



# Painting and Printmaking 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** (Digital 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 1 - Portfolio

### Demonstration of practical skills

We expect the Digital 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 an idea whilst still having some breadth/versatility of approach.

## Stage 1 – Portfolio (continued)

### **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 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 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 personal 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 images 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.

## (cont.) Some notes for guidance in preparing your Digital Portfolio:

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 image: 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 normally conducted by two members of staff. The interview will normally last for approx. 20 minutes. Applicants will be asked to share their portfolios on screen 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 image or you could also choose to group some works together e.g. sketchbook pages, small works, details etc.

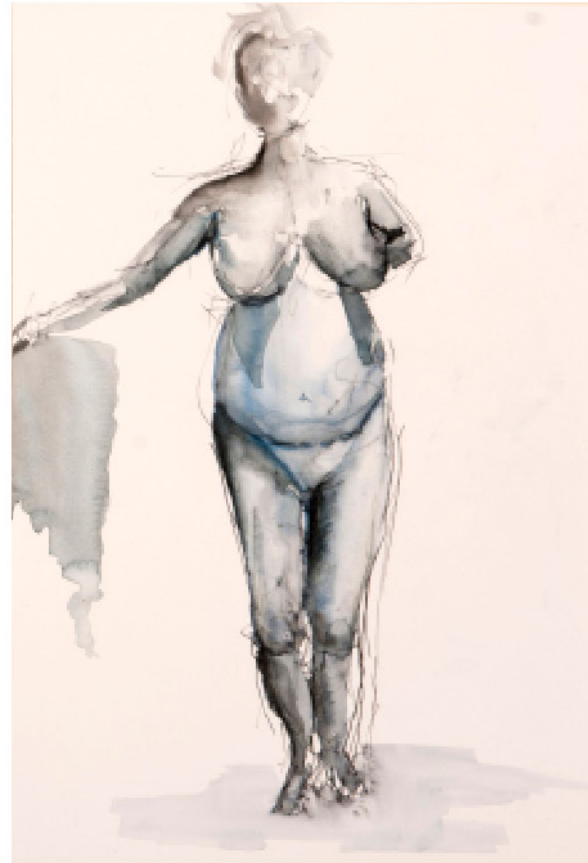
Alexandra Beteeva

Still Life 1 - etching - 4 x A5






Life Drawing 1 - watercolour & fineliner - 2 x A4



Still Life - from sketchbook - acrylic, watercolour, pastel - 4 x A3 spreads

### TRANSCRIPTION

MARTIN PARR



*Stephen Barr is a British documentary photographer. He is the founder of the Barris Group. In 1971 he started the Barris Group. He believes in truth and the importance of the moment. He photographs what is in front of him. He does not pose. He does not stage. He does not direct. He does not control. He does not manipulate. He does not distort. He does not falsify. He does not lie. He does not cheat. He does not steal. He does not cheat. He does not steal. He does not cheat. He does not steal.*


### RESPONSE



*With his bare hands, Stephen Barr is peeling an orange. He is looking at the camera. He is looking at the camera. He is looking at the camera. He is looking at the camera. He is looking at the camera. He is looking at the camera. He is looking at the camera. He is looking at the camera. He is looking at the camera. He is looking at the camera.*


### TRANSCRIPTION

PAUL CEZANNE



*Paul Cézanne was fascinated by glass and used to make many many glass still life paintings. He used to make the glass in the still life paintings. He used to make the glass in the still life paintings. He used to make the glass in the still life paintings. He used to make the glass in the still life paintings. He used to make the glass in the still life paintings.*


### RESPONSE



*Layers of colour on the table to build up texture. Building the form of the objects. The way the light falls on the table. The way the light falls on the table. The way the light falls on the table. The way the light falls on the table. The way the light falls on the table.*

### COMBINING

*Here I have combined the two photos I have looked at. Looking at the fruit. Looking at the fruit. Looking at the fruit. Looking at the fruit. Looking at the fruit. Looking at the fruit. Looking at the fruit. Looking at the fruit. Looking at the fruit. Looking at the fruit.*



### ARTISTS





*Here I have been looking at the transcription I have done. I have been looking at the transcription I have done. I have been looking at the transcription I have done. I have been looking at the transcription I have done. I have been looking at the transcription I have done.*

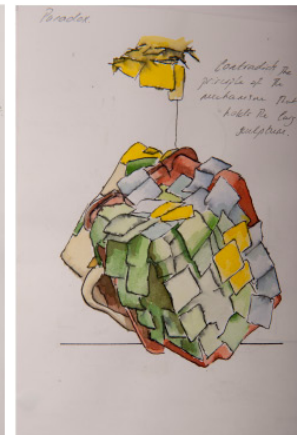
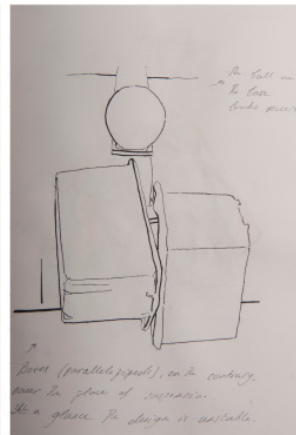
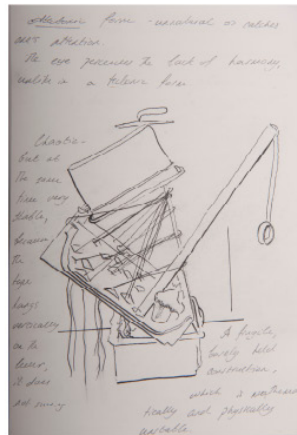
### EXPERIMENTS

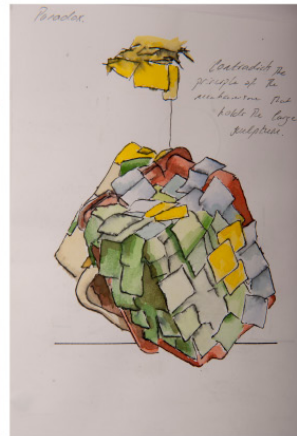
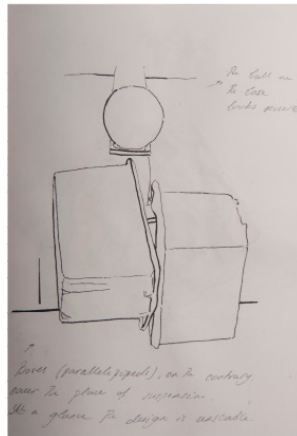
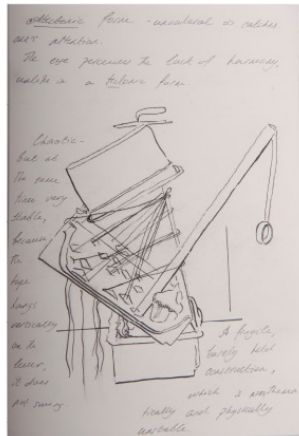
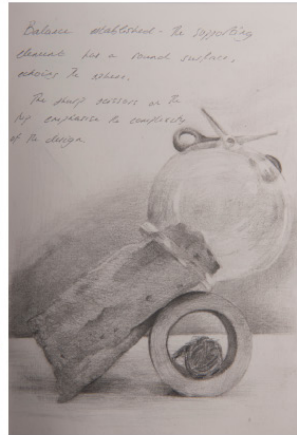
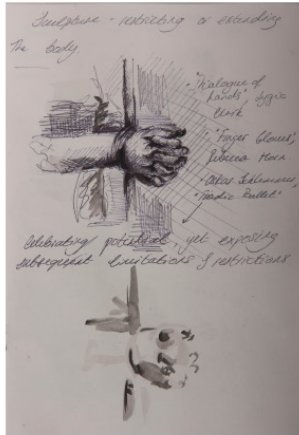


*When looking at the picture, I was looking at the picture. I was looking at the picture. I was looking at the picture. I was looking at the picture. I was looking at the picture. I was looking at the picture. I was looking at the picture. I was looking at the picture. I was looking at the picture. I was looking at the picture.*

Space & Gravity - from sketchbook - pen, pencil, watercolour - 6 x A5





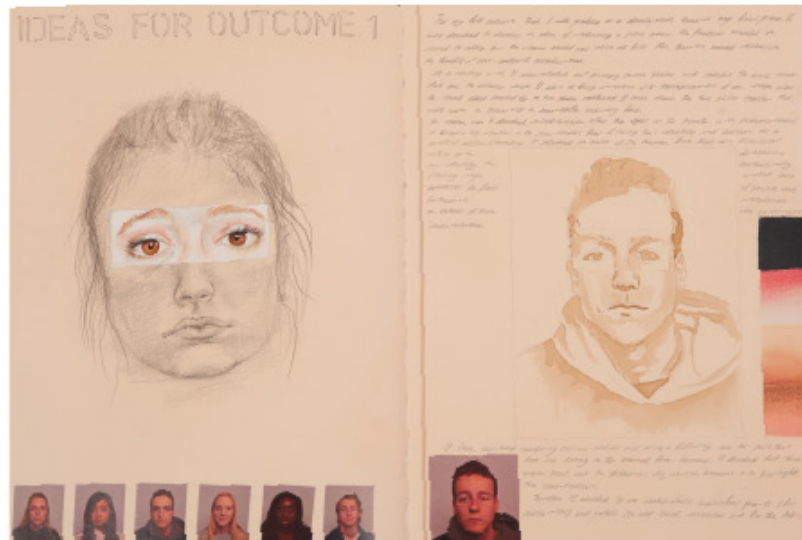
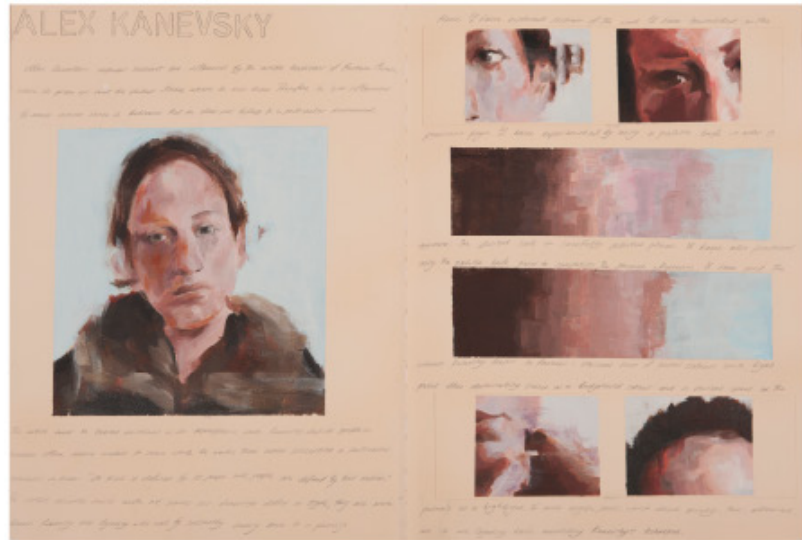
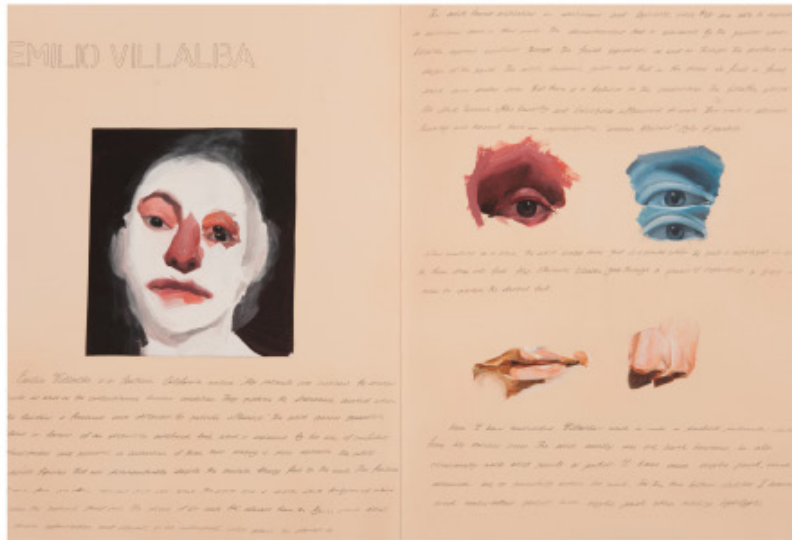
Space & Gravity - sculpture - A1



Still Life outcomes - watercolour, pencils, acrylic, pastels - 4 x A3



Multiculturalism - from sketchbook - acrylic, pencil, watercolour - 4 x A3 spreads



# Revolution of Dignity - from Sketchbook - A4 spreads

Explanation of modern political break:

The modern world is shaken by war  
was associated with the process of  
disintegration. Nations are growing in words.  
People struggle for education. The  
necessity of violence is apparent.

↓

Struggle for unity  
& influence

↓


The main reason in  
this war is the nation  
that exacerbates the situation  
due to its destiny

↓

Multicultural presentation

↓

fol. collage



Sketches, sketches,  
1989

\* Flower is the fundamental international  
law

↳ Any group of people whose culture is  
not realized can formally establish a  
separate state (United Nations)

↳ Right to self-determination

↳ Tbilisi Conference 1945 → no stability  
of borders

↳ Ambiguity

Black & white - war  
Colors - people become more tolerant,  
beginners to see events in their true  
colors

↳ Politics in black & white - colored  
visions

\* Ukraine - Maidan protest, 2014  
Catalonia

'Ukraine' - The 1918/25

It is hard to believe, but people followed  
the words in the words is like watching a  
series. People believe not the reality of  
what is actually happening, but what they  
were shown. The most interesting thing is that  
the same fact scenarios can be presented  
in different ways. In 2014 outside was  
watching the events in Ukraine on the  
news. It is much more interesting than a  
film. Films are predictable. Just like a set.  
We can know and could not see what  
would happen in the next episode. Who was  
writing the script?  
Who chose the actors? What was the plot and  
name of series 'Ukraine'?

Proquest

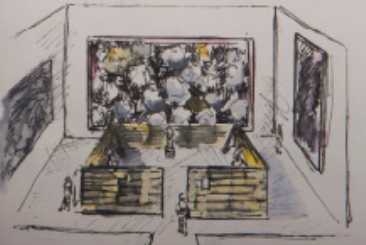
Episode 1: 'Maidan Square'

Episode 2: 'Little Green Men'

Episode 3: 'South - East of Ukraine'

↳ Limits of visual perception:

↳ Ilya Kabakov. 'Portrait dressing for  
Three Eyes', 1989



Collage - Jecator


↳ 2014 Ukrainian revolution &  
USSR propaganda posters → quality of  
presentation

↳ 'id speaks is haunting Europe - the  
gesture of communism' 1920s

↳ Ilyubskov Valentin Semenovich

↳ Student of Kipri, Pablo

↳ chief artist in the Opera & Drama Theatre, Kiev




↳ Under the banner of 'struggle for socialist  
construction' 1930, Gustav Klutis

- promotion of ideologies of the time

- promotion of the Communist Party

↳ communal power, togetherness,  
solidarity (cooperation)

↳ collage photographs of Maidan  
Square chaos - destruction



↳ independence movement -  
public assembly

↳ opposition protest

↳ group of people

↳ group of people


↳ group of people

↳ 'We the Victorious Vanguard' 1918  
Nikolai Gerasimov

↳ commemorating Bolshevik Revolution

↳ Red Guards - paramilitary force  
made up of volunteers (factory workers -  
peasants)

↳ can take poster with photographs from  
the Ukrainian Revolution - destruction, death,  
grit, pain



↳ 'The Paris Destroy - The Politburo's Creation',  
1970, by Anatoli Petrivsky ( Kiev)

↳ publication of his posters starts his  
career from abroad, perhaps an early  
example of Italian diaspora

↳ spirit of revolution

↳ include allusions to Peter Paul  
Rubens

↳ Jose Paula, Mark Bradford, Gustav  
Klutis

↳ 'No poster (appropriation)'

↳ Ilya Kabakov. 'Three Eyes' 1989

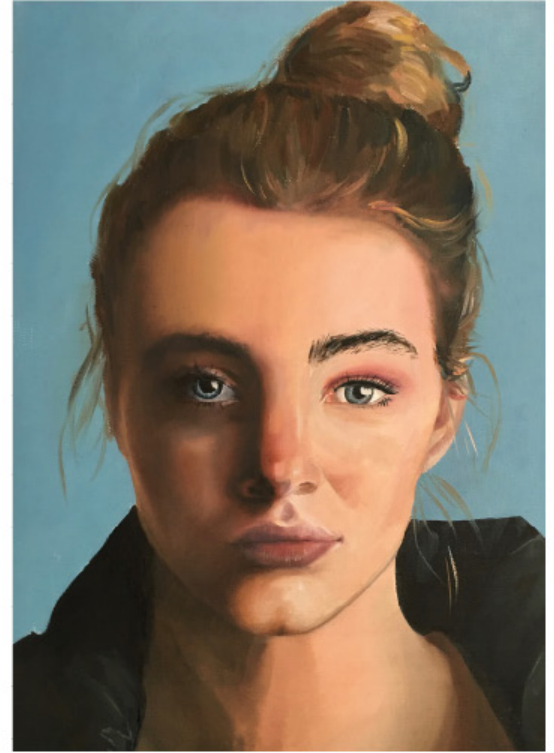
↳ limits of visual perception

↳ (K)abakov is presenting & enabling  
diff. ways of looking

↳ only when viewer looks through  
monocular → both white men



Multiculturalism - oil on canvas - 3 x A3



Cultural Conflict - from sketchbook - watercolour & pencils - 3 x A5

Animation - conflict between cultures




2. Unaccustomed




The mosquito is unable to learn how to crawl  
how to fly

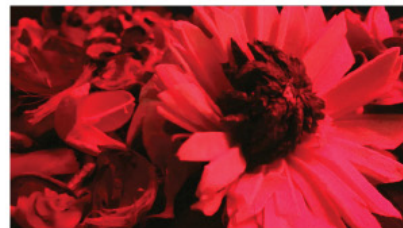
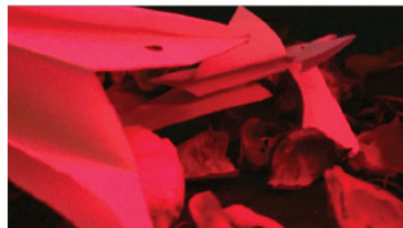
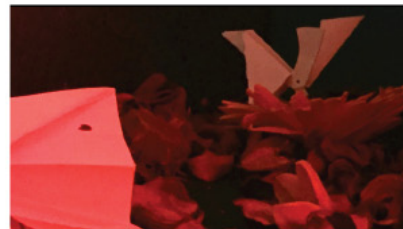
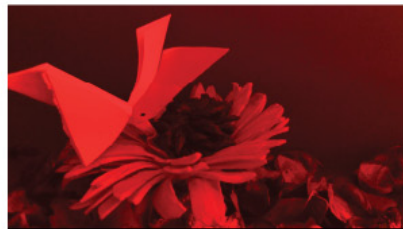
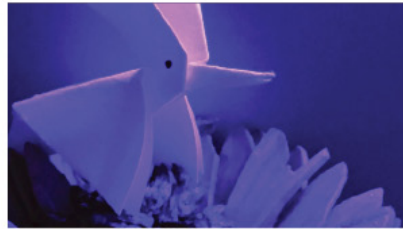
- comic, farcical
- simplicity of animal forms contrasting with the fantastically ornate world.
- realistic sounds juxtaposed with fantasy world.
- not taking it out of context - drawing within physical space.

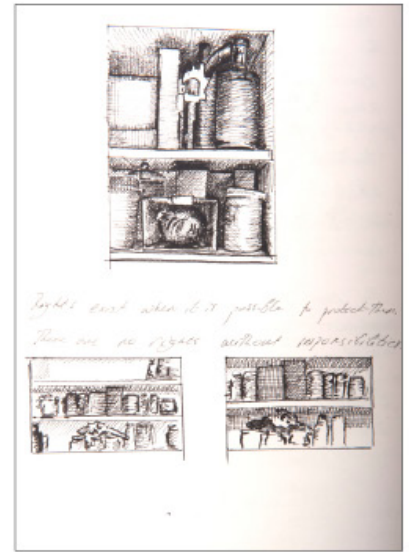
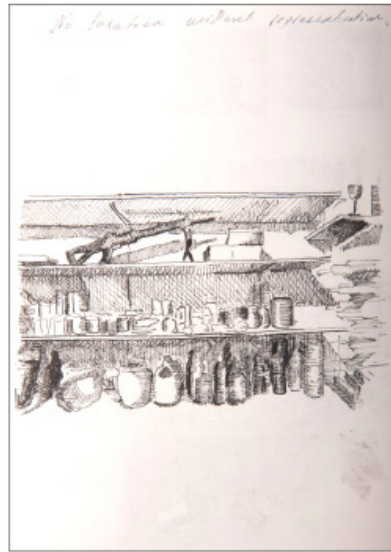
5. Frogs in a glass, mosquito calls.  
Frogs are in.  
They sit.  
Suddenly, one by one more mosquitos surround the frogs  
Frogs leave.



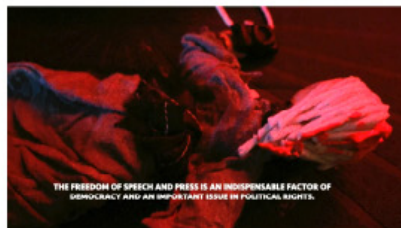
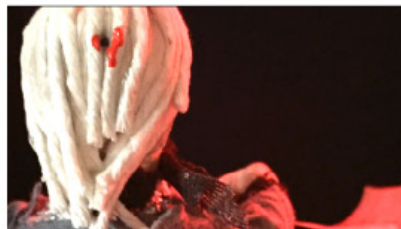
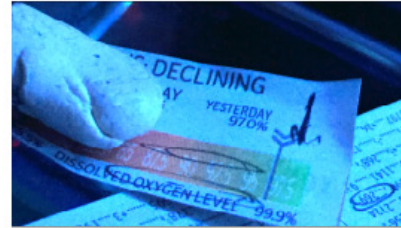
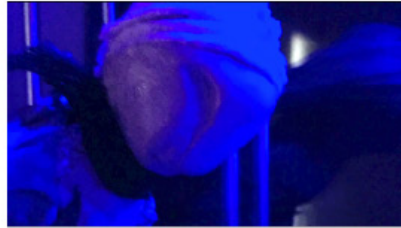
Cultural Conflict - animation - 1'



Monument to Democracy - from sketchbook - fineliner, pencil - 4 x A5



Journalism - animation - 1'



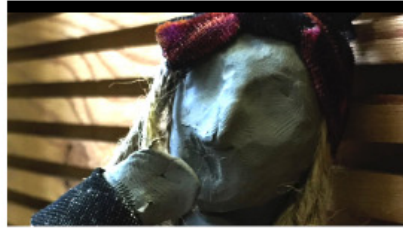
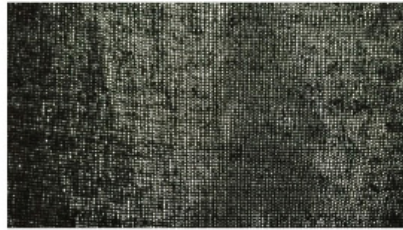
Spectre - digital collage - A2



Revolution of Dignity - Collage - 2 x A3



No Means No - Animation - 1' 30"





Equilibrium - oil on canvas - 2 x A2



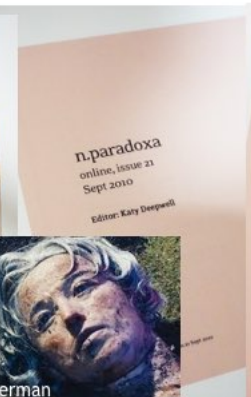
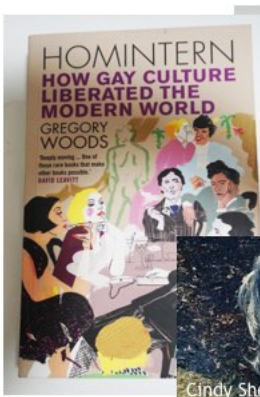
Natalia - oil on canvas - A3



Hannah Gulland







**Biphobia - WTF is it?**

- Considering Bisexuality a phase
- Thinking Bisexuals don't have their 'side' made up
- Assuming Bisexuals would be willing to 'pass' as anything other than Bisexual
- ASSUMING A BISEXUAL WOULD WANT FULFILL YOUR SEXUAL FANTASIES OR CURIOSITIES

*Too many fucking times*

- Thinking bisexuals only have committed relationships with people of the opposite gender
- Believing bisexuals are confused about their sexuality
- Assuming bisexuals means 'available'
- Being Gay or Lesbian and only asking your friend about their partner when coupled with the same gender
- Expecting bisexuals to identify as gay or lesbian when coupled with the same gender

*Some of these I have never taken into consideration despite experiencing them for years & years.*



THE HOMINTERN CONSPIRACY

effeminate and 'viraginites' (respectively, male and female persons with a psychic disposition corresponding to that of the opposite sex); and androgynes. In 1896, Marc André Raffalovich published a book entitled *Transsexualité*. A book published in Rome in 1908 under the pseudonym (actually by Edward Irenaeus Prime-Stevenson) was *History of Similitisexualism as a Problem in Social Life*. It used the terms 'uranian' and 'uraniad' to denote respectively homo- and hetero-sexuals. But his expression 'intersexual' was

*it's a matter, biphobia is often over looked*







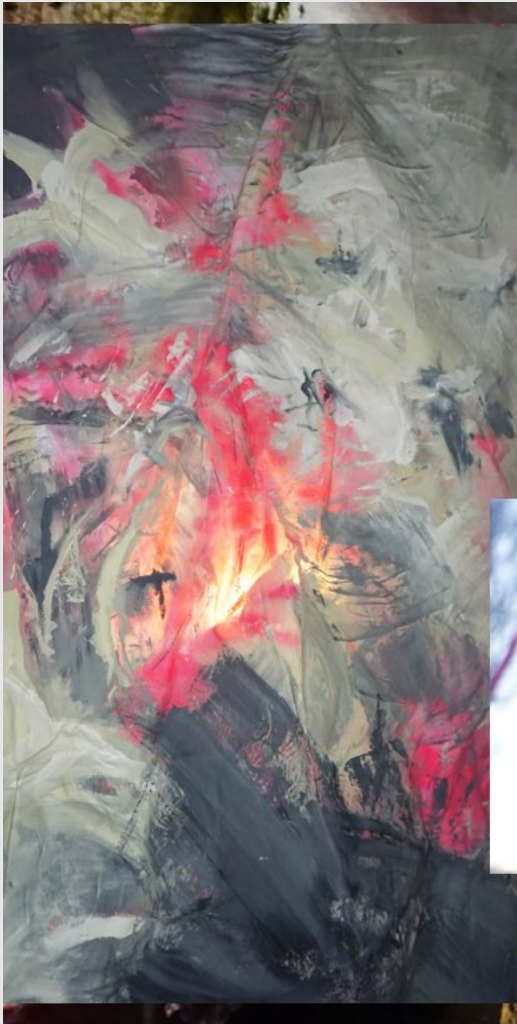


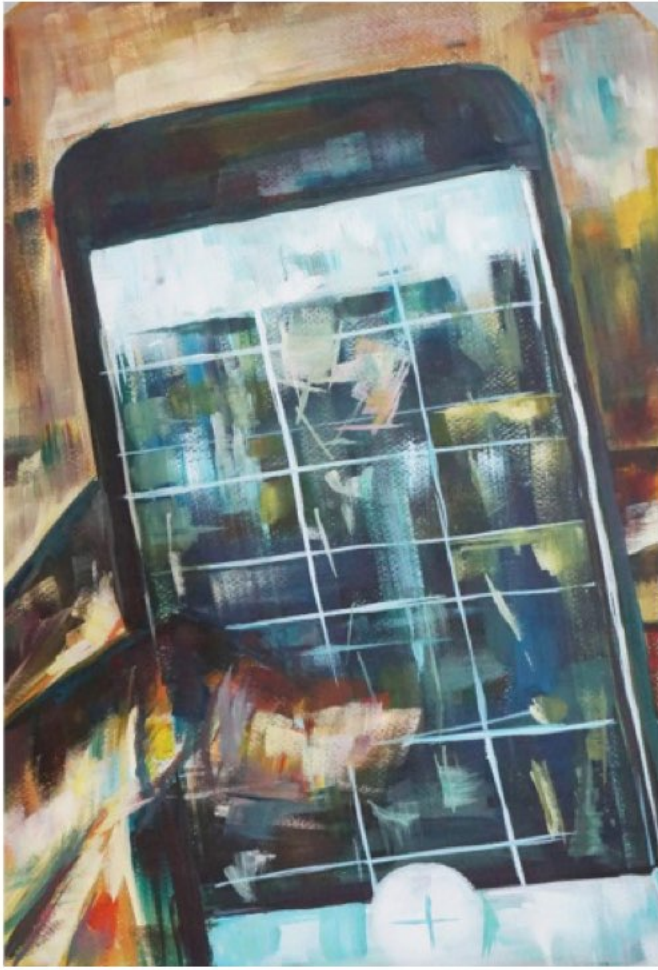










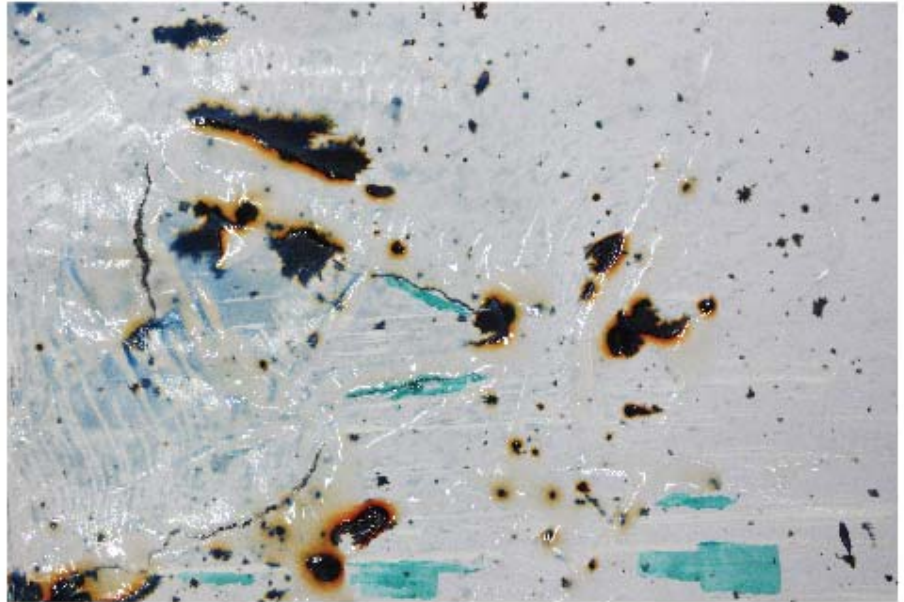






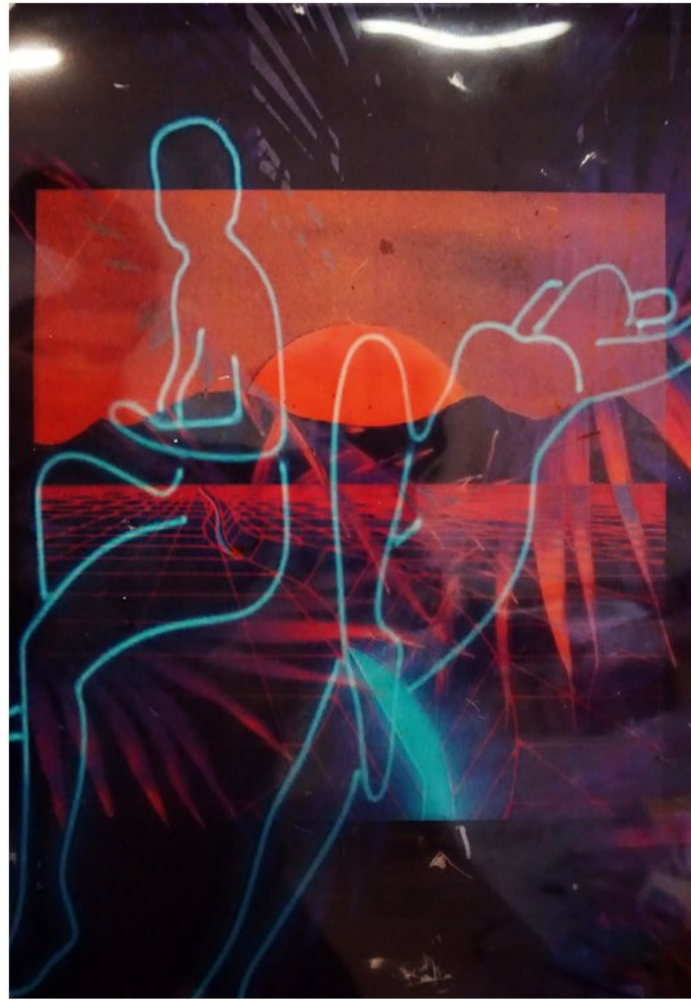
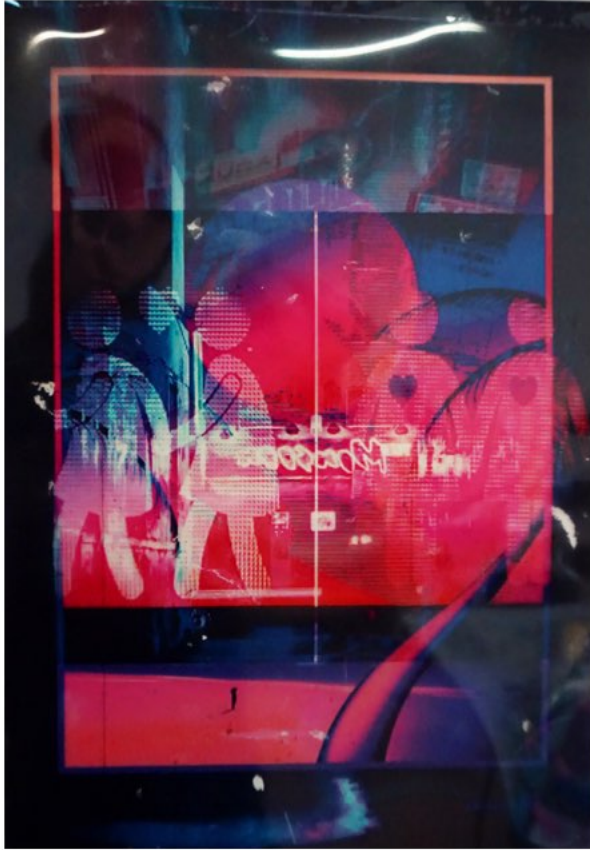
Jim Lambie





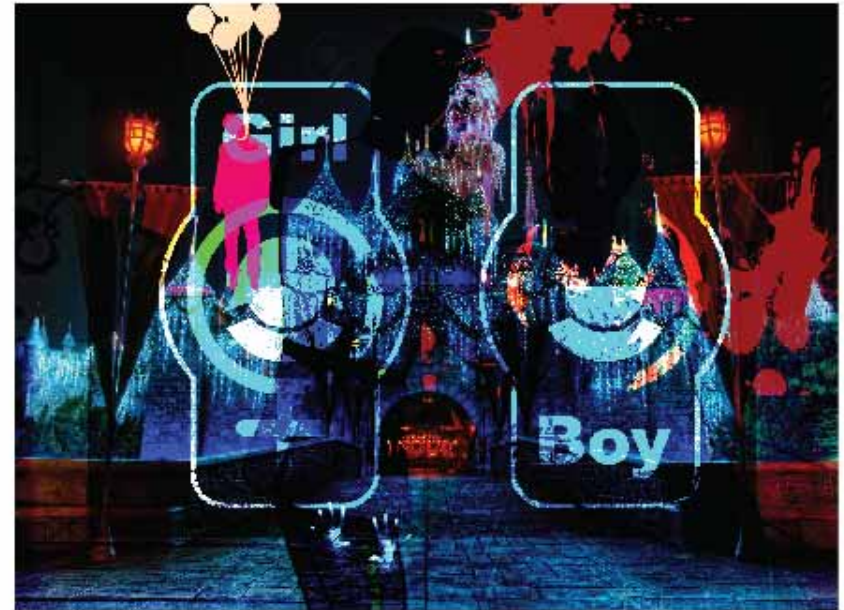










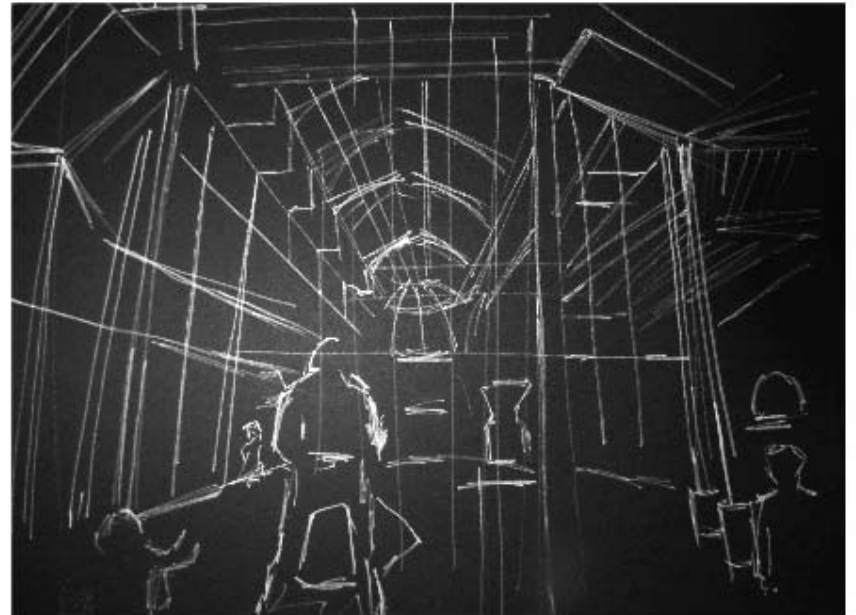
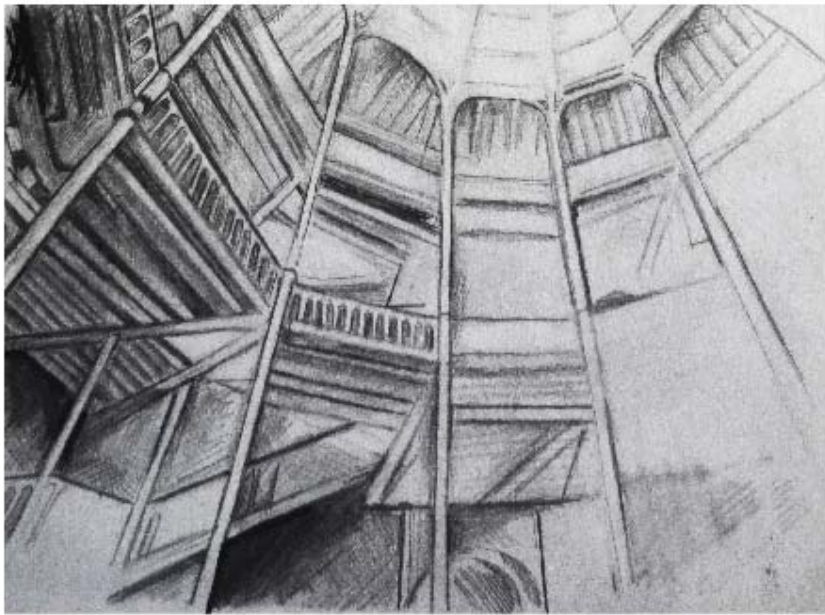




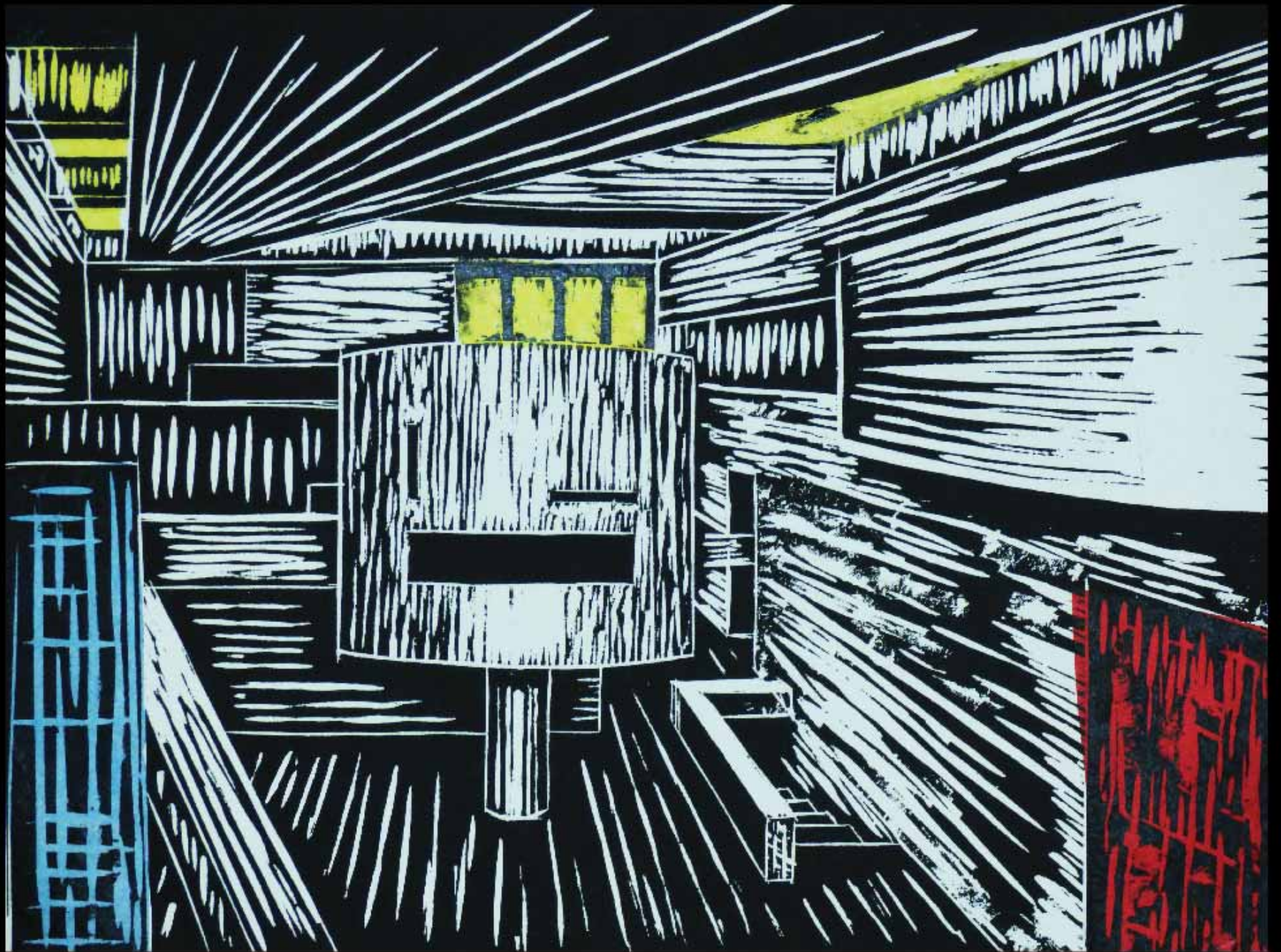


I WANT TO BE 13 AGAIN  
 IT WAS THE SUMMER WE LEFT  
 PRIMARY SCHOOL  
 COOL WATER DROPLETS CIRCULATE  
 THE SPACE AROUND ME  
 TURQUISE AND APRICOT  
 THE MOMENT EXISTED IN BLISS  
 I WAS PURELY HAPPY  
 FROM THERE SEPERATION  
 TRICKLED INTO MY SENSE  
 OF SELF - DROPLETS  
 INTO THE AXONS BETWEEN ME AND THE  
 SPHERICAL REFLECTION SURROUNDING US  
 I AM INLORRECT  
 ISOLATION RELEASES FROM MY WRISTS  
 NOW JUST TEAL AND RED.









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