

FLEW

GSEA

Issue 20

The magazine of The Glasgow School of Art



Cover Image:
Self-Portrait in Suprematist Dress,
(2004).
Photograph, 60x60cm,
Susanne Nørregård Nielsen.

1 Retail shop back office
by Liina Lember
2 Section by Liina Lember
3 Liina Lember

WELCOME

Welcome to issue 20 of *Flow* magazine, The Glasgow School of Art's magazine for supporters, friends and alumni.

Since our foundation in 1845 as one of the first Government Schools of Design, the GSA has always been a truly European institution. In the early 20th century, Mackintosh and his contemporaries heralded the birth of a new style in European art, design and architecture; today we enjoy links with over 80 European exchange partners and share expertise with research partners across the continent.

This issue of *Flow* is a celebration of these lasting European connections: For *Making Waves*, we catch up with some recent graduates working in Europe, and some European alumni who have made Glasgow their home. On page 6, we examine the GSA's position as a European institution in 2018.

We also have some stories from closer to home: On page 10, our Archives and Collections team shares a recent discovery of letters from former Director Francis Newbery; Our Widening Participation department's recent major project at Glasgow International is featured on page 12; and on page 14 we look back at Last Futures, a recent collaboration between the GSA and three other Glasgow-based creative institutions. There's also the latest GSA and alumni news, and a look ahead at our lively programme of events and exhibitions.

With best wishes for the summer,

Professor Tom Inns
Director
The Glasgow School of Art



CONTENTS

Welcome	2
Making Waves	3
A European Network	6
GS&A News	8
Letters to Newbery	10
Medieval Castles in the East End	12
Last Futures	14
Alumni News	15
Events	16

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Published by: The Glasgow School of Art, 167 Renfrew Street, Glasgow, United Kingdom G3 6RQ. Telephone: +44 (0)141 353 4500 www.gsa.ac.uk

Edited by: Kirsty L Barr and Claire Biddles Copywriting: Kirsty L Barr and Claire Biddles Design: Noë & Associates Printed on: 90gsm Tauro

An digital version of this publication is available at www.gsa.ac.uk/flow

If you require a copy in an alternative format please contact the Marketing & Communications Office on: +44 (0)141 353 4710 or at marketing@gsa.ac.uk

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→ BRIEFING

French MSc students at Winter School

Students and staff from Audencia Business School in Nantes, France took part in the GSA's Winter School for the first time in January. The annual event comprises workshops and talks from academics and students from around the world, and is hosted by the GSA's Innovation School at our Highlands and Islands campus. The GSA also hosted returning academics and students from Koln International School of Design, and The Royal Danish Academy of Fine Arts, Schools of Architecture and Conservation, as well as visiting lecturers from as far afield as Hong Kong and India. www.gsa.ac.uk/innovation

QS University Rankings

The GSA was revealed as one of the top 20 art and design institutions in the world in the 2018 QS World University Rankings. The rankings highlight the best international education institutions based on academic reputation and employer reputation. The GSA is ranked 16th in the world, 5th in Europe and 4th in the UK, and has consistently held a place in the top 20 in the world since 2015. www.topuniversities.com

Turner Prize nomination

Master of Fine Art alumna Charlotte Prodger is nominated for the 2018 Turner Prize, one of the highest accolades in contemporary art. Prodger, the 15th GSA graduate to be nominated for the Prize since its inception, works primarily in moving image, and was praised by the Turner panel for "the nuanced way in which she deals with identity politics, particularly from a queer perspective." www.gsa.ac.uk/mfa

MAKING WAVES

THE GSA IS A TRULY EUROPEAN INSTITUTION, REFLECTED IN OUR EXTENSIVE EU EXCHANGE PARTNERS, OUR RESEARCH IMPACT, AND OUR ALUMNI WHO EITHER ORIGINATE FROM EUROPEAN COUNTRIES, OR CHOOSE TO LIVE AND WORK THERE AFTER GRADUATION. WE CATCH UP WITH FOUR OF SUCH ALUMNI, AND FIND OUT HOW THEIR WORK IS MAKING AN IMPACT ACROSS THE CONTINENT

The GSA Purpose

Global leadership in creative education and research.

Our shared values:

- **Disruption** encouraging critical thinking and creative experimentation
- **Diversity** in our students and staff, thought and outlook
- **Responsibility** to our planet, each other and those we work with
- **Place** our heritage, traditions and our relationship to the contemporary context
- **Collaboration** with our students, colleagues and external partners

www.gsa.ac.uk



Liina Lember
BDes Interior Design, 2016
Junior Interior Designer, Kinzo Berlin

What was your background before you came to the GSA?

I am originally from Tallinn, Estonia and grew up being influenced by creativity and art from my mother's side. I had a diploma from an independent evening attendance art school where I studied all the basics from painting to sculpture making. I had lived in Oxford and Helsinki by the time I moved to Glasgow to start my studies at GSA.

What attracted you to the Interior Design programme? What was your experience on the programme like?

My passion for Interior Design grew out of an interest in architecture and the relationship between space and people. While being puzzled between the two – architecture or interior design – my aunt asked me to describe a restaurant if I were to design one, and immediately I started describing the interior rather than the architecture. After coming to GSA for an Open Day I knew the Interior Design programme was for me. My four years in Glasgow at the GSA were wonderful and are full of fond memories. I believe the programme gives anyone a good start for working in a studio environment and having critical, creative and conceptual thinking. You have all the tools and help from the department along with creative freedom. There are various projects from retail to housing, and some of them are in collaboration with companies or non-profit organisations, which everyone found to be great.

What was your first job after graduating?

I got an opportunity to work as a Junior Interior Designer at British architecture firm GAJ Architects, based in Dubai. I am now working as a Junior Interior Designer in Berlin.

Can you tell us about a project that has been a highlight since leaving the GSA?

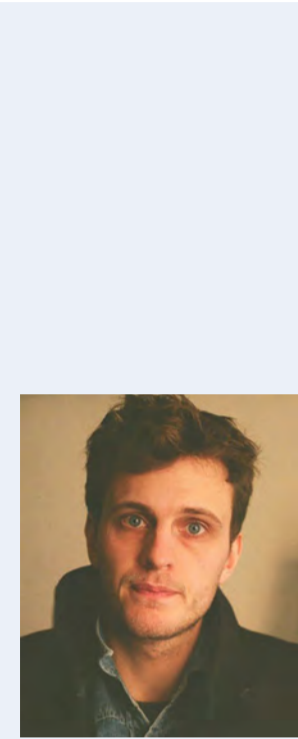
I have had amazing experiences doing concept and preliminary design for various projects, and most importantly working together with amazing designers. My favourite projects have been a design hotel and a residential tower based in Dubai, and a children's library concept for a competition project based in Munich. Most exciting is a very recent and still ongoing retail design for a bicycle shop in Berlin.

What are your ambitions for the future?

My ambition is to explore the more uncommon aspects of interior design. The everyday projects can be very commercial and, in my opinion, need to implement more new technology and materials. The future looks much more about people's experience and how they feel the space around them, whether it is physical or digital. I want to explore this and the possible future scenarios for interior design.

4 Hugo Corbett
5 Material Culture workshop at The Berlage
6, 7 The Other Gaze (stills) by Iida Aino Viljanen

8 Iida Aino Viljanen
9 Tine Bek
10 Seatbelt, by Tine Bek
11 Beige, by Tine Bek



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“THE MAIN THING I MISS NOW I’M BACK IN THE REAL WORLD ARE THE FACILITIES TO CREATE WORK AND PRODUCE – THE FINE ART PHOTOGRAPHY DEPARTMENT HAS SOME GREAT GEMS, MACHINE WISE, WHICH ARE VERY HARD TO FIND OUTSIDE THE SCHOOL.”



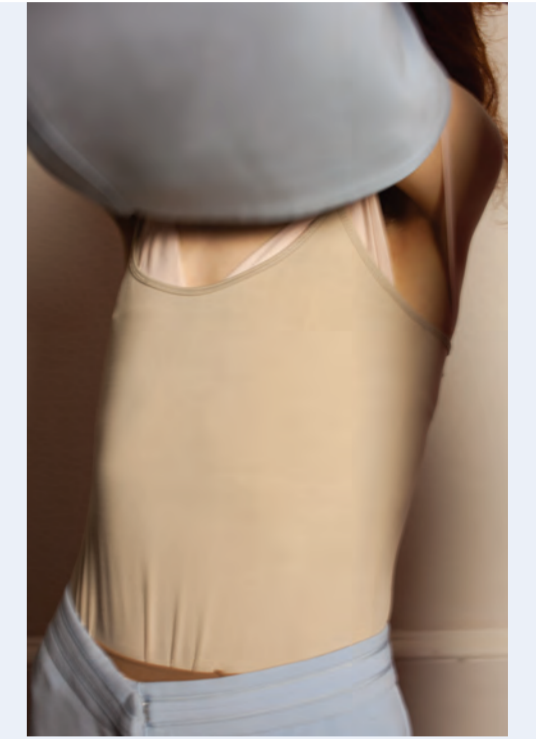
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Hugo Corbett
BArch Architecture 2010
Guest Teacher and Researcher, The Berlage

What attracted you to the Architecture programme at MSA?

I knew very little about the profession so applied somewhat randomly to a few programmes around the UK. I liked the idea of studying in an art school, and in Glasgow, so I chose the Mack. In particular our second year, then led by Robert Mantho, made a big impression, with repeated efforts made to upset and expand the range of 'appropriate' architectural references, projects, and methodologies. It was an argumentative and challenging year and disconcerting to a nineteen-year-old, but in time I have come to recognise what a formative experience it was. These are issues that I think about constantly as a young practitioner and educator, and I was pleased to be able to invite Robert over for a recent graduation event in the Netherlands (to resume the argument).

The other lasting impact from my time at the Mack was a very close group of friends – we spent last Hogmanay together in Glasgow to mark ten years since we met and, despite having pursued completely different paths in architecture and design so far, still spur each other on.

What was your first job after graduating?

After graduating in 2010 I worked on construction projects with Feilden Clegg Bradley Studios in Bath, and David Chipperfield Architects in London. There were enthusiastic TU Delft graduates in both offices, so after a further year of floating around in Brazil and France I went to the Netherlands to begin my masters in 2013.

Can you tell us a bit about your current role at the Berlage?

I began working at the Berlage soon after graduating from TU Delft in 2015, having worked closely with its director of studies during my final project. The Berlage is a very small, very international, three-semester long post-master program in Delft with a dozen or so students per year, a small staff, and a rotating cast of international guests and teachers.

What projects are you involved with?

With another colleague I meet students twice a week to discuss their ongoing studio projects. We inherited and adapted a long-standing curriculum structured around a Dutch project, an international project, and a thesis project, each a semester long, and begin by coming up with a semester thematic. Recent thematics include: *Minimum Dimensions for a Maximum Life*, exploring limits to the field of architectural operation, *Building Nights*, designing for the 24-hour city, and *Measured Relations*, examining the role of precision in architectural production.

I particularly enjoy the first semester, *Project NL*, during which students initiate a spatial project by reading and redrawing a cultural artifact: a piece of legislation, a painting, a news report, an advert, a ditty. Following a series of spatial exercises, students then develop a project which situates a building proposal within broad historical, cultural, and territorial contexts. For example, the windmill and its mechanisms can be shown to generate both landscape forms and modes of political consensus; the peppercorn in a seventeenth-century Dutch still-life contains global logistics networks, with all their associated buildings and infrastructure.

As well as tutoring, with another colleague I coordinate a corresponding lecture series, *The Berlage Sessions*, inviting international practitioners, scholars, and young academics to the Netherlands. Continuing a longstanding Berlage tradition, I also help to develop and deliver twice-yearly master classes led by prominent figures from practice and academia.

What are your ambitions for the future?

I commute to Delft a few days a week from Brussels, where I live, and from where I work with a Flemish architect on several construction projects. In the short term, I have a couple of personal research projects which I am belatedly prioritising, and a large drawing to finish for the Venice Biennale. In the longer term, I would like to remain busy and agile, working on diverse projects with interesting people between desk, site, and education, and between the UK and the mainland.

www.theberlage.nl

Iida Aino Viljanen
MDes Sound for the Moving Image, 2017
Assistant Dubbing Mixer at Serious Facilities

Could you start by telling me a bit about your background before you came to the GSA?

I'm from Finland and came to Scotland to study BA (Hons) Commercial Music at the University of the West of Scotland. During my BA I had modules in audio post production and composed music for student short films. This made me realise I wanted to have a career in sound, so I applied to the Sound for the Moving Image programme at the GSA.

What was your experience at the School of Simulation and Visualisation like?

My experience at SimVis and on the programme was great. I especially enjoyed the second semester as it introduced me to new things such as Max MSP and ambisonics. I met a lot of amazing people on the course, some of whom I'm now collaborating with. I was especially happy to meet other women – there were 6 of us in my class, a year record apparently! – because previously it was always just me and bunch of boys in audio classes. It's really great to bond with other women who are into sound – it makes you feel like you're not alone. It was also amazing to have a female lecturer in audio, Jessica Argo, who taught us film studies and helped with dissertations. I also do feel like the course prepared me pretty well for my current job in broadcast.

Can you tell us a bit about your work at Serious?

I'm an Assistant Dubbing Mixer and my job involves assisting in audio post production duties in broadcast. We work on television programmes for BBC, Channel 4, among others. My day-to-day duties include making deliverables such as stems and music EDLs, and track laying. This is the first stage of audio post: the audio is laid in Pro Tools and the dialogue and voiceover are cleaned and the volume is levelled.

Are you still working on your own practice?

I'm working on sound for theatre projects and making installations collaboratively, and I'm also planning my own work in sound installation, incorporating visual elements. I've not had much time recently to actually realise these plans but hopefully soon! I'm also working on a London based, all-female online sketch series called *Spoon the Prune* as a freelance sound designer which is exciting as I love working with other women in audio, film, art and theatre.

What are your ambitions for the future?

I'm hoping to improve my skills in audio post and get more work in film. Animation has also always been close to my heart and I'd love to work in that field at some point. I'm a feminist and I really want to collaborate and create with women more – I recently worked on a multimedia installation called *My Big Beating Voice* with a group of women and absolutely loved it. The project dealt with feminism and female experience and I really enjoyed being part of something that was attempting to make a difference. My future ambitions are rooted very deeply in sound and feminism!

soundcloud.com/iidaaino

“I MET A LOT OF AMAZING PEOPLE ON THE COURSE, SOME OF WHOM I’M NOW COLLABORATING WITH. I WAS ESPECIALLY HAPPY TO MEET OTHER WOMEN – THERE WERE 6 OF US IN MY CLASS, A YEAR RECORD APPARENTLY!”

Tine Bek
Fine Art Photography 2013; MLitt Fine Art Practice 2015
Freelance photographer

What was your journey to the Fine Art Photography programme at the GSA?

I'm from Denmark originally, where I grew up in a really small town by the coast. I always wanted to be a photographer, but figuring out which route to take took various attempts. After studying History at university, I became a commercial photographer, then continued to a one year degree in Photography at a small but very well known school in Copenhagen called Fatamorgana. This year turned everything upside down and made me look at pictures in a whole new way: I think this is where I started feeling brave and realised what stories I want to tell in my work. After this, I decided to take the big jump I had been craving – I moved out of my flat and bought a one way ticket to New York to work an internship with photographer Ryan McGinley. While there, I realised that I missed the comfort and stimulation of the institution, and so I started researching schools back in Europe that offered good photography programmes.

What were some highlights from your time at GSA?

I especially enjoyed the courses that we could choose which gave some insight on other pathways or themes. I took a course on American Architecture which I absolutely loved, and I still think about taking some more in depth courses on Architecture someday. I think that is definitely the main plus about GSA, that we had the option to tailor our education to incorporate more than just one angle. The main thing I miss now I'm back in the real world are the facilities to create work and produce – the Fine Art Photography department has some great gems, machine wise, which are very hard to find outside the school. Now I have to outsource most of my production for exhibitions and printing, and having less control can be hard to get use to.

How did you get back into editorial photography?

The editorial photography actually started again because of my personal work: Someone from a magazine saw my degree show pictures online and asked me to do a portrait for their next issue. Ironically I am now at a stage where my career has come full circle – but I now have both a fine art practice and a more commercial one. Working on my own practice is a gift, but I need both ends of the spectrum in order to function.

Another important aspect of my work is photographing artists and musicians. I am lucky to be in Glasgow where both the art and music scenes are so strong, so photographing friends for their music years ago has now lead to a more regular flow of doing magazine work. [Music magazine] *The Wire* has been great to work with: they really care about the quality of the images in the magazine. More recently I started testing the waters of fashion photography, which feels so different, but equally fun.

Can you tell us about your show at the 2018 Glasgow International festival?

I have teamed up with artist Paul Deslandes for a show titled *As We Fall We Walk* at House For An Art Lover. This is the result of more than a year of conversation and research into ideas about mobility and constraint. We try to focus on the concept of movement by exploring ideals of perfection and disconnection between body and mind. The works investigate the notions of perpetual motion, system degradation, freedom and constraints associated with movement.

What are your ambitions for the future?

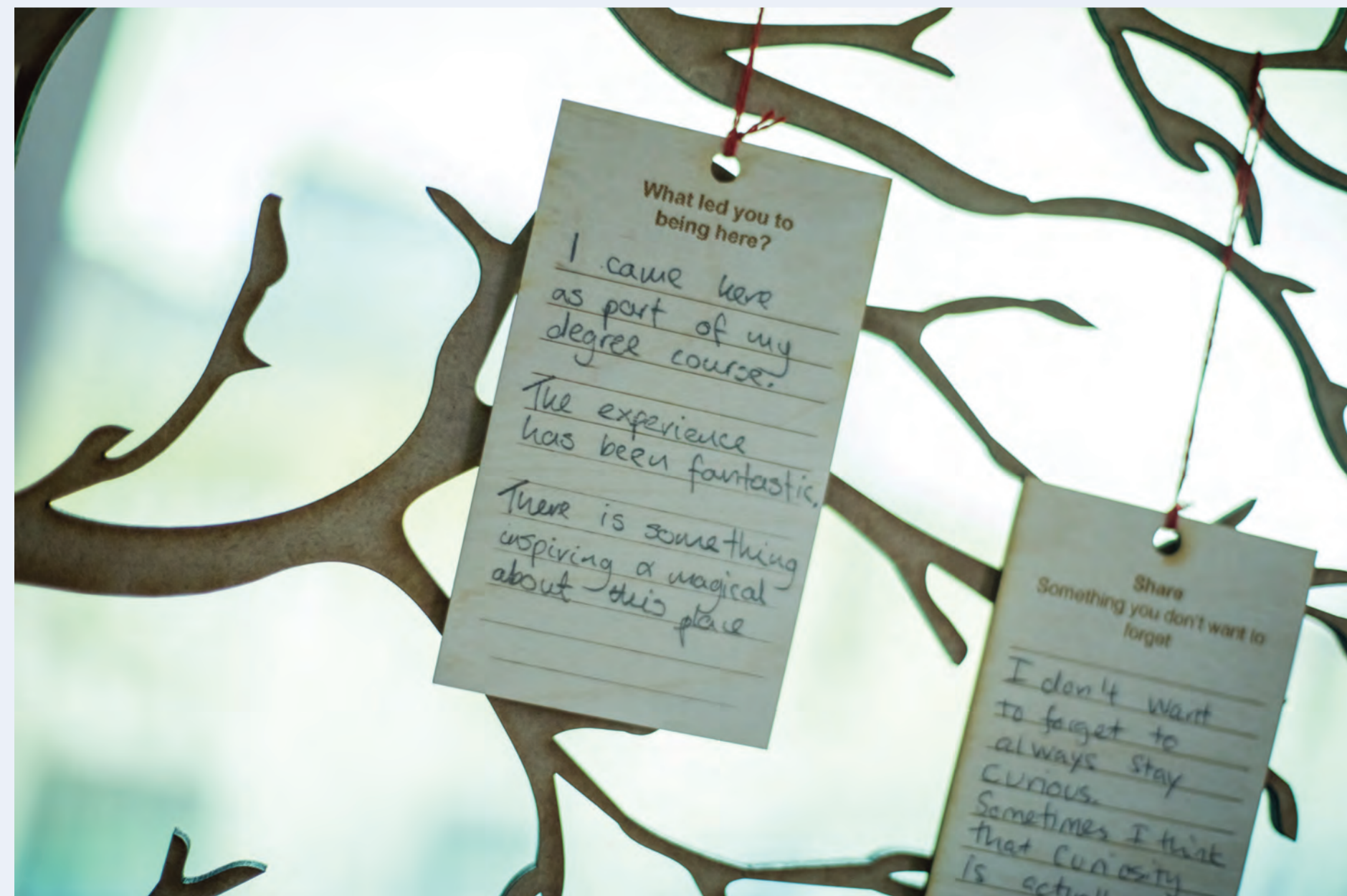
I'm hoping to continue in the way I am working, and push my work even further. I have a solo show during Copenhagen Photo festival in June, so most of my days will be spend on production, planning and admin. I hope to take a break to produce some video work soon though: production and exhibition time is exciting, but it can be exhausting. I always enjoy when it calms down again and I have time to start fresh by producing new work.

www.tinebek.com

1, 2 GSA Winter School 2018
3 Lithography workshop
by Aoife McCarrigle

A EUROPEAN NETWORK: THE GSA AND ERASMUS+

The Glasgow School Of Art prides itself on being part of an international creative community. That commitment is reflected in our participation in the Erasmus+ programme, which for 30 years has supported staff and students to study, work, volunteer, teach and train abroad in Europe. Stewart Smith looks at the history of the programme, and some recent projects.



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→ The GSA currently has 51 partnerships funded by Erasmus programmes, from mainland Europe to Scandinavia and Iceland, extending to India and China. Through Erasmus+, the GSA has been able to offer students and staff a range of opportunities, from student and staff exchanges to international research and training networks, such as Adapt-r (Architecture, Design and Art Practice Training-research), and the consortium behind the Master of European Design programme. Erasmus+ also enables international students to study at GSA, and take part in the Winter School, held at the Highlands and Islands campus.

Winter School is the largest of the Innovation School's four seasonal schools, bringing around 100 students and speakers from all over the world to the campus in Altyre near Forres for two weeks every January. Comprising lectures, workshops and networking opportunities, all based around a theme relevant to the citizens and businesses of the Highlands and Islands, Winter School is an exciting opportunity to investigate and develop the role of design in responding to contemporary social and economic challenges. Students on Design Innovation Masters programmes in Glasgow and the Highlands attend the School, working alongside their counterparts from Köln International School of Design (KISD) and Royal Academy of Art & Design (KADK) in Copenhagen.

Dr Gordon Hush, Head of the Innovation School outlines the different ways in which the Winter School brings together a creative community each year. "There are about 120-130 students there for two weeks, all working in international and cross-institutional groups to explore issues of pertinence to contemporary design education. This year we were looking at the creative economy, and in January next year we're looking at the ways in which design adds value to experience."

Teaching is supplemented by faculty from a range of international institutions, including S.I.T. Singapore; Carnegie Mellon, Pittsburgh; University of Aveiro, Portugal; Ambedkar University, Delhi; and Politecnico di Milano. Hush feels that this offers students a unique experience. "They're in the Scottish highlands for two weeks, with students from the other European schools, which themselves tend to be quite international, as do we – plus they have access to a global faculty who are experts in their field. It makes for an educational experience that GSA would not otherwise be able to offer. It finishes with a ceilidh in the town hall at Forres, which is hugely enjoyed by our Chinese and Indian students who have never seen the likes of it in their lives. It brings Europe to the campus, and opens up the Scottish highlands to our students, and students from faculties around the world."

The Innovation School also works closely with Erasmus+ to support their Masters Of European Design qualification. "It's a five year programme of study," Hush explains. "Two years in Glasgow, two one year placements at our European sister schools, returning to Glasgow for year five and masters study." The programme sees the GSA work with a consortium of European design schools: University of Aalto in Helsinki, University of Aveiro in Portugal, Les Ateliers in Paris, Politecnico di Milano, Konstfack in Stockholm, and Cologne International School of Design.

"The programme began in 1999 and we've been producing graduates ever since," says Hush. "It's an amazing opportunity for individual designers, and it's also amazing in the way in which our students come back into our cohort and bring with them all that experience of three different educational institutions, systems and philosophies."

Erasmus+ is also well known for the student exchange programme that it supports, allowing GSA students to study overseas for a semester during their degree programme, and allowing students from around the world to come to GSA. The most popular country for student exchange is Germany, where the GSA has a number of institutional partners across all academic areas: German partners include the Bauhaus-Universität Weimar, Universität der Künste Berlin, and Köln International School of Design. More recently established partners include LAFA (Lu Xun Academy) in China, with whom the GSA has organised several visits and exchanges, particularly with staff from Painting & Printmaking, and Sculpture & Environmental Art. India has become an increasingly popular destination, with students visiting partner institution National Institute of Design in Ahmedabad.

Erasmus+ has also been of great benefit to tutors, lecturers and support staff, who

can explore best practices and gain professional development through teaching or training abroad. Through Erasmus+, Dr Matthieu Poyade of the School of Simulation and Visualisation was able to fund a one week teaching exchange at the National Institute of Design (NID) in Bangalore, India. "I travelled with most of my Virtual Reality hardware in order to provide a group of 10-12 students from a MSc in Video Game Design with an introduction to VR technologies and development workflow," he says. "The experience was a delight for me. It has allowed me to reflect on my teaching from a rather different cross-cultural perspective, as students from India and the UK tend to have different sets of skills and backgrounds, and therefore analyse problems differently. The whole experience was so enriching."

Another staff member who has recently taken part in an Erasmus+ funded teaching trip is David Sweeney from the department of Design History and Theory. "Visiting Oslo National Academy for the Arts was as much a learning as a teaching experience for me," he says. "Both the staff and students at the Academy opened my eyes to new approaches to Arts education. And I learned much from the beautiful city of Oslo itself. I strongly recommend everyone at GSA to consider applying to Erasmus at least once during their staff/student career."

"THE EXPERIENCE WAS A DELIGHT FOR ME. IT HAS ALLOWED ME TO REFLECT ON MY TEACHING FROM A RATHER DIFFERENT CROSS-CULTURAL PERSPECTIVE... THE WHOLE EXPERIENCE WAS SO ENRICHING."

John Ayers, Head of Technical Support, recently hosted a training workshop for technical staff at GSA and its international partners. "It's part of a network we're developing across European institutions looking at getting the technical departments of various art schools together to share best practice," he explains. "So we've been setting up a yearly meeting for the heads of department and following that with a yearly training session for the student-facing technical staff to allow them to develop their own network. What we find is technical staff often get overlooked for network funding or travel funding and training, so it's an opportunity for them to develop that. They're seeing students all day, every day, so it's really important for them to have that knowledge."

The April event, which was themed around technicians, diversity and well-being, saw 50 people attend from 20 institutions in the UK and Europe. "I think the technical staff themselves have really valued being able to travel to different institutions, see what is happening, see best practice. That's absolutely valuable in itself," says Ayers. "And the other value is making connections with people knowing that you're part of a European institution. That's really useful for GSA, to be able to get best practice from around Europe, from around the world. To learn from, but also you have to share what we're doing as good practice as well."

Erasmus+ is central to the GSA's international outlook, facilitating collaboration with external partners across discipline and geographical boundaries, and ensuring that graduates are equipped to engage and contribute globally. As Matthew Poyade comments, "I believe the Erasmus+ programme is an amazing opportunity to improve the training of academic staff, but is also crucial to promote the excellence of EU higher education institutions across the world."

Find out more about the Erasmus+ programme at www.erasmusplus.org.uk
GSA

1 Artists Who Make Music, Musicians Who Make Art, at Queens Park Railway Club

1, 2 QE2 from Bruce Peter's collection
3 Fashion Show collection by Eve Gourley

→ BRIEFING

Visit GSA: Summer programme launched

The GSA's programme of public events and activities for summer 2018 was launched last month, featuring international exhibitions, walking and building tours, short courses for both adults and children, and the annual undergraduate and postgraduate Degree Shows. Pick up a programme from cultural venues across Scotland, or browse and book online. www.gsa.ac.uk/visit

New MLitt in Art Writing

The School of Fine Art has launched a new Master of Letters programme in Art Writing, offering the opportunity to develop expansive and innovative modes of writing about, with and as art. The MLitt Art Writing is based on two principal elements: a unique understanding of art writing as an interdisciplinary studio practice and the opportunity to bring new work to a public audience or readership through project-based placements with external cultural organisations. Headed by writer, researcher and Fine Art Critical Studies Lecturer Laura Edbrook, the programme can be studied in both part time and full time modes, and applications for September 2018 are now open. www.gsa.ac.uk/artwriting

Redress Semi Finalist

Textile Design student Christina Wong has made the semi-finals of Redress, a major Hong Kong-based fashion competition promoting sustainable design. Christina, who is the first weave specialist to participate in Redress, is part of a shortlist of 30 designers who will go forward to face an international judging panel. Ten finalists will realise waste-reducing collections in time for Hong Kong Fashion Week in September. www.gsa.ac.uk/textiles

GSA NEWS

Music and art show curated by Ross Sinclair

GSA Reader Dr Ross Sinclair curated an exhibition at Queens Park Railway Club in March, exploring the creative links between art and music, and particularly the interrelationship of art, music and The Glasgow School of Art. *Artists Who Make Music, Musicians Who Make Art* featured the work of 100 artists, the vast majority of whom were either staff, students or alumni of the GSA. Highlights of the packed exhibition, held in the former waiting room of Queen's Park railway station on the Southside of Glasgow, included the work of current School of Fine Art students, Turner Prize winners Douglas Gordon, Susan Philipsz and Simon Starling, and members of Franz Ferdinand, The Vaselines, Orange Juice and more. The show is the latest example of Sinclair's work at the intersection of music and art, which has been the main concern of his practice for over 20 years. www.rossinclair.co.uk



Shelter x Communication Design

Students from the GSA's Communication Design department have designed a new logo for Shelter, marking the housing and homelessness charity's 50th anniversary year. The logo was chosen after 70 students submitted concepts for an internal competition, which was judged by their tutors and members of Shelter Scotland. The winning design was created by Sophie Rowan and Emily Wang, with art direction by alumna Maeva Redmond. "It was not too far into the project that we came up with the initial stages of what is now the final logo," explained Sophie and Emily. "It started from an image of one person, or a group, with a speech bubble house above them. It had what we were looking for – a sense of urgency, of communication, of a call to arms." The final logo includes the slogan "We're still fighting", a reflection of the brief to create a marking point of Shelter Scotland's continued journey to fight for fairer housing. The logo is being used to brand a 12-month series of events and activities starting in April 2018. The students also took part in competitions to design installations for two of the charity's shop windows in Glasgow and Edinburgh, plus a display to be used in the windows of the rest of its 37 shops across Scotland. A group of students are also working on an exhibition of new photography based on Nick Hedge's landmark work for Shelter in 1969–72, which will be launched later in the anniversary year. www.shelter.org.uk

→ BRIEFING

Singapore Minister commends GSoFA Singapore

Dr Yaacob Ibrahim, the Minister for Communications & Information in the Singapore Government, complemented GSoFA Singapore for its contribution to the Singapore design industry during a visit to the campus late last year. "GSA is helping to build up the capabilities and skill sets that the Singapore design industry needs," commented Dr Ibrahim. "Design is a key driver of innovation and good design can solve a myriad of problems in our daily lives. So it is important that we develop a pool of multi-disciplinary design talent to help Singapore meet its present and future challenges." www.gsa.ac.uk/singapore

John Byrne Award Winner

Final year Fashion Design student Morag Seaton has won a prestigious John Byrne Award, recognising work made by young people between the ages of 16 and 25 living and working in Scotland. 22-year old Seaton won the Writing Award for *Garment Stories*, a book of illustrated interviews following the relationship between people and their clothes, exploring identity, values and memory. Seaton was presented with the award by acclaimed artist and playwright Byrne, himself a graduate of the GSA. www.gsa.ac.uk/fashion

SimVis Go Roman

Researchers from the School of Simulation and Visualisation contributed their expertise to Go Roman, a new educational app which aims to inspire young people to explore Scotland's rich history. The interactive game, which was developed by the Centre for Digital Documentation and Visualisation (CDDV) – a partnership between SimVis and Historic Environment Scotland – aims to help young people discover what life was like at a Roman fort along the Antonine Wall in Scotland around 2,000 years ago using interactive virtual reconstructions. www.gsa.ac.uk/simvis

→ BRIEFING

MEARU Knowledge Transfer Partnership

A recent Mackintosh Environmental Architecture Research unit (MEARU) Knowledge Transfer Partnership with John Gilbert Architects has been awarded the highest grade of "outstanding". The ongoing project aims to develop a capability to undertake building performance evaluation in the energy and environmental refurbishment of existing housing. www.gsa.ac.uk/mearu

Craftsmanship and Design Awards

Students and alumni from the Silversmithing & Jewellery department picked up a multitude of prizes at the 2018 Craftsmanship and Design Awards. Student winners were Harriet Jenkins who won bronze for junior silversmithing; Rowan Berry who won bronze for smallworks, and Anne Lahn Hornbaek Hansen who won two golds for fashion jewellery and best 2D presentation. Alumni winners were Aillie Anderson, Paula Sloane, Karen Westland, and Scarlet Cohn French. www.gsa.ac.uk/jewellery

Places of Creative Production

The GSA partnered with the Arts and Humanities Research Council, Scottish Funding Council and Creative Scotland in May for Places of Creative Production, a one-day symposium exploring current and future connections between Higher Education and the Creative and Cultural sectors. The event included a keynote speech from Sir Peter Bazalgette, Chairman of ITV, and author of UK Government's 2017 Independent Review of the Creative Industries, as well as panel discussions with guests from higher education and the creative industries www.gsa.ac.uk/creativeproduction

GSA NEWS

→ BRIEFING

No Safe Haven

In March, GSA students presented *No Safe Haven*, an exhibition and auction of student, staff and alumni work in support of Glasgow Women's Aid, featuring work by artists including Christine Borland, Laura Aldridge and Ross Birrell. Organised by alumna Jacqueline Donachie and raised over £4,000 for the charity.

Paul Chapman on Radio 2

Professor Paul Chapman, Head of the School of Simulation and Visualisation, was a guest on Simon Mayo's BBC Radio 2 show in March, chosen as an expert to discuss virtual reality technology. Professor Chapman's expertise was also recently called upon by the University of Glasgow, where he gave a keynote on VR at the 11th annual Learning and Teaching conference. www.gsa.ac.uk/simvis

Fashion Show 2018

The annual GSA Fashion Show returned to The Art School's Assembly Hall in March, showcasing the work of 38 Fashion Design and Textile Design students. The starting point for the designs was current political unrest, with students each developing their own "manifesto" and creating three different looks in response. The eclectic starting points for the collections included Welsh heritage, climate change, Black history and gender stereotypes, showcased at four shows over two days. www.gsa.ac.uk/fashion

Degree Show 2018

GSA's Degree Show 2018, sponsored by Tilney, is open to the public from Saturday 2 to Friday 8 June and we hope that GSA alumni will be able to join us in Glasgow to see the latest cohort of graduating talent from architecture, fine art, design and innovation. Some of our 2018 graduates are also appearing at various London venues from June to August, including appearances at New Designers, Free Range and Graduate Fashion Week, and alumni will be also invited to join staff and graduands at a range of after show events hosted by CitizenM – see the GSA website for full details. www.gsa.ac.uk/degreeshow2018

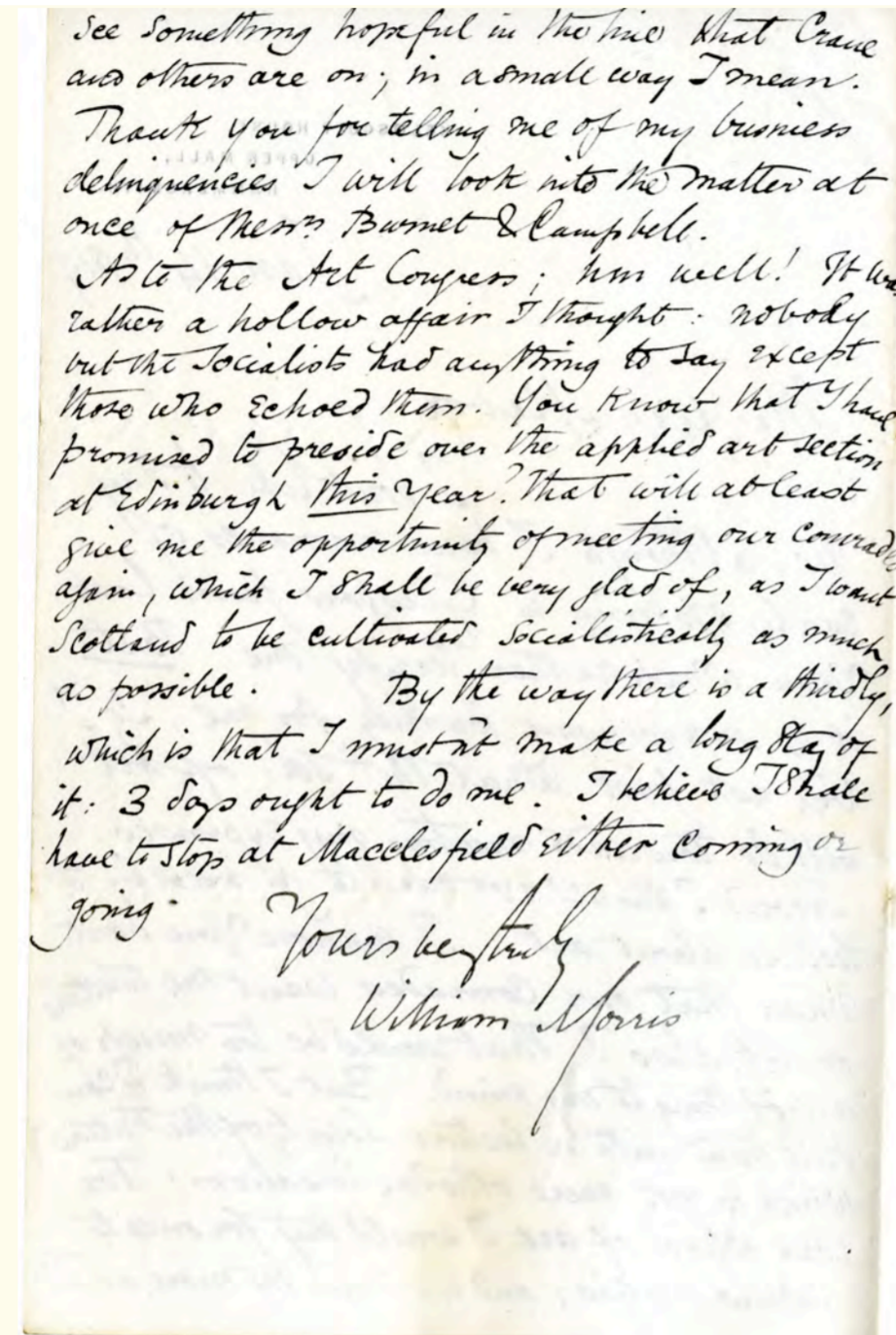
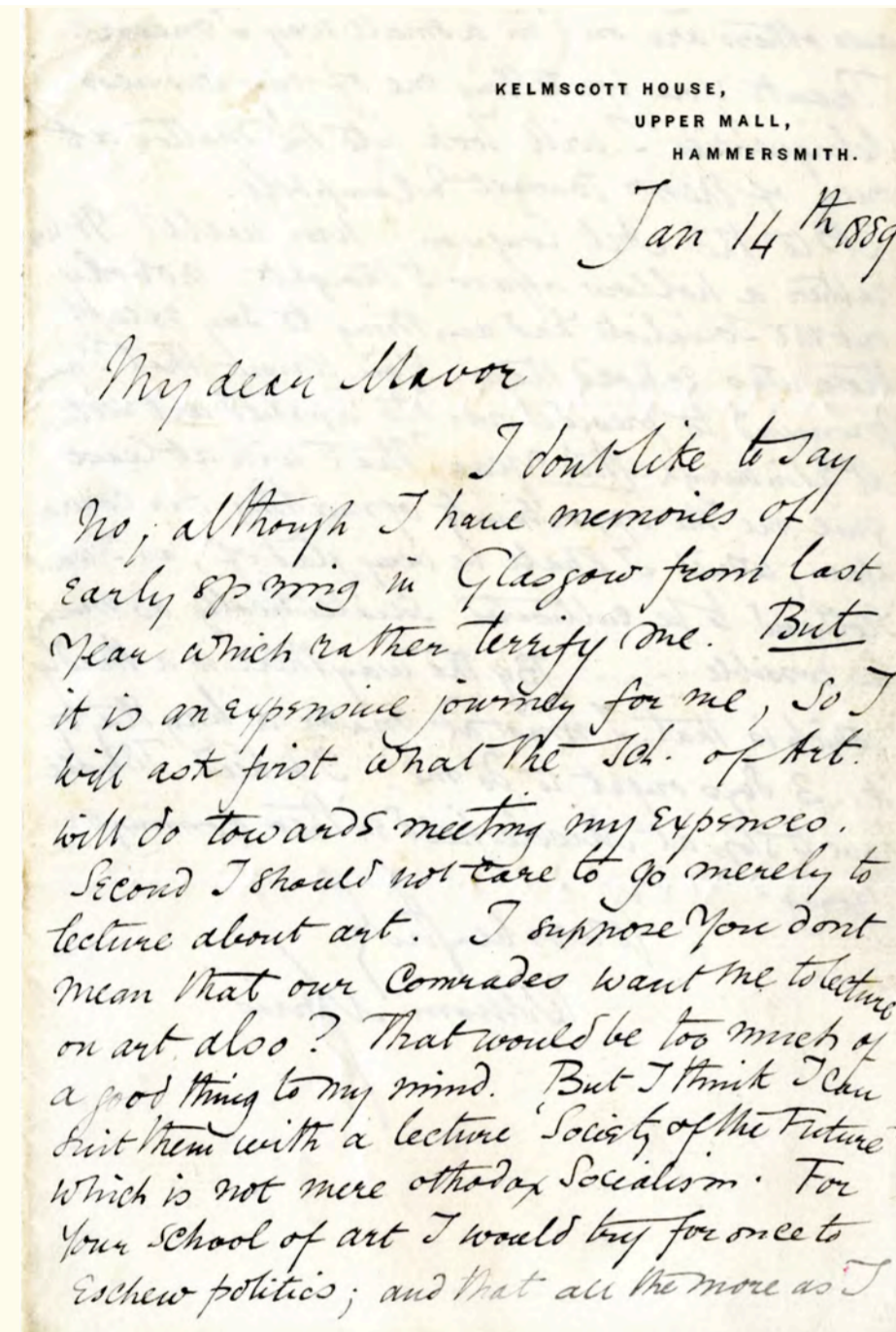
AHRC grant for Mackintosh exhibit

The GSA has been awarded a grant worth almost £75,000 by the Arts and Humanities Research Council (AHRC) to develop an immersive Mackintosh Building exhibit. Working in partnership with leading Scottish digital media studio ISO, the School of Simulation and Visualisation will develop a prototype enabling visitors to have a deeper understanding of the meticulous restoration of the Mackintosh Building. The exhibit will focus on the conservation the GSA's collection of plaster casts, a number of which were badly affected by the fire, and the prototype will take around six months to develop. Once completed, the technology could be applied to other aspects of the restoration, and used to create similar experiences for museums, art installations, and visitor attractions. The project is one of a number of initiatives funded by the AHRC to demonstrate how collaboration between researchers and businesses can help the creative economy. It is also one of three strategic projects SimVis and ISO are currently collaborating on; the others being digital interactives for the new V&A Museum in Dundee, and ISO's sponsorship of a PhD in Immersive Sound. www.gsa.ac.uk/simvis

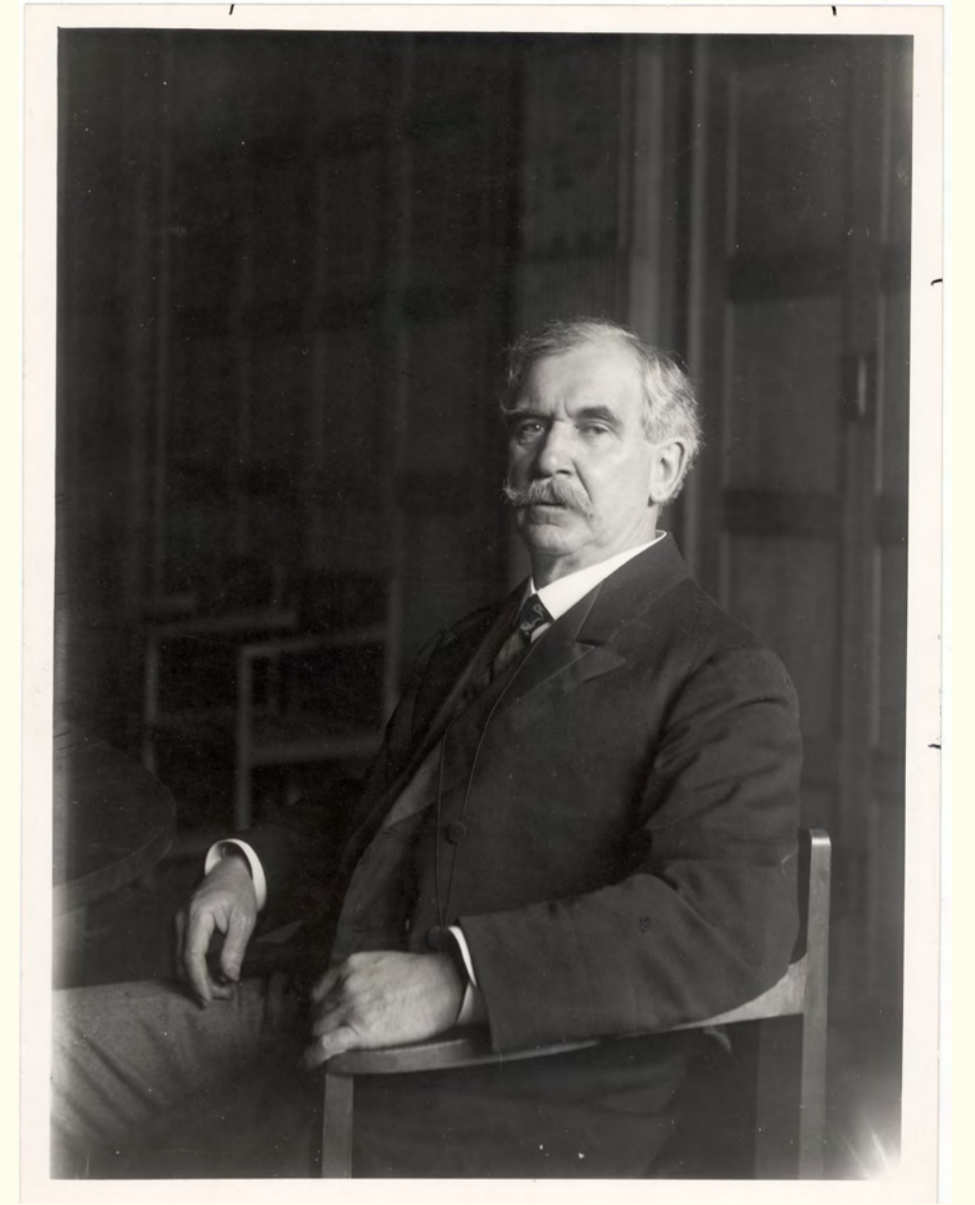
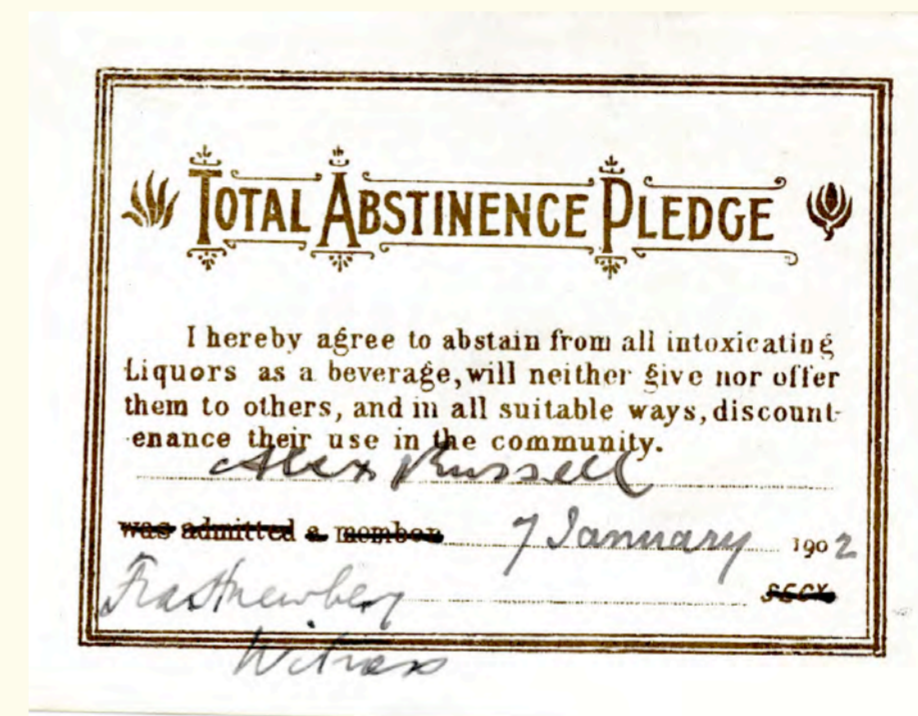


1&2 Letter from William Morris to Mavor

3 Abstinence Pledge card
4 Portrait of Francis Newbery sitting in chair, courtesy of GSA Archives and University of Glasgow



“... I HAVE MEMORIES OF EARLY SPRING IN GLASGOW FROM LAST YEAR WHICH RATHER TERRIFY ONE.”



LETTERS TO NEWBERY

Over the past few years, our Archives and Collections department has been undertaking a major programme of cataloguing and digitising its collections. In March came a great discovery, when letters from some of the major artistic and literary figures of the late 19th and early 20th century were found amongst the papers of former Director Francis Newbery. Assistant Archivist Rachael Jones talks us through the recently uncovered treasures.

→ The New Year brought a new part of The Glasgow School of Art's institutional Archive to catalogue: the papers of the School's Directors. I knew that some of the most exciting material was that of Francis Newbery, Head of the School during one of the most dynamic periods of its history. Although the majority of his Directors' Papers were already listed, I was thrilled to find that one box of material relating to him had not yet been catalogued, and when working through it I discovered some gems.

Francis Henry Newbery – known as Fra Newbery – was Headmaster and Director of The Glasgow School of Art from 1885 to 1918. During that time, the profile of the School was raised from that of a moderately successful institution to one of international reputation. Newbery's success at the GSA was led by the acclaim and notoriety surrounding the group of designers and artists including Charles Rennie Mackintosh, Margaret Macdonald, Frances Macdonald, Herbert McNair, Jessie M. King and others working in 1890s Glasgow. He also oversaw the design and construction of what would become known as the Mackintosh Building at 167 Renfrew Street.

Newbery devised his own curriculum, leading to the award of a Diploma, and brought in teachers from around the United Kingdom and Europe. These included the Belgian Symbolist painter Jean Delville, the English Decorative artist Robert Anning Bell and the French architect Eugene Bourdon, who would become the GSA's very first Head of Architecture. In 1918 Newbery was granted early retirement on medical grounds, and moved to Corfe Castle, Dorset where he continued to paint.

The box of material I discovered was deposited later than the rest of Newbery's working papers, and included some correspondence from his time at the School in addition to papers from after his retirement and family records and photographs.

The box contains correspondence from some famous cultural names: Four letters written by the celebrated designer and social reformer William Morris discuss an invitation to lecture in Scotland in 1889. In the earliest of the letters, dated 14 January, Morris declares that he does not like to say no, but that he has "memories of early spring in Glasgow from last year which rather terrify one." He overcame his fears, however, and went on to deliver political lectures to the Socialist Societies in Scotland, and lectures on Arts & Crafts and Gothic Architecture to GSA students that spring.

Other famous friends pop up in this series, including Auguste Rodin, one of the world's greatest sculptors, who writes to Newbery asking about the reaction to his work in The

Glasgow International Exhibition, the major event marking the opening of Kelvingrove Museum and Art Gallery in 1901: "You will be so kind as to inform me whether The International Exhibition is open and what impression my plasters have made on the public," Rodin wrote in April of that year, referring to plaster casts of two of his famous sculptures – St Jean and Les Bourgeois de Calais – that formed part of the show. A later letter, from 1927, is signed by H. G. Wells, and thanks Newbery for sending him a copy of the School Masque: a show performed by students of the GSA.

In addition to the letters, I also found some interesting working papers in the box: for example, a 'Total Abstinence Pledge' card signed by the School Janitor, who promised to abstain from any alcohol, and was witnessed by Newbery, in January 1902. There is also a typewritten report on the Turin Exhibition in 1902 by Newbery: an exhibition in which the School won great praise and acclaim. Other records I found within the accession were a collection of family photographs, and some of the commissions Newbery carried out in his retirement. Overall the collection provided a great snapshot of the wide-ranging influence of Newbery, as well as his family life, and was a joy to catalogue. **GSA**

→ To view the digitised contents of the Newbery box, and to browse the wide-ranging Archives and Collections of the GSA, visit www.gsa.ac.uk/archives

→ If you are interested in researching the papers in person, book an appointment to visit our Archives and Collections Centre by email at archives@gsa.ac.uk

→ STOP PRESS: £3.6 MILLION FOR SCOTTISH UNIVERSITY MUSEUMS
Internationally important collections at university museums are to share £3.6 million of funding from the Scottish Funding Council over three academic years. University museums look after over two million items, including those in our Archives and Collections Centre's Charles Rennie Mackintosh collection. The funding was announced at the GSA in May by Shirley-Anne Somerville, Minister for Further Education, Higher Education and Science.

1 Young Regenerators
Thomas Whiting, Fraser Whiting,
Caitlin Callaghan, and Luke Andrew
with lead artist Mick Peter.
Image by SNS Group
© Glasgow Life

2 Sculpture workshop
with Sally Hackett
3 Site visit to Dalnarnock
4 Workshop with Mick Peter



MEDIEVAL CASTLES IN THE EAST END

WIDENING PARTICIPATION AT GLASGOW INTERNATIONAL

Every two years, galleries across the city play host to the international art world for Glasgow International Festival of Visual Art – from Tramway to Kelvin Hall; Pollok House to the CCA. But one of the most exciting projects in the 2018 edition of the festival was situated somewhere a little more unexpected – in a historic former gas-purifying shed in the East End of the city.

→ Titled with tongue firmly in cheek, *The Regenerators* was an ambitious new work by alumnus Mick Peter, created with young people from the GSA's Widening Participation department and commissioned by GI for the Director's Programme of the festival. The result of months of workshops with Peter, the young people, and a group of guest artists, the project comprised an 80m long billboard covering the façade of Dalnarnock Gas Purifying Shed, a disused building close to Dalnarnock Station. Enlarged e drawings depicted anachronistic crumbling buildings – tenement houses, medieval castles, tower blocks – with windows allowing visitors to sneak a look at the surprising and humorous scenes inside. In addition to the static work, Peter and the young people also created a solitary ironic piece of public sculpture, which was paraded around the site each day of the festival. The installation had the distinct, cartoon-like aesthetic of Mick Peter, who completed his MFA and PhD at the GSA.

All of the young people who took part in the project attend schools with a low progression rate to Higher Education, have participated in GSA Widening Participation activities or are part of the GSA Associate Student programme at Glasgow Clyde College. Many also live in areas designated by the Scottish Government as the most deprived in this country. "Being part of Glasgow International 2018 was a tremendous learning opportunity for our students," explains Suzanne Kay, Widening

Participation Manager at the GSA. "Access to exhibitions, as either an audience member or as a participant, can be very limited for Widening Participation students. Working with Mick Peter and the team at GI has afforded this group the opportunity to make a unique mark on an international audience at such an early stage in their career as practicing artists and designers."

Produced in association with Scotland's Year of Young People, the project aimed to give the group a stronger voice on issues which affect their lives, showcase their talents and challenge the status quo. In doing so, they create a more positive perception of young people, leave a legacy for the next cohort of young artists, and build enduring creative networks. "It's been a great experience working as a team," says Caitlin Callaghan, who started as a first year student in Sculpture and Environmental Art in September 2017. "Some people [in the group] I already knew and others I had just met for the first time – we're all really close now."

The experience was an empowering one for the young people involved, both personally and creatively: "The team at GI and the GSA looked to me as a young practicing artist instead of just a teenager in high school," says Fraser Whiting from Paisley, who is due to start at the GSA on the Painting & Printmaking programme in September. "The most enjoyable workshop was with Sally Hackett, a sculptor from London studying her Masters at the RCA, where we

worked with clay. I felt it quite liberating to actually create something 3 dimensional, especially from a material I had not worked with before. In terms of process, the thing I remember vividly was when Mick Peter explained to the core group how his artwork is made. He demonstrated with simple drawings made in ink and showed us how they get scanned and edited and layered on his computer. This was very new to me, as I am more of a paintbrush person instead of pen and computer mouse."

Research into the site of the project was as crucial to its development as the technical workshops and physical production. "I wanted to get an idea of how Dalnarnock is viewed, and what the people of Dalnarnock are like," explains Whiting, remembering the early stages of the process. "As the project progressed it became focused on Dalnarnock but also about us and our identity as young people, collaging images of our homes and our local areas to create new building facades."

The festival may be over, but the group are still working with the Widening Participation department, and are have created a publication collating their work over many months of preparation. "Glasgow International has given us an opportunity to carve a path for ourselves as young artists," reflects Whiting. "It has given us a platform to showcase our art in a professional manner and to voice our opinions."

GSA

Follow @youngregenerators on Instagram for a look back at the project, and for information on the upcoming publication. Find out more about Widening Participation at www.gsa.ac.uk/wideningparticipation

→ The young people's participation in the project was led by a core curatorial group of students from the GSA's Widening Participation team. These are: Luke Andrew, Caitlin Callaghan, Shannon Flockhart, Thomas Whiting, Fraser Whiting, Tegan Duffy and Kristen McNairn. Young people involved in making the work were Erin Barclay, Tanya Belkaid, Stephanie Binns, Heather Clydesdale, Duncan Colquhoun, Scott Jaffrey, Amy Jones, Ebubechi Okey-Adibe, Evie Peat, Abbey Roy, Adam Swinscoe and Emily Walker.

→ The project was supported by EventScotland as part of the Scottish Government's Year of Young People 2018, Clyde Gateway, Festival 2018, Matic Media and The Glasgow School of Art's Widening Participation Department.

1, 2 Last Futures performance at Tramway.
3, 4 Details of Last Futures exhibition. Photography by Jens Masimov

1 Michael, by Kathryn Polley
2 Where the Land Rises, by Peter Holliday
3 Islands of Memory, by Jerome Wren



LAST FUTURES: A COLLABORATIVE VISION OF 1968

Past, present and future collided in March for Last Futures, an ambitious performance event and exhibition at Tramway comprising the third ambitious collaboration between The Glasgow School of Art, The Royal Conservatoire of Scotland (RCS), the University of Glasgow and the BBC Scottish Symphony Orchestra (BBC SSO).

Last Futures took the socio-political movements of 1968 as its starting point: from protests of the war in Vietnam, to the civil rights movement, it was a year when ordinary people demanded change. Through music, performance, visual arts and design, Last Futures reflected on the relevance of those movements in contemporary society and proposed radical visions of futures to come.

The centrepiece of the project was a large-scale performance at Tramway on Sunday 18 March, which weaved music, design, drama and text in a contemporary rework of the experimental choreography, fashion and design of the late 1960s. The performance was devised and performed by RCS students, with collaborative costume and set design from GSA students, who also created promotional materials for the show. The music for the

show was composed by RCS students and played by a group comprising students and professional musicians from the BBC SSO.

The central performance was accompanied by an exhibition from GSA School of Design and Innovation School students, presenting critiques of the proposed futures of 50 years ago and imagining alternative versions of the future to come. A curated programme of talks, screenings, music and performances took place within the exhibition space for the duration of the project.

Last Futures was the third collaboration between the four institutions. In 2016, *New Dreams* celebrated the 400th anniversary of Shakespeare's death with music, drama, dance and visual art inspired by themes in *A Midsummer Night's Dream*. In 2013, *MONAD*, which was supported by Scottish Ballet, commemorated the centenary of Stravinsky's *The Rite of Spring*.

→ For more information and a behind the scenes look at the project, visit lastfutures.com

ALUMNI NEWS

→ BRIEFING

Scottish New Music Awards
Sculpture and Environmental Art alumna Daisy Chetwin was commissioned to design the trophies for last month's Scottish New Music Awards. Each bronze award was specific to each of the eleven categories, with their form taking inspiration from the area of music represented. Chetwin, who graduated last year, works as a sculptor as well as running her jewellery business Cut Out, using silver and brass to create finely finished objects. www.daisychetwin.co.uk

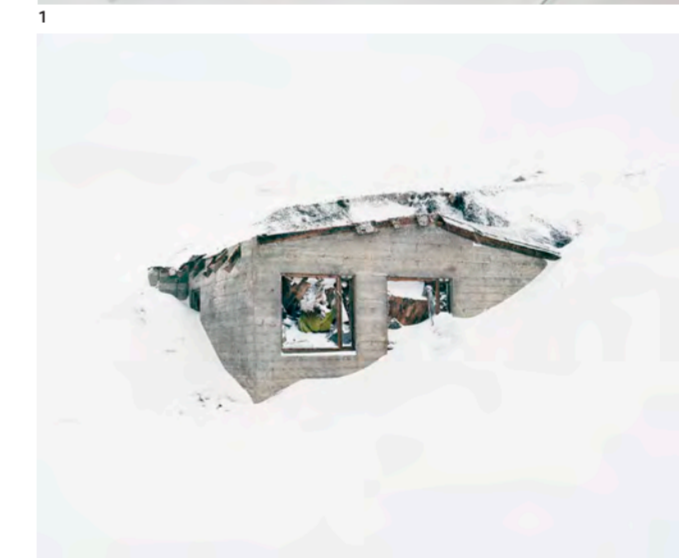
Marcel Duchamp Prize
Alumna Thu Van Tran has been nominated for the 2018 Marcel Duchamp Prize, one of the most prestigious awards for the visual arts in France. Established in 2000, the award aims to highlight the range of creativity on the French art scene, and is awarded to an artist, chosen from a shortlist of four, who is French or living in France. Tran, originally from Vietnam, graduated from the GSA in 2000, and primarily works in sculpture and installation. www.thuvantran.fr

Jill Todd Photographic Award
Communication Design alumna Kathryn Polley became the latest GSA alumnus to win the Jill Todd Photographic Award, an annual award providing an opportunity for emerging photographers to showcase their work and benefit from the exposure of a gallery exhibition at Street Level Photoworks. Polley, who graduated in 2017, follows in the footsteps of previous GSA winners, including Fine Art Photography alumnus Mads Holm who won the award last year. kathrynpolleyphotography.com

RSA Awards 2018

Alumni from the Mackintosh School of Architecture and the School of Fine Art saw success at this year's Royal Scottish Academy Awards, awarded as part of the RSA New Contemporaries exhibition in Edinburgh. DipArch alumnus Jerome Wren won the coveted RSA Architecture Prize for his final year thesis project, an exploration and celebration of the now largely forgotten Palais des Machines in Paris. The award follows Wren's success at last year's graduation, where he was presented with the Newbery Medal, the highest accolade awarded to a graduating student from the GSA.

Fine Art graduates were also successful at the RSA Awards: Painting & Printmaking alumnus Louis Bennett won the £5,000 Stevenson Award, and Sculpture and Environmental Art alumna Millie Layton won the Edinburgh Sculpture Workshop Graduate Research Award, comprising a one month residency, training and support, the opportunity for a public event and free annual membership of the Workshop. Another Painting & Printmaking alumna, Hannah Mooney, added to her multiple Degree Show awards with the Fleming-Wyfold Bursary and the Art in Healthcare Purchase Prize. www.royalscottishacademy.org



→ BRIEFING

Margaret Tait Award
The 2018 Margaret Tait Award was won by MFA alumna Alberta Whittle in February, allowing the Barbadian artist to create a new moving image work for next year's Glasgow Film Festival. The award, which supports experimental and innovative artists working with film and moving image, has been won by a number of GSA alumni since its inauguration in 2010, including Charlotte Prodder, Torsten Lauschmann and Sarah Forrest. www.albertawhittle.com

Postcards from Copenhagen
Fine Art Photography alumnus Peter Holliday has been shortlisted for Postcards from Copenhagen, a commission from the British Journal of Photography for which three competition winners will create a body of work in the Danish capital. Holliday, who graduated in 2015, is currently based in Helsinki, and has previously been shortlisted for Magnum Photos' Graduate Photographers Award. www.peterhollidayphoto.com

Laura Spring in Helsinki
Alumna and textile designer Laura Spring has been selected as the British Council's Helsinki Design Resident for 2018. Spring, who graduated from the Communication Design department in 2002, hopes to spend the residency "researching successful contemporary design practices in Helsinki, asking questions regarding the importance of location, collaboration, and how they define their practice." www.lauraspring.co.uk

Women to Watch 2018

Textiles alumna Natasha Marshall has been listed in *Scottish Business Insider's* list of Women to Watch, the publication's annual list of 20 inspiring women in Scottish business. Natasha set up her textile design studio with fellow graduate Neil Fullerton in 1997. The Glasgow-based design studio works with mills around the world, creating designs for a range of clients in the UK and Europe. Natasha is a board member of the Scottish Textiles and Leisure Association and is an advisory council member of the Prince's Trust.

Around 20 per cent of SMEs in the UK are majority-led by women. This equates to one million SMEs and represents a contribution of around £85bn in GVA to the UK economy. According to research by the Women's Business Council, if female entrepreneurship could be increased to the same level as male entrepreneurship then the UK economy could be boosted by £60bn by 2030. www.natashamarshall.com

Cathy Wilkes in Venice

Environmental Art alumna Cathy Wilkes is to represent the UK at the 58th Venice Biennale, one of the highest honours in the art world. Wilkes, who graduated from the GSA in 1988, was chosen by a panel of nine curators at the British Council and will create an exhibition for the British Pavilion that will run for six months in 2019.

Known for her enigmatic, autobiographical installations utilising mannequins and idiosyncratic found objects, Wilkes has been exhibiting internationally since the 1990s, and was nominated for the Turner Prize in 2008. In 2017 she won the inaugural Maria Lassnig prize, set up to recognise the achievements of mid-career artists with a solo show at MoMA PS1 in New York City.

- 1 *Crow*, by Prabhakar Pachpute, 2017
- 2 *O Sangué*, by Eilidh Price, 2014
- 3 *You would be home now if you lived here*, Dubois County Museum, Flannery O'kafka, Fine Art Photography, 2018.
- 4 *Lost your head?* Claudia Veneroni, Textile Design 2018.

VISIT

THE GLASGOW SCHOOL OF ART

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



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Degree Show 2018: Glasgow

2 – 8 June 2018

Venue: Campus wide

The annual undergraduate Degree Show featuring work from graduating students across the School of Design, School of Fine Art, Innovation School and the Mackintosh School of Architecture, in addition to the annual MFA Degree Show at the Glue Factory. www.gsa.ac.uk/degreeshow2018

Degree Show 2018: Singapore

14 – 21 June 2018

Venue: Singapore, see website for details

Since September 2012, the GSA has delivered years 3 and 4 of its BA (Hons) programmes in Communication Design and Interior Design in Singapore. Visit the annual exhibition in Singapore of the graduating classes' design projects, including work from live industry collaborations. www.gsa.ac.uk/singapore

Degree Show 2018: London

June – July 2018

Venue: Various, including Free Range, New Designers and Candid Arts Trust

Our graduating class of 2018 will be appearing at a series of events in London in June and July. Check online and the GSA website for details of our shows at a range of graduate showcases including New Designers, Free Range and Graduate Fashion Week. www.gsa.ac.uk/degreeshowlondon

Prabhakar Pachpute: Political Animal

21 June – 19 August 2018

Venue: Reid Ground Floor Corridor

Prabhakar Pachpute presents a new series of work commissioned by the GSA, the CCA and The Drouth to accompany the publishing of the book *Political Animal*, alongside events at the CCA exploring the phenomenon of the Contemporary City. The exhibition is curated by Viviana Checchia, with a book by Johnny Rodger. www.gsa.ac.uk/politicalanimal

Open Studio: Summer School

25 June – 10 August 2018

Venue: Various

Summer School courses at the GSA cover a diverse range of adult and children's courses from life drawing and painting to silversmithing, glass and illustration. If you or your child are looking to develop a portfolio for art school, you can book to attend one of our specialist Summer School Portfolio classes. Course details and online booking are available at www.gsa.ac.uk/open-studio

Graduate Degree Show 2018

1 – 6 September 2018

Venue: Reid Building and other GSA venues

The GSA's Graduate Degree Show offers a public showcase for the full range of graduate work undertaken at the institution. The 2018 Graduate Degree Show will feature work by graduating students across a wide variety of disciplines across architecture, design, fine art, simulation and visualisation and innovation. www.gsa.ac.uk/graddegreeshow2018

Art School Film Club

15 – 30 September 2018

Venue: Reid Ground Floor Corridor

Since 2006, Illustration students in the Communication Design department have been meeting up to watch and discuss a diverse and esoteric range of films. This exhibition, curated by Marc Baines, collects screen printed, etched and lithographed posters produced in response to these films, displayed alongside posters from earlier GSA film clubs stretching back to the 1970s. www.gsa.ac.uk/filmclub

GSA Public Lecture Series Throughout the year

Venue: Various

This series provides public and professorial lectures, workshops, film screenings and other events throughout the year that are free and open to all. For more information and to see details of upcoming events visit our website. www.gsa.ac.uk/publiclectureseries

Mackintosh at the GSA Tour

Daily

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 the 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

Mackintosh's Glasgow Walking Tour

Daily until 30 September 2018

Venue: Starts Window on Mackintosh Visitor Centre

Discover Mackintosh's lesser known architectural gems alongside his impressive city centre commissions, work by the great Glasgow architects who informed him and buildings by his contemporaries forging the internationally acclaimed "Glasgow Style" Art Nouveau. Booking essential at www.gsa.ac.uk/tours

