

FLOW

GSA

Issue 15

The magazine of The Glasgow School of Art



WELCOME

Welcome to Issue 15 of *Flow*.

As Glasgow anticipates another fantastic GI Festival, and after the wonderful news of the success of Martin Boyce, the third GSA alumnus since 2005 and the third Scot in a row to win the £25,000 Turner Prize, weight is added to the recent suggestions that Glasgow and Scotland are in a new 'golden age' of art. The GSA has been given AHRC funding to head up a research project into the causes of this much discussed "Glasgow Miracle" and in *The Misattribution of A Miracle* (page 10) Dr Alex Kennedy examines some of the factors behind the city's success, whilst in *Making Waves* we ask some of our more established alumni to share their theories.

Teaching at the GSA remains one of the factors behind many of the achievements of the city's artists, designers and architects, and one of the inspirational teachers behind the success of many of our architecture graduates, Isi Mezstein, sadly passed away at the beginning of the year. In our profile of Isi, (page 7) Emma Cowing of *Scotland on Sunday* speaks to colleagues and friends to gain an insight into one of the century's finest post-war architects and a much-missed friend of the School.

On Renfrew Street, work continues on the construction of the new £50m building, designed by Steven Holl Architects in partnership with JM Architects. Some of you may have attended our *Farewell to the Foulis and Newbery* party last summer to mark the end of an era and the beginning of the new, and you can see a selection of images from during this fantastic event, and during the demolition, in our special gallery supplement.

Professor Seona Reid CBE, Director

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GSA ONLINE

2 Just a reminder that the School has a new web presence comprising a website, various social media and microsites that will keep you up to date with news, successes and events day to day.

YouTube

6 Video and film available free to view from a range of GSA activities. Subscribe here:
www.youtube.com/glasgowschoolofart

Facebook

12 Keep in touch with friends and the School's goings-on:
www.facebook.com/glasgowschoolofart

Twitter

13 Come tweet with us at: www.twitter.com/gsofa

Flickr

16 For downloadable images of the School, departments, artwork etc.
www.flickr.com/glasgowschoolart

New Estate

Our new urban campus will form a consolidated, cohesive and identifiable presence on Renfrew Street centred around the Mackintosh Building. Work is underway and you can keep up to date with progress at our dedicated website.
www.gsa.ac.uk/campusredevelopment

GSA Hub

GSA Hub is a social network for the GSA's wider community of students, staff and alumni. It is a two-way conversation between you and other members of this community, where you can keep up to date with events at GSA and beyond, and also; promote exhibitions or performances, find collaborators, create interest groups, travel to other dimensions, keep in touch with fellow alumni, start discussions and more. Joining up is more simple than online banking or buying a book from amazon, just go to:
www.gсахub.ning.com

Cover Image:
Martin Boyce.
Exhibition view, Turner Prize 2011,
Baltic Centre for Contemporary Art,
Gateshead.
Courtesy of the artist; The Modern
Institute/Toby Webster Ltd, Glasgow;
Galerie Eva Presenhuber, Zurich; Tanya
Bonakdar Gallery, New York and Johnen
Galerie, Berlin.
Photo: Colin Davidson

→ BRIEFING

Turner Prize

The 2011 Turner Prize was won by Martin Boyce in December 2011. At the ceremony at Liverpool's Baltic Boyce thanked his "mum and dad, brilliant wife and gorgeous children" and paid tribute to the GSA, saying: "When education is going through the wringer, it is important to acknowledge the value of teachers." Born in Hamilton, South Lanarkshire, Boyce was among the first graduates from the GSA's sculpture and environmental art course. His peers include Douglas Gordon, Simon Starling and Richard Wright. On the shortlist for this year's prize was another Glasgow School of Art graduate, sculptor Karla Black.

Maantay at the Urban Lab

Our second Fulbright appointment has been made. Fulbright Visiting Professor, Juliana Maantay arrived in January for six months to undertake an Environmental Justice study within Glasgow at the Mackintosh School of Architecture's Urban Lab. Juliana is Professor of Urban and Environmental Geography at City University of New York and Director of the Geographical Information Science (GISc) Programme. Her research interests include using GISc for spatial analyses of environmental health and justice issues; the impacts of land use and the built environment on health; urban hazards and risk assessment; and community-based participatory research.
gsa.ac.uk/urbanlab

Hospital Foodie?

GSA design researchers have launched a new project website. hospitalfoodie is a total food and nutrition management system which aims to raise the profile of hospital food and thereby improve nutrition. hospitalfoodie is the outcome of a three year research collaboration with researchers from nine different disciplines across three UK universities, Newcastle University, University of Reading and the GSA and is funded through the New Dynamics of Ageing Programme, a cross UK Research Council initiative.
hospitalfoodie.com

1 Martin Boyce.
A River in the Trees 2009.
 Cement fondué, plywood, paraffin coated crepe paper, powder coated aluminium, steel chain, electrical components 355 x 1166 x 449cm.
 Courtesy of the artist and The Modern Institute/Toby Webster Ltd, Glasgow.
 Photo Gilmar Ribeiro.

MAKING WAVES

THE GSA HAS BEEN HOME TO A RAFT OF TURNER PRIZE WINNERS AND NOMINEES, (29% OF NOMINEES SINCE 2005) NOW PART OF A LEGACY THAT IS PREVALENT AMONG GSA ALUMNI. WITH THAT IN MIND, *FLOW* CAUGHT UP WITH SOME OF THE SCHOOL'S MOST SUCCESSFUL GLASGOW-BASED ALUMNI FROM ACROSS THE DISCIPLINES TO EXAMINE WHAT IT IS ABOUT THE ART SCHOOL THAT DRIVES ITS STUDENTS TO SUCCESS.

The GSA makes a huge contribution to the cultural, social and economic life of Scotland and its national and international reputation.

The GSA contributes culturally:

- By helping to transform Glasgow from a post-industrial city to a vibrant cultural capital.
- By establishing the reputation of Glasgow, and Scotland in general, as a worldwide centre for the visual arts.

The GSA contributes socially:

- By making sure that the GSA buildings, collections, summer schools, exhibitions and classes are not only available to students and staff – but are also accessible to the public as a whole.
- By encouraging students and staff to interact and work with the local community.
- By educating generations of people to understand and appreciate arts and culture.

The GSA contributes economically:

- By helping to fuel the creative industries in Scotland through its graduates and through its research and innovation.
- By developing graduates with highly-refined creative skills and abilities. GSA graduates don't only become artists, designers and architects they also become successful business professionals, community leaders, civil servants, teachers and government ministers.

The GSA contributes educationally:

- Through research that influences world culture by generating new knowledge through creativity and conceptual thinking.
- By maximising the benefits to both staff and students by making the most of potential links between teaching and research, ensuring the content of our programmes are continually updated and enhanced.
- By developing new programmes at postgraduate level which provide opportunities for progression from undergraduate study, through postgraduate to doctoral study.

Martin Boyce

*(Sculpture and Environmental Art 1995, MFA 1997)
 Sculptor, Winner, Turner Prize 2011.*

What did the GSA bring for you in your life and career?

As much as anything, it was a meeting place. It's a concentrated place where you're in an environment where, rather than people looking at you like you're mad, they kind of got you. When you're growing up in your home town or whatever, there are maybe one or two people who really get you, but then you go to art school and there's that sense of being in a place where all those oddballs are gathered together. It's quite reassuring.

What do you think has been the art school's impact on Glasgow as a city?

The art school is quite often the reason people go to the city. It's less likely that someone would move to the city speculatively to be an artist. I'm sure it happens, but it's much more likely that people will move to a city to study. People move for jobs or education, and the School is definitely part of that. In my experience, which was very particular to the time and the department I was in, there seemed to be something that seeped through – a kind of ethos - which was about more than just the individual. It was about a more social dynamic and thinking about the context that you were working in and the people around you, both in terms of making art and on a more social level. I think that the generation of artists at around the time I was there were quite determined to stick around and to try and make something happen. There was a sense that there was something missing that we needed. I guess there was an attempt to try and find out what that was and build it.

Do you think that precipitated some aspects of the current art scene in Glasgow?

Absolutely. Most artists who were living in Glasgow then, I'm sure, went to the art school. It's difficult to separate the two because I think what's lacking in the art school is made up for in the dynamic of the city. I've always thought that. When you apply to The Glasgow School of Art, you're also applying to live in Glasgow. I think that there is something about the teachers and the ethos – and this carries through to the students – that seems to produce really interesting artists.

There has been a lot of talk lately, especially since your own recent Turner Prize win, about the legacy of winners and nominees from GSA. Do you think there's something about the School that has led to this track record?

It's difficult to identify just one thing because everything is so interconnected, and I think the art school is completely connected to the life of the city. Certainly I still feel very

close to the art school and I imagine it's the same for a lot of artists - there's that affinity and closeness to what still goes on there. The artists in Glasgow tend, in my experience, to care about the city and that, of course, includes the School.... It must be something to do with the School, something is going on in the School and in the city that is allowing people to work in interesting ways and also to stay and work in the city. But it's all part of one thing.

Most of the people who have been nominated were all around at more or less the same time. We all knew each other over that period. As much as the School gave us a lot, I feel like there was a strong dynamic between the artists at that time. What's interesting is that whatever ethos was distilled or ingrained or somehow seeped through the school and its students at that time seems to continue. There still is that genuine interest and care about the city and its creative landscape.



1

- 2 National Museum of Scotland, Grand Hall, Long view, Gareth Hoskins Architects.
- 3 Gareth Hoskins
- 4 Muriel Gray
- 5 Art School student card, pencil, Muriel Gray, 1978.

“THERE’S ONLY 5 MILLION OF US, FOR GOD’S SAKE, IT’S LUDICROUS. WE MAKE FILMS AND MUSIC AND ART. IT’S CRAZY.”



2
Gareth Hoskins
(MArch 1993)
 Architect, Gareth Hoskins Architects
www.garethhoskinsarchitects.co.uk

After your time working in London you returned to Glasgow to set up Gareth Hoskins Architecture – what influenced that decision?

A number of things. I think it was predominantly an act of being in London and looking back up at Scotland. At that time I remember thinking we had such great cities and towns and fantastic landscapes, but there appeared to be very little that was interesting or good quality happening in the architecture scene in Scotland. At that time you had the likes of Richard Murphy doing these great wee housing extensions and winning awards and you’d think: Well, that’s great, they’re lovely... but it’s house extensions, surely we’ve got more ability and ambition than that! So it was a case of saying, let’s have a go at this, let’s go and do something good up in Scotland. It was a bit of a naive and uninformed view, and you roll up and of course people are doing good work.

Is the regeneration work that you do particularly important to you?

I think it’s about the attitude towards projects. We always took the view that you see projects where you think, this thing has just landed without any consideration for its place, or its setting, or the impact on people. Every project we do tries to look very much beyond the dotted red line at the site boundary to draw its influences from the place and make connections to that and understand how it can contribute to the quality of that place. It’s a sort of agenda that you bring beyond the project’s core brief from the people that you are working with – beyond their immediate needs. You could say The Bridge, for example, where it’s an art centre and a theatre and a library, you’ve got to take it beyond that. The idea that Easterhouse doesn’t have anywhere in particular where you can meet someone for a cup of coffee, the initial reaction from people is that you wouldn’t need that sort of building, which is a bit presumptuous. We want to really open it up and encourage people to use something, at least in that instance. Houses are a wee bit different, but that goes for anything from The Bridge to the National Museum in Edinburgh.



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Muriel Gray
(Graphic Design 1979)
 Visual Artist

I heard someone say recently that Edinburgh is an important city with no important buildings, while Glasgow is a straightforward gridiron city with world-famous ones – do you think that’s true?

That seems like a bizarre saying – I think that both cities have got fantastically rich architectural heritage. In a way you have that very robust, almost commercial architecture of Glasgow, and then that picturesque architecture and landscape of Edinburgh where it has that wider cultural presence and perception across the world. I’m not sure where those statements are coming from. I think then the question is, how do you do buildings that have a wealth of ambition and quality these days. I think that’s the question for us.

Glasgow has a real legacy for architecture – who are or were some of your biggest influences?

Gosh, too many to say actually. At the art school you always hear so much about Mackintosh! Andy MacMillan was my professor and he’s an aficionado on Mackintosh and he does bring it and the thinking behind it to life. I love the bravado of Alexander Greek Thomson as well, that sheer muscular bravado of his buildings. We had these great architects and it’s interesting now because we have a real core of fantastic talent in Scotland. It’s a really interesting time for architecture because the talent is there – it’s how we shape the climate to encourage and that nurture that talent and give it the encouragement that it needs.

What do you think of the Campus Development plans?

I get asked this quite often, and I must admit I have been quite distant from it. We were very keen to have a go at it, but we missed out. I think that Steven Holl is a brilliant architect and he treads that fine line between certain buildings that are wonderful and inspired, and others that don’t quite pull it off. I’m hoping that it’s the former. It needs to be to continue that spirit of inventiveness of the art school.

In what ways has having an art school education helped you in your career?

Making you look. That’s what it’s about – it’s not just about hand-eye coordination, it’s about the way you look, you’re taught to perceive things differently. I think anybody who goes to an art school has what I’d describe as a creative vat – you’re desperate to tell stories or to tell something that’s inarticulate in any other way. It doesn’t matter how you tell it, but the art school, at the time I went (and it was possibly more traditional than it is now) it held your face and made you look at things. So instead of drawing something it would make you look and make you think about it.

What do you think is the future of having an art school education in the current economic climate?

Any society that denies its artists or creative people is a moribund society. That’s where the best expression of discontent or upward movement or anything always comes from, because it’s people distilling ideas and representing them in ways that people can discuss and take forward. It’s stupid to have a society that dismisses its art schools or any of what they’d call “soft subjects” at Universities. It’s the opposite, it’s the mark of a civilised society. We need engineers, but we also need the people who say the things that need to be said, and I think that’s what art is.

Do you think the value of having an art education itself has changed?

That’s an interesting question. It probably has changed because when I did it it was almost quite work-like, it was like a journeyman’s project of wanting to be an artist and then ending up being one. But if you take someone like Noel Fielding you think, there’s somebody who is smashing the boundaries of television, and because he’s an art school person, it really matters. All the great bands, certainly from the 80s and 90s, were also art school people.

What do you think of the creative industries in Glasgow?

It’s great, it’s very healthy. It always was, too. We punch way above our weight in terms of demographics. There’s only 5 million of us, for God’s sake, it’s ludicrous. We make films and music and art. It’s crazy. I don’t know why we do that, maybe it’s that we draw on our insecurities, it’s this sort of Calvinist tradition versus Modernity. There are all sorts of theories about it but there is no question that it exists.

- 6, 7 *Stills from The Tannery*, Celtic Media Festival Best Animation 2011.
- 8 Iain Gardner
- 9 Louise Lockwood on location, BBC Scotland
- 10 *Parallel Worlds, Parallel Loves*, BBC4 documentary filmed and directed by Louise Lockwood.



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Iain Gardner
(Graphic Design 1993)
Animator
www.iaingardner.co.uk

How did you end up segueing from painting into animation?

I remember my sister, Elsbeth, having been to the art school before me had said that statistically (which might not be a good way of looking at it) there are only one or two graduates per year who make it in painting, who really make an impact. The year I was due to graduate that would've been Jenny Saville. I took on board what my sister was saying and learned something new.

It's strange because I found myself very interested, since childhood, in animation. It was a combination of the fact that I liked the performing arts - that audience reaction that you get for delivering a line or by making a gesture was instantaneous, and presenting to someone a beautiful drawing or a thought-provoking image could never illicit the same reaction. So I found myself realising that animation was the medium that I wanted to work in because I could use my painting skills but also get that ego boost of the instant audience reaction to it. The only slight mis-match of my being in Glasgow was that, at the time, they didn't offer an animation course. Even though there was the potential to go to Edinburgh to study animation, I was still drawn to the rigorous inquiry that was at Glasgow. You were rubbing shoulders with people who were studying under Dave Harding in Environmental Art and that was a really exciting department that had come into form at the time.

I was drawn to animation in an almost passive way. If you're in the cinema or watching television you just accept that you're going to watch the film, or you've agreed to be there. What appealed to me was the idea of doing interventions in the public space, which is very much what Dave was talking about in Environmental Art at the time.

How have attitudes about animation changed?

Jean Pilling who co-ordinates the British Animation Awards gets animators on the jury now. It can still be problematic but it's Jean's prerogative to make sure that animation is recognised as an art form and the films that get most recognition at the British Animation Awards are auteur-led and very intellectually challenging. That's very important. So, I think generally, in terms of the art world and in terms of cultural recognition, I think animation has seeped in now and it's embedded.

Do you think there's enough of an effort made in Glasgow or in Scotland to foster animation talent?

It's about balance - do we want to build a plebeian work force at art college, or do we actually want people who are going to the BBC and saying "I have intellectual property"? Many people might turn their noses up if you talked about Peppa Pig, but Peppa Pig is now worth almost a billion pounds in worldwide sales and rights-affiliated products. So do we want people who know how to switch on computers coming out of Scottish universities, or do we want people who can stay in Scotland and generate that much money for the economy? I think there's a really good case to say that actually the art colleges are doing it right. The art colleges like GSA are concentrating on why we make things: why we do it, what makes a good idea, how you communicate with people. Yes, skills and technology are important, but any monkey can learn how to use Maya. But it's much more important to have graduates who have a strong sense of identity and a strong creative flair.

Louise Lockwood
(Fine Art Photography 1997)
Producer-Director, BBC
www.bbc.co.uk/academy/collegeofproduction/tv/tips_interviewing_tv

What do you think has been - and is - the art school's contribution to Glasgow and beyond?

The cool factor of the art school, I have to say. Because it is such a respected place, I think that for any city to have a really great, respected art school ups the level of the art in the city, and it ups the level of the creativeness of the city. Glasgow is seen as a very cultural and a very hip city. I think having the art school in the middle of it is a big part of that, I'm not sure that it would be the same if the art school wasn't there.

What do you see in the future for Glasgow's art scene?

I hope it will continue to improve. It's like the 103 Trongate, I think that's a great centre now - it's brilliant what they've got going on down at King Street and all around there. There's a real little hub for the arts going on. I hope that more people will stay as well - when there are, for example, so many Turner Prize winners coming from Glasgow you hope that more people will keep this as their base rather than going to London. It's important for Glasgow to keep being seen as a player. There are lots of great places to exhibit here, as well as all over Britain, but it's a good base to have, and I think that's really nice to have instead of doing the whole 'London thing'. As far as art goes, the more people stay, the more impressive the scene gets.

For the documentary I'm making about the art school I'm working with some students who just left in the last couple of years, and it's that new generation that I'm really interested in. I know how I see things, but I want to know how they see things. I'm working with them to see what they think of the new building. It is a whole new way of looking at things, and not just from the technology side. What is important to you changes as you get older and there's a vitality to the younger people - they're the people who make the mark.

Louise is currently working on a documentary about the new Steven Holl building at the GSA. The programme is due to be aired in 2014.

“...I THINK THAT FOR ANY CITY TO HAVE A REALLY GREAT, RESPECTED ART SCHOOL UPS THE LEVEL OF THE ART IN THE CITY, AND IT UPS THE LEVEL OF THE CREATIVENESS OF THE CITY.”

1 *Sinking Romanticism*
Kieran Sheehan,
RIAS Rowand Anderson
Silver Medal submission.

→ BRIEFING

Librarians' Information Literacy Awards

Librarian, Duncan Chappell, received a suitably wordy award as he was named the UK Information Literacy Practitioner of the Year 2011. Duncan received the top award for his work on InfosmART – the GSA library's online course in information and research skills. The awards were judged and presented by Liz Chapman, Director of Library Services at the LSE and Gaynor Eyre, Head of the Department of Information Studies at Aberystwyth University.

InfosmART is now available online as a free resource at gsa.ac.uk/infosmart

Students Stick With GSA

GSA ranked 6th out of 164 Higher Education Institutions for student retention with a rate of 96.7%, according to HESA statistics just published. In comparison with other small, specialist institutions, GSA ranked 2nd out of 31, a rise of 3 places on the previous year.

The Glasgow Miracle

In partnership with the CCA: *Centre for Contemporary Arts*, the GSA has been awarded a significant grant by the *Arts and Humanities Research Council (AHRC)* for a speculative research project that will open up previously inaccessible archive material to assist research and reflection upon the causes and conditions which encouraged the renaissance of the visual arts in Glasgow since the late 1970s. The research team, led by Francis McKee and Ross Sinclair, will organise existing archival material from the Third Eye Centre and CCA (material spanning the period 1972 – the present) and conduct a series of interviews with artists and art workers across that time span to construct an archive for future investigators.

glasgowmiracle.blogspot.co.uk

GSA NEWS

GSofA Singapore Launch

GSA has launched a partnership in Communication Design and Interior Design with two Singapore universities – Singapore Institute of Technology (SIP) and Temasek Polytechnic (TP).

From September 2012, the GSA will deliver years 3 and 4 of its Bachelor of Arts (Hons) programmes in Communication Design and Interior Design as part of this partnership, allowing students studying in Singapore to benefit from not only the same programme of study and award as in the home institution, and resources and equipment according to GSA specifications, but also access to the additional specialist resources, equipment and workshops of TP.

Every student studying in Singapore will also have the opportunity to spend 4 weeks in Scotland at the GSA, working directly with their counterparts in the same programmes based in Glasgow. This will provide a chance to see the graduation exhibition, experience the history of Glasgow and the GSA and the local cultural and industrial context, and work on location-specific projects.

Frazer Macdonald Hay, a former fireman and African expedition leader, now specialist in Architectural re-use, intervention, interior architecture and conservation, has been appointed Director of GSofA Singapore.



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Design Innovation Award

The School of Design's Professor Alastair Macdonald and Dr David Loudon received the 2011 Nexxus Innovation Award (West) in November for work on new biomechanical visualisation software which aims to assist healthcare professionals in providing improved rehabilitation methods after accident or illness. The team constructed 3D animated human "stick figures" from data obtained by researchers at the University of Strathclyde from dynamic, 3D movement, muscle strength and biomechanical performance of 84 older adults from the West of Scotland. The data was recorded and analysed during 11 functional mobility tasks and from this a visualisation method was developed to allow observation of the reconstructed kinematics of the movement repeatedly, as well as in slow motion or freeze-frame mode, with the kinetic data overlaid.

The result is a visual representation which biomechanists, healthcare professionals such as physiotherapists and occupational therapists and, importantly, the patients themselves can understand, discuss and use as a means of ensuring the most appropriate rehabilitation methods are adopted. "By making what is normally quite complicated biomechanical data easier to understand, we hope the system will assist with rehabilitation following stroke or knee replacement, encourage participation in exercise and help to minimise falls," says Professor Macdonald.

Director of Nexxus, the networking organisation for Scotland's life scientists, Graeme Boyle said, "It's generally acknowledged that an ageing population will add more stress to an already stretched healthcare system and anything which can relieve this is to be welcomed. In developing this innovation, the designers worked not only with healthcare professionals but also with focus groups of older adults and their carers to ensure their innovation addressed the requirements of all concerned. It's a wonderful example of two very different disciplines – design and biomechanics – working together to excellent effect. It's something which we're very good at in Scotland."

Campus Redevelopment

With the School of Design now safely relocated to its new base in Skypark, Finnieston, the Newbery Tower has now been taken completely down and the site for the new GSA Building clear, leaving only the Assembly Building and shell of the old 'Vic' intact.

Pictures are being posted on the GSA's dedicated set on Flickr www.flickr.com/glasgowschoolart and regularly via the GSA's twitter updates @GSofA. More details on the progress of the new building are available by visiting the School's dedicated website at www.gsa.ac.uk/campusredevelopment

→ BRIEFING

GSA Tours

This summer, celebrating the year of Creative Scotland, GSA Tours launches two new Glasgow City Walking Tours.

Our award-winning student guides will lead walking tours exploring Mackintosh's legacy and life, and guide visitors through the city with their inside knowledge of Glasgow's contemporary architecture, arts scene and creative output, showcasing the GSA's legacy and impact throughout the city. Tours start 18 June 2012. gsa.ac.uk/tours

RIAS Rowand Anderson Silver Medal

Kieran Sheehan of the Mackintosh School of Architecture won the RIAS Rowand Anderson Silver Medal for best Scottish student 2011. The awards, now in their 9th year, recognise the achievement of individual students and their schools of architecture. They are a mark of the continuing high standards of Scottish architectural education and ensure that both construction professionals and the public can enjoy the creativity and vision of Scotland's future architects.

The judges included Ian Gilzean, Chief Architect, Scottish Government, Edgar Gonzalez, Briscac Gonzalez Architects, Kate Hendry, Architecture + Design Scotland and RIAS President Sholto Humphries. The Mackintosh School of Architecture's students have now scooped the prestigious award for the last three years' running.

- 1 Isi Metzstein
- 2 St Peter's College (and Seminary),
Cardross.
Main block and courtyard corner.
- 3 St Benedict's, Easterhouse, Glasgow.



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SPACE, METZSTEIN AND ARCHITECTURE

Emma Cowing, Senior Writer, Scotland on Sunday, meets friends and colleagues of the late Isi Metzstein, one of the 20th century's most extraordinary architects and teachers.

→ In the living room of his Dowanhill home, Isi Metzstein built a city. Along the mantelpiece and over the nest of tables it crept, hundreds of miniature buildings bought from flea markets everywhere he went, and augmented by friends and ex students. There were Eiffel Towers, Empire State buildings, even a scale model of his own St Paul's Church in Glenrothes, gifted to him by students from The Glasgow School of Art. In the evenings, as the light outside faded, Metzstein would sit by the fire and talk with friends and family, surrounded by his glittering miniature metropolis.

- 4 St Bride's, East Kilbride.
The west façade with fold in the wall. The corbelled brick marking the hidden entrance to the church.
- 5 St Bride's, Interior.
- 6 St Peter's, Cardross.

“AS A RIGOROUS EDUCATOR, HE COULD REDUCE STUDENTS TO QUIVERING WRECKS. THE PHRASE “YOU’RE CRYING! I SHOULD BE THE ONE CRYING, I’VE BEEN TEACHING YOU FOR A YEAR!” WAS OCCASIONALLY DEPLOYED TO DEVASTATING EFFECT.”



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→ At home, at work and all through his life Metzstein, who died in January after a long illness at the age of 83, immersed himself in architecture. His love of buildings and form, of light and shadow, along with his rigorous attention to detail and his formidable, larger than life presence made him one of the 20th century's most extraordinary architects, and one of the Mackintosh School of Architecture's best loved tutors.

A Jew born in Germany who had fled Berlin for Clydebank at the outbreak of World War Two on a KinderTransport, he took to his adopted city with gusto, inspired and informed by its ornate, Victorian buildings, its architectural sons such as Charles Rennie Mackintosh and Alexander 'Greek' Thompson and its dry, caustic sense of humour.

"Being brought up here conditioned us both to do architecture," says Andy MacMillan, who was Metzstein's design partner at the celebrated Glasgow firm of Gillespie, Kidd & Coia for over 20 years and an Emeritus Professor at the Mackintosh School of Architecture. "We would go travelling together to Paris and Marseilles and then on to Rome to look at the extraordinary buildings there, but when you go to these places you realise that Glasgow is actually a very fine city. We were very lucky to be living and working here at that time. We were at a pace with what was happening all over Europe."

MacMillan and Metzstein's partnership is the stuff of legends. It started at The Glasgow School of Art in the mid 1940s, where the two young men were enrolled in an evening course in architecture whilst working as apprentices – MacMillan with the Glasgow Corporation, Metzstein with Gillespie, Kidd & Coia (GKC), where he had been taken on at the age of 17. They were both, by their own admission, "a bit fanatical about architecture". After graduating they would meet each Wednesday at The King's Bar (now The Griffin) on Bath Street along with other likeminded friends to talk about their passion for the subject in what was later christened 'the Wednesday Club'.

"Architecture can be a business or it can be a profession," says MacMillan. "We were still interested in architecture, in what was happening in Europe as well as at home, so we would meet to talk about the latest developments and what the architectural magazines were writing."

Even in his early days at GKC, Metzstein was held in high esteem by its owner, Jack Coia. MacMillan recalls that when he was told in 1954 that Coia wanted to interview him for a post in the firm, it was Metzstein who swung the job for him.

"I went up to the office and met with Jack, and started to unroll all the drawings I'd brought with me, but Jack stopped me and said 'don't worry about that, Isi says you're alright'," says MacMillan. "And that was me into the firm."

The pair quickly set about transforming the landscape of post-war Scotland. With commissions rolling in to GKC from the Roman Catholic Church and local authorities (in all, the pair built an astonishing 18 churches) they had a huge amount of freedom, amidst the atelier-type atmosphere of GKC's Glasgow offices, to breathe life into their modernist visions.

From the church at Glenrothes to St Bride's Church in East Kilbride, their work was brave and uncompromising. They used brick walls, concrete, rounded, smooth shapes and daylight itself in a way that had never before been seen north of the border.

"They were able to reinvent these types of historic buildings in a modernist way," says Mark Baines, lecturer at the Mackintosh School of Architecture and a former pupil of Metzstein's.

"They did away with the basilica type of church with the nave and aisle – but always in a way that was substantial. If you compare their work with other buildings of that era they used substantial materials and unique structures." Their use of daylight within

7 GKC archive collection, GSA Archives and Collections Centre.
8 Andy MacMillan and Isi Metzstein, GKC 1956 – 1987, The Lighthouse, Glasgow 2007.



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buildings was extraordinary. "It was about how you admitted daylight into these spaces," says Sandy Wright, of Wright & Wright Architects in London, who studied under Metzstein and also worked at GKC before moving south to start his own practice with his wife Clare. "The Church at Glenrothes had this light on the back wall that was ever-changing through the day – it was really quite beautiful. They understood that you don't just create a glass building, you don't flood it with light, you control the light and let it in a way that is powerful."

St Peter's Seminary at Cardross, often viewed as their greatest work, brought them a new level of fame thanks to its Le Corbusier inspired levels and use of glass and space. "It was a major building," says Baines. "It's so simple on one level, yet so complex at another. It's unique. There was a diverse range of accommodation, teaching, recreation, a library, a refectory – it's hard to imagine anyone even now coming up with something like that in terms of the light, the structure and the integration."

Through it all, the partnership between Metzstein and MacMillan remained central to the buildings that they produced.

"HE WAS A HUGELY SIGNIFICANT ARCHITECT IN POST-WAR SCOTTISH ARCHITECTURE BUT HE WAS ALSO AN ENORMOUSLY INFLUENTIAL TEACHER."

"There would be arguments, of course," says MacMillan. "But we prided ourselves on never compromising. Isi and I had an empathy that allowed us to work together. Partnerships often split but ours lasted a very long time."

Tom Connolly of Glasgow-based Elder & Cannon Architects, who also studied under Metzstein and whose Andrew Doolan Award-winning work has been much informed by that of his former teacher, says the pair had a unique understanding about context.

"You don't design a building in a vacuum," he says. "You design a building for where it is, whether that's an urban context, if it's freestanding, if it's rural – it's got to have a dynamic as to where it is. They understood that, and they taught it to others, including myself."

Their biggest project was Robinson College in Cambridge, an imposing red brick structure that was recently named one of the 50 most inspiring buildings in Britain.

Wright worked on the building with him. "It showed me what made colleges," he says. "Staircase systems, the hierarchy of space, a society of rooms and the relationships between internal and external spaces, formal and informal."

As GKC was wound up in the mid-1980s, both Metzstein and MacMillan returned, this time as teachers, to The Glasgow School of the Art and the newly formed Mackintosh School of Architecture.

Blue suit, blue tie, blue shirt, big glasses, booming voice and a mop of unruly hair, Metzstein was incapable of keeping a low profile at 'the Mack'. Many students recalled hearing him before they saw him, or remember him bursting into a room covered in a light dusting of chalk and full of energy.

"He was very particular and principled and he established a culture of rigour which the

school still has," says Christopher Platt, Head of the Mackintosh School of Architecture and a former student and colleague of Metzstein's.

"A lot of it came from being a practitioner rather than coming from an academic background," he says. "We felt moved to keep up with him and keep showing him our work. When you're taught by a great teacher you start to see the world through their eyes. He was a hugely significant architect in post-war Scottish architecture but he was also an enormously influential teacher."

As a rigorous educator, he could reduce students to quivering wrecks. The phrase "You're crying! I should be the one crying, I've been teaching you for a year!" was occasionally deployed to devastating effect.

Wright says Metzstein did not suffer fools gladly. "His crits were legendary," he says. "He could spot flaws instantly and his style was unique. With wit and Socratic questioning he would take proposals apart, but send you off motivated to do better, which was a rare talent. I know some found his crits too much, but I and others couldn't get enough."

He drilled his students to study the modernists – to absorb the work of Le Corbusier, Alvar Aalto and Mies van der Rohe. They read and analysed, chapter by chapter, theory books such as Robert Venturi's *Complexity and Contradiction*, and Metzstein's favourite book – Sigfried Giedion's *Space, Time and Architecture*.

"What was so wonderful about him was that he was willing to share his knowledge with others," says Connolly. "He was interested, year after year, in students of architecture. They gave him a buzz, and he certainly gave them a buzz."

He was, to Andy MacMillan, the man with whom he forged a lifelong working partnership, "a best friend". To others, such as Wright and Connolly, he was a mentor.

"He created this huge, disparate family of architects and artists who grew to love him," says Platt. "He brought so many people together."

In later life he was devastated by the fact that St Peter's Seminary at Cardross, viewed by many as his and MacMillan's finest work, had been allowed to deteriorate into the ruin it now is today. But he recognised too, that his work would live on.

"He always said it would make a beautiful ruin," says Wright, wryly.

The Gillespie, Kidd & Coia archive at The Glasgow School of Art provides a unique insight into the work that Metzstein and MacMillan created, allowing future generations of architects a peek at how they went about their work, and built structures whose impact on the landscape is now internationally recognised.

Indeed Metzstein's legacy lies, say those who knew him, in both the buildings he created, and the new generation of architects whom he helped shape.

"The buildings survive, however badly treated or mutilated they are," says Baines. "They are still full of fantastic ideas and of course the drawings in the archives are also still there."

For many, he will live on in his students, those he imbued with a sense of the extraordinary, and with the passion to pursue true beauty within architecture.

"He was such a unique character, so distinctive and so easy to like," says Baines. "He embodied warmth, wit and wisdom, and that is what people will remember about him."

The day after Metzstein's memorial service in January, family and friends gathered at his house for brunch. Standing in the living room, surrounded by his extraordinary model collection, they celebrated the life of a man who forever changed the landscape of 20th century Scotland, and inspired all those who met him.

"I swear," says Wright, "that he was in the room with us."

GS&A

1, 2 Panel: The Inventors of Tradition exhibition.
Installation view image courtesy of Alan Dimmick.
Exterior image courtesy of Michael Walchauer.



1

THE MISATTRIBUTION OF A MIRACLE

COME TO THE EDGE!
And they came
And we pushed
And they flew.

— *Not Appolinaire*

→ The preceding quotation is often wrongly attributed to poet and art critic Guillaume Apollinaire. It's a glorious cliché and a miracle that we hope happens to young artists in art schools. Yet, although the 'inspirational quotation' is misattributed, the miracle that is described remains. This is true of the 'Glasgow Miracle', a term coined in 1993 by GSA lecturer Hans-Ulrich Orbist, a phrase that is still used today to explain what's happening in Glasgow's art world right now, for we are not yet 'post-miracle' are we? Try to explain it, anachronistically employ, invoke, deny or exorcise the term, but it won't go away. It's still all happening in the present tense. But it seems wrong to attribute the current situation to a miracle – the truth is more prosaic – yet what has happened in Glasgow in the last thirty years remains extraordinary.

Francis McKee, Director of the CCA and lecturer at the GSA will head a project that sets out to unpack and contextualise the phenomena, a project that has been awarded £122,500 by the Arts and Humanities Research Council (AHRC). McKee is also slightly suspicious of the

'miracle' label. "I always felt the coining of the description of Glasgow's cultural success as a miracle was double edged," says McKee. "Miracles come from nowhere and disappear as quickly (if you even happen to have faith in miracles...)." I can see why it may have appeared a miracle from a distance, however, as Glasgow's previous reputation had been as an industrial powerhouse and then as a post-industrial urban husk. But from within, it's clear that there were many factors at play that gradually coalesced and eventually were acknowledged at an international level with some surprise." Like most writers, lecturers and artists, Karla Black, an alumni of GSA and 2011 Turner Prize nominee, is also ambivalent about the term. Agreeing with McKee, she says, "It's strange for me to hear what's happening in Glasgow described as a 'miracle'. I would never think of it like that. I suppose when you're inside something it's very difficult to see it from the outside. That said, I am aware that the quality of art currently made in Glasgow is unusually high."

If one measures success in prizes and column inches (it is impossible to ignore the presence of GSA artists who



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are nominated and who win the Turner Prize, for example), then it is hard to deny that Glasgow is currently centre stage. The specific socio-economic conditions that have led to this (erm, bust, boom, bust), must be taken into consideration, a cultural climate that the artists themselves have both exploited and been the victims of. "My own theories would include the wider education for a generation of artists growing up from the 70s onwards," says McKee, "The establishment of an infrastructure (Wasp's Studios, the Print Studio, Third Eye Centre, Transmission and later Tramway and a host of others) encouraged artists to stay in the city. The city's abundance of empty industrial spaces, the tight-knit support offered by the community, the arrival

"BUT IT SEEMS WRONG TO ATTRIBUTE THE CURRENT SITUATION TO A MIRACLE - THE TRUTH IS MORE PROSAIC - YET WHAT HAS HAPPENED IN GLASGOW IN THE LAST THIRTY YEARS REMAINS EXTRAORDINARY."

of artists from around the world, the city's regeneration through art policies and the work of the arts council all contributed too. What's clear already from looking at the archives is that current theories can easily be challenged by evidence from the past and that our memories are selective, praising some figures, forgetting others just as important or misremembering dates and events. Hindsight is not to be trusted!"

What does seem to have been vitally important is the amount of artist-run spaces in the city, leading to a multi-tiered system allowing artists of all levels of experience to enter and exhibit. Karla Black cannot emphasise this enough – "There are places to exhibit for artists at every stage of their development," she says, "It means that an artist can continue to develop their practice and can have ambitions to sort of 'move up the ladder' of exhibition opportunities.

Also, The Scottish Arts Council had increasing amounts of funding that an artist could apply for as they became more experienced and more visible that give the strong foundation that makes it possible to build a good body of work here."

We can create a post factum narrative of sorts in order to explain how this occurred: the increase in artist-run initiatives and spaces (a turn away from the critic and curator), towards the professionalisation of this role – artist as critic and curator. Many contemporary art writers and historians such as Sarah Lowndes, and Neil Mulholland, have examined the three decades of success in terms of 'social sculpture' and 'critical regionalism', socio-political terms

that attempt to describe the interactions between the artists themselves, and the artists and their environment – Glasgow. When the big boys and girls of the 80s and 90s became successful (read international), the younger generation took stock, took a DIY approach and looked inwards, knowingly, creating work and a critical climate

that no longer looked south for recognition. This wasn't a salon de refuse, but an anti-salon salon, what can still be understood as an agitational or (deep breath) avant-gardist tack. The do-it-yourself mentality that emerged became formalised in the 90s by the Environmental Art Department, emphasising the process of finding a space to exhibit, reacting to the space and creating site-specific work – the whole process of installation now understood as significant and incorporated into the work, becoming the work.

It became increasingly difficult to ignore these developments internationally, and with the political and economic climate in Scotland 'on the up', it made sense that we now had a pavilion at the Venice Biennale and that Glasgow had its own international art festival, the GI. Commercial galleries (such as The Modern Institute and Mary Mary), run by artists who had originally been involved

in grass roots artist initiatives, also took the work borne from this hiatus very seriously, helping to putting the work on an international stage. Yet even in the current economic climate (maybe in reaction to it) there has been an increase in artist-run spaces in the city, with The Duchy, Ironbratz, the Mutual, the Glue Factory and Panel being some of the most recent additions.

Panel, co-founded by Catriona Duffy and Lucy McEachan, are independent design curators and producers with backgrounds in visual art, design and art history. They are indicative of the recent increase in artist-run initiatives that not only exhibit local talent but bring world-class artists and designers to Glasgow. "We are interested in creating new forms of cultural programming that animate and activate real spaces and find new contexts beyond the gallery," says Duffy. Their last project, *The Inventors of Tradition*, involved an exhibition, a film screening, a publication and taking the work to international showrooms. "Glasgow is home to a large community of creative people, many of whom may have studied in the city and then decided to stay," continues Duffy, "It's this community that supports and creates opportunities to make and present new work and we think this is an ongoing tendency. The Glasgow School of Art has, over the years, undoubtedly attracted a number of home-grown and international artists as a result of its inspirational teaching."

So the miracle continues, with The Glasgow School of Art at its heart. It's difficult not to compare what's happening now in the art world (and the world at large) with what happened then, but this time Glasgow has thirty years of experience and success behind it. It begins, again.

GS&A

→ Dr Alex Kennedy is a freelance art historian and critic. He currently runs Daat Press, a new publishing house based in Glasgow.

- 1 The new www.gsa.ac.uk
- 2 Model wearing Natalie Wardrope, GSA Fashion Show 2012.

→BRIEFING

Creating Cultures of Innovation

The School of Design's Centre for Design Innovation in partnership with Institute of Directors Scotland has created a unique research project to investigate supporting sustainable economic growth through better use of skills within existing companies. 'Creating Cultures of Innovation' (CCOI) is a pioneering action research project that uses design thinking as a vehicle to explore the effective use of skills and subsequent impact on individual and organisational performance. In collaborations with industry they explore how to use the knowledge and expertise of a team of key personnel in co-creating solutions that respond to real challenges. By providing bespoke tools within a defined framework they structure and guide the process of creative thinking: the process is flexible and responsive to change and intended to engage the team, and the wider organisation, in generating practical outputs for implementation.

culturesofinnovation.co.uk

Scottish 10: Eastern Qing Tombs

The Scottish government has signed a cultural agreements with China to allow specialists from Historic Scotland and The Glasgow School of Art's Digital Design Studio to digitally map one of China's ancient monuments as part of their joint 'Scottish 10' project – an ambitious five year project using cutting edge technology to create exceptionally accurate digital models of Scotland's five UNESCO designated World Heritage Sites and five international ones in order to better conserve and manage them.

The Eastern Qing Tombs are the resting place of China's last ruling dynasty, its emperors and more than 100 of their concubines.

gsa.ac.uk/dd

GSA NEWS

New Head of the Mackintosh School of Architecture

Practicing architect and educator Christopher Platt has been appointed Head of the Mackintosh School of Architecture. Director of studioKAP architects and previously Director of Graduation Studies in the Department of Architecture at The University of Strathclyde, Christopher brings to the GSA over 30 years in practice both in the UK and internationally, half of which has been combined with working within architectural education and research, Christopher's research interests include dwelling and place, detail, the design process and architectural pedagogy. These, together with his ability to present a "Glasgow voice" to architectural and educational issues, his commitment to practice-led, studio-based education and research, provides a good fits with the Mackintosh School's existing areas of research strength in environmentally sustainable architecture, urban design and place-making and provides a platform for growth.

Speaking on his appointment he said, "The Mackintosh School is moving into its most exciting phase so far and it is a tremendous privilege to be part of that and lead this hugely ambitious school in a challenging time for both the architectural profession and Higher Education."

Professor Seona Reid, Director of the GSA who led the appointment panel said "the appointment of Christopher Platt to this important role follows an exhaustive recruitment process which attracted international interest. That we were able to find someone of Christopher's calibre and standing already working in Glasgow reflects the international position which the city and the School have in architecture and design and the talent of those working within them."



1

New Website launched

During the summer of 2011, the School was making big plans to update its digital strategy and at the heart of this was the need to develop a new, more contemporary website underpinned by modern technology and flexible content management tools.

This ambitious project saw the complete redevelopment of the art school's digital presence, made possible thanks to an inspiring collaboration between the GSA, Screenmedia and their long-term partners ISO.

The website design is bold, in addition to easy site update and maintenance, the solution helps aggregate a wealth of information from GSA's many social and external spaces and has been shortlisted for Best Website at the Heist Awards 2012.

www.gsa.ac.uk

Silversmithing Success

GSA Silversmithing and Jewellery and Sculpture students picked up an array of awards from the Student Medal Project from the The Worshipful Company of Founders. Grand First Prize for excellence in the medallic medium went to Ruth Leslie's *Kenenisa Bekole*. This work was the overall winner and selected as a medal to be cast for sale to its Members. The prize presented by Morton & Eden Ltd, selected for patination, modelling and contrasting use of sides went to Merhan Sorkhaey Oskoly, Sculpture and Environmental Art: *Autumn and Spring*.

An Honourable Mention, presented by the Bigbury Mint, for using the medal to explore an important subject went to Tina Alexandra Macleod, Silversmithing and Jewellery: *Two*.

→BRIEFING

GSA Fashion Show 2012

The latest cohort of young designers from GSA's Fashion + Textiles unveiled their spring collections in March, with hopes of becoming more familiar with the glare of spotlights on the catwalk in the months and years to come.

The outfits on show at SWG3 in Glasgow had been created with two themes in mind. While textiles students focused their work on journeys, those studying fashion design produced striking monochrome collections.

The students showcasing their work aim to follow in the footsteps of the GSA graduates who are already well-known in the fashion business, including rising star Jonathan Saunders, who earlier this year won the BFC/Vogue Fashion Fund Prize, and punk designer Pam Hogg.



2

Dementia Dogs

Thinking Dogs for Dementia is an ambitious project being developed by the GSA product design students, Alzheimer Scotland, and Dogs for the Disabled to help improve the quality of life for people living with dementia.

Four GSA product design students came up with the idea of training dogs to respond to different triggers after Alzheimer Scotland challenged the School to suggest an innovative way to improve the lives of dementia sufferers.

The concept was pitched to the Design Council, which in partnership with the Department of Health was offering funding for projects that helped those with early-stage dementia.

The Dementia Dogs scheme has now gained the backing of charities Dogs For The Disabled and Guide Dogs, which already provide dogs with similar skills to help those with physical disabilities.

The number of people with dementia is set to hit one million by 2021 and 1.7 million by 2050. It is believed that six out of ten of those with the condition are undiagnosed.

Sufferers of dementia and their relatives are urged to suggest ways that dogs could help them via the website www.dementiadog.org

Tartan Mercury Prize

The Scottish Music Industry Association (SMIA), in partnership with Creative Scotland, has launched The Scottish Album of the Year (SAY) Award, a platform to champion some of the region's finest albums, with a prize of £20,000 (equal to the Barclaycard Mercury Prize).

To celebrate the links between music and art, a £20,000 art commission will be offered to a graduate of the GSA. The winning graduate will produce ten artworks to be donated as prizes for the short-listed finalists. The Scottish Album of the Year Award's arrival coincides with the Year of Creative Scotland 2012.

The Victor Fellowships 2012

We are delighted to announce that the GSA's Fine Art Photography department has been selected by Hasselblad Foundation's (Sweden) prestigious educational fellowships in photography, the Victor Fellowships, as an alternative choice for their Bachelor Victor Fellow, starting September 2012. The aim of the Fellowships is to encourage continued education on a postgraduate level at well-reputed institutions outside the Nordic countries.

hasselbladfoundation.org

- 1 Still from *The Winter*
- 2 *In The Garden*,
Zara Idelson,
Painting & Printmaking 2011.
- 3 National Museum of Scotland
redevelopment, Gareth Hoskins
Architects

ALUMNI NEWS

→ BRIEFING

Shell LiveWIRE Hot 40 for Art Pistol

The £10,000 Shell LiveWIRE Young Entrepreneur of the Year Award 2011 was within reach of GSA alumnus Ali Smith. *Art Pistol* by Ali Smith won a LiveWIRE Grand Ideas Award, beating off competition from hundreds of entrepreneurs to make the annual awards shortlist – the Shell LiveWIRE Hot 40. *Art Pistol* is a new kind of art gallery that represents artists. This cutting edge, online gallery targets mainstream and exclusive art audiences, providing buyers with art for every taste and budget.

artpistol.co.uk

anCnoc Blackbox Graduate Visual Art Award

The Glasgow School of Art sculpture graduate Euan Ogilvie won the anCnoc Blackbox Graduate Visual Art Award. This brand new award aims to give graduates the opportunity to work outside of their normal practice and gain inspiration from The Arches' multi-artform activity. As the winner, Euan will be supported with space and funding by The Arches.

Print Assembly

Lauren Bryden (Textiles 2010), started up the community printing business The Print Assembly in spring/summer 2011. The Print Assembly evolved to overcome the lack of funding and opportunities, and provide the community with innovative printing in the form of workshops and hand-produced textile designs. Lauren explains "In my work, I recycle a lot of materials to reuse as printing equipment and provide the community workshops on an outreach basis which involves traveling over Britain. This means that big costs which would usually be invested in printing equipment and premises are avoided, but demands an innovative approach to work."

www.theprintassembly.com

The Winter – Feature Film

Alumni Konstantinos Koutsoliotas and Elizabeth Schuch (both 2D3D Motion Graphics, 2004 and 2006) are currently making an animated feature film *The Winter*.

The couple run their own film production company, Melancholy Star, which is based in London and specialises in visual effects. *The Winter* will be directed by Koutsoliotas co-produced with Mastershot Digital Cinema. The story focuses on a young writer who escapes his pretentious life in London. In a bid to complete his novel, he makes his home in an abandoned house in Siatista in the mountains of Northern Greece. There, he is confronted by the ghosts of his dark past.

The film project also includes a documentary, and the filmmakers are currently collecting the director's family stories, and recording documentary footage in hopes of catching one of the family ghosts on tape.

Find out more at www.melancholystar.net and www.winter-thefilm.com



1

Gareth Hoskins Architects' National Museum of Scotland

Gareth Hoskins Architects has won the 2011 RIAS Andrew Doolan Award for the Best Building in Scotland, the UK's most lucrative architecture prize, for the National Museum of Scotland. Beating off stiff competition from 12 other shortlisted entries this win comes less than a week after the project won a GIA Award for Conservation.

abstract Award

abstract *critical* have awarded Zara Idelson (Painting and Printmaking, 2011) their first ever Newcomer award. As winner, she receives a cheque to the sum of £5,000.

www.abstractcritical.com



2



3

→ BRIEFING

Shrigley Musical

In November David Shrigley's libretto *Pass the Spoon*, was performed in Glasgow and London. A "sort-of opera set around a faux TV cookery show," the central characters were chefs June Spoon and Phillip Fork, a selection of foodstuffs including a manic depressive Mr Egg and a wise Mr Banana. Shrigley initially found it a challenging medium, but his words were given shape by composer David Fennessy and director Nicholas Bone, both Shrigley fans who first suggested a collaboration in 2008. The subject matter came more easily. "With a TV cookery show I can deal with eating and killing and shitting – things that seem to crop up in my work anyway," he said.

Saatchi New Sensation

Painting and Printmaking alumnus Gabriella Boyd received a special commendation as part of the prestigious Saatchi Gallery's New Sensations Prize – the first time in the history of the award that an artist has received such a mention. Rebecca Wilson, director of the Saatchi Gallery, said: "The judges were so impressed with her work, which is why we decided to give a special commendation award to her, the first time this has happened in five years of doing the prize."

"We loved the confidence of her work and were very struck by how assured it is for someone so young."

"The new paintings she made specially for the exhibition show great talent and also huge potential for her future as an artist. We feel that she will, without question, go on to make many more wonderful paintings."

Jim Birrell, Head of painting and printmaking said: "Selected from over 600 entries from across the UK and as the only Scottish graduate to be short-listed, we are delighted with Gabriella's success."

- 1 Chesterfield commission, Fun Makes Good.
- 2 Dear Prudence teacups for Urban Outfitters.
- 3 Pete Rossi, Youngs Guns winner.
- 4 Geri Halliwell's Spice Girls boots.

ALUMNI NEWS

→ BRIEFING

Fashion Fund Award

Jonathan Saunders was selected from the British Fashion Council's shortlist of nine designers to win the 2012 BFC/Vogue Designer Fashion Fund award. The award, now in its third year, is designed to assist rising stars raise their profile and assist business development for twelve months. Saunders will benefit from a bespoke mentoring program.

The panel selected Jonathan as a winner based on the strength of his catwalk and pre-collections and the acclaim he has received from media and buyers in the UK and internationally. As well as receiving mentoring to develop his business, he was awarded a cash prize totalling £200,000 to fund development.

New York TV and Film Award

Lu Si Si (Visual Communication 2011) won the Best Video award in the Budget Category at 2011's prestigious New York TV Program and Film Festival. His award-winning Digital/Analogue video shows a series of analogue cameras moving in rhythm to music he created himself. The aim of the video was to use digital music to complement analogue visual art. Si Si defeated competition from international companies including CNN, HBO, and ESPN. youtu.be/II0mi2dmNJo

Alumni on the Web

Hopefully you have seen the new GSA web presence and had some time to uncover some of its many layers. We are currently in the process of developing parts of the site, including our section on alumni. Kate Hollands, Alumni Manager, recently put a call out to alumni asking if they would like to be profiled on the web. You can see the results at www.gsa.ac.uk/alumni under Alumni Stories and if you would like to be featured please contact Kate at k.hollands@gsa.ac.uk for more details.

Design and Democracy at Scottish Parliament

Graduates of Scotland's four art schools have been brought together on Holyrood Road at the Scottish Parliament's Main Hall. Between November and March, 16 graduates from GSA, ECA, Duncan of Jordanstone and Aberdeen's Gray's School of Art collaborated on the latest exhibition, Design and Democracy. The longest ever to be held at the Scottish Parliament, the exhibition featured pieces from 16 graduates across the four schools and was supported by Creative Scotland.

Design and Democracy is based on a number of themes, including sustainability design, health and well-being, and the impact of strong visual communication. Playing to each college's strengths in the area of design, model storefronts were displayed alongside photographs and specially-designed products.

Young Makes Good

Eleanor Young (Textiles, 2007)'s company Fun Makes Good specialises in re-working previously unloved items of furniture with stunning bespoke upholstery, blending traditional techniques with a distinctive graphic aesthetic. Inspired by contemporary architectural forms and geometric shapes, Fun Makes Good combines detailed embroidery techniques with bold patterns and creative colour combinations to produce a striking range of interior products using locally sourced, specialist wools, leathers and hand dyed cotton.

www.funmakesgood.co.uk



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Dear Prudence...

GSA alumna Laura Vickers of Dear Prudence has teamed up with Urban Outfitters to create an exclusive range of enchanting illustrated mugs. They hit Urban Outfitters stores nationwide at the beginning of November for £15 each. This collaboration will continue into Spring/Summer 2012 with the range expanding into cake stands, plates and textiles. For more information on all products and up and coming news visit www.dearprudence.info

Young Guns Go For It

Pete Rossi (Vis Comms 2006) is one of the 50 winners to receive the Art Directors Club of New York Young Gun award. The judges on the ADC Young Guns panel assessed a body of work he has built up since graduation five years ago and they regard him as one of the very brightest prospects in his field. As part of the prize, Pete has travelled to New York to meet the other 49 winners, who come from diverse locations including Singapore, Helsinki, Brazil and San Francisco. The winners' exhibition is travelling to design centres worldwide for one year.



3

Flexi-ject

Kate Farrell (PDE MEng 2007) recently led on the development of a novel auto-injector for drugs dubbed Flexi-ject for technology consultants Cambridge Consultants. The new innovative system set to revolutionise the lives of those who have to self administer drugs, measures just 11cm long and simply requires the user to press the device against their skin to deliver a 1ml dose of drug, rather than having to simultaneously hold it in the correct position and press a button as current devices.

→ BRIEFING

Spice World

Liz West (Sculpture & Environment Art 2007) pitched, curated and loaned her collection of Spice Girls memorabilia to Leeds City Museum in 2011 gaining a Guinness World Record for The Largest Spice Girls Collection. Liz wrote a book to accompany the show, with a foreword by GSA's Nicholas Oddy (Forum for Critical Inquiry). The collection will be touring the UK in the winter.



4

Scottish Artists' Benevolent Association

The Association has some funds available and may be able to assist GSA graduates experiencing difficulties through ill health or unforeseen situations.

Applications are considered in March and November unless in cases of emergency. Overseas graduates are not eligible.

Application forms: Mrs Lesley Nicholl, Secretary, SABA, 5 Oswald Street, Glasgow G1 4QR
Tel: +44(0)141 248 7411
E: enquiries@robbferguson.co.uk
Charity No: SC011823

The Tod Endowment Fund

With separate funding the Scottish Artists' Benevolent Association is empowered by the Scottish Artists' Benevolent Association to provide holidays in Scotland for artists (resident in Scotland for at least two years) who are experiencing difficulties.

Application forms are available from the Secretary, as above.
Charity No: SC10046

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THE GLASGOW SCHOOL OF ART

DEGREE SHOW 2012
9 – 16 JUNE
WWW.GSA.AC.UK/DEGREESHOW2012



Hand Compacted Sphere, Sam De Santis, Fine Art Photography 2012.

1 *Tele and Data V*, 2009
Studio 58, Hayley Tompkins
Found object, gouache
14.7 x 4.7 x 2.8cm.
Collection Martin and
Rebecca Eisenberg.
Photo: Thomas Müller.

2 *The Immortals*,
Folkert de Jong,
work in progress, 2012.
Copyright Studio Folkert de Jong.
Courtesy the artist and Galerie Dukan
Hourdequin, Paris.
3 *WiFi swimming pool mural*
(unfinished), 2010, Alex Frost.

EVENTS

Details of all of our current and future events across the School, including a video archive of past events, can be found on the new GSA website at:
www.gsa.ac.uk/events

Events can be accessed directly on your smartphone using the QR codes given.



1

Glasgow International
Title: *The Immortals*
Artist: Folkert de Jong
20 Apr – 7 May 2012
Preview:
Friday 20 April, 6 – 8pm
Opening hours:
Mon – Sun, 10am – 5pm
Venue: 167 Renfrew Street
Glasgow G3 6RQ
Dutch artist Folkert de Jong makes a new installation of figurative sculptures for the Mackintosh Museum, inspired by the figures of Charles Rennie Mackintosh and his wife Margaret MacDonald Mackintosh. The exhibition title 'The Immortals' refers to the name they gave to their peer group that included Herbert McNair and Margaret's sister Frances. Folkert de Jong is an artist who freely mixes up times, materials and cultural references in his work. By re-considering the Mackintoshes as actors within this well-known architectural space, de Jong will explore the 'theatricality' of the Museum. Folkert will bring a contemporary approach to figurative sculpture which will also make lively connections with the Museum's past function as the drawing studio, housing all the figurative classical plaster casts for students to learn from. Supported by Glasgow International Festival and Mondriaan Fund.



Glasgow International
Title: *The New Easterhouse Mosaic*
20 Apr – 7 May 2012
Preview:
Friday 20 April, 6 – 8pm
Opening hours:
Mon – Sun, 10am – 5pm
Venue: Platform, The Bridge, 1000 Westerhouse Road, Glasgow G34 9JW
Alumnus Alex Frost creates his first permanent public art work for Easterhouse working with Platform in partnership with The Glasgow School of Art. Reference points for the project revolve around the Easterhouse Mosaic, an important identifier within the area in the 1980's that was created by the local community and located in Lochend. Many stories surround the work; it was destroyed ten years ago during a redevelopment phase of the area, and now lies in pieces in a shed. Frost's practice has examined mosaic, from a critically engaged perspective, examining and re-invigorating this process which has, in recent years, been associated with ubiquitous public art, craft and community art activities. Frost's works are labour intensive, their motifs often bringing into question consumer culture. The new public art commission will be sited directly outside the venue; on the right hand side of the pavement as you enter The Bridge complex from Westerhouse Road.



2



3

Degree Show 2012
Private preview:
7 – 8 June 2012
Exhibition:
9 – 16 June 2012
Design: Skypark campus, Finnieston
Fine Art, Architecture: Garnethill Campus, Renfrew Street
The annual exhibition from final year students across the School, this year from across two venues.
"It has to be said that of all the degree shows, the most enjoyable and gripping, as an exhibition, is Glasgow's."
– *The Guardian 2011*
Studio 58: Women Artists in Glasgow since World War 2.
Preview: 6 July 12
Exhibition:
7 July – 29 Sept 12
Mackintosh Museum
Curated by Dr Sarah Lowndes, supported by GSA Exhibitions, Studio 58 is an exhibition and



accompanying publication which examines the period between World War II and the present day when women artists in Glasgow have been at the forefront of the art scene in the city.
Graduate Degree Show (excludes MFA)
Preview: 14 Sept 6 – 8pm
Exhibition: 15 – 29 Sept 12
Opening hours:
Mon – Sat 10.30am-5pm, Sun 12 – 5pm
The Lighthouse, 56 Mitchell Street, Glasgow G1 3LX
For the first time, we are working on a showcase of the work of our wider post graduate programmes, opening 14 Sept 2012 including the work of over 100 graduating students. The GSA has a growing portfolio of post graduate courses, ranging from Sound for the Moving Image, Fashion & Textiles, Interior Design, and a one year MLitt in Painting.

