



# Fine Art Photography BA (Hons)

Application Guidelines 2024/25

# Guidelines for Applicants

Application to a **B.A.(Hons) Fine Art** programme will consist of two main stages:

## Stage 1

- Submitting your **Application** to the **UCAS website**
- Uploading your **Supporting Visual Material** and **500 word Portfolio Statement** to the **Glasgow School of Art (GSA) Digital Portfolio website**.

## Stage 2

Candidates progressing to this stage will be invited for an online interview with Academic Staff from their chosen department.

# Structure of Application Process

- Applicants submit application to **UCAS**, and Upload **Supporting Visual Material** (Portfolio) and 500 word Portfolio Statement to **GSA Digital Portfolio website**.

- Academic staff assess all applications against a set of criteria.

- Applicants are informed of one of two things:
  - i) They have been shortlisted and invited for an online interview OR
  - ii) The application has been unsuccessful.

- If offered an interview, candidates will be asked to have their portfolios open on their desktop and they will be asked a number of set questions applied to all candidates. Following the interview they will be informed of one of these outcomes:
  - i) An **Unconditional Offer**. ii) A **Conditional Offer** ii) An **Unsuccessful** outcome.

All applications are assessed by Academic staff against the same criteria. A points system is used which ranges from 1 – 7 and is applied to the criteria for both the Digital portfolio and the interview

If you are unsuccessful you can request feedback from Registry on how you scored in relation to the criteria of the portfolio and/or interview.

### Scoring System

- 1 – Unsatisfactory evidence of required ability
- 2 – Very limited evidence of required ability
- 3 – Limited evidence of required ability
- 4 – Satisfactory evidence of required ability
- 5 – Good evidence of required ability
- 6 – Very good evidence of required ability
- 7 – Excellent evidence of required ability

# Criteria used to assess Digital Portfolios

- Demonstration of practical skills
- Range and approaches to work
- Application of analytical and conceptual skills
- Communication of interest in Fine Art and specialist area applied for.

## **Stage I - Portfolio**

### **Demonstration of practical skills**

We expect the e-portfolio to represent your experience with materials, methods and making. This can be demonstrated in a variety of ways including photography/drawing/film-stills/painting /objects/sculpture/installation etc. We would expect your portfolio to contain a substantial amount of work made in the media specialism/department you have made your application to. However, we also understand that many applicants will work across a broad range of media.

### **Range and approaches to work**

We are also interested in the range of ideas you are exploring and different approaches to making. It's often useful to break your portfolio down into 3-5 larger projects so that you can show both sustained focus on a idea whilst still having some breadth/versatility of approach.

## **Stage I - Portfolio contd.**

### **Application of analytical and conceptual skills**

We are interested in how critical analysis and reflection of your work allows it to develop and evolve. This will be evident in the sophistication and resolution of the work itself, but is also evidenced through how you write about your work in your portfolio statement.

### **Communication of interest in Fine Art and specialist area applied for**

You will be expected to show that you understand the course you are applying to and communicate why you consider the course is the appropriate one for you. This can be demonstrated through the Digital Portfolio and also in the Portfolio statement.

# Portfolio Statement Guide

- The Portfolio Statement is an opportunity for you to tell us a little more about yourself and it should be approximately 500 words in length. It is important not to simply copy and paste the UCAS statement which is often more of a general statement (as you are potentially applying for up to 5 different institutions) .
- Within the Portfolio Statement we would like a more clear and coherent reflection on why you have chosen to apply for this particular institution and this **specific** programme.
- Use it to demonstrate that you have researched and understand the programme you are applying to, and why you think you would be a suitable candidate for it.
- It could also include particular areas of interest within your practice and key influences e.g. artists/writers/films etc. which have informed your thinking and ideas.
- For further guidance on writing a statement you might want to check out page 6 of the GSA's Source Materials zine <https://www.gsa.ac.uk/media/1837737/source-materials.pdf> or the UCAS guidance at <https://www.ucas.com/sites/default/files/ucas-personal-statement-worksheet.pdf>



# 20 slides are required to be uploaded

You are asked to upload 20 slides or images which should contain examples of different work. These can either be uploaded as individual slides/images or contained within a PDF format. (slides may contain more than one image if you wish as long as we are able to clearly view the image - this is generally easier with a PDF).

Before you finally submit your application, check your images to ensure you are happy with the size and level of detail you can see as this will be what Admissions staff will also see.

If uploading Individual images, they should be no greater than 2MB.

If submitting a PDF portfolio, the system allows for a total file size of up to 50MB.

## Some notes for guidance in preparing your Digital Portfolio:

**Research/preparatory** work: This can be sketchbook pages, studies, development sheets, preparatory drawings that demonstrates/tracks the development of a finished piece of work. We are interested in the concepts and ideas behind your work and how they progress and develop; from the initial starting point / source of inspiration through to a finished piece of work.

We are also interested in finding out more about your interest in Fine Art, artists that you are looking at (for example exhibitions visits, on-line resources, books, periodicals and newspapers). We want to know what or who has motivated you or influenced you to apply for the specialist area.

Also whilst the work of other artists can be referenced within sketchbook pages it should not solely occupy one of the uploaded slides within your portfolio.

## Some notes for guidance in preparing your Digital Portfolio contd:

In order to show us the **Development** of your ideas throughout a project you may wish to show several drawings/pieces of work together within one slide: you could do this by photographing several works together at once, or by photographing several pieces individually and using Photoshop etc. to combine them into one image. This can be particularly useful when trying to show work that cannot be photographed at the same time - for example a series of pages in a sketchbook. However it is important not to make the components of an image so small that the details cannot be seen.

**Finished work:** We want to see work that is an outcome of your development work and is more consolidated and resolved.

**Time based work:** (film / video work / sound pieces / slide shows etc.)

If you are submitting a Time-based work it should be presented as a story board with 5 - 10 images.

# Online Interview

The interview will be via Zoom (or telephone if required) and conducted by two members of staff. The interview will normally last for approx. 20 minutes. Applicants will be asked to have their portfolios open on their desktop and staff will also be able to view the uploaded portfolio on their computer.

Tips on how to prepare:

- You will be asked to talk about your work, so identify beforehand which work you would like to speak about and know where to locate it within your portfolio.
- Think about some questions to ask the interviewers about the course or GSA.
- Practice talking about your work with a friend, family member or teacher.
- Prepare to talk about some artists, either established/historical or contemporary whose works has inspired you.
- Try to Relax - Everyone wants you to do well.

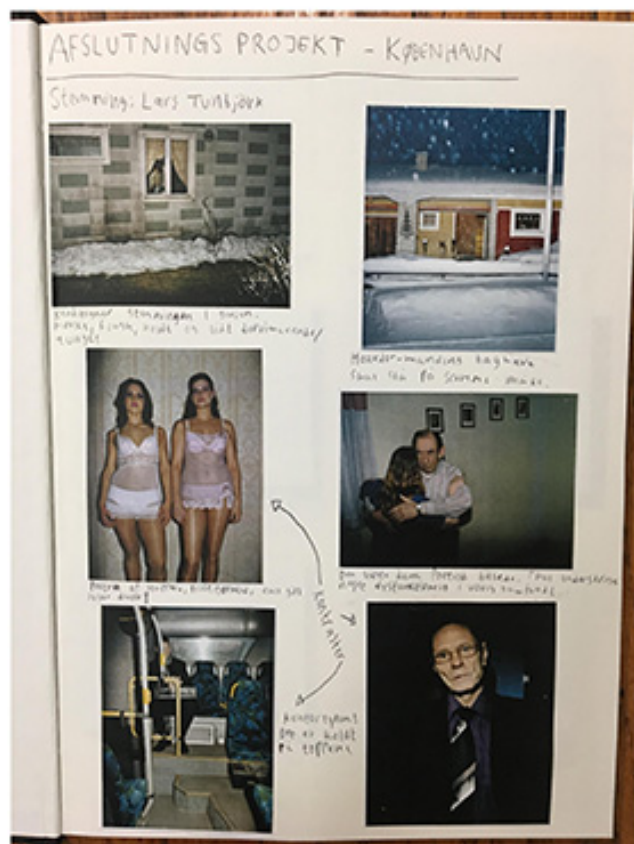
# Criteria for Interview

Again, the 1-7 point system will be used and applied to the following criteria for each applicant:

- Application and range of practical skills
- Demonstration of analytical and conceptual skills
- Ability to communicate about own work and put into context
- Self-motivation and evidence of independent interests in relation to practice
- Commitment to Fine Art and specialist area applied for

The following slides show some of the ways in which work could be presented. These are given as guidelines only; we understand that each applicant is different with a broad range of creative, social and cultural influences, all of which we are interested in seeing and hearing about. Within your portfolio you may use an image file for one single slide or you could also choose to group some works together e.g. sketchbook pages, small works, details etc. on the same slide.

Halfdan Venlov



Sketchbook pages on Lars Tunbjørk





**Process of sewing book.**



**Spread from book "32 Pictures of Men".**

Specifike idéer til billeder

Junkie Martin. Close up af arm der fixer.  
Hører mandens bagehave, mørke med flasker.  
Burgerking i rådhuspladsen?

AFSLUTNING FØRSTE UGE:



**Sketchbook after first week working on "All in"**



**Carry Home**



**Carry Home**



**Carry Home**



**32 Pictures of Men**



**Work in progress**



**Work in progress**





**Work in progress**



**All In**



**Work in progress**

Linnea Waestfelt

EXISTING IN A MOMENT OF CALLIGNESS  
 PRECURITY EXCESSIVE  
 OBSCURITY OF RITUAL



CONTINUED

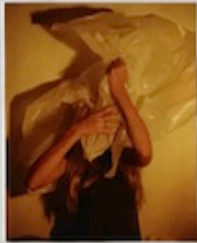


EXPRESSION

CHASS



CONTUSION



PANIC

2011. 10. 10

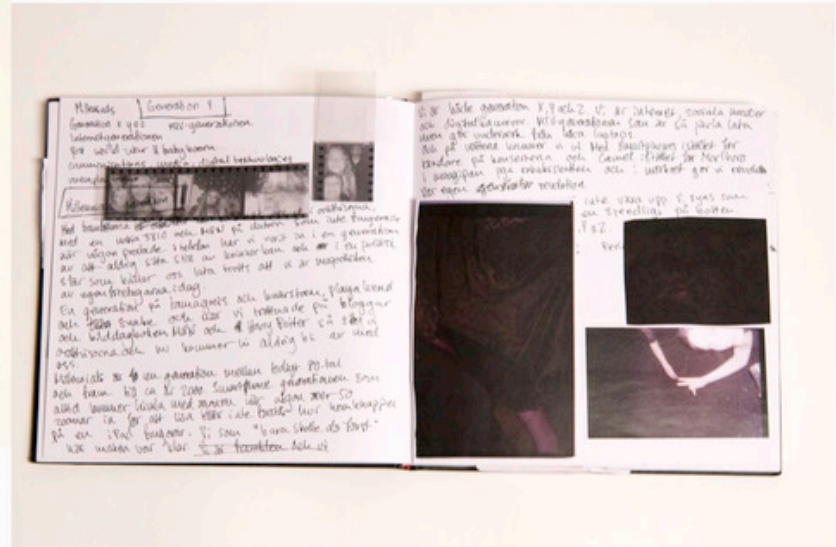


TOUCHING... another in a moment of...  
 to be enough to...  
 - touch &...  
 some light to...  
 of...  
 -...  
 -...

TOUCHING... another in a moment of...  
 to be enough to...  
 - touch &...  
 some light to...  
 of...  
 -...  
 -...



## PROCESS AND INSPIRATION Generation Y



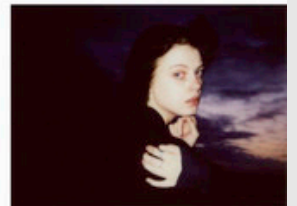
Wolfgang Tillmans



Martin Parr



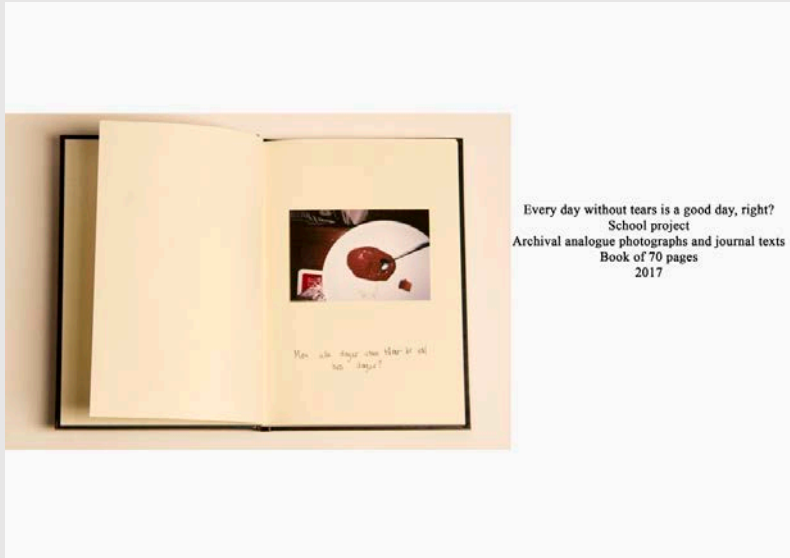
Victoria Salomonsen



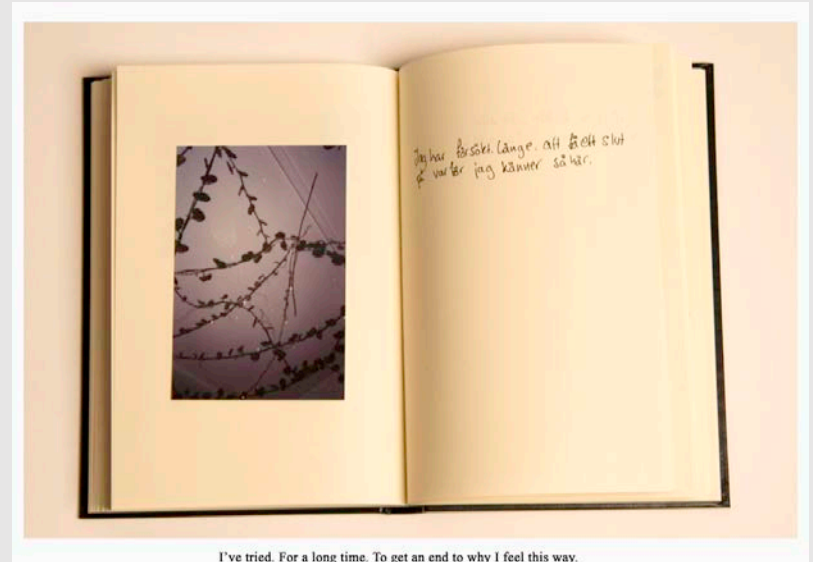


Generation Y  
Independent work  
Analogue photography  
36 images, no specific order  
2017





Every day without tears is a good day, right?  
School project  
Archival analogue photographs and journal texts  
Book of 70 pages  
2017



I've tried. For a long time. To get an end to why I feel this way.



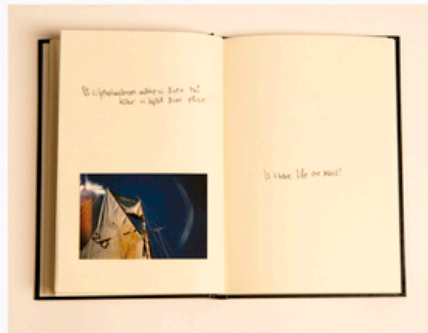
He didn't know who Mapplethorpe was, so he's probably just trash.



I'm not scared of death. I'm scared it's not gonna be my choice when I die.



I'm gonna start telling people I'm gonna be a revolutionist when I grow old. It's a good thing to become.

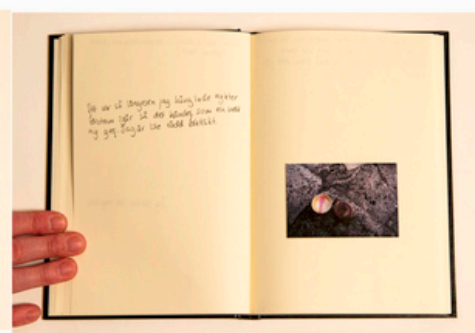


On the bridge home we met two guys we invited over for tea.

Is there life on Mars?



I have so much feelings, I don't know where to put them.

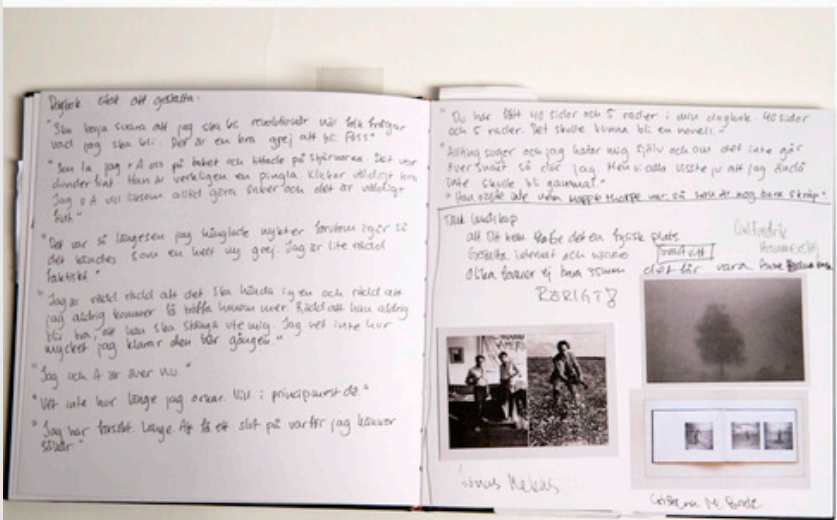


It's been so long since I made out soberly except from yesterday. It felt like a whole new thing. I'm a little scared actually.

# PROCESS AND INSPIRATION

Every day without tears is a good day, right?

## Quotes from journals 2011-2016



First draft of pictures and texts together



Annika von Hausswolff



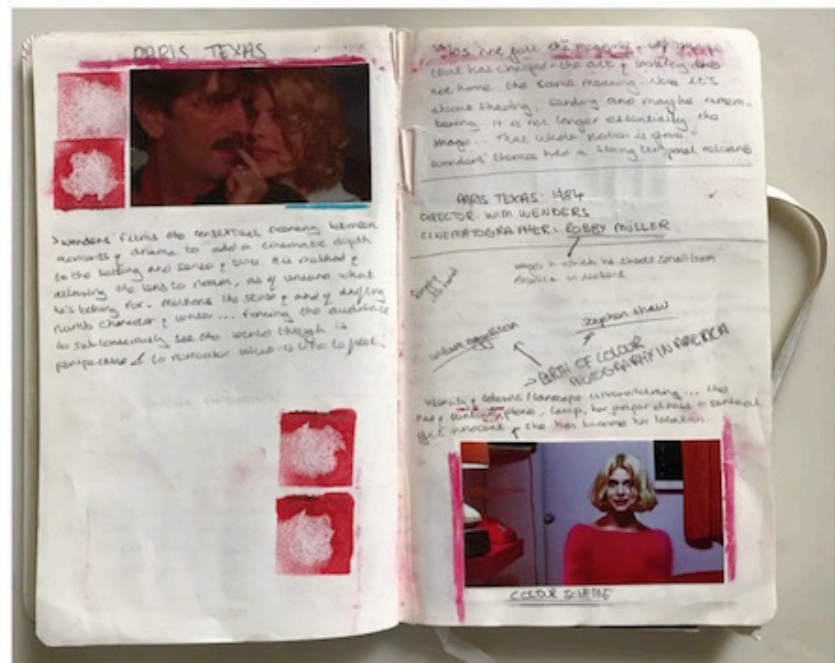
Jonas Mekas

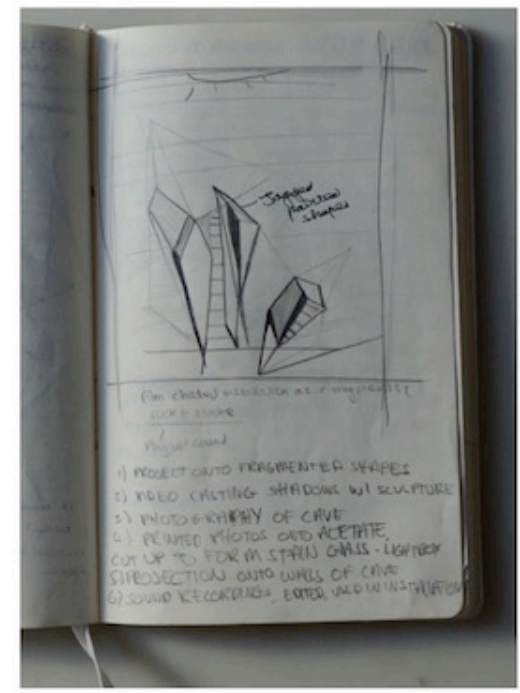
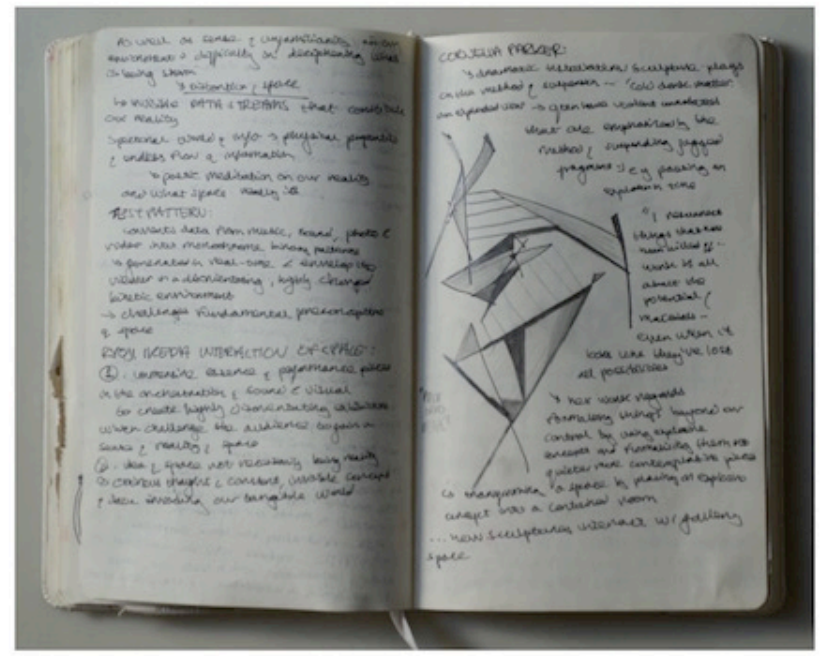
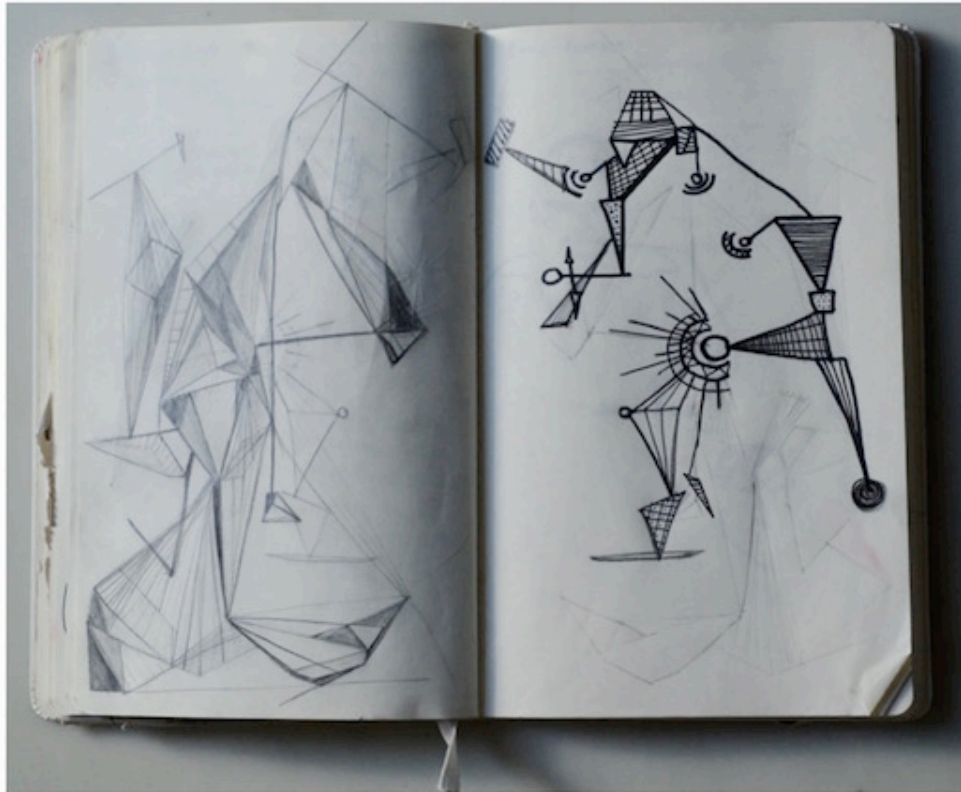


6675 Days  
Analogue photography, tread and paper.  
School assignment.  
2017

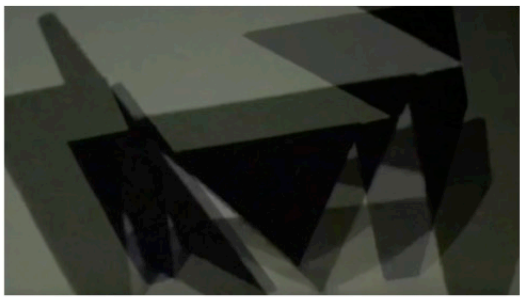
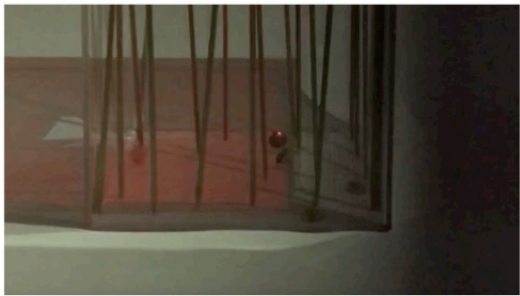
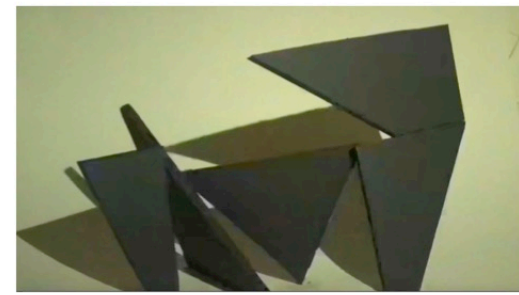
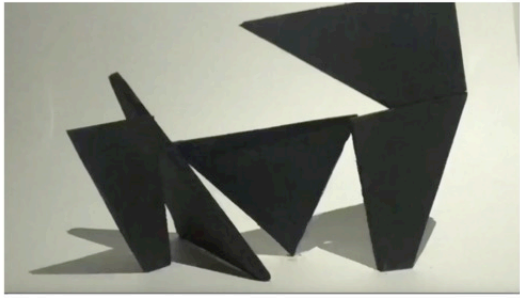
Isobel Lovekin

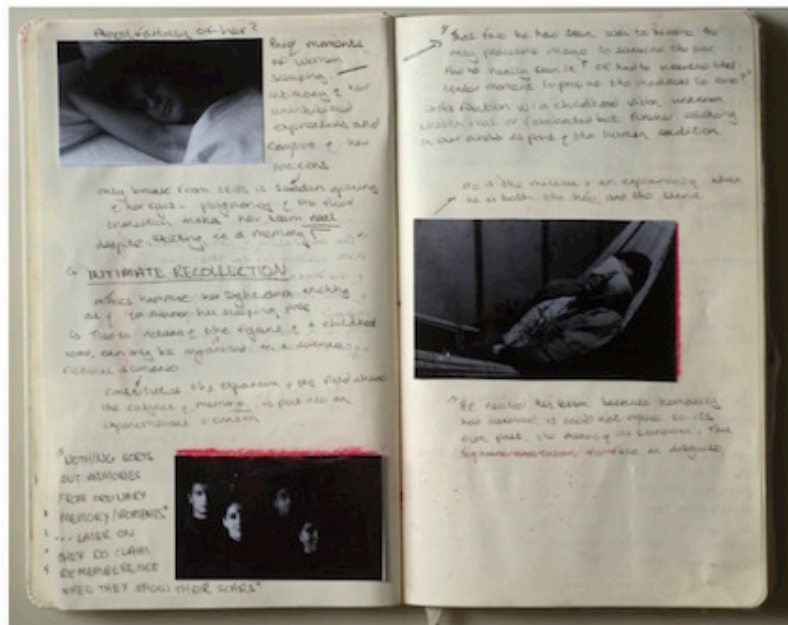
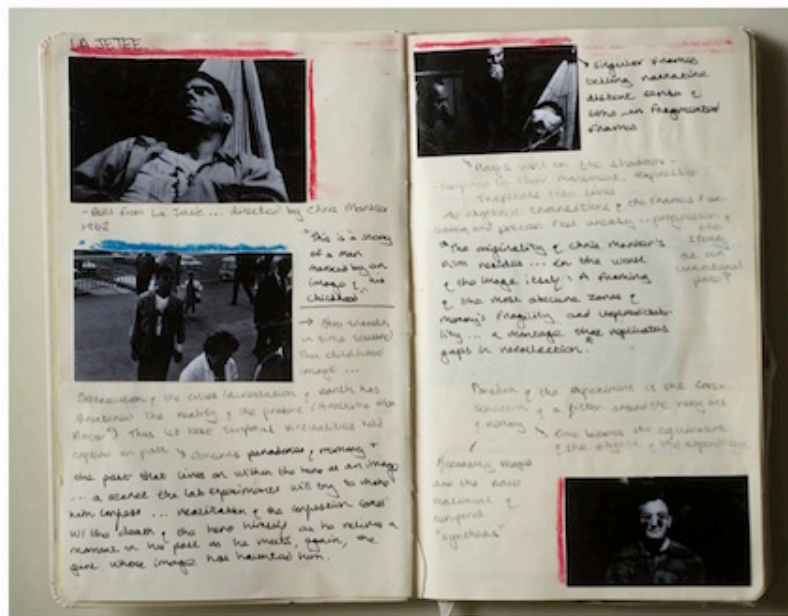




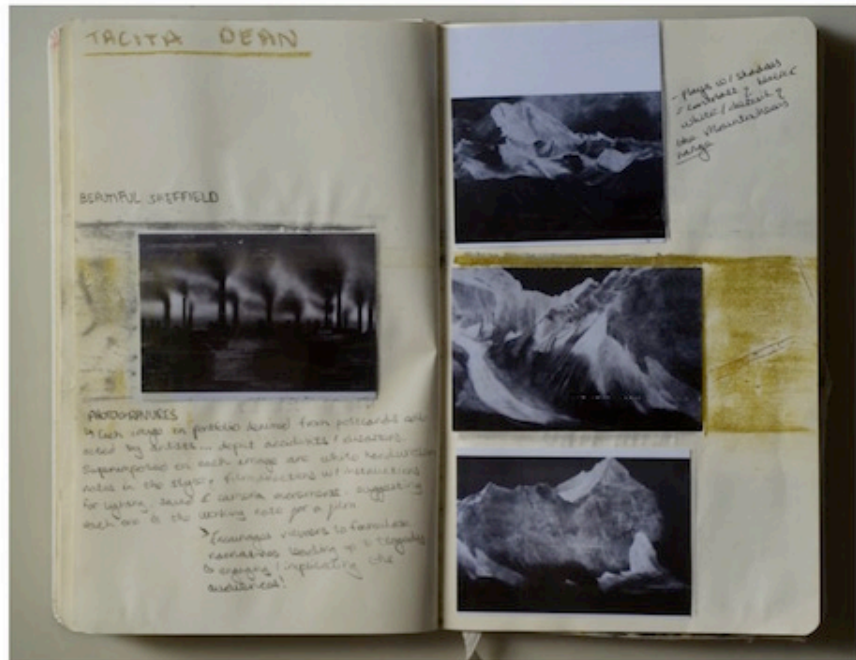


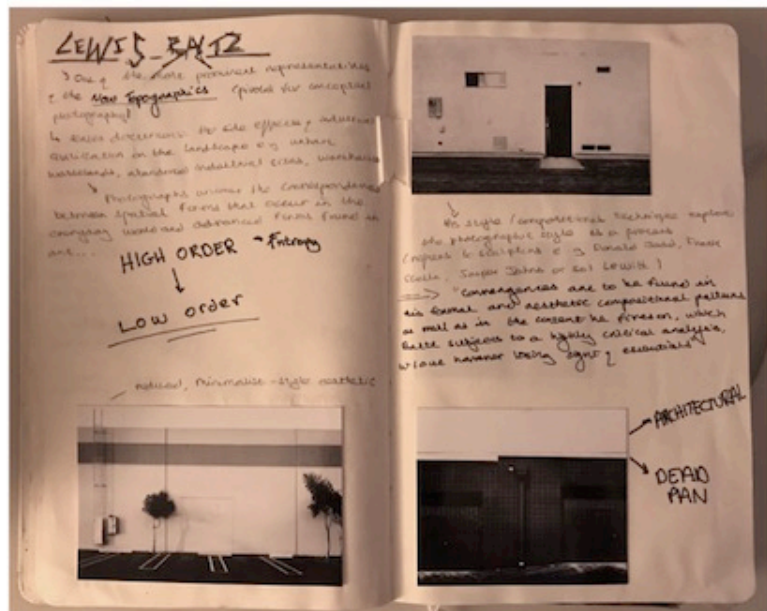




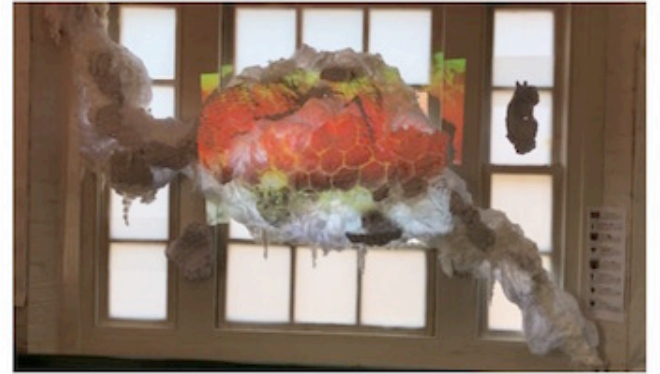


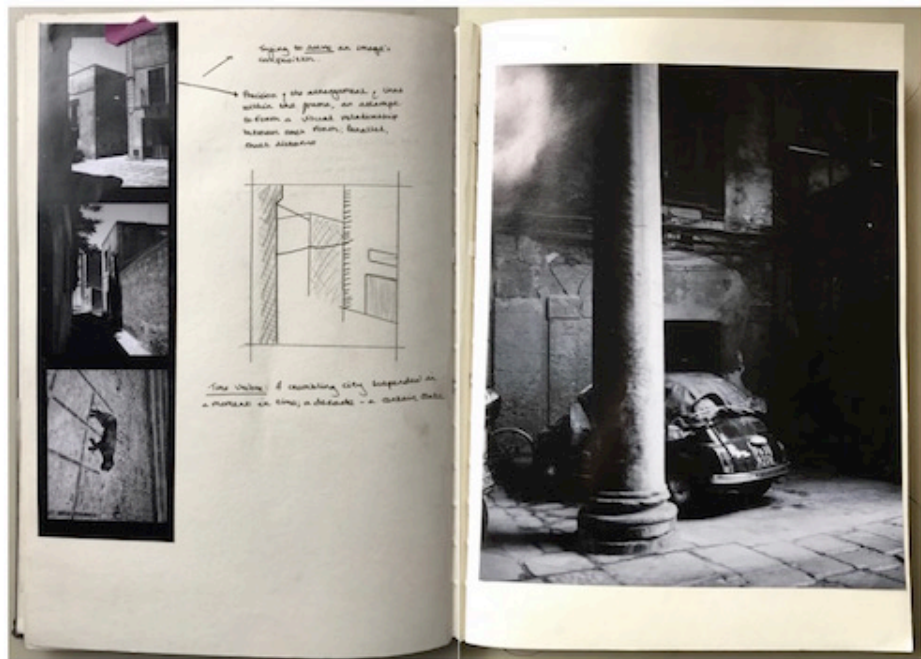


















<http://application.gsa.ac.uk>