

FLOW

Issue 9

The magazine of The Glasgow School of Art

GSA



WELCOME

Welcome to Issue 9 of *Flow*.



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It is now four years since we launched *Flow*, the magazine of The Glasgow School of Art. Each issue continues to highlight the success of the School, with stories, features and news about the success of the School, its staff, students and graduates and our future plans.

Issue 9 lifts the lid on one of Glasgow's best kept secrets – its flourishing music scene. Glasgow was recently described by *Time Magazine* as the European Capital of Rock and one of the most exciting music cities in the world. Nicholas Kirkland examines the links between the GSA, the visual arts and creative industries and the city's burgeoning musical reputation.

Glasgow has certainly changed in recent years, encapsulated by the new city brand of Glasgow: Scotland with Style. The music scene is part of that 'city style', but it is only an element of it. In our second feature, John Davidson delves deeper into the *Scotland with Style* brand, identifying how creativity and the rise of the creative class, driven in part by the GSA's alumni, students and staff, are making the brand a reality for the people of Glasgow and the thousands of visitors who come each year.

The role of the GSA in the success of Glasgow cannot be underestimated and we are determined to continue to play our part in helping Glasgow flourish as a modern, multi-cultural, metropolitan and international city.

Professor Seona Reid

STOP PRESS! The Heritage Lottery Fund (HLF) has awarded The Glasgow School of Art £4.466m to conserve the Mackintosh Building, its collections and build a new visitor centre. Colin McLean, the Heritage Lottery Fund's Manager for Scotland, said, "The Glasgow School of Art building and the outstanding collections it holds are of international importance. It will play a key role in promoting Glasgow's rich architectural heritage to overseas visitors."

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Cover Image:

Pheasant
 Ink illustration by GSA graduate and Franz Ferdinand band member Andy Knowles, from *Sound Bites*.
 Image courtesy of Penguin Books

1 Professor Seona Reid
 Photo: Alan Dimmick

→ BRIEFING

Fond farewells:

→ **Jane Allen** retired from the School as Head of Historical and Critical Studies from 1991 to 2006. Jane supported and developed many initiatives, including the Artists and Designers in Education Project and the MPhil in Art and Design in Organisational Context.

→ **Sam Ainsley** retired after leading the MFA programme for 15 years – Sam will work part time for a further year before leaving to concentrate on her own artistic endeavours.

→ **Professor Colin Porteous** has been teaching Architecture at the School since 1986 and has left after 20 years.

Colin has always combined his solar studies with his architecture practice. His book *New Eco Architecture: alternatives for the modern movement* is now essential reading on Diploma and Postgraduate Studies.

→ **Jacki Parry** has left the SoFA staff team after 30 years of service to the GSA since graduating with a Fine Art Diploma in 1974 and a Post-graduate Diploma in 1975.

Welcome to:

→ **Ken Neil** arrives as the new Head of Historical and Critical Studies. Ken joins the School from Robert Gordon University where he was previously the Head of Fine Art and Fine Art Critical Studies.

→ **Dena Shottenkirk** the New York artist, academic and art critic has taken over as Programme Leader of the celebrated MFA at The Glasgow School of Art.

Previously based at Brooklyn College, NY, Dr Shottenkirk has over 20 years teaching and research experience at prestigious higher education institutions including Hunter College, New York; New York University and Philadelphia's University of the Arts.

1 Screen shot of video game
The Red Star, designed by
Konstantinos Koutsoliotas.
© Archangel Studios
2 Konstantinos Koutsoliotas

MAKING WAVES

THE GSA ACTS AS A SEEDBED FOR ARTISTS, DESIGNERS AND ARCHITECTS WHO WILL SHAPE THE SCOTLAND, AND THE WORLD, OF TOMORROW. WE TALK TO JUST A FEW OF THEM WHO HAVE BENEFITED FROM POSTGRADUATE STUDY AT THE GSA:

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 grim 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:

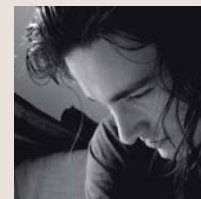
- By helping to fuel the creative industries in Scotland through its graduates and through its research and innovation.
- By developing graduates with highly-refined creative skills and abilities. GSA graduates don't only become artists, designers and architects they also become successful business professionals,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



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Name: Konstantinos Koutsoliotas
Postgraduate: Master of Philosophy 2D/3D Motion Graphics, GSA, 2004
Undergraduate: Master of Arts in Social Sciences, Glasgow University, 2002
Current role: Staff animator at Liquid TV, Soho, for TV and film production

What is the most exciting aspect about your current role?

Working in a small, specialised house gives you the advantage of being solely responsible for the completion of each project assigned to you. That does miracles for your portfolio but comes with enhanced responsibility, if something goes wrong it's usually your fault! Officially a day starts at 10 and finishes at 6 with an hour lunch break. Unofficially... let's say the hours are long. A couch is provided.

What is your fondest memory of The Glasgow School of Art?

Getting my final piece proposed for a Scottish BAFTA award. It was a very nice surprise. There's a unique and personalised environment at the Art School where students can develop their work while tackling GSA commercial and course related projects and interacting with the other diversely talented students.

What do you think The Glasgow School of Art's contribution is/has been to Glasgow and beyond?

Riding on its reputation as one of the best schools in the UK and the popularity of Charles Rennie Macintosh architecture, the School is a shining beacon worldwide to generations of future young artists as a safe haven for experimentation and artistic expression.

Why continue into postgraduate study?

I was hoping to acquire the skills necessary for employment in the film industry but my background wasn't really related to the field. The multidisciplinary MPhil course at the Digital Design Studio was a good starting point. It provided a base and some tech insight into 3D, but also a rich environment of immersion and interaction. The programme also provided lots of opportunities to participate in commercial ventures giving students a taste of working within schedules and deadlines.

Would you encourage others to do the same?

Postgraduate study can be an expensive and time-consuming undertaking and should only be pursued after careful consideration by someone with the drive to learn independently. Saying that, it can be an invaluable tool which can kick-start or greatly enhance a career. The transition from undergraduate study to the professional sector can be jarring to young artists. Postgraduate study can give them the needed period of acclimatisation to the next phase in their independent course of pursuit.

- 3 Michael Hay
- 4 Online flash campaign for Byte Night, *End Youth Homelessness*, designed by Michael Hay.
- 5 Online flash campaign for BT, *Fone Shui*, designed by Michael Hay.
- 6 Dress designed by Camille Moohan, modelled by Saskia Pometroy.
- 7 Envelope art *Goldy* designed by Camille Moohan.



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Name: Michael Hay
Postgraduate: MPhil – Advanced 2D/3D Motion Graphics & Virtual Prototyping, GSA, 2000
Undergraduate: BEng Product Design Engineering, GSA, 1998
Current role: Head of New Media at global PR firm LEWIS

What is the most exciting aspect about your current role?

I work with cutting-edge new media and great new technologies like viral campaigns and video podcasts. I work on new concepts but also get my hands dirty in production. I'm lucky enough to speak at conferences, which are a big challenge for me as a recovering stutterer but in fact I'm much more in control when speaking about something I love.

What is your fondest memory of The Glasgow School of Art?

Apart from the daily walk up Scott Street I think it's the appreciation for the creative mind. There's a great wealth of history, knowledge, skill and inspiration at the GSA but I think the key to it all is opportunity. You're given the chance to work where and on what you like, while mixing with other like-minded people to showcase your work.

What do you think The Glasgow School of Art's contribution is/has been to Glasgow and beyond?

The GSA has helped to bring Glasgow alive. It's always amazed me how highly regarded the GSA actually is. I have friends from South Africa who are in awe of the place. I'm very proud to say that I'm a GSA graduate. Change and progression are essential in life and the GSA continues to push boundaries whilst retaining its incredible history.

"THERE'S A GREAT WEALTH OF HISTORY, KNOWLEDGE, SKILL AND INSPIRATION AT THE GSA BUT I THINK THE KEY TO IT ALL IS OPPORTUNITY."

Name: Camille Moohan
Postgraduate: MDes, Textiles as Fashion, GSA, 2005
Undergraduate: Textile Design, specialising in embroidery, GSA, 2004
Current role: Freelance Costume Assistant in film and television (BBC)

What is the most exciting aspect about your current role?

When I get a phone call with work! Probably when I get the chance to add creative input. I worked on a film where I had to get outfits for characters in a flashback sequence that was set in the 50s. I allocate costumes to the characters throughout the day and then collect all of the costumes, making sure that none have been altered or damaged to maintain continuity.

What is your fondest memory of The Glasgow School of Art?

I think it's just the atmosphere. I like the effort everyone puts into their style, girls in stilettos and so on. You just don't get that at any other university and the degree shows just make it. The experience you gain is invaluable, especially in design, you can always get your work published somewhere which allows you to get noticed.

What do you think The Glasgow School of Art's contribution is/has been to Glasgow and beyond?

It's become a brand associated with learning about art. It has a quality stamp of approval and there are always about four or five starlets. It's good when you're young and you see people who have graduated from the school who have done so well. People like Johnathan Saunders give you something to aspire to.

Why continue into postgraduate study?

I hadn't resolved all of my design practice issues. After working freelance in London I thought it was best to add a string to my bow. All the work you do in postgraduate study is much more self-lead; you have to do stuff yourself rather than be lead through it as you are at undergraduate level.

Would you encourage others to do the same?

Definitely. I think if I left after fourth year I would be totally shell-shocked. After doing my Masters I felt that I had much more to give, more confidence and the design process journal forces you to look at what you are doing and how to work better. You need to know why you've done something to make it valuable.

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Autoxylopyrocycloboros at Cove Park. After acquiring *Dignity*, a boat recovered from the bottom of Loch Long, Starling rendered it seaworthy and set sail, taking a chainsaw with him to saw up the boat to fuel its on-board steam engine.

9 Simon Starling
Photo: Alan McAteer

10 Riccardo Marini

11 Walkway, Edinburgh's seafront development.
Image by: Cross Max



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Name: Simon Starling
Postgraduate: Master of Fine Art, GSA, 1992
Undergraduate: Photography, Trent Polytechnic, 1990
Current role: Conceptual Artist

Name: Riccardo Marini
Postgraduate: Masters in Architecture, Urban Design, GSA, 1986
Undergraduate: Architecture, GSA, 1984
Current role: City Design Leader for the Edinburgh City Council

What is the most exciting aspect about your current role?

For me it's the possibility to work with a lot of really great people – scientists, architects, marine engineers, thinkers and makers – who all bring so much to the situation. It's a very privileged existence in that sense. At the moment I'm working with engineers at MIT to make model airplanes fly autonomously around a vast exhibition space in North Adams, Massachusetts.

What do you think The Glasgow School of Art's contribution is/has been to Glasgow and beyond?

It has clearly had a huge impact on the local and international scene but it's always about people and rarely about institutions. Glasgow has seen some wonderful people come and go – those people's energy is what makes the place tick. It seems most important for the cultural life of the city. It brings a wonderfully diverse, young, energetic community to Glasgow and that's crucial.

Why continue into postgraduate study?

After three years of studies in photography my work was developing in all kinds of new directions and I wanted the space to develop some of these. It was a revelation to me.

Would you encourage others to do the same?

It's a little difficult for me to say. The nature of postgraduate education in Britain has changed quite significantly since 1992 when I graduated. It seems more and more like an extension of the BA approach, increasingly modular and goal-oriented. If students choose postgraduate study, they should try and use it as a transitional period between a formal education and life as an artist.

How does the GSA provide a creative platform for young students?

I can only speak from experience and for me it was all about a sense of connectedness with the wider world, a constant flux of people and a sense of being part of the small but powerful scene in Glasgow. The city is the perfect size for that.

What is the most exciting aspect about your current role?

I'm very lucky to be able to affect a beautiful city like Edinburgh. Edinburgh's tram system is a wonderfully dangerous project. It's a fantastic investment for the city and an incredibly complex machine; it's very demanding and very exciting and being so difficult it makes it fantastic.

What is your fondest memory of The Glasgow School of Art?

Funnily enough it was a really horrible incident that's my fondest memory. Despite a warning from Professor McMillan, I took four weeks off from the course to spend in Hong Kong. I distinctly remember him scratching over my drawings with a pen telling me how awful they were! It's hilarious in retrospect because it doesn't matter how good you are, you always have to consider the process, you have to apply yourself and you have to show people that you care.

What do you think The Glasgow School of Art's contribution is/has been to Glasgow and beyond?

Obviously the main building is Mackintosh's finest piece of work as a cultural reference to the city and the city's designers but it's a really good incubator for ideas. The world economy is not about manufacturing it's about ideas and the School is about ideas. All you have to look at is design studios in Milan, Paris and many in the states and you will find a Mac graduate there.

Why continue into postgraduate study?

The architectural training process is very specific and yet very wide. I love buildings and objects, especially in the context of cities. In my Masters we looked at Govan and the river, the formation of cities and the way they work. I learned place-making is not about breaking things down but bringing planning, transport planning and engineering together so we create things that are vibrant and not urban sprawl.

Would you encourage others to do the same?

Learning is current. In design there is always something you can learn and the Masters allows you to take that learning to another level. Once you're out there, something that's lacking is time to think. Time is a luxury and postgraduate study allows time to stock up your memory to tackle these problems.

1 Virtual Glasgow, Clyde Street. Courtesy of The Glasgow School of Art's Digital Design Studio
 2 St Bride's Church (1965), East Kilbride. Image: The Royal Commission on the Ancient and Historical Monuments of Scotland

→BRIEFING

Visual Comm – Best in Show

Visual communications students scooped four 'Best in Show Awards' at the 2006 D&AD New Blood exhibition for the second time in three years.

Karen O'Loughlin and Tom Scholefield (graphic design), Stuart White and Emily Robertson (illustration) each won an award – the largest number of awards to be won by a single institution.

Karen O'Loughlin also took silver at the Environmental Poetry section of the Awards.

Merchant City Site Rooted in Art

The original site of the GSA has maintained its roots in art thanks to Kirsty Lang (Interior Design, 1994) who has overseen its transformation into a Merchant City coffee shop.

Tinderbox, is built on the site first occupied by the GSA in 1845 when it was founded as a Government School of Design.

The School was originally based where Ingram Street meets Montrose Street and although the School moved to new premises in 1869, the Ingram Street buildings remained until 1982 when they were demolished.

Tinderbox is keen to host student fashion shows in the open air court and display works by local students and artists inside the building. It is looking to exhibit the work of local artists immediately.

Promising Student

Third-year Product Design Engineering Student, Samantha Dunn, has won the Engineering Leadership Award.

The programme, which recognises ambition, leadership potential and academic success, is run by the Royal Academy of Engineering and offers generous bursaries towards the personal development of "very high potential young engineering graduates who will become future leaders at the cutting edge of industry".

GSA NEWS

Portfolio Development at the Heart of Continuing Education

Eight of the ten students awarded a scholarship for Continuing Education's portfolio development course (the first students to receive the scholarship) have secured places at further and higher education institutions. The news came as Continuing Education named the latest group of ten students to be awarded the scholarship.

The Leverhulme Trust awarded the GSA's Continuing Education department a £30,000 sponsorship fund in 2005 to cover the course fees of ten specially selected pupils from each yearly intake for three years.

Of last years' students, five have gained places at the GSA, one has secured a place at Heriot Watt University and two have gone on to a further and higher education college to undertake study at HND level. Continuing Education has grown into an established site of extracurricular artistic tutoring for school pupils and full time employed adults, particularly through the portfolio development course.

Tutor Eva Gustavsson explains, "For many it's the realisation of a dream to go to art school. There are lots of people who change careers, people who didn't have the opportunity or encouragement to study art when they were younger. It lets them realise that art, and the art school, is not an overwhelming inaccessible fortress."

For more information contact Gordon Webb on +44(0) 141 353 4565 or email g.webb@gsa.ac.uk.



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Virtual Glasgow

The Glasgow School of Art has been awarded a prestigious public sector contract to create a virtual representation of the city of Glasgow.

The Digital Design Studio won the Glasgow City Council tender in 2005 and has since worked on creating three virtual 3D representations covering about 20% of the city. The accuracy of the images comes from the GSA's access to a new innovative digital scanner – there are only two of its kind in the UK.

Douglas Pritchard, Head of Visualisation, explained, "It operates by using a laser that bounces off the building and back which allows it to produce a 3D shell. There are unlimited uses for the model – environmental, security, tourism – but importantly it can be used to do a design analysis of a particular street. This must be the first and most unique image in the UK, Europe and the western world."

The virtual Glasgow project is being piloted for automotive and forensic medical visualisation projects while exploring the field of multisensory participation in architecture, cultural heritage, education and entertainment.

Support the Creative Futures Fund

The Creative Futures Fund helps the GSA continue to break new ground in the study of fine art, design and architecture by targeting funds at the enrichment of the unique student experience at the School. The Creative Futures Fund allows alumni and friends of the GSA to help the next generation of students realise their full potential.

Improving the library's facilities for students with disabilities, supporting the provision of advanced IT services and specialist equipment, and increasing student access to seminars by international artists, designers and architects are all examples of the projects your generosity can help us support.

You can support the Creative Futures Fund through a monthly or annual donation. Just £10 per month from 100 alumni for four years would increase the fund by almost £50,000. Alternatively, you can make a one-off donation through Gift Aid to maximise the value of your donation.

Whatever the size of your donation, you can be assured that it will have a direct and positive impact on current and future students. To contribute to the Creative Futures Fund, contact Stella Litchfield on +44 (0)141 353 4788 or email s.litchfield@gsa.ac.uk



2

Gillespie, Kidd and Coia Celebration Announced

The contribution of Andy MacMillan and Isi Metzstein to modern architecture is to be celebrated in a major project led by The Lighthouse and The Glasgow School of Art.

The initiative has been awarded a £342,000 grant from the Heritage Lottery Fund which will enable the Gillespie, Kidd & Coia archive held at the GSA, to be catalogued, conserved and made more widely accessible.

Gillespie, Kidd & Coia buildings are considered some of the most significant examples of 20th century Scottish architecture and make an important contribution to European modernism.

The archive of over 18,000 items moved to the GSA on the closure of the firm in 1987 and was officially gifted to the School in 2005. The cross-disciplinary archive will provide a valuable tool for research in many areas, from social history to educational practice.

The large-scale exhibition, *Gillespie, Kidd & Coia: Architecture 1956–1987* will be displayed at The Lighthouse in the autumn of 2007.

→BRIEFING

Best for Architecture

The GSA's School of Architecture was named top School in Scotland by the *Architects Journal* Top 100 survey of architecture schools in the UK.

The GSA finished third out of 100 and was the only Scottish school to appear in the top ten.

Tuning In, Not Dropping Out

Official statistics from the Higher Education Statistics Agency, released in July 2006, show that The Glasgow School of Art has the lowest student drop-out rate in Scotland.

At 2.9%, the GSA's drop-out rate is significantly less than St Andrews at 3.2%, the RSAMD at 4.1%, the University of Edinburgh at 5.3% and the University of Glasgow at 8.7%.

Next Generation Fund

Since 2003, the GSA has secured over £500,000 for scholarships, and thanks to the School's many donors, the GSA was able to offer scholarships to 16 new students in 2006.

Scholarships ensure talent is rewarded regardless of social or financial background and we at the GSA need your help to continue building the Next Generation Fund – either through a one off donation or a regular committed gift. Your support will help transform lives and make a real difference to students.

Many donors choose to support the Fund by leaving a bequest in their will. This is an excellent way to support the Fund and ensure you can continue to help in perpetuity.

For more information on the Fund or on how to leave a bequest, contact Scott Parsons, on +44 (0) 141 353 4698 or email s.parsons@gsa.ac.uk.

GSA Friends Auction Success

The friends of The Glasgow School of Art auction raised £43,000 to subsidise student travel to centres-of-excellence around the world.

Around 50 pieces – bought by The Friends of the GSA from GSA Degree Shows since 1990 – were sold at the auction in the Mackintosh Museum in November 2006.

1 The Glasgow School of Art's
Vic Café Bar.
Image: Gordon Burniston

BREEDING ORIGINALITY AND CREATIVE COMPOSITION

Subtract art from the complex equation that yields music of mettle and wit, and you're left with a landscape of Kasabians, Oasises and Ronan Keatings. From drop-outs like John Lennon (Liverpool College of Art) to the renascent Jarvis Cocker (Central St Martins, London), few musicians of value have beguiled listeners and onlookers without being exposed to even the briefest taste of art-school life. *By Nicholas Kirkland.*



→ The Glasgow School of Art has its own roll call of musicians who have, at one time, faced the arduous walk up Garnethill to matriculate, notably in the years following punk. In the eighties the GSA gifted the world artists-turned-musicians of every hue, from the polka-dot-obsessed Jill Bryson and Rose McDowall, aka Strawberry Switchblade, to the sensible MOR of The Big Dish, fronted by Steven Lindsay, and – albeit for three months and one seven-inch single, Golden Showers – The Boy Hairdressers, featuring Turner Prize nominee and Fine Art graduate Jim Lambie (1994) alongside soon-to-be Teenage Fanclub members Norman Blake, Raymond McGinley and Francis MacDonald. Emerging in the nineties from the school were yet more diverse bands. At the platinum-selling end of the scale were Travis, with three former GSA students out of its four members – Fran Healy studied painting in 1993 though did not graduate, Andy Dunlop graduated in Silversmithing and Jewellery (1994) and Dougie Payne graduated in Sculpture (1993). Meanwhile a world away lay cult instrumentalists Ganger, featuring Lucy McKenzie on guitar, keyboard and clarinet, and Cylinder, featuring artists Tony Swain and Martin Young. Since the turn of the millennium, the GSA has continued to enrich the vocabulary of pop music, famously through Franz Ferdinand (whose bass player, Bob Hardy, graduated in Painting (2003) and touring drummer, Andy Knowles, graduated in Sculpture and Environmental Art in 2003) as well as nationally with alumni in Shitdisco and the now disbanded Life Without Buildings. This year alone, acts featuring graduates such as The Royal We, El Presidente, Dananananaykroyd and Foxface have begun to make strides in Glasgow and beyond.

Besides the musicians the School has propelled into the public consciousness, the student union has hosted a number of historic concerts in the years since punk, most memorably The Sugarcubes, featuring a young Bjork, in May 1988 and a Jeff Buckley solo show in March 1994, three years before his death. →

- 2 Entrance to the 13th Note, King Street, Glasgow.
 - 3 Entrance to Mono, Kings Court, King Street, Glasgow.
 - 4 From left to right: John Ferguson, Michael Angus and Jenny Bell from Foxface.
- All Images: Gordon Burniston



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→ Where, though, should we look for the pivotal influence of the GSA on music? Does the School shape the musicians it produces or is it merely a cipher brought to life by the students who pass through? Is it too bold to suggest Glasgow wouldn't even have a music scene if not for the School? John Williamson has spent more than 20 years in and around the music industry. His roles have included manager (in the nineties with Glasgow trio Bis and now with Belle and Sebastian); promoter; record label owner; media studies lecturer; press officer and music journalist (he continues to contribute to *The Herald*). Now juggling his day job with a PhD in the history of music journalism, Williamson, 38, has observed the development of the music industry at local, national and international levels. He, for one, believes the cultural gift of the GSA is most palpable below the radar. "It's not always the success stories who are more integral to a music scene", he says carefully. "There's a real mixture among many of the artists I can recall who have come out of the GSA in the past 20 years or so. On the one hand there are the successful visual artists who don't have very much connection with the grass-roots music or art scene once they become successful. Then there's a lot of graduates at the GSA who have a much, much bigger impact on something like a music scene, either doing jobs for relatively unknown acts or working at venues. "A really good example is Robert Johnston from Life Without Buildings. He's been in bands; he's been involved in galleries; he's been involved in promoting gigs. It's that sort of activity, where it fades out of being music or art. There are many other examples in bands like The Royal We and Dananananaykroyd – people with an affinity for the Art School."

The contribution of the GSA extends beyond the parameters of feeding the music scene, though. "The non-commercial aspect of it is really important as well, doing favours and doing things for friends", says Williamson, a Glaswegian. "You couldn't measure the economic value of it in the way all these reports about the visual arts or musicians in Scotland always try to do, but the cultural value of the GSA is huge because in a lot of cases it gives people a starting point, both from the art and the music sides of things." This is certainly true of Giles Bailey, who

graduated in Environmental Art (2005). As the front man of Dananananaykroyd and a music promoter under the banner Nuts And Seeds, he moved to Glasgow to study at the GSA in 2002 with co-promoter and bandmate Duncan Robertson after completing a foundation course at Leeds College of Art and Design. On a musical level, Bailey, 25, is inspired by the egalitarian ethos that suffused the US and UK hardcore music scene in the early nineties – Nuts And Seeds keep ticket prices low, forbid guest lists and welcome scrutiny by publishing financial breakdowns of the concerts they put on. Equally as galvanising as bands like The Minutemen and labels such as Dischord, however, was his three years at the GSA, where Bailey was introduced to the abstract mechanics of creativity. "One of the things the Art School provided me with was an opportunity to be scholarly in thinking about art and really scrutinise things – the idea of looking at art and understanding how it's working, picking apart what effect its components have on how it works", he says. "I mean art in its broadest possible sense – music as well. That was really important, thinking about performance. I don't mean I step back and dissect music in a way that's reductive, but I'm not into the idea of 'I like it but I don't know why'."

Did any particular members of staff foster this inquisitiveness? "There are a few tutors who are completely inspiring", says Bailey, a native of York. "Ross Birrell [lecturer in Historical and Critical Studies] supervised my dissertation, which was a fundamental piece of work that concreted so much stuff for me. He was incredibly enthused by the project, really supportive and generous. People like Stephanie Smith [researcher] and Sue Brind [lecturer in Sculpture and Environmental Art] – who were teaching sculpture but were supervising us in environmental art – were great. Sue provides this incredible rigour in thinking about things, and that's something I think about a lot. That rigour is something I'd like to think is in my approach to making music."

This approach to making music and the ripple effect of the GSA on the local music industry has been felt by few more keenly than Craig Tannock. As director of Mono – the bar, vegan restaurant, venue, ethical shop and exhibition space in the Trongate district of Glasgow – Tannock has

5 From left to right: Roxanne Clifford and Jhae Simmons from the *The Royal We*.
Image: Gordon Burniston

7 Giles Bailey: front man of *Danananaykroyd* and a music promoter under the banner *Nuts And Seeds*.
Image: Trish Vonna-Michell

6 Students look on as Sue Brind leads a seminar at the GSA.
Image: Gordon Burniston



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a history of employing artists and allowing his venues – which have included The 13th Note, The Apollo and Stereo – to be used for installations, exhibitions and art events. GSA graduates Toby Paterson and Robert Johnston played a crucial role in this widening of scope while committee members of Transmission Gallery in the city. The original Glassford Street home of The 13th Note was primarily a bar, a restaurant and a music venue – Alex Kapranos of Franz Ferdinand ran the Kazoo Club there for years and bands who cut their teeth in its basement range from Mogwai to Pink Cross. If not for Paterson and Johnston, The 13th Note

confidence of a band like Cylinder or Ganger. A lot of bands struggle with performance and always try too hard. There's this thing about going onstage and switching on to performance mode. With *The Royal We*, for example, you get the feeling they're just letting something happen. Cylinder did that as well. They just let something happen."

Williamson, who helped get Mono off the ground after The 13th Note went into liquidation in November 2001 with a fund-raising campaign supported by local musicians – including Teenage Fanclub and Belle And Sebastian – and artists such as Lucy McKenzie, perceives a synergy between

described exponents of 'fight pop' – recently played a festival in Glasgow organised by people whose methods Bailey questions. He thinks such commercial promoters see his band as a 'rent-a-crowd'. The rigour he gained at the GSA, though, appears to have strengthened his approach to such conundrums. "A few years ago we'd have been really closed to the idea of having any dealings with those sorts of people but now I feel like we're in a fairly strong position of being in a band that can bring a few people along. To be able to say 'no' to stuff is quite powerful."

Nigh on three decades of music in the city and beyond have been nourished by the GSA, the School making an indelible mark, as Williamson says, at every point on the cultural scale. He believes, though, that the continued force of the School hangs on the more mundane matter of the staff recruitment policy at the GSA.

"A lot depends on who the next generation of teachers are or what their connection with the school has been", says Williamson. "A lot of the people teaching until now or in recent years have been from a generation that predates the seventies and eighties. The GSA having people like Sarah Lowndes [visiting lecturer, Historical and Critical Studies] and Mark Baines [stage four leader, School of Architecture] will keep it rooted to interesting things and connections with bands.

"To a certain extent the onus is on the employment policy – it depends on the backgrounds that people who are coming into teaching are from. It's a human resources issue, really. A lot of that knowledge, those connections and enthusiasm can be passed on to students who don't necessarily have it. Students now don't necessarily have a great knowledge of music and art when they come to do a course like that, but if their teacher is making the connections it can make sense to them.

"Obviously it has to be international in outlook but it needs to have people who are quite grounded in Glasgow and are quite grounded in the galleries and venues that are already here." **GSA**

"CLEARLY THE ART SCHOOL AND THE SCENE AROUND IT HAVE HAD A HUGE EFFECT ON THE WAY BOTH WE AND THE LOCAL MUSIC INDUSTRY HAVE DEVELOPED."

moving in 1998 to premises on King Street, the Trongate hub of studios and galleries including Transmission and Glasgow Print Studio, Tannock says he would probably have carried on promoting bands, veganism and good times, with the occasional nod to art. "Transmission, who hadn't been there very long, made moves on us to start working closely together on the basis of a crossover between art and music", says Tannock, 46. "So it was Robert and Toby who, shortly after we moved, talked through ideas of getting Transmission more directly involved with The 13th Note, which we did. That was quite a meeting."

Tannock has subsequently cut an avuncular, beneficent figure in the worlds of art and music in Glasgow, helping foster the atmosphere of boundary-hopping creativity that spurred the success of Franz Ferdinand. "Clearly the Art School and the scene around it have had a huge effect on the way both we and the local music industry have developed", he says. "The simple thing of artists also being in bands – that's been standard everywhere for donkeys years but it has somehow reached a critical mass in Glasgow, which has maybe created fertile ground for nice things to happen."

What does he feel elevates art school bands above the herd? "One of the things I would pick on is the quiet

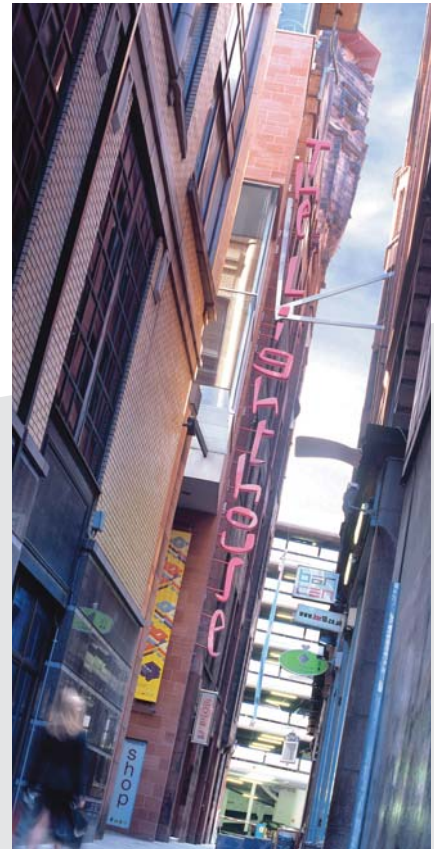
the GSA and the cluster of galleries and studios in the Trongate, allowing music and art to flourish separately and together. "It's interesting how, partly down to the city council, the area around King Street has taken on the air of what you'd expect an art school to be like; it has studios and bars that artistic people hang out in", he says. "When you consider the ambience in the Vic Bar it's much closer to what you'd get somewhere like even the Tron or the cafés, and there's Transmission. I don't think when Craig Tannock was setting up The 13th Note or we were setting up Mono anyone sat down and said, 'Let's capture the artists market'. The visions were either so random or so aligned that it made sense. Many of the people involved in the early Franz Ferdinand stuff – the events at the old jail – were GSA graduates of the late 1990s and early 2000s: Lucy McKenzie, Cathy Wilkes and people like that who, though they've gone on to do other things, are still almost part of the furniture."

Such adeptness in several fields inevitably attracts envy in some. Although they have yet to reach their first anniversary, Danananaykroyd are already attracting flak. "We've got a lot of criticism lately", says Bailey, frowning. "People have been saying, 'You only do this DIY stuff because you're wealthy, complacent and middle-class'. That's a weird way to look at it." The six-piece – self-

- 1 Comme des Garçons guerilla store in Finnieston.
Image: Andy Buchanan
- 2 The Lighthouse, Mitchell Lane.
Image: courtesy of the Glasgow City Marketing Bureau



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POLYMATHS AND PROPERTY PRICES

A city of polymaths, a city of show-offs. A city once characterised by industry and commerce is now a city where style and creativity have become the currency of everyday existence. That's Glasgow: the dear, green, extraordinary place that has found a new identity as a city where exciting things happen. *By John Davidson*

→ Let off a gun in any Dennistoun thoroughfare and you'll most probably ground a dozen artists. Drop into a bar in the area around King Street and it's likely you will have to squeeze between a platinum-selling music icon and a Turner Prize winner to reach your pint. Head over to Eastvale in the grittiest remaining quarter of old Finnieston, and you may wonder at the retail curiosity of the Guerrilla Store – the temporary 'occupation' of a motor workshop by the iconoclastic Japanese fashion force, Comme des Garçons. A city of wondrous contradictions and rampant paranoia where beauty and the beast sit cheek by jowl, where cranes hover overhead as yet another tired slab of real estate is replaced with something tall and glossy and where a reality check (or put-down) is never more than a couthy one-liner away.

Two-up on a tenement stairway may be the premises of a gallery with a dazzling international reputation (with comparatively little local following). On another landing, you may stumble across a fledgling fashion designer or customiser adding a personal bespoke twist to a familiar item. Across the street, a gaggle of hairdressers, website designers, DJs and shop-girls will be applying a veneer of eyeliner, lip-gloss and pomade in preparation for the evening ahead, and slipping into fashion looks pulled together from vintage stores and the studios of creative friends.

"Glasgow has an engaging sense of the chaotic", suggests Stuart Macdonald, who until earlier this year was Director of the Lighthouse, the city's centre for architecture and design. "It seems edgy and random – yet it's not really mad."

Ashley Paige settled in the city four years ago when he became Artistic Director of the Scottish Ballet. "A lot of once-interesting towns are now very much the same, so it's refreshing to find Glasgow has maintained an individuality. With its tall buildings and broad streets arranged in a grid layout, the central area really does look and feel like a big city, yet the architecture is very different to that of Edinburgh and other British cities."

"I do think Glasgow's architecture is the unsung hero of the city", suggests Professor

- 3 The Merchant City gateway, Royal Exchange Square. Image: courtesy of the Glasgow City Marketing Bureau
- 4 Where the Monkey Sleeps, West Regent Street. Image: Andy Buchanan



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Seona Reid, Director of The Glasgow School of Art. "Architects love Glasgow; they wax lyrical about its stunning Victorian buildings. We tend to take Mackintosh for granted, but visitors find The Glasgow School of Art magical."

The soaring imaginations of Charles Rennie Mackintosh or Alexander Thompson may be captured in Glasgow's most iconic buildings but, as Paige suggests, the natural terrain contributes greatly to the drama and charm of the cityscape. "The hilliness of the place is unusual for a big city, and this creates extraordinary vistas. Then, in the west end and south side, there are those wonderful green strips snaking between the tenement buildings, and the fabulous parks such as Pollok and Bellahouston. It's nice too that there are the two rivers: the Clyde, of course, but also the Kelvin with its leafy towpath walks.

"Thousands of people come to Glasgow from all over the world, and many of them want to stay", Professor Reid suggests. She herself moved back to the city in 1990 after an absence of 20 years. "Now, of course, it's very much a young person's city – there's a buzz about the clubs and the music scene, a general sense of energy that's intangible yet clearly felt by everyone, not just the young age group.

"One thing that's particular to Glasgow is that when people get famous they don't necessarily leave. Take, for example, Douglas Gordon (Environmental Art, 1998). He's now one of the world's most successful contemporary artists, yet he's kept a flat in Glasgow. Simon Starling (MFA, 1992) shuttles back and forth between Berlin and Glasgow, and although Phil Collins may be peripatetic, he has chosen Glasgow as his base.

"I think the city displays a wonderful generosity of spirit", she continues. "With its extraordinary community of artists, Glasgow is seen as the visual arts centre of the UK, as much in terms of production as exhibition – although there is a burgeoning phenomenon of small artist-run galleries which have emerged from that strong idiosyncratically Glaswegian tradition of self-help."

According to Julie Tait, whose *Glasgow Grows Audiences* office aims to drive attendance at the city's performance venues, "It's important how people perceive the city as a whole. A healthy, contemporary city attracts artisans, artists and creatives who in turn establish an interesting underground scene. The volume and variety of creative work currently undertaken in Glasgow is amazing, from Toby Webster's roster of extraordinary artists at the globally-renowned Modern Institute to Janice Kirkpatrick of Graven Images."

So, Glasgow's spiritual reawakening and economic growth is all down to a critical mass of creatives?

"Absolutely!" Professor Reid confirms. "The recent Organisation for Economic Co-operation and Development review sees Glasgow's regeneration as culturally-led. Creative people are attracted to cities by the presence of the creative class. In his thesis on the rise of the creative class, Richard Florida argues that vibrant economies are now driven by creative people. The cities that will flourish in the future are those like Glasgow that are successful in mustering clusters of creatives and provide the kind of lifestyle they enjoy. Glasgow already has the UK's largest concentration of creative industries outside London and the South East, and the city displays an extraordinary style-consciousness, from its wonderful shops to its great coffee bars."

"Popular perceptions of Glasgow have most certainly changed", says London-based fashion and style commentator, David Hayes. "There is now a widespread appreciation that the city has an extraordinary appetite for fashion – and all the stylish trappings that generally serve this.

"No doubt the old idea of the place as Stab City was as ludicrously erroneous a cliché as the notion we've developed more recently that the city's streets are packed with Versace-clad fashion victims. But we are seeing an extraordinary outpouring of fashion design talent from Glasgow: in rapid succession, Jonathan Saunders (GSA Textiles graduate, 2004), Deryck Walker, Aimee McWilliams and most recently of all, Christopher Kane (designer for the *Glasgow: Scotland with Style Design Collective*). We're beginning to wonder what they're putting in the water up there. It seems very much like a phenomenon – equal, I guess, to the unexpected emergence of Antwerp as a fashion centre back in the 1980s, when Belgian designers Dries Van Noten, Ann Demeulemeester, and Martin Margiela were first catapulted to fashion stardom."

Art... fashion... and music too? "You bet", says Geoff Ellis, whose DF Concerts operation stages the vast *T in the Park* music festivals and runs *King Tut's*, the venue revered as such an effective incubator of new talent.

"Glasgow is the most happening music city of the moment. We must have more bands per capita and certainly more live music shows than anywhere else in Scotland." Ellis, who relocated to Glasgow in the early 1990s, marvels at the variety of expression one finds in the city. "There's not one single scene, though a lot of Glasgow bands really work on their image and look very cool."

Considering why the city should have become the launch pad for so much interesting talent, Ellis suggests, "There's nothing claustrophobic about Glasgow. There are lots of green open spaces. And there's access to such extraordinary stimuli – the free art galleries such as Kelvingrove and the Burrell Collection, the Science Centre, the Lighthouse... Then there's the nightlife. Even after 15 years the *Sub Club* is as cool and underground as it always has been. *Optimo*, focusing on indie electronica, is also very cool. The *Variety Bar* on Sauchiehall Street has a brilliant art-deco look, great DJs and a very cool crowd."

"GLASGOW IS THE MOST HAPPENING MUSIC CITY OF THE MOMENT. WE MUST HAVE MORE BANDS PER CAPITA AND CERTAINLY MORE LIVE MUSIC SHOWS THAN ANYWHERE IN SCOTLAND"

One marvel, of course, is the synergies that exist in Glasgow between different creative disciplines – witness, for example, fashion designer Niki Taylor's fascinating collaborations with musicians and filmmakers. Another marvel, according to Francis McKee of the CCA, is the number of artists in Glasgow who double as musicians or DJs and the number of musicians in Glasgow who double as digital designers or, for that matter, juice bar owners.

"Polymathing is certainly something that happens in Glasgow", Professor Reid agrees. "It's especially noticeable in the crossover between the arts and music scenes – something, I am sure the Art School contributes to. It's all about giving form to your imagination", she continues. "We nurture a creative atmosphere and people here are creative in lots of different ways. Think about that great little café, *Where the Monkey Sleeps*. That's an example of art school graduates taking creative ideas and applying them to create a cool place. Other graduates have become successful writers or filmmakers." Scott Taylor, Chief Executive of Glasgow City Marketing Bureau, adds, "The strength of Glasgow's creativity is giving us a real point of differentiation for our marketing activities, and more and more we are looking to support events and initiatives that underscore this particular aspect of the city's character."

The city council has supported (some might say engineered) the zoning of the Merchant City as a cultural quarter and Professor Reid cites *Brazen Studios* as an example of a creative enterprise that has benefited from Glasgow's policy of encouraging such businesses to locate in the area.

According to Professor Reid, "The fundamentals for successful start-ups are low rent and critical mass. The Merchant City has the potential to provide both. As Richard Florida says, you can't plan for a city to become a creative place, but you can certainly remove the barriers.

"Artists will settle in areas where property prices – both for domestic and studio spaces – are low. Hence the concentration of artists, at present, in the Merchant City, in Dennistoun, and in Govan." The evidence from Glasgow suggests that wherever artists settle en masse, characterful cafés, delis and bakeries soon follow.

A city of creative communities that make incredible things happen. A city that once again has good reason to believe in itself. A city happier than ever to acknowledge that creative ideas make the world go around. If Charles Rennie Mackintosh came back to Glasgow today, he'd find a home in an economically and culturally vibrant city. **GS&A**

- 1 Weather Vane, Mackintosh Building
- 2 The Glasgow School of Art entrance sign, Mackintosh Building
- 3 North façade window brackets, Mackintosh Building

- 4 *Forget Forget* by Emily Robertson
- 5 Still of Jamie Lidell from the single *Yougotmeup* on Warp Records. Rotoscope to animation by Tom Scholefield.
- 6 Award winning fruit bowl by Karen Simpson

→BRIEFING

Masters in Research

The GSA's continual development of postgraduate study has been extended this year to include the practice based Masters in Research (MRes).

The new MRes focuses on a range of specialisations and contexts and encourages students to undertake substantial further research, including Doctoral study, exploring personal research interests or current research issues in their chosen field.

National Newspapers Recommend the GSA Degree Show

The Times and *The Independent* newspapers have voted The Glasgow School of Art's Degree Show as the best show in Scotland in 2006.

The Times said, "This is the best opportunity to discover artists before their reputations and prices soar."

Likewise, *The Independent* described the GSA show as the best degree show outside of London. The GSA was the only art school in Scotland to be recommended by either publication.

This Year's Top Students

David Murphy (Sculpture and Environmental Art) won the 2006 Newbery Medal for the top final year student producing a fascinating group of wooden sculptures

Chairman's Medal winners awarded to the best final-year students go to: Thomas Turner (Diploma in Architecture) at the Mackintosh School of Architecture, Olga Reid (Interior Design) from the School of Design and Laura Smith (Sculpture and Environmental Art) from the School of Fine Art.

The Bram Stoker Award went to Mike Montgomery (Visual Communications).

Third-year Textiles student Holly Rothwell is the first recipient of the Gillian Purvis Travel Award for Primary Research.

GSA NEWS

Mackintosh Building – open for offers!

The Glasgow School of Art's campaign to conserve the Mackintosh Building and the invaluable collections housed within its Grade A listed walls is now well underway.

The Campaigns Team has secured substantial donations and awaits the outcome of the second stage bid to the Heritage Lottery Fund (worth an estimated £4.46m) to be announced in November signaling the launch of the campaign's public phase. The £8.7m total target is challenging but is necessary to complete the new expanded tourist interpretation area and the desperately needed conservation work.

To raise funds the GSA's Digital Design Studio is developing a specially designed digital Art School that can be accessed online. Virtual segments of the building will then be 'sold' to donors who wish to be associated with specific parts of the building.

Using a 'Click to donate' process, donations can be made and processed immediately. The Campaigns team will then personally respond with an email and a PDF image of the purchased piece of Mackintosh architecture.

Donors' names will be listed on the website for the duration of the project and will be displayed in the new Interpretation Centre alongside the Bellahouston Bequest Fund; the trust which provided the funding for the original building, the Hugh Fraser Foundation, the Monument Trust, the Gannochy Trust, Glasgow City Council, Historic Scotland, Scottish Enterprise, the Garfield Weston Foundation, the Dean of Guild Court Trust and the European Regional Development Fund.

The money raised will allow the Mackintosh Building at the GSA to continue to be home to world class teaching, learning and research in art, design and architecture whilst maximising its earning potential as a tourist facility.

The Digital Design Studio aims to have the site up-and-running in time for Christmas 2006. Detailed information and biannual e-bulletins are available on the website www.gsa.ac.uk/campaign.



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The Poetics of Place

Since Helensburgh Community Council first approached the Mackintosh School of Architecture in November 2005, the drive to revitalise the increasingly dormant commuter settlement has been striking.

Changing commercial practices and retail markets coupled with slow population decline, the loss of tourism and the lack of indoor recreational facilities presented Helensburgh with a questionable future.

Meetings with the Council established the scope, duration and timing of the project and identified six key areas requiring the formulation of integrated design strategies: the town centre, the waterfront and pier, young people, tourism, the town environment and the towns infrastructure.

The ideas were later displayed at a public exhibition in the town attracting over 1,000 visitors, 300 of whom voluntarily returned questionnaires now being analysed by the recently founded *Living Cities* research unit within the GSA.



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Karen Simpson – Young Designer Silversmith of the Year

For the second successive year, and the fifth time in the Award's 11 year history, a GSA student has won the Young Designer Silversmith of the Year award.

Each year's winning piece is gifted to the artist's home city's museum collection. Karen Simpson's fruit bowl will join Douglas Blair's Millennium Clock (1999) and Jennifer Paterson's flower vase (2001) at the Kelvingrove Art Gallery and Museum later this year.

Other winning pieces by Marion Kane and Helen Gaffney can be found in the Design Gallery and the Study Centre respectively.

→BRIEFING

Popularity of CAFA

Programme Ups the Intake

The Glasgow School of Art welcomes the first intake of 35 second-year students from the Central Academy of Fine Arts in Beijing (CAFA), as 80 new first-year applicants enroll in China.

As part of the programme designed by the GSA, the Chinese students spend their first year at CAFA and transfer to Scotland for the remainder of their degree, where they specialise in Architecture (BArch) or in one of the BA (Hons) Design courses.

Mercury Art Prize

Visual Communications graduate, Shona McGuiggan (2006) and MFA student Ben Merris, have been selected as winning finalists in the 2006 Nationwide Mercury Art Prize.

60 artists were selected as finalists from over 1,600 entrants to create a painting or work of art inspired by music.

The works were displayed at the Nationwide Mercury Prize Art Exhibition at The Gallery at The Hospital in Covent Garden and can be viewed online at www.nationwidemercurys.com.

Art Relief

Fourth-year Fine Art student Cheryl Docherty has been using her artwork to encourage cancer patients at St Vincent's Hospice to use art as a form of therapy and creative vent for the traumas and discomforts of their illness.

Cheryl helps patients develop their artistic talents with oils and watercolours to produce many pieces in the Hospice itself providing a peaceful atmosphere for terminally ill men and women.

On Their Bikes

GSA Architecture student, Sam Brown, completed a 940-mile cycle trip with fellow architecture student Peter Smith in just nine days.

The two students, who cycled in stages of 80-120 miles per day, raised £1,500 for the Glencoe Mountain Rescue Team.

- 1 Jewellery piece *Evermore* by Johnathan Boyd.
- 2 64p stamp featuring *An Turas* by Sutherland & Hussey Architects.
- 3 Front cover illustration of *Sound Bites* by Andy Knowles.

ALUMNI NEWS

→ BRIEFING

Hannah Frank on Film

Hannah Frank, who studied at the GSA in the 20s and 30s, is in talks with the BBC about filming the story of her life.

The 98 year-old artist who grew up in the Gorbals is considered to be the last living link to the Scottish Arts Nouveau movement.

The proposed documentary would be released to coincide with a major exhibition at Glasgow University celebrating her centenary year in 2008.

First for Cromarty Arts Trust

The Cromarty Arts Trust's first ever student residency has been awarded to Sculpture and Environmental Art graduate Hanna Tuuliki (2006).

Selected from 15 graduates around the country, Hanna incorporates various forms of performance, video and sound as well as drawing in a fresh vibrant and innovative approach to exploring music as part of the environmental sound-scape.

Beasties in New Builds

Design duo, Timorous Beasties, have extended their business to new-build properties.

Alastair McCauley and Paul Simmons (who graduated in Textiles in 1988) have designed the interior of a new housing development in Glasgow.

The Timorous Beasties wallpaper can now be seen in the *Hothouse* development in Glasgow's Argyle Street and the stunning *Left Bank* restaurant on Gibson Street.

Bishop's Blessing

The Bishop of Edinburgh, Rev Brian Smith, has recently blessed the painting *Still* by leading Scottish artist and GSA graduate, Alison Watt.

The painting of a white draped cloth was inspired by a recent visit to the Old St Paul's church in Edinburgh in 2003.

It is highly unusual for a secular painting not commissioned by the church to be consecrated.

Gordon Brown Presents Award to GSA Alumni

Silversmithing and Jewellery graduate, Johnathan Boyd (2006), took runner-up in the New Designer of the Year Award.

The most prestigious award made at the New Designers exhibition covers all design disciplines and was presented by Chancellor of Exchequer Gordon Brown at the opening ceremony in London.

The judging panel said his work had 'a strong narrative together with an unusual combination of process and material'.

Johnathan's work reflects his own personal narrative, often inspired by feelings toward war and notions of remembrance. His collection poses moral questions whilst challenging conventional uses of material in jewellery.

Silversmithing and Jewellery graduate, Abigail Percy (2005), also won an award in the 'One Year On' section.



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Graduates Run 'A Thread' Through Castlemilk

A group of four GSA graduates completed work on *A Thread* pioneered by artist Shalev-Gez developing 'an intricate matrix of collaboration and communication' in Castlemilk.

Lisa Finlay, Fiona Welch (Architecture), Sam Kennedy and Pedro Faria (Environmental Art), who graduated in 2006, played a major role in creating the ten new architectural shelters that weave an imaginary line throughout the Castlemilk Park by *A Thread*.

The canopy roofs, each printed with a collaborative design, refer to how the different groups in Castlemilk see their home and how they would like to envisage it in the future.

21st Century Transit for Premature Babies

Neil Tierney's final-year project towards a Masters in Product Design Engineering (2002) is now set to revolutionise the way sick infants are transported.

Glasgow School of Art graduates Neil Tierney, Neil Farish, Rory Wilkinson, Ryder Meggitt and Brian McGuigan developed the design with the Glasgow Neonatal Transport Team when they set up 'Lightweight Medical' in 2003. The mass-market transport enclosure for low-dependency newborns is heated by cutting edge conductive mattress technologies and is lower in price and weight than traditional transport incubators.

The Jolomo-Lloyds TSB Award

Drawing and Painting graduate John Lowrie Morrison (1971) has established a major new art prize to support, encourage and promote the painting of the Scottish landscape.

The Jolomo-Lloyds TSB award aims to give recognition to young and emerging artists in the local area to support the development of their practice.

With a main prize of £20,000 and total prize money of up to £30,000, the Awards constitute one of the most important art prizes in the UK with the winning entries forming an exhibition the following year.

64 pence Architecture

An Turas by Sutherland & Hussey Architects (1987 Architecture graduates and tutors in the Mackintosh School of Architecture) has been selected as one of six British buildings on the Royal Mail's new collection of stamps celebrating contemporary UK architecture.

Undoubtedly their most famous building to date, *An Turas* (The Journey), is situated on Tiree and was designed, in collaboration with artists Jake Harvey, Donald Urquhart, Glen Onwin and Sandra Kennedy, as a place to shelter from the elements whilst waiting for the local ferry to arrive.

The image used for the 64p stamp was taken by photographer Peter MacKinven and shows a glass belvedere penetrating an existing dry stone dyke on to the beach.



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Tatlin's Tower

Six Glasgow School of Art graduates have begun a colossal project to build the 400m tall Tatlin's Tower in sections around the world.

Designed by constructivist architect Vladimir Tatlin in 1919, the tower (officially called the Monument to the Third International) reflected the utopian ideals of the Bolshevik Revolution but was never actually built. The tower's key features are the three main rotating components that were to circle the central axis at varying speeds and the propaganda centre at the tip of the tower that was to project messages onto the clouds.

Rachel Dagnall, Bob Grieve, Sirko Knuepfer, Simon Polli, Per Sander and Lucy Skaer (collectively known as Henry VIII's Wives) all graduated in 1997 from Environmental Art.

The aim of the project, *Tatlin's Tower and the World*, is to construct the tower to the original specifications but in sections all around the globe, inviting any interested artists to construct their own piece of the tower. This process will continue until the entire tower exists in numerous pieces around the world.

So far a 2 metre triangular prism made of steel was made and exhibited in Frankfurt and a section of the propaganda cube was on display at Kunsthalle in Bern in 2005. The group is currently in discussion with artists at Belgrade's Museum of Modern Art who are considering constructing the next piece.

→ BRIEFING

London Fashion Week

Sarah Raffel (Silversmithing and Jewellery, 2003) represented Glasgow at the recent London Fashion Week.

Sarah is part of the *Scotland with Style Design Collective* together with Christopher Kane, Jennifer Lang and Nikki Taylor and has set up *Brazen Studios* to showcase the best in new jewellery design.

Glasgow City Marketing Bureau provided more than £35,000 to take the designers to Fashion Week to exhibit the wealth of Scotland's design community.

It's Cooking

GSA graduate Andy Knowles (Sculpture and Environmental Art, 2003), the touring drummer and keyboard player for Franz Ferdinand, has illustrated the book of fellow band member Alex Kapranos.

The travel memoir called *Sound Bites* will be coming out later this year and is based on Alex Kapranos' weekly *Guardian* column.

Approaching Storm – Hebrides

77 year-old James Spence, who trained at The Glasgow School of Art, was honoured with a prestigious award days after opening a major exhibition of his work.

James has been presented with the John Gray Award by the Royal Scottish Society of Painters in Watercolour for his painting *Approaching Storm – Hebrides*.

Famous for his oil on canvas works, his country-wide exhibitions feature his life in the Scottish Highlands and still lifes including his two cats.

DeRosa Release Debut Album

Glasgow band DeRosa have just released their first album since signing for Glasgow record label Chemical Underground in June 2006.

Fine Art and Photography graduate Martin John Henry (2003) is seen as the brains behind the band that has seen many members come and go. With influences among Arab Strap, Mogwai and The Delgados the album *Mend* has taken two years to write and produce.

- 1 Gareth Hoskins
- 2 Community Centre for Health in Partick, Glasgow designed for the NHS Greater Glasgow and Clyde by Gareth Hoskins Architects.
- 3 Great Ormond Street Hospital installation as part of *GO Create!* by Kenny Hunter.

ALUMNI NEWS

→BRIEFING

→BRIEFING

GSA Graduate is Top Entrepreneur

The National Council for Graduate Entrepreneurship has selected Product Design Graduate Emma Henderson (2005) to attend a three-day training course to develop her business idea for selling home wares.

Emma, who runs her own design website and is developing a range of products to sell online, is one of only 60 people across the UK selected for the intensive training programme.

Catherine Aitken – Gillian Purvis Award

Textiles graduate, Catherine Aitken (2006), was awarded the 2006 Gillian Purvis Award at the preview of *Upstairs Downstairs*, a show of work by third-year Textile students at The Glasgow School of Art.

Catherine used the award to support her final year's work granting the opportunity to combine digital and hand-printing techniques with greater freedom, and to ultimately mount her degree show.

Her work has primarily concerned the exploration of screen and digital printing techniques to produce fabrics which benefit from the complexity of digital imagery whilst maintaining the depth and personality of hand printed approaches.

Boo Boutique goes Global

Painting graduates Becky Bolton (2005) and Louise Chappell (2005) have unleashed their fashion accessory line *Boo Bags* for those who love unique attention-grabbing accessories.

Clients including pop singer Alison Goldfrapp are logging onto the Boo Boutique from all over the world to buy the hand painted bags that incorporate a use of digital print, printed canvass and embroidery to successfully bridge the gap between fashion and art.

Gareth Hoskins and the NHS

Gareth Hoskins, member of the *AJ 40 under 40* and GSA Architecture graduate (1993), has been appointed design champion for the entire NHS north of the border.

In taking over the strategic leadership of the design champion's network in NHS Scotland, Gareth has reaffirmed his position as one of the most influential architects living in Scotland.

The high-profile role comes as part of a deal which has seen Architecture and Design Scotland agree a three-year framework deal with NHS Scotland focusing on neighbourhood facilities, in line with political goals to improve access to healthcare at a local level.



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Not So Bling

Silversmithing & Jewellery graduate Vivien Johnston (1999) is bringing ethical jewellery to Glasgow's High Street.

The latest parallel to the anti-fur campaign erupted after Kanye West and Alicia Keyes spoke out against the travesty attacking the human rights standards endured by miners of precious materials used in popular bling fashion accessories.

Keen to do her bit in the fight against slave and child labour Vivien has set up her own jewellery design and wholesale firm *Fifi Bijoux* using clean materials that are completely traceable to countries where no such atrocities take place.

Vivien aims to turn her success into a charitable co-operative that would make funds available for fair trade and ethical practices in the mining of precious jewels and metals.

Aspect Prize

Four artists living in Scotland have each received £5,000 after being short-listed for one of Britain's leading painting prizes, the 2006 Aspect Prize.

The winners will exhibit their work at the Adam Gallery in Cork Street in London in January when one of them will be selected as overall winner of the prize. The winner will then receive a further £10,000, making a total payout of £15,000 for the top artist.

GSA Sculpture graduate, Charlie Jamieson (1974), is both Chairman of the Aspect Prize and President of the Paisley Art Institute.

"This year's entry was the biggest and most varied yet with works submitted from right across Scotland. Judging from such a wide selection of styles, sizes and approaches was both daunting and exciting. We have ended up with four finalists who are all very different from each other in every way and whose collective approaches will make an exciting showcase of Scottish art in London in January 2007."

The Aspect Prize is open to all artists living and working in Scotland who have not had a commercial solo exhibition in London in the past six years.

For information about next year's competition, go to www.theaspectprize.com.



3

Child Friendly Hospital Installation

Shortly after staging his biggest ever show at the Yorkshire Sculpture Park in July, GSA graduate Kenny Hunter (1987) has produced a permanent installation for Great Ormond Street Hospital (GOSH) in London.

The sculpture is part of the *GO Create!* Arts and Humanities programme at GOSH aimed at redeveloping and enhancing the hospital environment.

The Arts and Humanities programme in place at the hospital aims to create a relaxing and engaging child friendly surrounding while supporting creativity and learning amongst patients, visitors and staff.

Fine Art Residency in Mackay Country

Environmental Art graduate Ruth MacDougall (2004) has been selected to produce an artistic interpretation of a heritage site in Mackay country, now known as the county of Sutherland.

Since graduating with first class honours, Ruth has spent much of her time travelling, researching and collaborating on several artistic projects assisted by the British Airways Travel Award she received for her final degree show work.

The residency is supported by the Scottish Arts Council through a Partners Scottish Residency Programme grant of £35,000 and is intended to allow artists to engage with the sites and develop site-specific work culminating in an exhibition.

Tartan Chic to the Sheiks

GSA textiles graduate Joyce Young (1975), the woman behind Bearsden boutique *By Storm*, has signed a contract to supply shops in the United Arab Emirates.

Since launching her business in 1994 Joyce has made every effort to make tartan a presence in her designs and earlier this year launched tartan accessories business *Tartan Spirit*.

Student Winners

Two of this year's design graduates have won prestigious international design awards from the Royal Society of the Arts.

Josephine Gianni's Masters of European Design project *Sales Reach* is a concept where meetings would be held virtually using webcams and was proposed as a cost and energy-efficient alternative to business flights.

She received both the NESTA Award of £3,000 and the Wally Olins Opportunity Award of £3,500.

Product Design graduate Ian Crawford designed a set of reusable food packaging – the *Cycles System*. He received the London Development Agency Award of £3,000.

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the aspect prize



SHORTLISTED ENTRY BY RICHARD STRACHAN

The 2007 Aspect Prize launches this spring and is one of the largest prizes for painting in the UK.

The prize is open to all artists living in Scotland who have not had a commercial solo exhibition in London for the past six years. It is an enormous opportunity for any emerging artist to pursue painting as a full-time career.

The prize winner will receive £15,000 and will be the principal contributor to the Aspect Prize exhibition to be held in a major London gallery in early 2008. The three runners-up will receive £5,000 each and also contribute to the exhibition. Entries to the 2007 competition have to be submitted by mid-June 2007. The four finalists will be announced later that month and the overall winner during the Prize exhibition

Artstore Limited : 94 Queen Street : Glasgow : G1 3AQ : Tel 0141 221 1101
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1 The Friday Event featuring Simon Starling.
Photo: Alan McAteer

EVENTS



1

GSA EXHIBITIONS

9 November – 1 December 2006
Doug Cocker
Nouns of Europe
Mackintosh Gallery, GSA
New sculptural works, drawings, proposals and maquettes in response to site investigations in North European port cities. Cocker investigates materials and processes of constructing, carving and weaving.

21 November – 16 December 2006
Private View: 20 November
Committree/Commission
Atrium Gallery, GSA
An enlightening look at the process of working to commission that is common to all fields of design. Exhibitors show the work behind the finished piece from the initial ideas to conclusion of the client/maker relationship.

15 Dec 2006 – 9 Feb 2007
Erich Mendelsohn
Dynamics and Function: Realised Visions of a Cosmopolitan Architect
Mackintosh Gallery, GSA
With his very first buildings in the 1920s, the Einstein Tower in Potsdam, the hat factory in Luckenwalde and the Mosse Building in Berlin, German architect Mendelsohn catapulted himself to the forefront of the avant-garde with subsequent commissions including department stores, commercial buildings, factories and private houses in Germany, the Soviet Union, Norway, England, Palestine and the USA. Curated by Dr Regina Stephan (the Technical University of Darmstadt), the exhibition presents Mendelsohn's extensive oeuvre in several distinct fields of activity.

16 January – 8 February 2007
Private View: 15 January 2007
Textiles as Fashion: the process of design
Atrium Gallery, GSA
An exhibition curated by Stephen-Cran examining the use of the design process journals a tool for the development of ideas.

20 February – 16 March 2007
Private View: 19 February 2007
Wendy Kershaw – Residency Exhibition
Atrium Gallery, GSA
An exhibition of ceramic work inspired by her 2006 residency in Jingdezhen and Shanghai, undertaken with funding from the Scottish Arts Council. The exhibition will be accompanied by a photographic documentation of Wendy's experience of Chinese ceramics and ceramicists, and a display of the work made whilst there.

27 March – 21 April 2007
Private view: 26 March 2007
Sophie Morrish & Ann Course
Atrium Gallery, GSA
Sophie Morrish and Ann Course exhibit work in a variety of forms that examines the friction between the urban/metropolitan and rural experience.

1 May – 26 June 2007
Private View: 30 April 2007
Silversmithing & Jewellery
Atrium Gallery, GSA
The Gallery will host a student exhibition from the Department of Silversmithing and Jewellery from years 2 and 3, followed by work from two Artists in Residence and culminating with a show of Jack Cunningham's work towards his doctorate.

15 June – 23 June 2007
The Glasgow School of Art Degree Show
One of the most significant art events in the city, this annual exhibition of final-year work from Fine Art to Architecture and Digital Design will show in all areas of the School.

Contact Information:
For further information contact the exhibitions office on +44 (0)141 353 4525 or email k.chambers@gsa.ac.uk

THE FRIDAY EVENT

The School of Fine Art's ever-popular 'Friday Event' attracts a range of speakers from the UK and around the world to The Glasgow Film Theatre on selected Fridays and is open to students, alumni and all members of the public.

The high calibre of speakers have included: award-winning journalist Robert Fisk, performance artist Marina Abramovic, Belgian filmmaker Chantal Akerman, Artistic Director of Documenta Okwui Enwezor, 'Vision and Visuality' author Professor Hal Foster and Turner Prize winner Simon Starling.

The Friday Event continues throughout the term. Log on to www.gsa.ac.uk/fridayevent to find out about future Friday Events.

17 November 2006
The Friday Event: Chad McCail – Work
Glasgow Film Theatre
Chad McCail is interested in the relationship between propaganda, educational graphics and art; he is currently working on a series of pictures that dramatise particular conflicts. Referencing key influences upon his work, McCail will discuss his interests in how mass obedience is maintained, how relationships between people can be strengthened, alternative kinds of education and, most significantly, how he addresses these ideas as an artist.

24 November 2006
The Friday Event: Andrew Hussey
Paris Underground: Reading and Writing the 'Situationist' City
Glasgow Film Theatre
This lecture looks at the city of Paris, past and present, from the point of view of the 'dangerous classes' – the marginals, the vagabonds, drinkers and misfits characterised by certain French historians as the 'true revolutionary classes'. Andrew Hussey will examine the significance of the 'dangerous classes' for the Situationist International, theories on modern life and 'the society of the spectacle' in an aim to excavate the real polyphonic noise of the Paris Underground.

OTHER EVENTS

7 October 2006 – 25 February 2007
The Earth Turned To Bring Us Closer
The Royal Bank of Scotland Group exhibition space, Kelvingrove Art Gallery and Museum, Glasgow
The exhibition looks at the shortness of human life against the often-unimaginable backdrop of the Earth spinning in its vast orbit. Artists Dalziel + Scullion have created a stunning and moving portrait of the inhabitants of Glasgow, glimpsed at this moment in time. The work is accompanied by a soundtrack, *Memory Takes My Hand*, by award-winning Glaswegian composer Craig Armstrong.

28 October – 10 December 2006
Exquisite Jewels – the Art of Carnet by Michelle Ong
The Burrell Collection, Pollok Country Park, Glasgow
High-couture jewellery designer, Michelle Ong, has chosen Glasgow for the first-ever exhibition of 100 of her creations, featuring pieces worn by Kate Winslet and Mischa Barton as well as four that she designed specially for the hit movie, *The Da Vinci Code*.
Ong, who designs for her own company, *Carnet*, has been called 'one of the greatest designers of our time' by international jewellery critic Ryo Yamaguchi, and the exhibition presents both new creations and loans from her illustrious clientele.
Further information available from www.seeglasgow.com/exquisitejewels

Got an event you'd like to publicise?
The new Glasgow Events calendar is easy and free to use. Simply upload the details of your exhibition and it will become part of www.glasgowartevents.org.uk, an online exhibition agenda for artists and aficionados interested in the shows going on in and around Glasgow. Log on for the latest.