

# FLOW

GLASGOW

Issue 18

The magazine of The Glasgow School of Art





Cover Image: Point Cloud image of *Winged Victory* in the Mackintosh Museum, produced by the Centre for Digital Documentation and Visualisation – the partnership between the GSA's School of Simulation and Visualisation and Historic Environment Scotland – as part of a 3D digital survey of the Mackintosh Building.

To produce these images, a laser beam scans the surface of an object up to 1 million times every second, collecting spatially accurate xyz coordinates (or points). This data is referred to as a 3D point cloud, which defines the surface geometry of the building or site of interest. The survey data of the Mackintosh Building is being used to aid the restoration process, and has been used to develop a Building Information Model (BIM) of the Mack.

# WELCOME

Welcome to Issue 18 of *Flow* magazine, The Glasgow School of Art's magazine for supporters, friends and alumni.

The start of the year saw the launch of two major new additions to the GSA – firstly the School of Simulation and Visualisation, previously the Digital Design Studio, which now offers two new undergraduate programmes in addition to its existing portfolio of postgraduate programmes and world-leading research and commercial projects. This issue's Making Waves (p3 – 5) features some recent graduates whose practices span the breadth of the digital sector in Glasgow, the UK and internationally.

The GSA's presence in the Highlands and Islands of Scotland was also cemented by the opening of the Creative Campus on the Altyre Estate near Forres, where a group of Grade A listed buildings has been converted into a world-class facility, home to researchers from the Institute of Design Innovation, as well as students on taught and research Masters and PhD programmes. The launch coincided with the GSA's second annual Winter School, a gathering of students, academics and industry figures working together to investigate and develop the role of design in responding to contemporary social and economic challenges.

Back in Glasgow, work continues on our Garnethill campus development – from page 8 you can read the latest on our acquisition of the former Stow College building, and on page 12 the GSA's Archives and Collections team share how archival material is assisting the Mackintosh Building restoration project.

Read on for more about all of these developments at the GSA, as well as the usual updates on successes from our community of students, staff and alumni around the world.

Professor Tom Inns  
Director  
The Glasgow School of Art



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## → BRIEFING

### GSA Public Lectures

The GSA's Public Lecture series continued in March with a professorial lecture by Alistair Payne, Head of the School of Fine Art. The lecture, entitled *Changing Times: A Reflection in Three Parts* looked at the past 5 years of core developments within the School of Fine Art, as well as the future of Fine Art at the GSA – discussing new and radical methods of making and spaces for thinking, and the retention of disciplines alongside the promotion of interdisciplinary practice. Check our events page for details on upcoming lectures in the series [www.gsa.ac.uk/events](http://www.gsa.ac.uk/events)

### New Heads of School

Sally Stewart has been named Head of the Mackintosh School of Architecture following Professor Chris Platt's decision to step down from the role earlier this year. One of a handful of female Heads of School in the UK, she becomes the only permanent female Head of Architecture at an HE institution in Scotland. Stewart has taught Architecture since 1990, and her research interests include designing environments for the elderly, and for those with dementia. There is also change in the leadership of the School of Design, with former Deputy Head Barbara Ridley taking over from newly-appointed Deputy Director of Innovation Irene McAra-McWilliam.

### GSofA Singapore MP visit

The Secretary of State for Scotland, David Mundell MP, visited the GSofA Singapore in April to see the work of students on our undergraduate Communication Design and Interior Design programmes. Writing of his visit to Singapore in the Straits Times, Mundell said: "I have celebrated Singapore's close links with international universities, especially the success of The Glasgow School of Art's Singapore Campus – and education is a fantastic example of Scotland and Singapore working together, sharing knowledge for the benefit of everyone."

# MAKING WAVES

THE GSA HAS A LONG HISTORY OF INNOVATION IN THE DIGITAL SECTOR, FROM THE SUCCESS OF THE DIGITAL DESIGN STUDIO, TO THE RECENT LAUNCH OF UNDERGRADUATE PROGRAMMES AT THE SCHOOL OF SIMULATION AND VISUALISATION (SIMVIS). AS THE DIGITAL RESEARCH AND COMMERCIAL CAPABILITY OF THE GSA CONTINUES TO INCREASE, WE SPEAK TO SOME RECENT GRADUATES UTILISING DIGITAL SKILLS IN THEIR WORK ACROSS FINE ART, THEATRE, EDUCATION AND MORE.

### The 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)

### Ralph Mackenzie

*Fine Art Photography 2009*  
Digital designer and developer, co-founder of *Fieldwork contemporary art map and magazine* with Max Slaven (*Fine Art Photography 2009*).

### Could you introduce the *Fieldwork* project? What inspired you to start the website?

*Fieldwork* is a map of exhibitions within Glasgow, Edinburgh and Dundee, and an online magazine documenting and reviewing exhibitions around Scottish contemporary art. It partly came about as a technical exercise but there was always the intention to try and apply my interest in website development to create something beneficial to Scotland's creative community. I had been keen on the idea of a simple mapping tool for exhibitions in Glasgow, and Max (Slaven, co-founder's) interest in creating a critical platform for contemporary art in Scotland brought the idea of an online magazine to the project. The ideas seemed to fit together nicely and it felt like a much needed resource for Scottish art. From there, the process was fairly rapid and *Fieldwork* was designed and developed within just a few weeks.

### What are your individual roles on the website?

Day-to-day, Max and I each take ownership over half of the project, with Max being responsible for the output of the magazine and my responsibilities covering the map. My creative practice is centred on digital design and development, whereas Max has a more critical approach to the exhibitions themselves. As Programme Director for David Dale Gallery & Studios in Glasgow, his involvement in *Fieldwork* goes hand in hand with his curatorial work at the gallery, and creates a further level of discourse with similar organisations.

### You have worked together before as founders of David Dale Gallery – how did this come about after art school?

Whilst in our final year at the GSA, we had been exploring the possibility of renting studios after graduation, and found that there was a slim choice of independently run artist studios that were affordable with a healthy community surrounding them. Our solution to this was to establish our own, and this brought us to finding our first property on Brook Street in Bridgeton, literally around the corner from the gallery's current location at 161 Broad Street.

We had also been motivated through our membership of the Glasgow Collective: a collective of final year GSA students who arranged a large group exhibition at Shoreditch Town Hall in London. This had created a wave of momentum that inspired us with a great deal of



confidence in running grassroots projects, bringing together a community of artists that helped us make David Dale Gallery & Studios succeed.

### Did this experience inform the establishment of *Fieldwork* at all?

We took a similar approach to starting the website as we did with the gallery and studios, creating resources that we would use ourselves with our own skills and our own time. Often, digital strategies for the arts are expensive projects that take months, even years to come to fruition, but we wanted to show that this kind of undertaking was also possible at a grassroots level.

Having been gallery directors, I think we are also aware of the impact a project like *Fieldwork* can make on both sides. It's something that's not only a tool for consumers of art, but a level platform for smaller groups and organisations to have their programme opened up to a wider audience, giving them the same airtime as the big hitters.

### What are the next steps for *Fieldwork*?

Short-term, we are trying to stay up-to-date and cement ourselves as a reliable resource for contemporary art in Scotland. We've been encouraged by the response we've had, but we are constantly striving to develop and improve on the trust the arts community has in us. In the near future, we are looking to introduce more functionality to the map and develop more regular opportunities for writers to contribute towards the magazine, whilst opening the scope of the map across more locations.

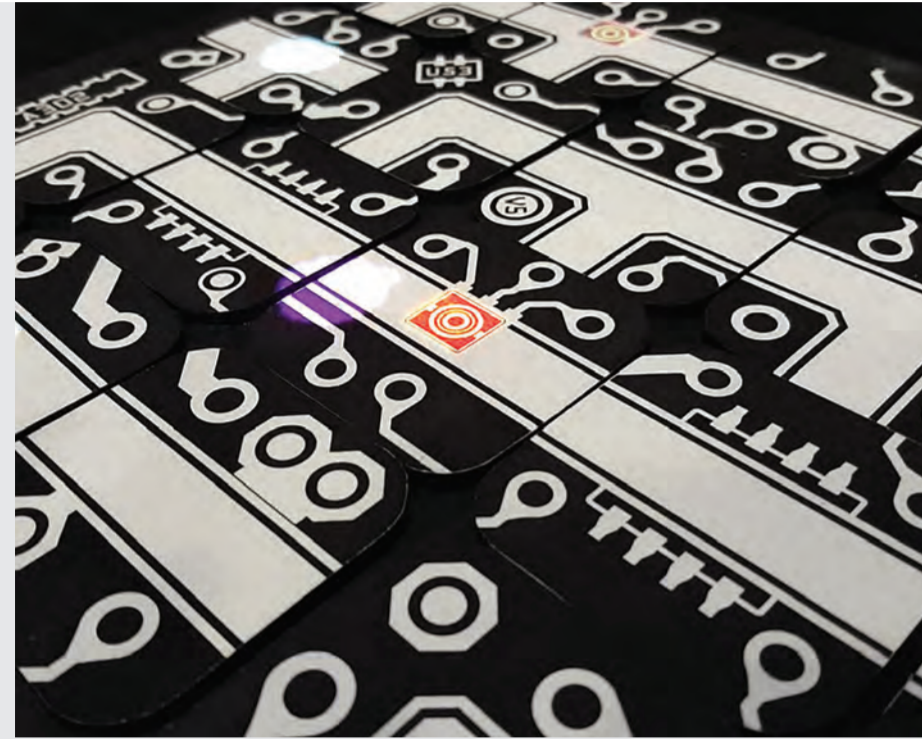
Our main motive is, however, to continue connecting audiences with the Scotland's thriving contemporary art scene, and we will endeavour to adapt to ensure *Fieldwork* plays a relevant part in the mapping, archiving and critiquing of exhibitions in Scotland and elsewhere.

[www.fieldworkart.com](http://www.fieldworkart.com)



2 *LabSquare* by Jessica Bergs, 2015.  
 3 *Masters visualisation* project by Jessica Bergs, 2015.

4 *Instructions for a Speculative Synthesiser*, performance by Anneke Kampman, 2016.  
 5 *Into Film* materials by Moving Brands.



Jessica Bergs  
*MSc Visualisation: Serious Games Development 2015, Developer at IES and Volunteer with CoderDojo.*



Anneke Kampman  
*MDes Sound for the Moving Image 2015, Performer, composer and sound artist.*



Jonny Naismith  
*Visual Communication 2008, Design Director, Moving Brands.*



**What was your background before coming to the GSA?**  
 I studied Audiovisual Media in Stuttgart, Germany for my undergraduate degree, specialising in interactive media. During my studies, I worked at a local design agency on AV and interactive installations for museums, showrooms and trade fairs. In 2013, I came to Scotland for an Erasmus exchange semester, and visited the Mackintosh Building, where I was amazed by the vibrantly creative atmosphere and buzz. After this I attended the Open Day at the Digital Design Studio (now the School of Simulation and Visualisation), and returned to Glasgow to start the programme a year later.

**What was your experience on the Serious Games programme like?**  
 I was in the first intake for the Serious Games programme at SimVis, which was very exciting. The programme allowed me to deepen and expand my skills in interaction design and technology, and to explore how to leverage game elements for developing engaging applications for education and training. The programme was definitely hard work, but I really enjoyed the challenge, and the SimVis community was very diverse and supportive, which created a very inspiring and pleasant environment to work in.

**What were your first steps into a professional career?**  
 After the MSc, I joined IES, a Glaswegian software company where I work as a human-computer interaction developer. My Master's portfolio, which showcased my three best projects, definitely played a key role in the interview process.

**What is your impression of the digital sector in Glasgow?**  
 I regularly attend digital and tech-related social groups and events here, where I see the wide spectrum and liveliness of Glasgow's digital economy: There's the opportunity to meet web engineers, game producers, UX strategists, data scientists, UI designers of all backgrounds and nationalities, from large agencies to indie studios to academia. As for the local sector's strength, the results of SimVis' commercial projects are good examples of what Glasgow is capable of.

**Can you tell me a bit about your involvement in CoderDojo?**  
 CoderDojo is a network of free coding clubs for young people between 8 and 17. There are several clubs in Glasgow, and I help out as part of the volunteer mentor team in Bridgeton, and sometimes at the "lead" Dojo at the Science Centre. The clubs involve a broad range of digital making activities, e.g. creating a game, a website or an app as well as programming a micro-controller (like the Arduino) or even a robot. I recently led a group activity in which we programmed a couple of BBC Micro:Bits (a mini computer designed to support ICT school education in the UK) to wirelessly exchange emoji-messages with each other.

**What are your ambitions for the future?**  
 I have just started working on my Master's thesis project, *LabSquare*, again. It's a collaborative cross-reality game for two players: one player uses a game board which shows a maze from the top, and the other player wears a tracked VR headset, placing them inside a 3D version of the board's maze. To win the game, they have to work together. While developing the game during the course, I constantly came up with new ideas for additional features and tech enhancement. However, due to the time constraints back then, I focused on the essentials for getting a working prototype ready in time. Now I want to try out those ideas that had to be left aside plus many new ones that were added in the meantime. So, as a future ambition: get a version 2.0 ready to demo soon.

[www.jbergs.eu](http://www.jbergs.eu)

**What was your background before coming to the GSA?**  
 I had been making and performing experimental electronic pop music with the band Conquering Animal Sound pretty seriously for about four or five years and had been dabbling in making my own performance work on the side. I was really keen to extend my practice outside of the confines of a purely 'music' based practice and explore written, visual and physical languages as a counterpoint to the way I was working with sound.

**What was your experience on the Sound for the Moving Image programme like?**  
 The programme offered me the opportunity to develop my technical knowledge of sound, develop confidence in working with processes and techniques outside of my knowledge at the time, whilst also situating my creative practice in a theoretical and discursive framework. Its open-ended nature enabled me to direct my learning and shape the aspects that felt appealing or important to me.

**Your work exists across several different worlds – visual art, performance, experimental music, sound design... what is your experience making work for these different audiences?**  
 I would say that the breadth of my practice now is the thing that really keeps me making and engaged in what I'm doing. I've always been someone who works conceptually – the starting point of creating a work for me is always an idea or a theme that I want to express – no matter whether the outcome is a pop song, a text, an installation or a piece of performance art. I'm interested in the inter-relationships between seemingly diverse forms of material, how one medium can inform our experience of another, such as the written to the sonic, or the aural to the visual or vice-versa.

**You're live-scoring a performance based on the life of electronic musician Daphne Oram at The Tron – how did you get involved in the project?**  
 I met Isobel MacArthur and Paul Brotherston, two members of the Glasgow based theatre company *Blood of the Young* with whom I'm working on the piece, about 2 and a half years ago. We met up, realised we had loads in common in terms of our enthusiasm for Daphne's work

"...I AM SO GRATEFUL FOR THE EMPHASIS THAT THE TEACHING PUT ON IDEAS AND CONCEPTUAL THINKING."

and ideas, and worked on several short iterations of the piece. A few years (and lots of bureaucracy) later, it's finally the full length performance that we'd hoped for!

**You're based in London now – do you retain connections to Glasgow?**  
 My work keeps me returning to Glasgow – I have lots of collaborators and friends here, and the small experimental music and performance scene here is very supportive! I performed at Tectonics last year on a project called *Labyrinthine* with Jane Dickson and Lucy Duncombe. The piece was an Opera (of sorts) looking at the historical relationship between the female voice and the operatic tradition; a tradition where female identity is often written by men and see's the female voice pushed to the limits of it's physicality.

**What other projects are you currently working on?**  
 I have an LP called *Songs For Another Voice* on display at part of an exhibition called *These Rotten Words* curated by George Vasey at Chapter Arts Centre in Cardiff. The piece is a narrative song-story that looks at how subjectivity is created in capitalist societies and examines how commercial processes are exposed within the fabric of our thinking and through the texture (language, tone and prosody) of our speech and song. I'm also working on a new short film called *The Sound Stage: How Not to Be Seen* and a longer performance work – concerning mental health, institutional forms of communication and how we use narrative and sound to structure our thoughts and make sense of our environment – which will be presented in November at the Ex-Libris Gallery in Newcastle.

[www.anakanak.co.uk](http://www.anakanak.co.uk)

"MY WORK KEEPS ME RETURNING TO GLASGOW – I HAVE LOTS OF COLLABORATORS AND FRIENDS HERE..."

**Can you tell us a bit about your time at the GSA? How did your practice develop?**  
 I studied Visual Communication (now Communication Design) at the GSA. It's coming close to a decade since I left, but I find myself often referencing my experience at the School. I remember graduating feeling like I lacked certain technical skills, but in retrospect, I am so grateful for the emphasis that the teaching put on ideas and conceptual thinking. The tools are constantly changing, but I think what makes great designers is their ability to quickly understand a context, generate brilliant ideas then effectively communicate that thinking and its impact. The School's physical footprint also forces proximity to an amazing variety of people and skills. These intersections not only add to but multiply the output. I believe my approach today was founded from a School that encouraged us to think freely, challenge ideas, prod the edges and not be limited by discipline.

**What were your first steps into a professional career after graduating?**  
 I moved to London after graduating, showing work at D&AD New Blood but also with a placement lined up through a visiting lecture and workshop. I actually ended up at the company I am still with today in the first few months. Moving Brands has always been cross-disciplined, creatively led and restless. I leaned on elements of music, interaction and animation when studying, and their work told me they had a natural instinct to think across mediums. I certainly wrestled with whether I should be out freelancing, mixing my environment and experience but opportunity kept presenting itself. I feel like I've forged an interesting and creatively challenging path so far.

**You joined Moving Brands as a Designer in 2009, now working as a Creative Lead. Can you tell me a bit about your trajectory at the company?**  
 My journey has taken me through the gamut of roles from hands-on delivery amongst design teams, to leading creative work and now opening a new studio in New York. I've been hugely lucky to be surrounded by an amazing breadth of people during my time – designers, writers, filmmakers, strategists, creative technologists... the list goes on. This shaped an empathy for disciplines but also

the ability to look at creative and business problems through the broadest lens and apply our practice in many contexts. There is also a tangible desire amongst the leadership to allow people space to grow. I've had a curiosity for the way we run, hire, win work as well as delivering the best quality creative output. I think my interest has met the willingness of the business and led to constantly new challenges and opportunities.

**What are some projects that stand out for you during your time at Moving Brands?**  
 I think often it's the parts around the projects that I get most excited by. My focus recently has been establishing a new studio in New York. It's a work in progress and enormously challenging creatively, culturally and commercially. However, it's an amazing experience to grow a team, establish new relationships and operate in a new creative environment.

**Do you maintain any connections with Glasgow or Scotland?**  
 I'm embarrassingly proud of Glasgow. I really believe it's a strong calling card worldwide. I still maintain strong family links back home, but I also perceive the legacy of growing up in a city with the cultural and creative impact of Glasgow across art, design, music, architecture and writing. I know it's a privilege and it continues to create a ripple of influence on the work that I do today.

[www.movingbrands.com](http://www.movingbrands.com)



- 1 GSA Winter School in Forres, Highlands and Islands.
- 2 PDE students Sammy Arschavir's Material Advantage chess set.
- 3 Dream On! Shakespeare400 performance at the University of Glasgow. Image by Pavel Dousek

- 4 Catch Up by Maelys Garreau, winner of two RIAS-A&DS student awards.
- 5 Collection inspired by 80s TV show Dynasty by Textile Design student MJ McKasiarz at GSA Fashion Show, 2017.

→ BRIEFING

**New Deputy Directors**  
Professor Ken Neil and Professor Irene McAra-McWilliam have been appointed as Deputy Directors of the GSA. Professor Neil, previously Head of Research, has been appointed Deputy Director (Academic), overseeing the GSA's four schools, Research and Learning & Teaching. Professor McAra-McWilliam, previously Head of the School of Design, has been appointed Deputy Director (Innovation), overseeing projects including the development of GSA's Highlands and Islands campus.

**Green Gowns Student Prize**  
GSA Sustainability's RADIAL project has beaten off competition from across the UK and Ireland to win the 2016 Green Gown Awards Student Engagement Prize. Now in their 12th year, the awards recognise the impact of sustainability initiatives in higher education. The core aim of RADIAL is to inspire action towards a zero waste society, spreading the word across the student body and local community via talks, workshops, and practical action on campus. [www.gsasustainability.org.uk](http://www.gsasustainability.org.uk)

**Shakespeare400**  
The GSA joined forces with the University of Glasgow, the Royal Conservatoire of Scotland and the Scottish Symphony Orchestra to create New Dreams, a performance inspired by themes in Shakespeare's *A Midsummer Night's Dream*. Hundreds of students, artists, designers, and academics collaborated on the project, which formed part of Shakespeare400, a UK-wide series of events commemorating the 400th anniversary of Shakespeare's death. [www.shakespeare400.org](http://www.shakespeare400.org)

# GSA NEWS

**New campus in the Highlands & Islands**

The Blairs Steading on the Altyre Estate near Forres is the new location for The Glasgow School of Art in the Highlands and Islands. The Steading, comprised of a group of Grade A listed buildings, has been converted into a world-class facility, providing inspiring studio, workshop and exhibition space as well as state of the art areas for research, teaching, prototyping and flexible lab work.

The campus is home to part of the Institute of Design Innovation, a distributed research centre which using design thinking to promote innovation within communities and organisations. Located just outside Forres, the location enables researchers and students to work in geographically distributed contexts as well as innovate and teach in different ways. Through its vibrant research and teaching programmes, the GSA Highlands & Islands addresses complex issues such as youth migration and innovating the use of digital technologies.

This year has also seen the launch of three Masters of Design Innovation programmes at Highlands & Islands campus – Design Innovation and Collaborative Creativity, Design Innovation and Interaction Design, and Design Innovation and Transformation Design. The campus is also home to a number of students on the GSA's PhD and Master of Research programmes, which are available across both campuses. [www.gsa.ac.uk/highlands](http://www.gsa.ac.uk/highlands)



1

**City of Creative Production**

In Autumn 2016, the GSA organised a series of three events exploring the current state of Glasgow's creative and cultural economy and its future needs. Around 150 people attended the events, bringing creative companies and practitioners, cultural organisations, policymakers and academics together to develop the initiatives that will support the growth and development of the sector, and inform the Glasgow Economic Strategy.

To take forward the outputs of the workshops, the GSA is appointing a Creative Ecology Research Fellow within the Research and Enterprise Office to work on research funding bids with partners across the city, and to contribute to the creative industries workstream of the newly launched Glasgow Economic Strategy.

Watch a short film made during the first event in September 2016: [vimeo.com/184712805](https://vimeo.com/184712805)



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**PDE x GSA Shop**

Students from the GSA's world-renowned Product Design Engineering programme collaborated with the GSA Shop for the second time in December, on a live project enabling them to experiment with materials and manufacturing techniques whilst making products with commercial appeal. The project saw students develop limited-edition products over a number of weeks, which were sold in the GSA Shop in the Reid Building for a week before Christmas. The final collection included an open-form fruitbowl made from ash, a cork-coated water bottle, and a multi-media chess set. [www.gsa.ac.uk/pde](http://www.gsa.ac.uk/pde)

**University of Hull SimVis Collaboration**

The School of Simulation and Visualisation worked with the University of Hull on a project to bring pioneering abolitionist William Wilberforce back to life with innovative 3D technology. Wilberforce, born in Hull in 1759, was a leading MP and the man behind the movement to end slavery in the UK. The virtual model features in a series of short animated videos produced with the Wilberforce Institute for the study of Slavery and Emancipation, a research centre at the University of Hull. [www.gsa.ac.uk/simvis](http://www.gsa.ac.uk/simvis)

→ BRIEFING

**Ash to Art**

The Mackintosh Campus Appeal saw a huge boost in March with the Ash to Art auction, held at Christies in London. The auction saw 25 international artists use remains from the Mackintosh Building to create original works of art, and raised a grand total of £706,438, including buyer's premium, with almost £570,000 going to the campaign. Donated works included pieces by GSA alumni such as David Shrigley and Jenny Saville, as well as leading artists from around the world including Jake and Dinos Chapman and Grayson Perry. [www.gsa.ac.uk/mackintoshcampusappeal](http://www.gsa.ac.uk/mackintoshcampusappeal)

**Collective Architecture for Victoria Infirmary**

A team from Collective Architecture, headed by GSA alumnus and tutor Nick Walker, has won a coveted contract for a residential redevelopment of Glasgow's disused Victoria Infirmary on the south side of the city. The contract, worth around £1million, will provide up to 400 homes, comprised of a combination of new and existing buildings. Nick Walker is the co-pilot of Stage 3 Architecture at the GSA, and is primarily focused on urban social housing projects and masterplanning at Collective. [www.collectivearchitecture.co.uk](http://www.collectivearchitecture.co.uk)

**GSA Students in Venice**

Two GSA Sculpture and Environmental Art students have been selected to participate in the Professional Development Programme as part of the Scotland + Venice presentation at the 2017 Venice Biennale. Fenella Gabrysch and Tess Wood will be involved in welcoming visitors, assisting with events and screenings, maintaining the project's online presence, and informing visitors about this year's presentation, a solo show by Glasgow-based artist Rachel Maclean. [scotlandandvenice.com](http://scotlandandvenice.com)

→ BRIEFING

**School of Simulation and Visualisation and Royal College of Surgeons**

The GSA's School of Simulation and Visualisation has joined forces with Edinburgh's Royal College of Surgeons for the Definitive Human, the creation of an ultrarealistic 3D model of the human body. The collaboration was announced in November, and coincided with the unveiling of the first images produced by the project. When complete, the model will be interactive in real time, and will enable virtual dissection and re-assembly in medical education and training, demonstrating the GSA's commitment to the application of design and visualisation in healthcare and education settings. [www.gsa.ac.uk/simvis](http://www.gsa.ac.uk/simvis)

**RIAS-A&DS Student Awards**

Stage 3 Architecture student Maelys Garreau has won two of the five prestigious RIAS-A&DS student awards. Maelys won both the A&DS Best 3rd Year Student Award and The RIAS – Andy MacMillan Drawing Award for her response to a brief to create an Institute of Creative Learning on the GSA's new Highlands and Islands Campus near Forres. [www.gsa.ac.uk/architecture](http://www.gsa.ac.uk/architecture)

**GSA at XpoNorth**

The GSA was a participating institution at the 2016 XpoNorth, Scotland's leading creative industries festival. Visitors to the Inverness-based festival saw fashion and digital design showcases from the GSA, as well as panel discussions bringing together international experts and researchers from our Institute of Design Innovation, partly based in nearby Forres. [xponorth.co.uk](http://xponorth.co.uk)

# GSA NEWS



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→ OBITUARIES

**Marius Van Der Werff 1947 – 2016**

Artist and production designer Marius Van Der Werff has sadly passed away aged 68. Van Der Werff, who graduated from Interior Design in 1970, began his career at BBC Scotland, and was the production designer for a number of Scottish television programmes including *Taggart*, *Doctor Finlay* and STV's celebrated version of *The Steamie*. In later years he returned to painting, producing a series of watercolours of lanes in the West End of Glasgow where he lived.

**William Lever 1943 – 2016**

The GSA was saddened to hear of the passing of William Lever, Emeritus Professor of Urban Studies in The Mackintosh School of Architecture at the GSA. Professor Lever trained as a geographer and his research interests included urban, migration, and the knowledge economy. He also held a post as Emeritus Professor in the department of Urban Studies at the University of Glasgow.

**Kerry Aylin 1961 – 2017**

Kerry Aylin was a much-loved member of staff at the GSA, who worked in the School of Design and the Technical Support departments during her 20+ years at the School. Also an alumna, Kerry graduated from the GSA in 1983, returning as a member of staff in 1994 after 11 years in industry. Her creative work was mostly in communication design, primarily publishing and interactive technology, earning her a Scottish Design Award and a Europrix among other high-profile awards and nominations.

**Glasgow Clyde College Associate Student Scheme**

The GSA's Associate Student Scheme with Glasgow Clyde College has just completed its first official year, providing dedicated support and additional learning opportunities to students at the College's Langside campus. Around 20 students of the HNC in Art and Design benefitted from the Scheme, which assists in progression to second year undergraduate programmes at the GSA.

Like much of the School's work with colleges, the partnership helps support widening access for a diverse group of learners, including mature students, school leavers and unsuccessful past applicants from Scotland and further afield. The Scheme focuses on the transition from college to art school through dedicated support workshops, library access and borrowing rights, a week-long project at GSA, opportunities to participate in studio teaching at GSA, and more.

Guaranteed an interview for up to three programmes, of the sixteen interviewed for a place for 2017 entry, fourteen were made an offer with at least one successful applicant in each participating academic department. This has exceeded the target for the year, showing the value and potential of partnership work as the Scheme enters its second year.

For more information on the Scheme, contact the Progression Manager, Elizabeth Beidler on [e.beidler@gsa.ac.uk](mailto:e.beidler@gsa.ac.uk)

**70 Years of the GSA Fashion Show**

The GSA Fashion Show celebrated its 70th year in March, returning to the Assembly Hall at The Art School for four sold-out catwalk shows. To mark the anniversary, the designs by third year Fashion and Textile Design students played with the theme '1947 – 2017', looking back at 70 years of social and political changes, science and technology, music, film and television as well as art, literature and architecture. Inspirations for the collections were diverse, ranging from the paintings of Mark Rothko and the moon landing to the 1980s New Romantic movement, the TV show *Dynasty*, and 1970s drag.

Among the models showcasing this year's collections were Jill Gibson, who organised the 1985 Fashion Show, GSA's Head of Silversmithing and Jewellery Helen Marriott, and recent MLTt in Fine Art Practice graduate, 70-year old Norman Sutton-Hibbert.

The anniversary celebrations also extended to a temporary display of Fashion Show archival material in the Reid Building during March, including posters, photographs and ephemera sourced from alumni of the Fashion + Textiles department, and the GSA's own Archives and Collections Centre. [www.gsa.ac.uk/fashion](http://www.gsa.ac.uk/fashion)



1 Visualisation of a studio on the top floor, BDP Architects.



# BACK TO THE MACK, STOW & MOVING ON

As work continues on the restoration of the Mackintosh Building, and plans are unveiled for the School of Fine Art's new home at the former Stow College building, we look at the GSA's expanding campus in Garnethill.

→ The spaces occupied by the GSA have evolved through the centuries, developing along with studio practice, programmes, industry, student numbers and the city landscape. The School's focus on specialist, studio-based learning and the facilities to support this have remained in place throughout and continue to be central to the School's future vision and ambitions.

Since the fire in the Mackintosh Building in May 2014, the consequences and recovery process required careful thought and consideration. After a period of reflection, the School decided to bring back Mackintosh's original academic configuration of a collaborative school of art. The Mackintosh Building will reopen as a home for the entire first year community, giving every student – emergent architect, designer and fine artist – an experience of studying in its inspirational spaces. The restored Mackintosh Building will continue to be the heart of the Garnethill campus.

To achieve this, an imaginative and bold approach to how the School would transform the rest of the estate was required. New opportunities for GSA arose during this period of consideration, including the opportunity to purchase the former Stow College building. The GSA officially took over the site on Garnethill in August 2017, and the building will become the new home for the GSA's School of Fine Art from September 2018.

The move will allow all of the disciplines from Fine Art, in undergraduate and postgraduate programmes, to be housed together in one building for the first time in over 50 years. The former Stow site covers approximately three acres, and provides space for future growth, an opportunity which has been previously unavailable within the tight urban fabric of Garnethill.

The design for the refurbishment by BDP architects includes refurbishment of the five floors of the original 1930s building, and the replacement of the current rooftop extension, which was added in the 1960s.

Glazing will also be added over the existing interior light wells to form two atria, which will offer large and flexible spaces for exhibitions and events.

The design of and materials for the new top floor, which it is calculated will have a lifespan in excess of 100 years, reflect the industrial heritage of the trades people who had trained in the building and went on to work in Glasgow's shipyards and factories. The durable copper clad roof will change colour over time.

Most recently home to Glasgow Kelvin College, the building on Shamrock Street originally opened as a Trades School in 1939. It is located less than 5 minutes' walk along Scott Street from the Mackintosh Building. From the outside, the building appears to sit surprisingly tall in its plot. Inside, the generous dimensions easily lend themselves to be flexible and open to the evolving demands of an art school.

Paul Cosgrove, Head of Sculpture and Environment Art at GSA, is working on secondment to support the School of Fine Art's transition to its new home. Shortly after GSA started working on the refurbishment plans for the building, Paul said, "I feel really comfortable and at home in the space already, and it feels like we have history with it."

It was a comment that would turn out to be accurate in a perhaps unexpected way. As research into the building commenced and original documents including the initial architects drawings for the building were examined, it was revealed that the architects of the Trades School building, were Glasgow based Whyte and Galloway. Both James Whyte and William Galloway had themselves studied at the GSA, and in the Mackintosh Building when the East Wing opened in 1899.

The refurbishment work will simplify the interior and return it to original 1930s finishes with concrete surfaces and a palette of grey and white. Two internal light wells are a key feature, with white glazed brick courtyards.



These, along with the grand scale windows throughout, encourage the light to flood in.

Plans for the use of space in the building, particularly in the ground floor workshops, which will include wood and metal work, 3D making and casting, closely relate to the heavy workshops laid out in the original plans by Whyte and Galloway.

Paul Cosgrove, "That Stow was a Trades School is really significant. Students want to work with wood, ceramics, they want to make things, they want to get quite visceral about it. People there learnt how to take engines apart and put them back together again, how to cut hair, make cakes, an incredible wide range of skills and trades were all part of the learning that happened in the building."

The new workshop spaces in the former Stow building will be additional to those already housed in the Reid Building; John Ayers, Head of Technical Support at GSA

said, "We're gaining some space, adding facilities and co-locating facilities."

Floors one to four will offer flexible studio space, for undergraduate and postgraduate fine art students, as well as academic offices. The current top floor, added in the 1960s and of a much lower standard than the original building, will be replaced with a new extension which has been specifically designed to meet the needs of the Painting and Printmaking disciplines, with top-lit north-facing windows ensuring a substantial provision of wall space. The partial double height space also allows for the inclusion of a mezzanine floor.

David Miller, Head of Estates Development at GSA said, "Like the Mack and the Reid Building, the Trades School was designed with big flexible spaces inside it. This space gives us the capacity to meet GSA's ambitions in new disciplines as well as existing ones." **GSA**

## MACKINTOSH BUILDING RESTORATION PROJECT UPDATE

Careful and varied works continue to be carried out by a range of specialists as part of the Mackintosh Building Restoration Project. Key milestones reached recently include the start of specialist joinery work for the Mackintosh Library. Edinburgh based architectural joinery firm Laurence McIntosh have been appointed to craft a library bay prototype. The structure will be based on a design researched and developed by the project's design team at PagePark Architects.

The prototype will be full-size, measuring 3m x 3m x 5.7m when it is completed, representing approximately 1/12th of the size of the whole library. The piece will go through a series of checks and once complete, will go on to form part of the finished library.

The first wooden pendant sample, a detail which will form part of the Library interior, has also been created. In total, twenty pendants, each one approximately 5cm wide and with a unique carved pattern which allows patterns of light to shine through into the room, will form part of the library detail, and will be produced to an exact specification match to the originals. This intricate carved detail is produced entirely by hand – no machines are involved in the carving or sanding process.

Members of the project design team from PagePark and David Narro have also been selecting timbers for the Studio 58 roof. The yellow pine has been sourced from a demolished mill in New England, USA. The wood is around 150 years old; the age, large size and species have been carefully matched to the original wood used in Studio 58.

→ Sign up for e-bulletins about the Mackintosh Building Restoration Project at [www.gsa.ac.uk/mackrestoration](http://www.gsa.ac.uk/mackrestoration)

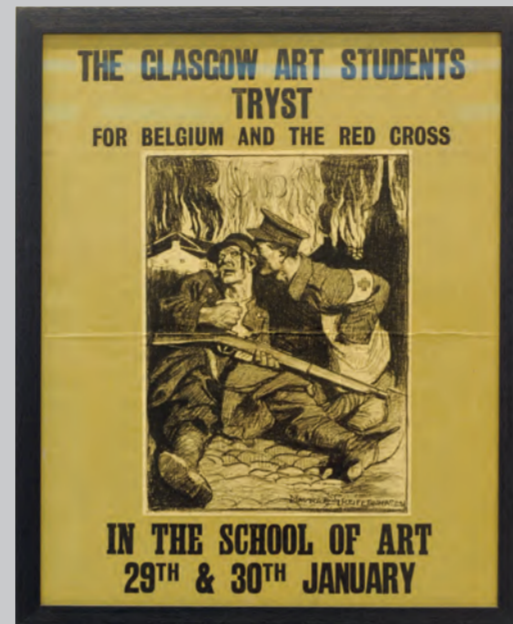
→ Follow the project on Twitter @MackRestoration

→ Find out about supporting the Mackintosh Campus Appeal at [www.gsa.ac.uk/mackintoshcampusappeal](http://www.gsa.ac.uk/mackintoshcampusappeal)



1 Eugène Bourdon (front row, centre) with GSA faculty members in the 1910s.  
2-3 Items from GSA Archives included in the display *From the Service of Venus to the Worship of Mars*.

4 *Nothing Compares To The First Time Getting Shot At*, Rachel Lowther, Reid Gallery exhibition view.



# COMMEMORATING WWI AT THE GSA

The UK marked the start of the centenary of the First World War on 4 August 2014, with a five year long programme of events continuing until 2019. The GSA is taking part in this commemoration with a number of events, exhibitions and displays.

→ The commemorations began in early 2016, when GSA Exhibitions and Archives and Collections teamed up on two exhibitions in the Reid Gallery. Artist Rachel Lowther was invited to explore the GSA's WWI holdings to create a new body of work which resulted in the exhibition *Nothing Compares To The First Time Getting Shot At*. The exhibition included sculpture, film and embroideries that explored the human impulse for fighting and violence, referencing both historical and contemporary conflicts. Running alongside Rachel Lowther's exhibition was *From the Service of Venus to the Worship of Mars*, a display of some of the artefacts, ephemera and materials Rachel used to inspire and inform her work. The display showcased the variety of activities and experiences of the School's students and staff at home and abroad and reveals how the war impacted on them individually and on the School as a whole.

The GSA also marked the 100th anniversary of the death of Eugène Bourdon, with a panel installed in the Reid Building in late 2016. Bourdon was the GSA's first professor of architectural design, and helped establish the department of Architecture (later to become the Mackintosh School of Architecture), recognising the merits of past traditions of classicism and the beaux-arts with the needs and demands of a modern world. At the outbreak of the First World War, Bourdon secured leave of absence from the GSA and joined up as a regular soldier rising to the rank of Staff Captain. His brave actions earned him a number of citations including the awarding of the Croix de la Legion d'Honneur, but on the evening of 1 July 1916, the first day of the Somme offensive, Bourdon was tragically killed.

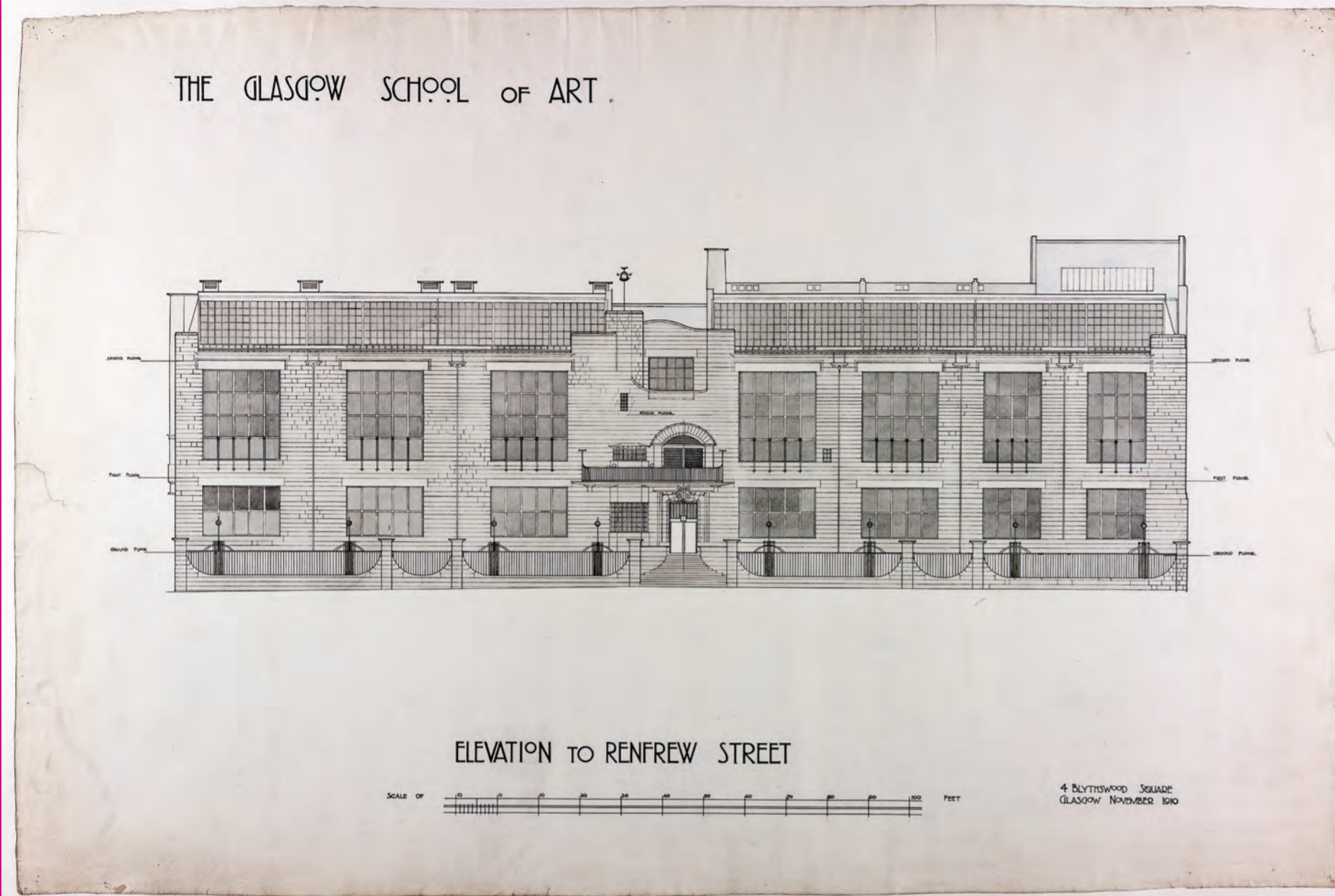
Looking forward to summer 2017, GSA Janitors Terry McCourt and David Coyle are taking part in Ride to the Somme 2017, Passchendaele and Arras, representing the Highland Cycling Battalion and commemorating the cycling soldiers who fought and fell along the Western Front during WW1. The Ride will commence on Wednesday 30 August and will culminate at The Tyne Cot Memorial on Saturday 2 September, taking in some of the most important battlefield sites of The Great War, including Arras and The Somme. Find out more and make a donation at [www.ridetothesomme.org.uk](http://www.ridetothesomme.org.uk)

**GSA**



- 1 Mackintosh Building elevation to Renfrew Street.
- 2 Mackintosh Library, early 20th Century.
- 3 Studio 58 on the top floor of the Mackintosh Building, 1910.

- 4 Director's Office on the first floor of the Mackintosh Building, 1910. All images courtesy of The Glasgow School of Art Archives and Collections



## RESTORATION RESOURCES IN THE ARCHIVES

Natalia Burakowska, Alison Stevenson and Peter Trowles share the ways in which the GSA's Archives and Collections department is supporting the Mackintosh Restoration project, and how friends and alumni of the School can help.

→ Since the start of the Mackintosh Restoration project, the GSA's Archives and Collections department and the PagePark design team have been collaborating to collate as much information as possible to inform the restoration. Already an exceptionally well-loved and documented building, the wealth of information that has emerged has been encouraging.

One of the most mined areas of the Archives is a comprehensive record of minutes, drawings and specifications alluding to detailing and materials used during the original construction, as well as design changes made along the way. This invaluable institutional archive was largely undamaged by the fire, and has now been relocated to Archives and Collections' new location at The Whisky Bond, where it is being used to inform decisions being made around the restoration.

Some highlights of this resource have included the discovery of roof plans (not examined before, and currently undergoing conservation), as well as drawings of original lighting arrangements in the sub-basement, shedding light on how the studios were originally intended to be flexible and dynamic in use. A personal album of photographs from the early 1920s has also revealed a great deal about the student experience and interior arrangement shortly after the completion of the building.

Generous donations from the public have also provided invaluable information. Resin casts of the timber pendants in the library have been donated by Robert Pollock, an architectural patternmaker who made them for research purposes whilst working on House for an Art Lover in the 1990s. These casts will allow the restoration team to examine the depth and profile of the delicate carvings with an attention to detail beyond photographs and drawings.

The Archives and Collections department is also extending a request for photographs of interiors of the School to complement the material already held in the Archives. The department is particularly interested in gathering information on areas with minimal existing photographic evidence, such as the Professors' Studios and Studio 58, which were both private spaces for students and teaching staff and not commonly open to the public. Images of the Mackintosh Library office and the bookstore above the library are also being sought, as well as any photographs taken from the balcony level to shed light on the cabinets, door, vents and window seat to the south elevation. If you have any images and would be willing to share them with the GSA, please contact [archives@gsa.ac.uk](mailto:archives@gsa.ac.uk)

Keep up to date with the Mackintosh Restoration project on the GSA website [www.gsa.ac.uk/mackrestoration](http://www.gsa.ac.uk/mackrestoration) and on Twitter at [@MackRestoration](https://twitter.com/MackRestoration) **GSA**



- 1 An early prototype of *Dots*, designed by PDE alumnus Michael Tougher.
- 2 *In Control* by Fine Art Photography alumnus Mads Holm.
- 3 *In The Eye of Red Dot* by Yeo Chee Kiong.

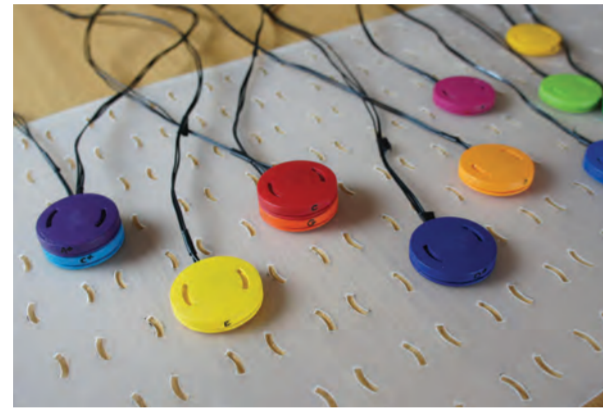
- 4 BAFTA Scotland trophies designed by MSA alumnus Oliver Conway.
- 5 Still from *Mining Poems or Odes* by Callum Rice.
- 6 Communication Design alumnus and BAFTA Scotland award-winner Ross Hogg.

# ALUMNI NEWS

## → BRIEFING

### Phoenix Artwork in Parliament

An artwork by one of the GSA alumni to benefit from the Phoenix Bursary programme has been gifted to the Scottish Parliament Art Collection. The video work, *It's OK To Fail* by Lydia Levett, was selected from the artworks shown in the Phoenix Bursary exhibition at the GSA in 2015. The video was made at the iconic St Peter's Seminary in Cardross, and was inspired by the work of architect Richard Buckminster Fuller.



1

### Cannes Young Lions win

GSA Singapore alumnus Christine Lim headed the team that won Gold in the 2016 Cannes Young Lions Cyber Competition in France. The competition challenged 50 teams of young creatives to create a cyber campaign for the United Nations. Christine, who acted as Creative Director on the project, graduated from the Communication Design programme in 2015. [www.gsa.ac.uk/singapore](http://www.gsa.ac.uk/singapore)

### Shrigley's Fourth Plinth

David Shrigley's long-awaited design for the Fourth Plinth in London's Trafalgar Square was unveiled in September. The work, entitled *Really Good*, is a 7 metre-high thumbs up cast in bronze, designed to match the patina of the other statues in the square. It is the latest in a series of site-specific commissions for the plinth, and is on display until March 2018.

### Royal Academy of Engineering Award for Michael Tougher

Product Design Engineering alumnus Michael Tougher has won the JC Gammon Award from the Royal Academy of Engineering for his product *Dots* – a musical toy which encourages learning and experimentation. The aim of the award is to enable a budding engineering entrepreneur to start a new business based on their engineering innovation, and maximise the chances of its successful growth.

Tougher developed *Dots* with the aim of empowering children to make their own music, without the need to master complex musical instruments. The product allows children to create music through stackable buttons on a mat, each of which acts as a note and can be combined into entire chords. In the future, Tougher wants to develop the product so that it can be hooked up to an iPad, allowing the music to be edited and uploaded online.

A working prototype of *Dots* has undergone user testing and received positive feedback from users and the toy industry, and Tougher now aims to start a crowdfunding campaign to bring the product to the mass market. [www.gsa.ac.uk/pde](http://www.gsa.ac.uk/pde)



3

### Sarah Forrest wins Margaret Tait Award

MFA graduate Sarah Forrest became the latest GSA alumnus to be awarded the Margaret Tait Award, winning a £10,000 commission to produce a new work for next year's Glasgow Film Festival. Forrest will use the prize to create a new work based on research into the rich history of a prophetic 'second sight' on the Isle of Lewis, explaining: "This work will build on recurring themes in my practice that look at appearance, perception, doubt and belief, with the commission being an exciting and significant opportunity for me to explore these in a longer form work."

Since graduating from the GSA in 2010, Forrest has held solo exhibitions at the CCA in Glasgow, Supplement in London and Kunstraum Dusseldorf in Germany. Her work has been screened at various international film festivals, and she undertook the inaugural Margaret Tait Residency in 2012.

The award was founded in 2010 to support experimental and innovative artists working within film and moving image, and is named after the great Orcadian filmmaker, poet and artist Margaret Tait (1918–99), whose documentaries were pioneering in the field of experimental filmmaking. Previous recipients include MFA alumni Duncan Marquiss, Charlotte Prodger, and Stephen Sutcliffe.

### RSA New Contemporaries Awards 2017

The ninth annual Royal Scottish Academy New Contemporaries exhibition opened in Edinburgh in February, with a ceremony announcing the recipients of 22 exhibition awards, seven of whom were GSA graduates. New Contemporaries is a chance for recent graduates to exhibit in a major show for the first time, and the awards have a combined value of over £40,000 plus many in-kind benefits and opportunities.



2

## → BRIEFING

### France's highest honour to Douglas Gordon

Alumnus and Turner Prize winner Douglas Gordon received the French title of *Commandeur des Arts et des Lettres* at a private ceremony on 15 February at the French embassy in Berlin. Gordon becomes one of only a handful of artists to receive the award, which is the highest decoration granted to cultural figures by the French government, joining leading artists including William Kentridge, Nan Goldin and Anish Kapoor.

### National Museum of Singapore artwork

Award-winning Master of Fine Art alumnus Yeo Chee Kiong has created a public sculpture for the National Museum of Singapore, commemorating the nation's 50 years of independence. The sculpture, entitled *In The Eye of Red Dot*, was commissioned after an open call from the museum, and draws inspiration from the cultural legacy of the museum and surrounding area. Since graduating from the GSA in 2004, Chee Kiong has exhibited widely in Singapore and internationally, and has won a number of prestigious awards, including the Singaporean APB Signature Art Prize in 2008. [www.cheekiongyc.com](http://www.cheekiongyc.com)

### Jill Todd Photographic Award

Fine Art Photography alumnus Mads Holm is the latest GSA alumnus to win the Jill Todd Photographic Award, an annual opportunity for emerging photographers to present a gallery show at Street Level Photoworks. Holm graduated from the GSA in 2016, and was also winner of this year's Danish Embassy Arts Prize, earning the opportunity to show a body of work in the Danish Embassy for a full calendar year. [www.gsa.ac.uk/fineartphotography](http://www.gsa.ac.uk/fineartphotography)

## → BRIEFING

### Paul Hamlyn Foundation Awards

Painting & Printmaking alumna and former Turner Prize nominee Lucy Skaer is one of this year's recipients of the Paul Hamlyn Foundation Awards for Artists, the largest individual awards made to visual artists and composers in the UK. The awards, each worth £50,000, are designed to give artists the time and freedom to develop their creative ideas. [www.phf.org.uk](http://www.phf.org.uk)

### Grant for Curvish

A team of three recent graduates of the MSc Serious Games and Virtual Reality programme – Calum Sinclair, Alex Horowitz and Nursalim Ahmad – have secured a maximum £25,000 investment grant from the UK Games Fund to develop a commercial prototype of *Curvish* a skill-based puzzle game. The UK Games Fund success follows a £5,000 Tranzfuser award, which was used to develop the game to be showcased at the prestigious EGX video games festival in Birmingham. [www.gsa.ac.uk/seriousgames](http://www.gsa.ac.uk/seriousgames)

### Pam Hogg: Fashion Icon

Textiles alumna and fashion designer Pam Hogg has been awarded the title of Fashion Icon at the 11th annual Scottish Fashion Awards, held in London in October. The accolade comes towards the end of a huge year for Hogg, who designed the 2016 BRIT Awards, showcased her latest collection at London Fashion Week, and was awarded an honorary doctorate by the GSA in 2016. [www.pamhogg.com](http://www.pamhogg.com)

## → BRIEFING

### MSA Alumnus designs BAFTA Awards

Mackintosh School of Architecture alumnus Oliver Conway was the designer and maker of the trophies for the 2016 BAFTA in Scotland Awards. Oliver, who graduated from the DipArch programme in 2013, is a former apprentice of the original trophy designer Allan Ross, and retained the iconic BAFTA mask in his new design. The features of the mask have been enhanced by Oliver and the award now bears a closer resemblance to the original mask designed by Mitzi Cunliffe. To create each trophy, Oliver used a pioneering 3D process, incorporating new and traditional methods to create the master mould which is set in cast iron.



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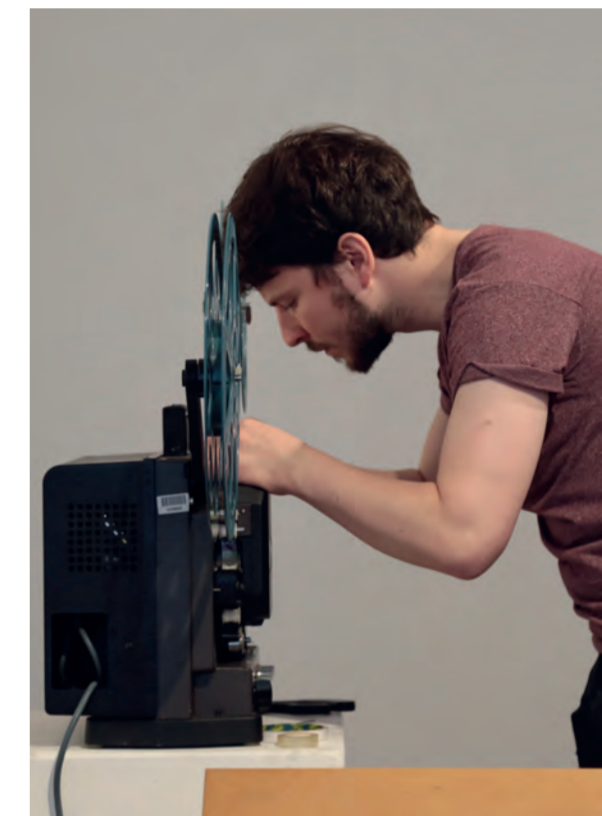


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### Alumni success at 2016 Scottish BAFTAS

As is becoming tradition, a number of GSA alumni saw success at the most recent Scottish BAFTA Awards. Communication Design alumnus Ross Hogg and collaborator Duncan Cowles won the award for Best Short for their short film *Isabella*. The film explores a women's struggle with dementia, using a combination of live action and animation techniques. Ross has been nominated for a BAFTA Scotland Award three times since graduating in 2013, and was awarded the BAFTA Scotland New Talent Award for Animation in 2014.

Also honoured at the ceremony was veteran make up artist Christine Cant, who won the Outstanding Contribution to Craft award. Cant has been working primarily in television for over 35 years, with credits including work for series such as *Brass Eye*, *The Mighty Boosh*, and *Spaced*. She previously won a BAFTA for Best Make-Up in 1990 for *Agatha Christie's Poirot*, and was nominated for a second time in 2005 for her work on *Absolutely Fabulous*. [www.bafta.org/scotland](http://www.bafta.org/scotland)



6

### Mining Poems or Odes Success

Communication Design alumnus Callum Rice has seen continued success for his short film *Mining Poems or Odes*, scooping awards for Best Documentary Short at the London Short Film Festival, best mini doc at Big Sky Documentary Film Festival, and the Grand Jury Prize at the Heartland Film Festival in Indianapolis.

The film previously won Best Short at the BAFTA Scotland Awards 2015, and was nominated in the same category at the 2016 BAFTA Film Awards, arguably the biggest awards in UK film. It was produced as part of the Scottish Documentary Institute's Bridging the Gap programme, an initiative allowing young filmmakers to produce their first short film after graduation. Callum's small film crew consisted of graduates of Scottish institutions, including Sound for the Moving Image alumnus Craig Houston, who worked on the film as Dubbing Mixer.

The film is a celebration of Robert Fullerton, a former shipyard welder from Govan, who credits his time welding as a crucial influence on his poetry writing practice today. "I believe shipbuilding is as proud a tradition and part of Scotland's heritage, as is writing," explains Callum. "In *Mining Poems or Odes* I wanted to draw imaginative parallels between the solitary and reflective existence of Robert's past experiences and his poetry, both as a miner of metals and of words. Even though the film was based on the experiences of a Clydeside worker, the message is universal." [www.scottishdocinstitute.com](http://www.scottishdocinstitute.com)

## → BRIEFING

### Turner Prize 2017

British-Palestinian artist Rosalind Nashashibi, is the 15th Glasgow School of Art graduate to have been nominated for the Turner Prize. Nashashibi, who won the Becks Futures Award in 2003, graduated from the Master of Fine Art programme in 2000.

### Making it Happen showcase

Three GSA alumni took part in Universities Scotland's enterprise initiative Making it Happen, celebrating entrepreneurial graduates whilst aiming to increase engagement in enterprise in the curriculum of Scotland's higher education institutions. Product Design Engineering alumnus Michael Tougher, winner of the 2015 Deutsche Bank Award, and MAP (Makers and Producers) founders Myra Ostacchini and Luke Pilkington, both School of Fine Art alumni were featured as case studies for the initiative, which was launched by the Scottish Government late last year.

### Contemporary Art Society Award

MFA alumnus Stephen Sutcliffe and theatre maker Graham Eatough have won the coveted Contemporary Art Society Annual Award, one of the highest value contemporary art awards in the UK. Sutcliffe and Eatough will use the £40,000 prize to create a film based on the first and last chapters of Anthony Burgess' *Enderby* novels, premiering for the centenary of the author's birth in 2017. The two-part film, to be shown at the newly-refurbished Whitworth gallery in Manchester, will explore the cultural figure of 'the artist', and ideas of authenticity and posterity through theatrical performances and filmic collage, themes which resonate in the work of both Sutcliffe and Eatough.



- 1 *Toast* (video still),  
Chloe Reid, MFA 2017
- 2 *Constant Daylight*,  
Lisa Milroy, 2005, oil and acrylic  
on canvas, 140 x 134.5 cm  
Image courtesy of the artist
- 3 Miki Asai (detail),  
Silversmithing & Jewellery 2017

# VISIT

## THE GLASGOW SCHOOL OF ART



1



2

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

**Mackintosh at the GSA Tour**  
*Daily, 1 April – 30 September 2017*  
**Venue: Starts Window on Mackintosh Visitor Centre**  
Join a daily tour to uncover Charles Rennie Mackintosh's journey at The Glasgow School of Art from student to master designer. Uncover Mackintosh's famous designs with exclusive access to GSA's new furniture gallery and discover his ideas, influences and relationships with our knowledgeable student guides. Booking essential at [www.gsa.ac.uk/tours](http://www.gsa.ac.uk/tours)

**Mackintosh: Materials & Materiality**  
*7 June 2017*  
**Venue: Reid Auditorium**  
A symposium examining various renovations and restorations of Charles Rennie Mackintosh's work in Scotland, including the Mackintosh Building at the GSA. The event will include looks at Hill House,

the Willow Tea Rooms and the Oak Room of the Ingram Street Tearoom, and will feature a keynote by Pamela Robertson, Professor Emerita and Honorary Professorial Research Fellow at the University of Glasgow.

**MFA Degree Show 2017**  
*8 – 18 June 2017*  
**Venue: The Glue Factory**  
The annual showcase of work by graduating students on the GSA's prestigious Master of Fine Art programme, one of the country's leading postgraduate fine art programmes.

**Degree Show 2017**  
*10 – 17 June 2017*  
**Visit the GSA website for venue details**  
The annual undergraduate Degree Show, featuring work from graduating students across Architecture, Design and Fine Art, exhibited across the GSA's campus in Glasgow.

**Open Studio: Summer School**  
*26 June – 11 August 2017*  
**Venue: Various**  
Summer School at GSA comprises a diverse range of week-long adult and children's courses from life drawing and painting to silversmithing, glass and illustration. If you are looking to develop your own portfolio for art school, you can attend one of our specialist Portfolio classes. See [www.gsa.ac.uk/openstudio](http://www.gsa.ac.uk/openstudio)

**Against Landscape**  
*1 July – 28 August 2017*  
**Venue: Reid Gallery**  
Curated by artist Daniel Sturgis in collaboration with Grizedale Arts, *Against Landscape* presents a diverse collection of contemporary and historic works that revolve around the idea(s) of landscape representation in painting. The exhibition takes its initial inspiration from the English Lake District, the history of the Coniston Institute and some of

the contested traditions which are at its heart. The exhibition also highlights the way much modernist painting, while trying to escape the influence of landscape painting, had a heightened awareness of the rural embedded within it.

**Leapfrog Summer School**  
*11 – 13 July 2017*  
**Venue: Lancaster University**  
Co-hosted by the GSA's Institute of Design Innovation (InDI), the Leapfrog Summer School is an opportunity for Early Career Researchers involved in community projects to share methods and insights around effective engagement. Leapfrog is a 3-year research project led by Imagination Lancaster at Lancaster University, in partnership with InDI, which aims to develop inclusive and creative tools that enable more active dialogue between citizens and the public sector.



3

**Graduate Degree Show 2017**  
*1–8 September 2017, 10am – 4.30pm*  
**Venue: Reid Building**  
Join us for the annual exhibition of work from students across our myriad postgraduate programmes in Fine Art, Design, Architecture and Simulation and Visualisation.

**Envisioning Architecture: Space/Time/Meaning: The 13th European Architectural Envisioning Conference**  
*6–9 September 2017*  
**Venue: Reid Building**  
The Glasgow School of Art hosts the 13th European Architectural Envisioning Conference – EAEA13 – with architectural tours on 9 September.



Friends of GSA was established over 25 years ago to support the School and its students, as well as providing an opportunity for members to become more involved in the work of the School and its unique Mackintosh heritage. Friends of GSA provides a social focus for its members through visits and social events, raising money for annual Travel Bursaries enabling students to develop their work abroad.

- Individual membership £20
- Two people from the same address £30
- Student membership £10
- Corporate membership £200

For further details, or an application form, please contact Kate Hollands on +44 (0)141 566 1446 or [friends@gsa.ac.uk](mailto:friends@gsa.ac.uk)

