical side of animating through experimenting and trial and error – my tutors were an enormous help, giving me really valuable critical feedback and supporting me throughout. When I began studying at GSA I had no idea what I would end up doing but I was given the freedom to find out what inspired and excited me in an organic way, and I'm especially grateful for that.

You have shown your animations at film festivals around the world – have there been any stand out experiences for you?

My first year at Edinburgh International Film Festival has to be up there as it was my first one and I had no idea what to expect. It ended up being a brilliant couple of weeks and I was able to meet a lot of friends I still keep in touch with and work with. Ottawa International Animation Festival is another stand out – my film *Spectators* received its world premiere there and, thanks to the GSA, I was able to travel to Canada and attend the screening. More recently, I had a great experience at Vienna Independent Shorts. The people were extremely friendly, the festival was really well organised, and the after parties were a lot of fun too.



Theresa Moerman Ib
BA (Hons) Fine Art Photography 2012
Artist and Filmmaker, participant in the Scottish Documentary Institute's Bridging the Gap scheme for emerging filmmakers at Edinburgh International Film Festival

What new work have you made since graduating?

I made a film called *Scribbledub* using 16mm film, which is currently touring some festivals. The visuals were made by painting and scratching directly on the film strip and the sound was made by scratching on the film's waveform. It was really just an experiment to keep me busy so it's nice that it's getting to screen at some festivals.

What are you working on at the moment?

I'm working on an experimental animated documentary with filmmaker Duncan Cowles. It's called *Isabella*, and explores the memories of my 91-year-old Grandmother. We were fortunate enough to receive a small bit of funding from Creative Scotland to help with the development of the film and we're aiming to have it completed this year.

What is it like working as an animator in Scotland?

I live in Edinburgh now and I share a studio in Summerhall with Will Anderson, an animator who graduated from the Edinburgh College of Art. It's a great place to have a studio space and it seems to be becoming a small hub of animation, with filmmakers like Ainslie Henderson and Iain Gardner also using studios there. I think it's important to surround yourself with people who work in similar areas as you. Collaboration becomes more natural, and it makes for a healthy work environment where you can give and receive feedback more readily, much like at art school. In terms of facilities or support, I have most of the equipment I need in the studio. That's one of the good things about making animated films – they don't usually require too much; all you need is an idea and the time to produce it. And of course money, which is the most challenging part...

www.rosshogg.com

When did you start using film in your work?

I started working with moving image in my third year at the GSA, and I had some in my degree show too. I was becoming more and more intrigued with how moving image works in comparison to photography, and I've always been really inspired by films so making my own film seemed like a natural progression. The Bridging the Gap opportunity came up and I had an idea for what I wanted to do – a short documentary about setting out to find my father's grave. I applied at the last minute to try it and see if I could actually do it, and so was surprised when I got the call to say I'd been shortlisted.

What was your experience working with the Scottish Documentary Institute?

I learnt how to tell a story. Because I come from a fine art background it was a completely different way of looking at things at first – working in film is about creating a narrative in one piece of work, rather than several pieces in an exhibition where viewers can create their own narrative. For *Bridging the Gap*, we took part in three workshops – the first was with a documentary filmmaker, the second was about pitching, and the last was with a filmmaker who had worked in both drama and documentary. They all brought different things to the experience, and helped me develop my proposal from an idea to the finished film, entitled *The Third Dad* – a riff on my father's favourite film *The Third Man*.

"I LEARNT HOW TO TELL A STORY. BECAUSE I COME FROM A FINE ART BACKGROUND IT WAS A COMPLETELY DIFFERENT WAY OF LOOKING AT THINGS..."

"...THE GSA WAS ONE OF THE VERY FEW SCHOOLS IN THE WORLD THAT PROVIDED THE STANDARDS NEEDED TO PROGRESS IN MY INDUSTRY."

- 5 Still from *The Third Dad*,
Theresa Moerman Ib
- 6 Theresa Moerman Ib
- 7 Antonis Kotzias
- 8 Still from *Alien Investigations*,
produced by Yafka Studio



Antonis Kotzias
MPhil in 2D/3D Motion Graphics, 2000
Director, Yafka Studio, Emmy nominated,
multi award-winning designer and VFX supervisor

Your film is a combination of archive and newly-filmed footage – what was it like combining the two?

I've always used a lot of found and archive material in my photography and installation work, so it seemed like a really natural way of approaching film. The film is about my dad, so I had all the material from him that I could use. I tried to strike a balance between engaging with memories and discovering something new.

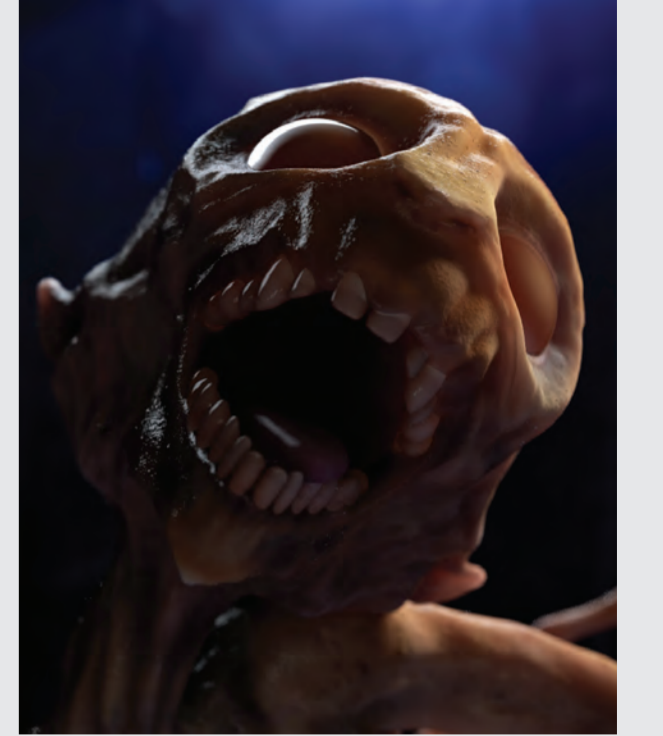
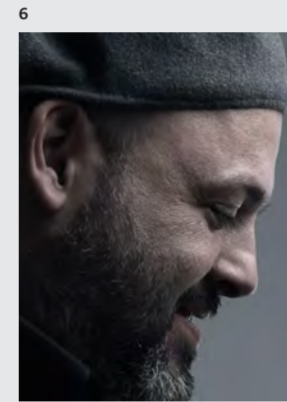
What's next for the film?

Now that the screenings are over in Edinburgh we are starting to send it out to different festivals around the world. Lots of festivals demand a premiere, which is another new thing to learn – it's not like the world of fine art where you can show work in different places quite easily. So I'm just sending it to festivals that I think would be relevant, and the Scottish Documentary Institute are helping me out with that.

What are you working on next?

I was lucky enough to get an artist bursary from Creative Scotland, which I am going to use to explore Japanese aesthetics and culture – my parents used to live in Japan, so working with ideas connected to memory and family seems like a natural progression from *The Third Dad*. I'd also like to develop some work that I made after the fire in the Mackintosh Building, where I visited Port Vendres – where Charles Rennie Mackintosh and Margaret Macdonald lived – to scatter ashes from the Building in the sea. I definitely want to keep working with film, and I'm really interested in the medium's potential for blending fact and fiction. It's also great that I can do it quite easily from my computer at home. Obviously for this project I had a budget so I worked with other people – a sound designer, a producer and an editor – but it does give you the possibility of working on your own if you don't have a budget, which is exciting.

www.theresamoermanib.net



How did your skills progress while you were studying at the GSA?

Studying at the GSA helped the skills that I already had flourish – ranging from communication skills with other artists from various backgrounds to improvement of my own craft skills. Most importantly, a new set of skills and practices was encouraged and new paths introduced. In terms of tutors and technology, the GSA was one of the very few schools in the world that provided the standards needed to progress in my industry. Studying at the School was without a doubt some of the most inspiring years of my life.

What opportunities did you have to develop your professional practice whilst at the GSA?

My thesis was about Antikythera, an ancient Greek machine which was the first ever mechanical computer. My tutors at the Digital Design Studio were very helpful, and flexible enough to allow me to complete the thesis whilst travelling to various places for research. The thesis was eventually used on various international TV networks, and as a result I had two major job offers, one in the US and one in Glasgow.

Since graduating you have founded your own studio, Yafka – how did this come about, and what kind of work do you do?

I always wanted to found my own studio, and most importantly I wanted to travel around the world and work on various film projects. After graduating, I worked as a Studio CG Supervisor at Pinewood Studios in London, and as a Senior 3D Artist at Animal Logic in Sydney. As well as this, the Director that used my thesis in television offered me a big contract with the History Channel. This was the foundation to open the studio back in 2006/2007, and since then we have had a constant flow of work with History Channel, Discovery Channel, National Geographic and other international networks. We are also heavily involved in creating visual effects for feature films in Greece and across Europe.

What have been stand out achievements since you graduated from the GSA?

The biggest achievement was an Emmy nomination for the work we did for a feature length documentary called *Death Masks*. We had to travel around the world with special 3D scanning equipment and scan various death masks, getting a digital impression and adding skin, hair, colour and facial muscles to create an image of how the people really looked. Also many of the films we have created visual effects for have been screened at and won major film awards at the Berlin, Venice and Shanghai film festivals.

What are you working on at the moment?

Recently the studio won a big contract to do a very complex and ambitious project for a client in China. The show is co-produced with E&S, an American CGI company, and the legendary Skywalker sound. I can't say much about this at the moment but we are very close to completion. Right now we are involved in two major Dutch feature films and two Greek ones. Another documentary series is planned for the near future and several TV advertisements are on the way. The biggest new venture at the moment is the launch of Yafka School. We have created a high-tech facility in order to educate and train people on visual effects for cinema, covering everything from compositing to 3D animation. Needless to say that this was made based on my experience at the GSA, as well as my professional experience at various places I have worked around the world.

www.theyafka.com

- 1 First Minister Nicola Sturgeon at the GSA Development Trust New York Reception
- 2 Making of the Sky Arts Award, Miriam Woolf
- 3 Parliament banner, Ross Sinclair

1 Ceramic tile excavated from the Mackintosh Library

→ BRIEFING

Singapore Design Awards
28 final year Interior Design students from GSofA Singapore were the recipients of eight Student Awards at the Singapore Design Awards 2015. A total of 32 Student Awards were selected from around 100 entries. The Singapore Design Awards honours outstanding designers, design students and design practices from across the world and is considered the leading design award in Southeast Asia.
www.gsa.ac.uk/singapore

Travel Award for MSA Students
Ryan McGaffney and Jennifer Taggart, both students at the Mackintosh School of Architecture, have won the 2015 American Institute of Architects Noel Hill Travel Award. They will use this award to help fund their contribution to Orkidstudio's Bomnong L'Or live build project, expanding a community centre in Sihanoukville, Cambodia.
orkidstudio.co.uk

Homes and Interiors Scotland Cover
Final year Communication Design student Hannah Nixon was chosen to create an illustration of a chair for the 100th issue of *Homes and Interiors Scotland*, the country's leading lifestyle and design publication. The commission is the latest in a number of high profile projects for Hannah, who has also created illustrations for Dewars Whisky and the Edinburgh String Quartet.

Turner Prize in Glasgow
The UK's most important contemporary art prize comes to Scotland for the first time this year, when the Turner Prize exhibition is held at Tramway from October. The Glasgow School of Art has a long association with The Turner Prize, which is awarded annually to an outstanding artist under the age of 50. The GSA has produced five Turner Prize winners overall, and 30% of nominees since 2006.
www.gsa.ac.uk/turnerprize

GSofA NEWS



1

2

Miriam Woolf designs Sky Arts Award
A special award designed and made by Silversmithing & Jewellery student Miriam Woolf was given to winners of this year's Sky Arts South Bank Awards, one of the world's most coveted arts awards, celebrating the best of British culture and achievement. Each award was made from a section of pressed copper tube powder coated in white, with a transparent acrylic base, bearing the laser-engraved name of the winner. The awards were based on Miriam's research into 'methods of controlling the organic and unpredictable process of crushing', and although all the awards were made to the same design, each one was rendered slightly different because of the organic nature of the processes used. The awards were made by Miriam alongside Silversmithing & Jewellery staff, who also made last year's Commonwealth Games medals.
www.gsa.ac.uk/silversmithing

Mackintosh Appeal launch in New York
The GSA Development Trust marked the stateside launch of its Mackintosh Appeal with a reception in the New York Public Library for Performing Arts, hosted by Scotland's First Minister Nicola Sturgeon. The reception was a chance for representatives of the School to thank those who had already donated, and to help raise the profile of the appeal in the US. The event, which formed part of Nicola Sturgeon's first official visit to the US as First Minister, brought together around 200 key representatives of the business community, as well as a number of GSA alumni based in New York. If you would like to find out more about how you can support The Mackintosh Appeal, please visit www.gsa.ac.uk/support-gsa

Book Donations to Library
Following the Mackintosh Building fire, the GSA Library has been slowly but surely rebuilding its collection of rare books, thanks to generous donations from libraries and booksellers around the world. After losing around 20% of its rare book collection in the fire, library staff compiled a priority replacement list of books, around a quarter of which have now been donated by individuals and institutions such as Blackwells Rare Books and The Antiquarian Booksellers Association.
Many of the books that have been replaced have connections to the School, including a rare 1898 edition of John Keats' poetry with a 'Glasgow style' cover designed by GSA teacher Ann Macbeth, and a book of Welsh folk tales illustrated with original wood engravings by GSA alumnus and teacher Agnes Miller Parker. The Library was also gifted a collection of around 30 rare Mackintosh-related books by King Edward VI High School for Girls in Birmingham, along with a handwritten letter from Mackintosh to the young son of William Davidson, commissioner of Windyhill.
A list of books and journals that are still being sought by the Library is available online. bit.ly/1O6BG7q

→ BRIEFING

Banners in Parliament Exhibition
Work by GSA tutors and researchers Ross Birrell and Ross Sinclair is currently on display in the UK parliament as part of a large-scale banners exhibition, *The Beginnings of that Freedom*. The exhibition charts the movements which 'made a difference' in the journey to the rights of today's citizens, and is on display in Westminster Hall until 30 November 2015.
www.parliament.uk/banners-exhibition



3

GSA Public Lectures Launched
Members of the public and the GSA community alike were invited to hear from newly appointed Professors Johnny Rodger and Ken Neil at two public lectures earlier this year. Johnny Rodger, Professor of Urban Literature, discussed symbols and spaces of justice in Scotland at the first public lecture in March, followed by a lecture on the role of the art and design academy from Professor Ken Neil, Head of Research, in April. The lectures are the first in a series given by GSA staff members as well as researchers and practitioners from around the world, aiming to place the work the GSA does in a global context and make it accessible to the wider community in Glasgow. Check our events page for details: www.gsa.ac.uk/events



1

EXCAVATING MACKINTOSH

Before the Mackintosh Building restoration team, led by Glasgow-based architects Page\Park, could start the mammoth task of bringing the building back to life, the remains of the building were catalogued and examined in an archaeological excavation. As part of an ongoing series looking at various aspects of the restoration, journalist Susan Mansfield talks to archaeologists and library staff about the excavation, which took place earlier this year.

2 Burlington House Fair publication in the Mackintosh Library
3 Section of a table excavated and catalogued



→ Three days after the fire in the Mackintosh Building, archaeologist Gordon Ewart stopped at Greggs the bakers on his way to GSA. The conversation behind the counter was a reminder, if he needed one, that this was no ordinary catastrophe. "All the ladies were saying, 'Isn't this terrible?'" he says. "It reminded me that this building matters to the people of Glasgow, even if they've never been here, there are so many external concerns for this place."

Soon afterwards, he stood at the doors of the Mackintosh Library surveying the space where the fire had done its worst damage. The floor was covered in blackened wreckage, two metres deep in places, both from the library itself and the furniture store above. "It was like a dune of debris, it had fallen in on all sides in a kind of gentle and horrible, hot, smelly, smoky heap."

It would be Ewart's task – once the building was stabilised, and basic services restored – to lead an archaeological dig, excavating the heap along the same principles as one would the foundations of a medieval castle or a discovery of buried Roman remains. Working in partnership with fellow archaeology company AOC, Ewart's firm, Kirkdale Archaeology, would sift the wreckage, inch by inch, looking for anything which had survived the blaze, or which could inform future restoration. It's a practice now commonplace after fires in historic buildings, having been used in places such Windsor Castle, badly damaged by fire in 1992.

Library staff surveying the wreckage found it hard to imagine that anything could be saved, but the



archaeologists would come across an area which had been better preserved and more substantial fragments came out. They were always positive and optimistic, even about finding small amounts of material, they kept us cheerful."

Now the dig is complete, it is clear that some treasures have emerged from the wreckage. The mount and mechanism for the iconic Mackintosh clock is an important symbolic survival. More than 600 pieces of the complex metal light fittings from the centre of the library have been recovered, catalogued and labeled, and, it is hoped, inch by inch, looking for anything which had survived the blaze, or which could inform future restoration. It's a practice now commonplace after fires in historic buildings, having been used in places such Windsor Castle, badly damaged by fire in 1992.

10,000 photographs. Ewart says he was determined, from the outset, to look at the big picture, recording not only the surviving fragments but the structure library itself. "From the beginning, there was a focus on salvage: can we get things out of that heap of burned debris which can be restored? From day one, I tried to try to pull back from that, so rather than just say, 'We're going to look through every stick', there is also the wider picture, the biggest artefact of all, which is the building."

The fire, he says, has laid bare invaluable insights into the library's construction. Now it is possible to examine the practical ways in which Mackintosh's design was translated into a living, working space, to add to existing knowledge by recording measurements, and understanding its behind-the-scenes fixtures. Following practises he has developed working on other historic buildings, Ewart and his team have been making a Standing Building Record, a scientific, evidence-based description of the space itself which could inform its restoration.

"Everything here is evidence," he says. "The theory of architectural history is no more valid to me than the man who wants to know about bricks, or toilet fittings. We are simply presenting the evidence without speculation. We don't prejudice that which was added [to the library] in the 1980s, or 2000s, as opposed to what was built in 1910, it's all evidence. This is a unique and wondrous building by one of the most luminous geniuses that walked the planet, as far as I can see. The very least we can do is honour it, and make a belt and braces record."

Once catalogued by his team, the objects from the library are passed into the hands of AOC Archaeology, for further assessment by conservators. At the time of my visit, two large rooms in the MacLellan Galleries were filled with objects: blackened pieces of chairs and tables, some of them rescued by firemen on the day of the fire, objects which had fallen into the library from the furniture store such as a bed frame and a baptismal font designed by

MACK TIMELINE: KEY DATES

- 23 May 2014 Fire destroys part of the Mack
- 15 Oct 2014 Temporary roof completed
- 31 Mar 2015 Design team appointed
- 30 Sep 2015 Design concepts
- 31 Jan 2016 Planning approvals
- 1 May 2016 Work starts on site

4 Section of a non-structural library fixture excavated and catalogued



→ **A Beautiful Living Thing**
GSA tutor, researcher and artist Ross Birrell has produced one of the first artistic responses to the aftermath of the Mackintosh Building fire, the short film *A Beautiful Living Thing*. Shot inside the library and corridors of the building in December 2014 and January 2015, the film was produced by Jo Crotch, architect and programme leader in the Mackintosh School of Architecture. One of the most poignant elements is a recording of newly composed music performed by violinist Bill Chandler of the Royal Scottish National Orchestra in the remains of the library. The film had its first public screening at the GSA's *Building On: Mackintosh* symposium in April, and has since played as part of RIBA's recent Mackintosh season.

→ **Building On: Mackintosh**
In April the GSA held the second of two public symposia on the restoration of the Mackintosh Building. Having raised both questions and discussion at the Venice symposium last October, the purpose of the event was to help inform the restoration project by exploring best 21st century practice. It was also an opportunity to introduce the newly appointed design team architects, PagePark and share our plans and aspirations with the people of Glasgow whose support since the fire has been incredibly important. Facilitated by Rowan Moore, architecture critic at The Observer, speakers included Liz Davidson OBE (Senior Project Manager, Mackintosh Project), Dr Keith Emerick (University of York) and Ranald McInnes (Historic Scotland). Films and audio of the event are available to watch at buildingonmackintosh.wordpress.com

"NOW THE DIG IS COMPLETE, IT IS CLEAR THAT SOME TREASURES HAVE EMERGED FROM THE WRECKAGE."

archaeologists encouraged them to be hopeful. "They bring such a different perspective," says Alison Stevenson, head of learning resources at GSA. "We are so used to working with the 'Mack' Library and the books and the furniture as whole objects, to see them rendered to little piece is very upsetting and difficult. But they're used to working with fragments, if they find a chair leg or a piece of glass, that's fantastic. It's been great to absorb some of their enthusiasm."

It was the job of academic liaison librarians David Buri and Duncan Chappell to visit the dig every day to see what had been uncovered. "It was tough at times," Buri says. "There were runs of day after day when very little salvageable came out. But every so often the

Gordon Ewart praised his team for "working wonders" in dirty, cold conditions, while snow drifted in through the library's broken windows. Working closely with contractors Taylor and Fraser, who were responsible for making the building safe, they divided the library into a three-dimensional grid so that the precise location of every find could be recorded, before sifting each square of the grid in turn.

The Mackintosh Gallery, more usually a home to visiting exhibitions, became their centre of operations, where each fragment removed from the library was recorded, both on paper and digitally, and photographs and technical drawings were made. By the end of the dig they had records for over 3,500 individual items, and over

Mackintosh for a long-demolished church. Library staff, in consultation with other experts, drew up a "decision-making tree" in advance to help them determine what should be retained. All fragments which have been identified as Mackintosh furniture, for example, have been kept, for study, analysis and even the possibility of future restoration as new techniques become available.

"There is so much information we can access here which we might not have been able to get to otherwise," says Natalie Mitchell, a conservator with AOC. "In many cases, we don't really know what wood Mackintosh was using, now we can do analysis of the charcoal and try and work out what wood was being used. Although it's very sad that this happened, hopefully there are a lot of positive things that we can draw out of it. The whole point of this exercise was to see what survived, and all of this has survived, which is amazing, so it's really important to keep hold of things for the time being to see what can be done with them."

Now the dig is finished, the Mackintosh Library is an empty shell. All that remains of the fixtures and fittings are a few charred pillars which supported the mezzanine floor and the blackened shell of a book cabinet. However, seeing the empty space has brought, for Alison Stevenson, not a sense of despair but of possibility.

"When it was full of debris it felt still and fixed and dead," she says. "Now it's an empty space, it's very much easier for me to picture it coming back as a library. I can imagine in a few years time going through those doors and there being students studying at tables, enjoying the light coming in through the windows, accessing the collections on the shelves. I feel like we can now go on and rebuild a really great library space again."

For an ongoing look at the Mackintosh Building restoration, follow Susan Mansfield's blog at gsamackintosh.blogspot.co.uk

MACKINTOSH RESTORATION UPDATE JULY 2015

Much has happened in the past few months, from the appointment of the GSA Project Management team and the selection and engagement of the full team of consultants who will help us to take the project forward. Our Senior Project Manager Liz Davidson OBE arrived at GSA before Christmas. Liz has worked in Conservation and Regeneration in Glasgow for over 20 years most recently heading up Glasgow City Council's Heritage and Design Team. Liz was joined by Sarah MacKinnon in April. Sarah is a Chartered Building Surveyor who has spent most of her career delivering historic building projects.

A Design Team led by PagePark Architects was appointed in March. This experienced team of PagePark, David Narro Associates and Harley Haddow has a track record of restoring and reinventing major historic buildings including a number by Mackintosh. They have worked with GSA on previous Mackintosh Building projects and have co-ordinated the post fire works to the building over the last year. The core consultant team has now been completed with the appointment of Gardener & Theobald as both Project Managers and Quantity Surveyors for the Project.

Over the past 3 months, the team has been building up knowledge platform through their three part methodology: understanding the fabric of building as a whole, understanding on a room by room basis and understanding on a piece by piece basis. This analysis is compiling base information about the history and construction of the building that will enhance the existing archive. The research underpins the practical process of developing a restoration strategy for the building and for its various elements from the library to the studios, the Hen Run to the archives. The initial concept design and first cost estimate for the restoration are being finalised. The project programme is under development and we are considering the best method of procuring the main and specialist contractors and materials that we will need to deliver the project.

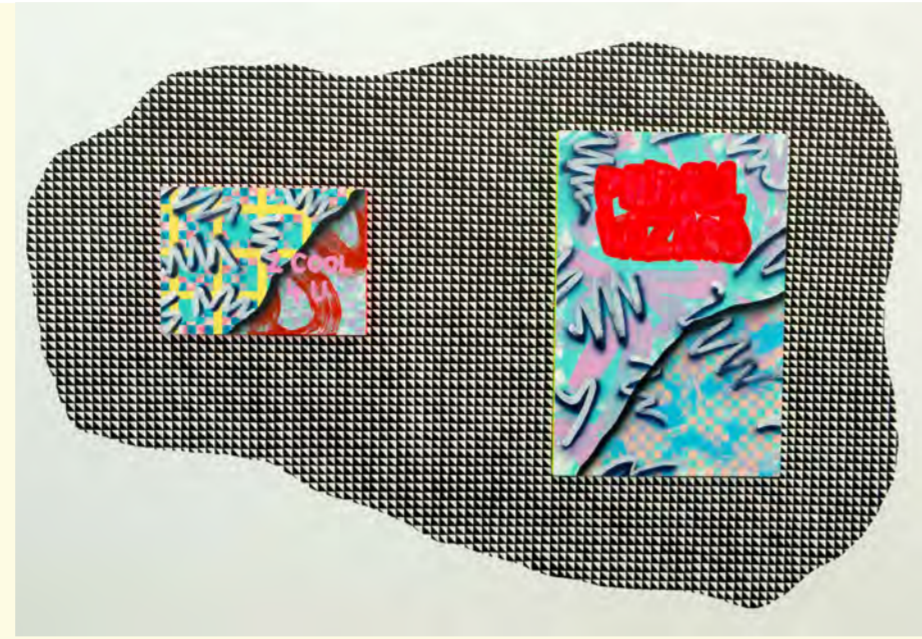
The way that the GSA uses the Mackintosh Building is also being revisited, with consideration of how to make the building part of the experience of most GSA students, how to present the building to the public and how to ensure that it is safe, accessible and fit for purpose for the next 100 years.

Finally work is underway in the Building. Contractors Taylor and Fraser have been stripping out later additions including wall linings and partitions to reveal the original fabric of the building and Polygon UK ltd have recently started to clean away soot and dirt from the east wing.

It is fantastic to have started the work that will ultimately lead to the reintegration of the Mackintosh Building into GSA's working estate. The first steps on this great journey are small but significant and the pace will quicken over the next few months.

Find out the latest news about the restoration at www.gsa.ac.uk/mackrestoration **GS&A**

- 1 Phoenix Exhibition reception for exhibiting artists, 22 July 2015
- 2 Work by Matthew Bainbridge (Painting & Printmaking, 2014) installed at the Phoenix Exhibition
- 3 At 32,000,000 Metres (ii), Work in progress in the Whisky Bond, Tim Dalzell (Sculpture & Environmental Art, 2014)
- 4 Snæfellsnes, Rachel Forrest (Fine Art Photography, 2014)
- 5 Sula Grigg working in Mongolia



THE PHOENIX RISES

July saw the culmination of the Phoenix Bursary programme – 100 artists, 22 institutions, 15 countries and 4 continents.

The programme was set up in the immediate aftermath of the fire in the Mackintosh Building last year with support from the Scottish Government and academic institutions across the world, and offered 100 School of Fine Art graduates up to 15 weeks' studio time, a bursary and materials budget to create a new body of work. Around half of the graduates stayed in Glasgow, working from a purpose-built studio in the Whisky Bond, with others taking the opportunity to work overseas, across 15 countries and four continents. The programme culminated in an exhibition which took over all four floors of the Reid Building, and ran from 24 July to 2 August 2015.

Before the exhibition opened, we asked some of the artists involved to reflect on their time on the programme, and share experiences from around the world.

→ "As part of the Phoenix Bursary programme I took up residence in Ulaanbaatar, Mongolia. The combination of exceptionally kind hospitality and the culture's deep spiritual connection to the land brought me to think about my connection with the Scottish landscape. I find that working with clay has a unique authenticity, being used all over the world for millennia, connects the artist to the land physically and spiritually." **Sula Grigg (Sculpture & Environmental Art, 2014)**

→ "I spent October to December at the Iceland Academy of the Arts for the Phoenix Bursary. The school welcomed Rachel (Forrest, fellow bursary recipient) and I warmly, and I spent my time there developing rolls of film, editing images, and shooting new material. I returned to Glasgow with a lot of motivation. I was happy to hear the stories of other bursary holders and what influences everyone had picked up from their respective locations." **Melanie Letoré (Fine Art Photography, 2014)**

→ "I'm interested in how the development of virtual space accessed through mediums such as the internet, games consoles and 3D modelling software has, in recent years provided the opportunity for the creation of entirely new environments and situations. At 32,000,000 Metres (ii) (2015) was constructed during my time at the Whisky Bond as my submission for the New Contemporaries show at The Royal Scottish Academy, Edinburgh. It led me to win the Sir William Gillies Bequest Award and was later selected for a follow up exhibition 'New Scottish Artists' at the Fleming Gallery, London." **Tim Dalzell (Sculpture & Environmental Art, 2014)**

gsaphoenix.blogspot.com

→ BRIEFING

40 years of MacMag

The Mackintosh School of Architecture celebrated the 40th edition of its annual publication *MacMag* this summer with a launch and special exhibition at The Lighthouse. The exhibition presented a chance to view all 40 editions of the magazine, and to gain a unique insight into the last four decades of life at the Mack. The magazine is produced annually by an editorial team of Architecture students, aiming to showcase student work and criticism to an external audience. www.macmag40.com

UK University Green League

The GSA demonstrated its commitment to a more sustainable future by rising from 91st to 32nd in the 2015 UK University Green League. The league ranks all 150 universities in the UK on their green performance, considering factors such as food, travel, energy use and ethics. www.gsasustainability.org.uk

Honorary Doctorate for Toby Webster

The Modern Institute Director Toby Webster was awarded an Honorary Doctorate at this year's Graduation ceremony, held at the University of Glasgow on 19 June. Webster, a graduate of Sculpture & Environmental Art, is considered one of the UK's most influential gallerists, and founded The Modern Institute in 1998 as a way of supporting Scottish artists. The gallery now represents 42 of the world's leading contemporary artists, including fellow GSA alumni Martin Boyce, Simon Starling and Cathy Wilkes.

Interior Design

Virgin Showcase
Interior Design students were recently involved in a live project designing a treatment to the stairwell of the Virgin Money Lounge in Glasgow. The work was showcased in an exhibition in the Lounge, and stage 3 student Erend Firth was awarded a prize of £1000 and a 2 week placement with an design agency in London. www.gsa.ac.uk/interiordesign

GSA NEWS

→ BRIEFING

Students in Venice

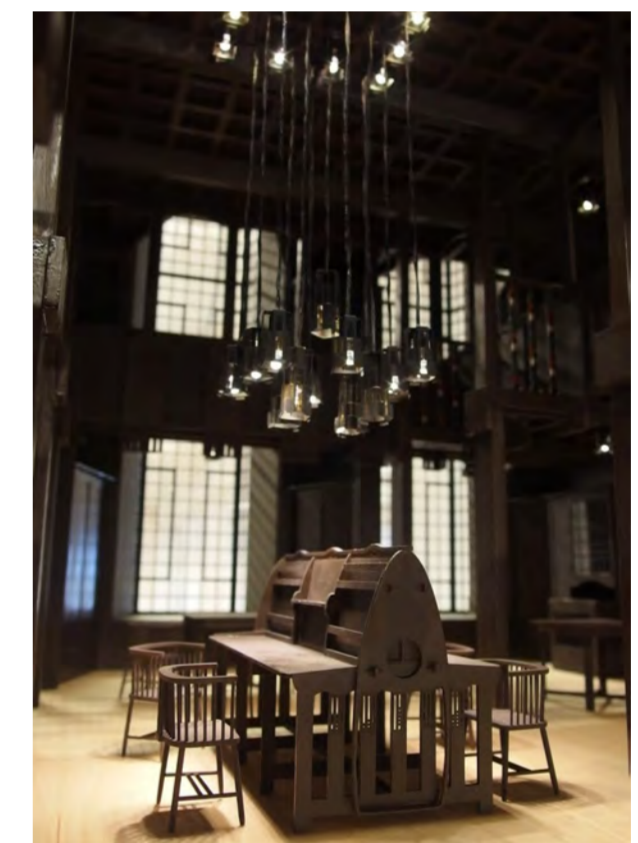
Three third year Fine Art students were among the group selected to be part of this year's Scotland+Venice Learning Programme, developed by arts organisation Hospitalfield in the context of alumnus Graham Fagen's presentation at the Venice Biennale. Students Polly Johnsto, Stefano Pia and Robert Mills all benefitted from the scheme, which aims to give students and graduates the opportunity to learn and develop new skills within the context of the Biennale.

Final scan for Scottish Ten

The Scottish Ten, a collaboration between the GSA's Digital Design Studio, Historic Scotland and CyArk, reached its final stage with the digital scan of the Nagasaki Crane in Japan. The project digitally documented Scotland's five UNESCO World Heritage Sites and five international heritage sites, aiming to foster global collaboration and build lasting partnerships based on cultural connections. Previous sites documented by the project include the Sydney Opera House, Mount Rushmore and New Lanark. www.scottishten.org

New work for GSA Choir

Acclaimed Scottish composer Sir James MacMillan is to write a new choral piece for the GSA Choir, which will be premiered as part of the re-opening of the Mackintosh Building in 2018. The choir, comprised of students, staff and alumni, previously performed a commission by Scots Makar Liz Lochhead, *Making it New*, at the opening of the Reid Building in 2014, as well as hosting a number of concerts since being founded in 2012. www.gsa choir.com



New Archives and Collections Digital Archive

The Archives and Collections service (A&C) has launched a new website showcasing the GSA's wide range of archival material, with an aim to make it more accessible to both GSA staff and students as well as external users for the purposes of learning, teaching and research. The website aims to make the catalogue as user-friendly as possible, by including detailed descriptions and information for academic users, as well as the ability to browse by year and theme to allow for more serendipitous discoveries. Images are included alongside records, opening up a treasure trove of beautiful items to the public.

Staff from the A&C are also continuing to keep a blog about new acquisitions and discoveries in the archives, including current research into the staff and alumni listed on GSA's 'Roll of Honour', a recently conserved war memorial commissioned by the School in 1925 to commemorate those who served during the First World War. The memorial, designed by GSA alumna Dorothy Doddrell in 1925, is currently installed in the Reid Building and can be viewed by appointment. The GSA is also looking to find out as much as possible about the people who are remembered on the Roll of Honour, which can be viewed digitally on the A&C website. If one of your ancestors is amongst those listed the GSA would love to hear from you via archives@gsa.ac.uk www.gsa.ac.uk/archives

Mackintosh Library Scale Model

Visitors to the GSA may not be able to visit the Mackintosh Library at the moment, but they can gain an understanding of the revered space with a new addition to GSA tours – an exquisite scale model of the library, situated in the Reid Building. The exact 1:20 replica was created by Product Design graduate Franki Finch of specialist architectural and exhibition model makers, Finch & Fouracre, and forms a part of the Mackintosh at GSA Tours. The model was created using a number of production techniques, including laser cutting, acid etching and hand-painting, and took over three months to complete.

The addition of the model follows the reinstatement of the Mackintosh Furniture Gallery in the Reid Building, which allows visitors on the tour to see 20 key pieces from the School's collection. Mackintosh at the GSA tours begin at the Window on Mackintosh interpretation space in the Reid Building and run 7 days a week – timetables can be found on our website at www.gsa.ac.uk/tours

1 Findhorn Sunset
Image by Oliver Pilcher



2 Artefact made by researcher Fergus Fullarton Pegg to thank rural makers for their contributions to Archipelago 136
3 Boys and their Toys
Image by Sanna-Ree Bathels



HEADING NORTH GSA IN THE HIGHLANDS AND ISLANDS OF SCOTLAND

The Highlands and Islands may seem like a surprising location for a GSA campus, but here Professor Irene McAra-McWilliam, Head of the School of Design, explains why the exciting and pioneering plans make perfect sense, and Joe Lockwood, Director of the Institute of Design Innovation, introduces some of the projects happening on campus.

→ The Glasgow School of Art and Highlands and Islands Enterprise (HIE) have been working together since 2010, when we set up the GSA Centre for Design Innovation in Forres at HIE's invitation. We then developed the Institute of Design Innovation (InDI), launched in 2013 by the Deputy First Minister. This highly successful collaboration has now become a creative partnership. Together, we wish to create a flourishing region.

We want to support the development of creative communities, including fragile communities, and to stimulate the creative industries to be a major sector in the region. GSA will develop a teaching studio that supports innovation in the ways we teach, delivering remotely, digitally, in part-time mode, in winter and summer schools, and international retreats.

We will be working on a portfolio that includes *Archipelago 136*: a programme of activities across the islands of the inner and outer Hebrides; *Bag o' Clews* a programme with the Creative Industries in Orkney and Shetland; and *Harmonics* – the creation of an identity and process for the GSA-HIE collaboration itself.

What is known as the Creative Campus at Forres is a GSA campus and InDI is already collaborating with the Digital Design Studio in Archipelago 136 in relation to St Kilda, a UNESCO world heritage site. We look forward to ways in which the GSA's campuses in Glasgow and in the Highlands and Islands can dynamically interact to establish a national profile of activities for GSA.

There is a clear interest from partners in Japan, the USA and further afield to come to our summer and winter schools in the highlands: it is a beautiful location and will provide the opportunity for focused study and research supported by high speed broadband in rural and distributed areas. We are interested in exploring how this technology will change the way that highland, island, rural and edge communities participate in democracy, business, culture and learning. With this infrastructure, the edge can be the centre.

— Professor Irene McAra-McWilliam, Head of the School of Design,
Director of The Creative Campus Highlands & Islands

THE CREATIVE FUTURES PARTNERSHIP

The recently-launched Creative Futures Partnership (CFP) is a unique and exciting collaboration between the GSA and development agency Highlands and Islands Enterprise (HIE), which has pioneered the expansion of the GSA in the Highlands and Islands region. Bringing together the strengths of both organisations, the CFP puts creativity and innovation at the heart of tackling complex social, community and economic issues.

We have designed a vibrant portfolio to deliver new research and teaching programmes in the Highlands and Islands. As well as bringing new opportunities to students, the programme will benefit businesses, social enterprises and communities throughout the region. The CFP portfolio includes the following projects:

→ Teaching Studio

The GSA is developing a research and teaching centre for international excellence in creativity and innovation. It will link internationally with partners such as Massachusetts Institute of Technology, as well as global businesses, to develop the creative capabilities of students, enterprises, communities and government.

→ Archipelago 136

This design research-led teaching programme responds to Professor McAra-McWilliam's research theme 'Innovation from the Edge'. Here, we use Design Innovation to help express the unique cultures of island life, beginning our research with the distributed communities of the Hebrides. This research aims to explore ways to build resilient, creative and confident communities and partnerships, and to connect and inspire others across the world.

→ Bag o' Clews

This project explores how the creative industries in the Highlands and Islands can flourish. Working with the GSA's ethos of 'Innovation from Tradition' this experimental design-research platform embraces collaboration between the generations to support the development of the design and craft networks in the region.

→ Blue: The Design Network

Blue is an internationally linked, entrepreneurial design and design research network, which strives to support a flourishing design community in the Highlands and Islands. The network has recently launched, and will develop a nuanced understanding of design and designers in the region. Blue aims to create a greater awareness amongst non-design companies of the transformational qualities that design brings to businesses and communities.

Blue hosts a vibrant mix of activities, which will be of benefit to communities and businesses across the region. Crucially, the network is closely bound with research and teaching at the GSA. Blue aims to carry out world-class design activities, and help to establish the Highlands and Islands as an international venue to do so. We're currently developing the programme and network of local and international designers so please get in touch if you'd like to find out more.

→ View the Creative Futures portfolio map at www.gsa.ac.uk/CFmap

DESIGN RESEARCH IN THE HIGHLANDS AND ISLANDS

The Institute of Design Innovation (InDI) is a research institute within the GSA, which has been based between Glasgow and Moray for over four years. Our base in Moray supports innovation in the rural and distributed context of the Highlands and Islands with our partner HIE. The Creative Futures Partnership builds on the work of this long-standing partnership.

InDI researches the new qualities of design that are needed to co-create the contexts in which people can flourish: at work, in organisations and businesses, in public services and government. InDI's wide research portfolio covers the thematic areas of Work, Wealth and Wellbeing, and includes the following projects:

→ The Digital Health and Care Institute

The GSA is a partner in the Digital Health & Care Institute (DHI), which creates an open community where industry can collaborate with academia, health, care and social partners to innovate solutions to challenging healthcare issues.

A central element in the DHI is the Experience Lab, developed by InDI. The Experience Lab team use a design-led and person-centred approach to build a safe environment where users, businesses and researchers can collaborate in an agile and iterative manner. The Experience Lab team is based in Forres in Moray and explores health and care challenges in both urban and rural landscapes across Scotland, including the most remote areas in the Highlands and Islands. The DHI is one of the innovation centres funded by the Scottish Funding Council (SFC).

→ Leapfrog

Leapfrog is a £1.2 million, three year Arts and Humanities Research Council (AHRC) funded project, which aims to transform public sector consultation through design. The project sees close creative collaboration with Highlands and Islands community partners to design and evaluate new approaches for better engagement. Communities take part in a co-design process that creates a range of new community engagement tools to specifically meet their local needs.

The Highlands and Islands communities are geographically dispersed and can be isolated. Working across these communities stress tests our new approaches, which helps make our tools more robust when applied in other parts of the UK. Our consultation tools will be used by Highlands and Islands communities directly, and will also be exchanged with other communities who will be encouraged to adapt these tools to fit their own needs.

Leapfrog is a collaboration between ImaginationLancaster at Lancaster University, and the Institute of Design Innovation at The Glasgow School of Art.

→ For further information regarding the work of The Glasgow School of Art in the Highlands and Islands, please contact Kate Hooper at k.hooper@gsa.ac.uk

For more information on the Institute of Design Innovation, visit the GSA website at www.gsa.ac.uk/indi

- 1 Drygate bottles designed by School of Fine Art alumni
- 2 Things Shared, (detail) Ciara Phillips
- 3 Degree Show work by Olivia Qi (Fashion + Textiles, 2015)

- 4 Graduate Collection by Jonathan Douglas (Fashion + Textiles, 2015)
- 5 Graduate Collection by KellyDawn Riot (MDes Fashion + Textiles, 2014)

ALUMNI NEWS

→ BRIEFING

Laura Spring x Belle & Sebastian

Communication Design alumna Laura Spring teamed up with Glasgow's own Belle & Sebastian for an exclusive print design, applied to merchandise for the group's UK tour earlier this year. Inspired by maps and travel, the design was transformed into a range of rucksacks, pouches and notebooks. Spring has previously worked with a number of brands and artists, producing prints and textiles in collaboration with Lush, National Trust for Scotland and fellow alumna Ciara Phillips. www.lauraspring.co.uk



1

Alumni collaboration with Drygate

School of Fine Art alumni worked with Glasgow brewery Drygate on a series of limited edition bottle designs to celebrate its first birthday. The bottles featured artwork by alumni in recipient of the Phoenix Bursary, and were sold as part of birthday celebrations at the brewery in June. www.drygate.com



2

Shrigley mascot for Partick Thistle

Turner Prize-nominated artist and alumnus David Shrigley has shown his support for his favourite football club Partick Thistle in a very unique way – by designing their new mascot, Kingsley. Bright yellow and standing over 6ft tall, Kingsley is unmistakably a Shrigley creation, and shares the playfulness and humour of the artist's drawings and sculptures. The mascot was revealed in June, and caused something of a sensation on social media and news sites across the country.

Magnum Graduate Awards nominations

Three GSA alumni were recognised in the nominations for leading photography agency Magnum's inaugural Graduate Awards. Fine Art Photography alumni Theresa Moerman and Cecilie Nicoline Rasmussen were both nominated, along with Communication Design graduate Sarah Amy Fishlock. The awards aim to provide a new opportunity for photographers, acknowledging the best emerging practitioners and providing them with exposure to both a public professional audience.

BAFTA for Kevin Walls

Sound for the Moving Image alumnus Kevin Walls was presented a 2015 BAFTA in Scotland New Talent Award in the Sound category for his short film *Identical*, made during his time as a student at the GSA's Digital Design Studio. The film, which saw Kevin take on the roles of director, writer, sound designer and composer, aims to explore the relationship between sound and narrative through the story of a young woman searching for her missing brother, and was previously shown at last year's Graduate Degree Show. Kevin joins a growing group of GSA alumni who have enjoyed BAFTA success, including animators Lesley Barnes and Ross Hogg, and documentary filmmaker Louise Lockwood. You can find out more about Kevin Walls and his work in this issue's *Making Waves* feature on page 3. www.kevinwalls.com

Graham Fagan in Venice

New work by alumnus Graham Fagen (Sculpture & Environmental Art 1988) is currently on show at the 2015 Venice Biennale. Fagen is the latest artist to be chosen for the Scotland + Venice initiative, which showcases Scottish art at the Biennale, the largest and most prestigious visual arts exhibition in the world. The solo exhibition by Fagen comprises sculpture and video works reflecting on subjects as diverse as Robert Burns, reggae music and plant forms, and is curated and commissioned by Hospitalfield Arts in Arbroath.

Almost all of the artists chosen to represent Scotland since the inception of Scotland + Venice in 2003 have been GSA alumni, including Karla Black, Simon Starling and Martin Boyce. MFA alumnus Duncan Campbell was nominated for the Turner Prize for his presentation at the 2013 Biennale, which he exhibited in alongside fellow alumni Corin Sworn and Hayley Tompkins. www.scotlandandvenice.com

→ BRIEFING

British Art Show 8

A number of GSA alumni have been selected to appear in British Art Show 8, the major survey exhibition of contemporary British art which tours the UK every five years. MFA alumni Ciara Phillips, Charlotte Prodder and Hayley Tompkins will all show work in the exhibition, which opens at Leeds Art Gallery in October and tours to Edinburgh, Norwich and Southampton.

RSA Architecture Prize

DipArch Architecture alumnus David Fleck won The Royal Scottish Academy's 2015 Architecture Prize at the 2015 New Contemporaries exhibition. The exhibition featured 15 alumni from the School of Fine Art and the Mackintosh School of Architecture, and was held at the Royal Scottish Academy in Edinburgh. www.royal.scottishacademy.org

Top student award at New Designers

Fashion + Textiles alumna Olivia Qi has won the prestigious New Designer of the Year Award, the highest accolade at graduate showcase New Designers in London. Olivia, who came to the GSA from Inverness, specialises in knit and graduated from the School in June this year. Further success for this year's graduates at New Designers came in the form of two Goldsmiths Company-sponsored awards for Silversmithing & Jewellery graduates: Karen Westland won the Silversmithing Award, and Ieva Mikutaite won the Jewellery Award. This year's New Designers was a particularly successful one for Scottish graduates, who won six out of the 13 industry-supported awards, which are presented to the most innovative graduates at the exhibition. www.newdesigners.com



3

ALUMNI NEWS

→ BRIEFING

Sharon Thomas leads Mary Barbour memorial

Alumna Sharon Thomas (BA Fine Art, 2001) is leading The Remember Mary Barbour Association, an organisation in Glasgow commissioning a permanent memorial to the Scottish political activist. The commission came about after Thomas made a work about Barbour as part of the Glasgow Women's Library's 21 Revolutions project. The sculptural memorial will be located in Govan, and the commissioned artist will be announced shortly. remembermarybarbour.wordpress.com

Ripples on the Pond exhibition

A number of GSA alumni feature in the Gallery of Modern Art exhibition, *Ripples on the Pond*, which takes recent acquisitions from the Glasgow Women's Library 21 Revolutions series as its starting point, and relates them to other works in the Glasgow Museums' collection. Work by alumni including Alison Watt and Lucy Skaer is included in the exhibition, which runs until the end of February 2016.

Recent graduates on show in London

Art, design and architecture lovers in London had the chance to see work by a host of recent GSA graduates this summer, as groups from a number of programmes took their Degree Shows to the capital. Graduates from Interior Design and Painting & Printmaking took part in the Free Range showcase; Fashion + Textiles and Silversmithing & Jewellery showed work at New Designers; and graduates from Communication Design, Product Design and Architecture set up exhibitions in venues across the city. www.gsa.ac.uk/summerofgsa



4

Duncan Marquiss wins Margaret Tait Award

Alumnus Duncan Marquiss (Master of Fine Art, 2005) has been awarded the Margaret Tait Award, an annual prize awarded to a Scottish or Scotland-based experimental moving image artist. Marquiss works predominantly with drawing and the moving image, spotting analogies between discrete subjects and material processes, and playing on multiple meanings of a word. He has previously undertaken the LUX Associate Artist Programme, and has shown work as part of the Artist Moving Image Festival at Tramway, Unosonove in Rome, and Schirn Kunsthalle in Frankfurt.

The £10,000 award will be used by Marquiss to make a film exploring analogies between natural evolution and the evolution of music, provisionally entitled *Evolutionary Jerks and Gradualist Creeps; Playing the Fossil Record*, which will be screened at Glasgow Film Festival 2016. vimeo.com/duncanmarquiss

Scottish Fashion Awards nominations

Internationally acclaimed designer Jonathan Saunders, 2014 MDes graduate Kelly McGrath and 2015 BDes graduate Jonathan Douglas have all been nominated for the 2015 Scottish Fashion Awards, to be held in London in September. Jonathan Saunders, nominated in the Scottish Designer of the Year category, is one of the UK's leading womenswear designers, and has dressed some of the world's most high-profile women, including Sienna Miller, Michelle Obama and Beyoncé. Saunders was awarded an honorary doctorate by the GSA in 2013 in recognition of his success as a designer.

Kelly McGrath – who designs under the name KellyDawn Riot – applies hand-drawn naturalist illustrations to silhouettes influenced by late-1970s club kids, such as high waisted tapered leg trousers and oversized shirts and coats. Her Masters collection won the 2014 Scotland Re:Designed New Talent Award, and she is shortlisted for the Scottish Fashion Awards Young Designer of the Year award.

Menswear designers Jonathan Douglas, nominated for the Scottish Fashion Graduate of the Year Award, graduated from the undergraduate Fashion + Textiles programme this year to great acclaim. During his studies, Douglas gained experience in various international fashion houses in London and Paris including Lacoste, Victoria Beckham and J.W. Anderson, and since graduating has been recruited by Tommy Hilfger Calvin Klein. www.scottishfashionawards.com

Alumni at EIFF

Alumni Theresa Moerman Ib and Callum Rice both show new documentary shorts as part of this year's Edinburgh International Film Festival. The screenings form part of *Bridging the Gap*, The Scottish Documentary Institute's new talent initiative which aims to 'bridge the gap' between graduation and a first commission. Participants are offered the opportunity to work closely with the Institute and make a 10 minute documentary to be screened at the festival.

Callum Rice (Communication Design, 2013) presents *Mining Odes or Poems*, the story of Robert, an ex-shipyard welder from Govan who reflects on how his life experiences have influenced his newfound compulsion to write poetry. Theresa Moerman Ib (Fine Art Photography, 2012) shows *The Third Dad*, a personal search for her father's grave which merges archive material with newly-shot footage and an atmospheric soundscape. Theresa, who also works in the GSA Library, is interviewed for this issue's *Making Waves* feature on page 4. www.edfilmfest.org.uk



5

→ BRIEFING

PULSE public art commissions

Two new permanent artworks by Glasgow-based alumni Jacqueline Donachie and Iain Kettles have been installed in the east end of the city as part of PULSE, a Legacy 2014 project commissioning artwork following the 2014 Commonwealth Games. The artworks respond to the local area, and aim to enhance the visual and pedestrian experience connecting London Road, Glasgow Green and the Barras Calton.

Jasleen Kaur at Jerwood Makers Open

Silversmithing & Jewellery alumnus Jasleen Kaur is one of 5 makers selected for the 2015 Jerwood Makers Open, a unique commissioning opportunity recognising the most exciting new talents in contemporary applied arts. Kaur, who graduated in 2008, received £7,500 to make a new work, a trio of busts cast in marbled plastic representing a meeting point between opposing cultural ideas, inspired by her upbringing in a traditional Indian household in Glasgow.

Hanna Tuulikki for The Space

Artist and composer Hanna Tuulikki (Sculpture & Environmental Art, 2006) is creating a major work for The Space, a commissioner of art set up by the BBC and Arts Council England to push the boundaries of creative expression through technology. The commission is an interactive digital version of the score for *Away with the Birds*, an exploration of birdsong and Gaelic language, which originally took the form of a site-specific performance on the Isle of Canna as part of the Glasgow 2014 Cultural Programme. www.hannatuulikki.org

- 1 Performance Shamanic Activation Session, Musée Chasse & Nature, Paris (2013), Grace Ndiritu
- 2 *Senseless*, Laura Thompson, MDes Communication Design 2015

EVENTS

Details of all our current and future events can be found at www.gsa.ac.uk/events



Graduate Degree Show 2015

12 – 18 September 2015

Venue: Reid Building, McLellan Galleries, Centre for Contemporary Arts

The GSA's Graduate Degree Show offers a public showcase for the full range of graduate work undertaken at the institution. The 2015 Graduate Degree Show will feature work by graduating students across a wide variety of disciplines across architecture, design, fine art and digital.

A Return to Normalcy: Birth of a New Museum – Grace Ndiritu

1 October – 12 December 2015

Venue: Reid Gallery

A solo show by Grace Ndiritu, including a specially commissioned new film of a performance staged at The Glasgow School of Art. This will be Ndiritu's first major solo show since 2007 in the UK and will be the UK debut of

Ndiritu's wider practice of painting and photography. The show is part of the Turner Prize fringe programme across the city, running concurrently with the Turner Prize exhibition at Tramway.

Girl in the Lavender Dress – Aidan Moffat and Emeline Pidgen

3 – 29 October 2015

Venue: Reid Ground Floor Corridor

Girl in the Lavender Dress (Cargo Publishing, 2014) is the first children's book by Aidan Moffat, singer/songwriter with acclaimed band Arab Strap. Told in rhyme, it features illustrations by award-winning illustrator Emmeline Pidgen, and tells the story of Mabel, a little girl who wants nothing more than a beautiful dress to wear to her Christmas ball. This exhibition will show the design process, including character development, storyboards, notes and artwork.

ijADE Conference: Sustainability in Creative Arts Education

6 – 7 November 2015

Venue: The Glasgow School of Art

A two-day international conference addressing sustainability in the context of art and design education, with speakers from the GSA's research community and educational institutions around the world. The conference is presented by the International Journal for Art and Design Education, and hosted by the GSA.

who went into military service, references to individuals who were anti-war, information on fundraising activities and events at GSA initiated by those left behind, and other records which trace the impact of WW1 on GSA. Lowther has used her research to inspire a new body of new work for the Reid Gallery, including sculpture and films. This exhibition is commissioned by The Glasgow School of Art and supported by Museums Galleries Scotland WW1 Fund.

Rachel Lowther

16 January – 27 March 2016

Venue: Reid Gallery

In 2015 Glasgow artist Rachel Lowther was commissioned to spend time researching The Glasgow School of Art Archives & Collections' World War 1 holdings. These include records of GSA staff and students



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Creative Industries Federation.

GLASGOW ROADSHOW

TUESDAY 10 NOVEMBER - SAVE THE DATE

The Creative Industries Federation comes to Glasgow for a gathering of the creative industries, public arts and cultural education from across the UK, featuring a Keynote speech from Scottish Culture Secretary Fiona Hyslop.

To register to attend this free event please RSVP to rsvp@creativeindustriesfederation.com

Full programme and agenda to be announced.

creativeindustriesfederation.com